PETER PARKER’S HEROISM IN JOE CARAMAGNA’S SPIDER-MAN
(2015)

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Egi Kemal Kelana
NIM: 1112026000058

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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ABSTRACT


This study focuses on Spider-Man or Peter Parker’s characteristics and heroism, by using Joe Caramagna’s Spider-Man (2015). There are two unit of analysis that is used to conduct this research, Joe Caramagna’s Spider-Man (2015) and 1963’s Spider-Man. The 1963’s Spider-Man is only used in the comparation part. By using qualitative research methods, this research aims to understand Peter Parker’s characteristics and heroic cycle or the hero’s journey, by using Joseph Campbell’s monomyth. Media economics theories are used in this study to understand the comparison of Joe Caramagna’s Spider-Man (2015) and the original Spider-Man (1963) as an additional content to see the comparison and it is not used as a main theory.

Based on the research findings in chapter 3, It is found that Peter Parker in Joe Caramagna’s Spider-Man (2015) is depicted as a super hero who was mentally damaged by his own classmates, a victim of bullying. Even if he was bullied, Peter has shown many kindness and heroic actions in the story. The circle of heroism is repeated in Spider-Man & Doctor Octopus (2015) and Spider-Man & Sandman (2015). As an additional content, the comparisons between Joe Caramagna’s Spider-Man and 1963’s Spider-Man is written in the last part of this thesis for further understanding that there are some changes that Joe Caramagna made so Peter Parker’s motivation will differ from the 1963’s Spider-Man.

Keywords : Super Hero, Heroism, The Hero’s Journey, Comparison.
LEGALIZATION

Name: Egi Kemal Kelana

NIM: 1112026000058

Title: Peter Parker’s Heroism in Joe Caramagna’s Spider-Man (2015)

This Thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on Friday, 27th January 2017. It has already been accepted as a partial fulfillment of the requirements for degree of strata one.

Jakarta, January 27th, 2017

Examination Committee

1. Drs. Saefudin, M.Pd.                   (Chair Person)
   19640710 199303 1 006

2. Elve Oktafiyani, M.Hum.               (Secretary)
   19781003 200112 2 002

3. Elve Oktafiyani, M.Hum.               (Advisor)
   19781003 200112 2 002

4. Maria Ulfa, M.A., M.Hum.            (Examiner 1)
   19821219 201503 2 002

5. Addy Hasan, M.Hum.                    (Examiner 2)
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, January 27th 2017

Egi Kemal Kelana
ACKNOWLEDGEMENT

In the name of Allah, the most Gracious, the most Merciful

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The Writer
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CHAPTER I
INTRODUCTION

A. Research Background

An illustrated prose or fiction is a hybrid narrative literary works where it uses pictures and texts to work together to tell a story. It can take various forms, including fiction written for adults or children, magazine fiction, comic strips, and picture books. Most of these fictions are made to entertain people by using hero stories.

Harris (2014) stated that a hero varies from the cultures of a society, but there is a similar connection that is attached within the infrastructure in a society, and that is a Hero and his story. Every society around the world has some uncommon individuals from folklores and legends as the embodiment of the qualities valued by their cultures. Every hero goes on a quest then achieve a literary pantheon on his homeland, with a meaning that they will be respected, or worshipped. Thus the theory fit to be used for this research is Joseph Campbell’s monomyth. Joseph Campbell’s circle of heroism or monomyth applies to every heroes from the mythical hero stories, such as Tolkien’s “The Lord of the Rings” (1954). Though it might be a little different if it is applied to the modern heroes, such as Superman, Batman and Spider-Man, but the circle of heroism does exist in modern hero stories. For this research, the writer chose Spider-Man’s heroism to be analyzed.

Spider-Man, or Peter Benjamin Parker is a fictional superhero originally created by Stan Lee, in Spider-Man’s first issue “Amazing Fantasy#15” (1962).
Based on the official Marvel website’s database, Peter is born in Forest Hills, New York City, United States of America. In the first Issue, Peter Benjamin Parker is portrayed as a nerdy boy who likes science. The unpopular Peter Parker is having a hard time getting new friends and talking to the girl he likes, Sally (Amazing Fantasy #15, page 2). He was bitten by a radioactive spider and started to have spider-like super powers. He used these powers to get money, by becoming a wrestler at first, then becoming a public figure (Amazing Fantasy #15, page 4-7). Unfortunately because of his arrogance, he didn’t stop a burglar from stealing things from his agency. Weeks later, his Uncle, Ben was found dead. The culprit was the burglar he let escape that time when he was at the agency. He took revenge and let the police handle the rest. Here Spider-Man thought for himself that “With great power there must also come—great responsibility!”

Spider-Man’s story varies from year to year, Also Peter Parker’s personality varies from the original Spider-Man comic books, Spider-Man in the movies, and in video games. From a shy boy to an arrogant college student. In 2015, Joe Caramagna writes an illustrated prose about Spider-Man, and is published by Parragon Books. The story tells about the heroic Spider-Man who protects New York City from villains.

In Joe Caramagna’s Spider-Man (2015) from the two books, Spider-Man & Doctor Octopus and Spider-Man & The Sandman, Peter Parker is an orphan who lives with his uncle, Ben Parker and his aunt, May. Peter Parker was bitten by a radioactive spider, and the results of getting bitten by the spider, are super human powers. These powers make him agile, strong, and he can jump really high. He
abused his gift, and became a professional wrestler to obtain money. One day, he let go of a robber who robbed the wrestling company, and then he found Uncle Ben dying, shot by the robber he had let go. Uncle Ben’s last words to him before he died was “With great power, comes a great responsibility.” He sought revenge on the robber who shot Uncle Ben, after that he promised himself that he will protect New York City with the power that he obtained. He will not let something like what happened to his uncle, robbery, or any crime happens again. So far, the story isn’t so different with the original Spider-Man, but there are no signs of girl characters that Peter Parker likes or the significant character that would make any changes in Peter’s heroism.

As mentioned above, in the first issue of Spider-Man, there are a slight information that Peter had an interest in girls, Sally for example (Amazing Fantasy 15#, page 2). Thus the story moves forward, telling the story of Spider-Man fighting his enemies such as Dr.Octopus and The Sand-Man while he cracks jokes and talk trash while fighting.

This is a proof that Peter Parker is just a teenager, who is not popular, a total wimp and wants to get a girl. Because the original writer of this story, Stan Lee wants the readers or “true believers” to believe that Spider-Man is a flawed hero, that Peter Parker is the same as everyone in New York. He had class, he had his part time job, et cetera. Not like an Omni-potent being like Superman and Batman who is an alpha male, with greek gods like physique, Spider-Man is a skinny hero, he is not yet an adult, he is 15 to 16 years old and a student. Giving teenagers a hope that “everybody can be Spider-Man” (Href and Robinson, ABCNEWS.com).
What makes this interesting is why Peter Parker in Parragon Books’s Spider-Man, as super hero does not have a friend nor a sidekick, like Batman’s Robin or Iron Man’s War-machine. In Parragon Books’s Spider-Man, there are no traces of Mary Jane Watson, Gwen Stacy, or Felicia Hardy in the story. These girls are Peter Parker’s love interest in the original Spider-Man. Also the missing contents that is not on Parragon Book’s Spider-Man. This could led to media production factors. "In this age of video games and the computer, I just don't think it will,” "Most comics are not written for children. They're written by full-grown adults who have adults in mind who want to write compelling stories without dumbing it down.” Inge’s statement in Mailto Href and Bryan Robinson’s article (ABCNEWS.com). Some contents may have been removed for children who likes reading Spider-Man’s stories, because these comic books were originally made for adults and teenager.

Based on the writer’s interest in this illustrated prose, the writer will analyze what makes Peter Parker keeps on fighting the villains, and the motives behind his heroism is to be analyzed by using Joseph Campbell’s Hero’s journey theory. To find out the difference from Parragon Books’ Spider-Man and the original Spider-Man, an additional content by using media production theories will be added to explain the difference in chapter three. Such as Peter Parker’s love interest, and motivations.

B. Research Focus

This research focus on Peter Parker’s heroism in Parragon Books’ Spider-Man, an illustrated prose (2015). Peter Parker’s actions in the story will determine
whether he is suitable for a hero or not, and how different he is with the Stan Lee’s Original Spider-Man. Thus, the focus of this research will not be distracted by any misconception neither from the writer, nor the readers.

C. Research Question

1. How is the character of Peter Parker described in the story?
2. How is Peter Parker’s heroism described in the story?
3. What are the differences between the Parragon Books’ Spider-Man and the Original Spider-Man?

D. Research Objective

Based on the issues explained in the background of study, the objective of this research is to analyze Peter Parker’s heroism through characterization and the theory of Heroism. The media production theories is used as an additional content to understand the difference in Stan Lee’s original Spider-Man.

E. Research Significance

The result of this research is to make people understand Spider-Man’s heroism, in the literary ways. Thus making the readers understand, increasing their knowledge about the process of Hero Creation, Ideals that motivates the Hero, things about Monsters Heroes and how a story could differ because of media production.

F. Research Methodology

1. Research Method

This research uses qualitative research method for literature. According to Moleong (6), qualitative research is a method to understand a phenomenon
which is experienced by a subject. These experiences are; behaviors, perceptions, motivations, actions, etc. Luce-Kapler (in M.Given 487) states that the types of literature commonly includes genres such as novels, short stories and dramas. While analyzing literature, the researcher rely on fictional texts to focus or elicit participant response and for reporting research findings, the details can be supported by the data.

2. Data Analysis Technique

The data analysis technique which applied in this analysis is descriptive analysis technique. Descriptive analysis technique is arranged by identifying, formulating, and describing the features of the meaning and structure of the relation between the categories, which will form a valid outcome space (Louise in M.Given 613). The data analysis in this research is done by following these steps. First, Peter Parker will be analyzed through literary characterization to understand and knowing Peter Parker’s personality. Then the next step is to analyze his heroic actions, behaviors and story through Joseph Campbell’s Hero’s Journey theory. Then as an additional content, the writer used a little bit of media production theories to compare the difference between Parragon Books’s Spider-Man and 1963’s Spider-Man.

3. Research Instrument

This research is conducted by using the writer himself as research instrument. Norum (in M.Given 739) points out that the researcher brings his or her views, values, beliefs, feelings, and assumptions to the research. When the researcher is the instrument, all of these have an effect on how the research
is conducted. The researcher’s personal and social perspectives shapes the
decisions that are made for the research. The topic chosen, the study, the
question asked, the approaches, collection and analysis, how the report is
written and what gets presented, are all decisions made by the researcher.

4. Unit of Analysis

The writer uses the original copies of Parragon Books’s Spider-Man
illustrated prose and the scanned version of 1963’s Spider-Man as the unit of
analysis of this research. The title of the two Spider-Man books are Spider-
Man & The Sandman and Spider-Man & Doctor Octopus that are written by
Joe Caramagna, and published by Parragon Books. Copyrights by MARVEL,
in the year of 2015. The title of scanned versions of 1963’s Spider-Man are
“The Strangest Foe of all time.. Doctor Octopus!” and “Nothing can stop..
The Sandman!” in the year of 1963.

5. Research Time and Place

This research is conducted in several places, namely the Faculty of Adab
and Humanities, Syarif Hidayatullah State Islamic University, Jakarta. The
University of Indonesia, Depok and the writer’s house. This research begins
on March 2016.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

The results of some relevant previous researches in accordance with this analysis are conducted by Pekka Paalanen (2012) *Batman: A Hero of American Monomyth*. The purpose of his study is to juxtapose both monomyths, compare their representative heroes added to make the comparisons easier to comprehend and in doing so define Batman as a hero of the American monomyth. The purpose of this study is also to point out that Campbell’s classical monomyth is evolving, and that more variations of this heroic archetype will eventually appear.

Elizabeth Sarah Hoffman (2012) with her thesis, *The Hero’s Journey: A Postmodern Incarnation of the Monomyth*, who analyzes Margaret Atwood’s two companion novels, *Oryx and Crake* and *The Year of the Flood*, incorporate Campbell’s monomyth and transplant it into the realm of postmodern dystopia. Atwood offers an escape from the existential dilemmas that face the postmodern subjectivity through the self-perpetuated, neoshamanic journey toward the recognition of immanence. The monomyth bridges this immanence with the separateness of the physical world, embodied by the individual hero, and thus the monomyth functions as a tool for understanding human existence. While Elizabeth Sarah Hoffman used monomyth to analyze novels, Carli Wrisinger (2014) uses Joseph Campbell’s monomyth theory to analyze a video game in the modern media.
Carli Wrisinger (2014) “Link”ing Monomyth and Video Games: How The Legend of Zelda Connects Myth to Modern Media. This study seeks to better understand how myth emerges in The Legend of Zelda video game series over time. Connecting elements within several installments to Joseph Campbell’s seminal work, The Hero with a Thousand Faces, this textual analysis explores the games’ mythic ties as depicted in its coded narrative components. The study breaks new ground in two areas: first, Monomyth is typically applied to literature and traditional media, rather than video games; and secondly, aspects of Campbell’s myth requires some adjustment to address the interactive nature of the medium. The addition of the interactive component allows the player to fill the role of the hero, and, effectively, become the hero to the extent the game’s code will allow, making the story all the more accessible.

The similarities from the previous researches that writer has searched and read, the writer found that Joseph Campbell’s Monomyth or the journey to heroism, can be used to analyze Peter Parker’s heroism in Parragon Book’s Spider-Man. What makes this thesis a bit different from previous researches is, the writer is adding some theories from media economics as an additional content and the writer will compare between 1963’s Amazing Spider-Man by Stan Lee and Steve Ditko, with the two books ; Spider-Man & Sandman, Spider-Man & Doctor Octopus, that is written by Joe Caramagna (2015).
B. Literary Theory

1. Literary Characterization

Characterization is a term that is used by the writer to reveal a character’s values, feelings, goals, etc. A writer reveals their character’s traits using direct characterization and indirect characterization.

a. Direct Characterization

A direct characterization is shown when a writer presents some information about a character directly to the reader (“Literary Elements Characterization” 1). For example, “I felt my body changing. I’m Different. Not human anymore.” – Flint Marko, or the Sandman in Caramagna’s Spide-Man, states that he is not a normal human anymore. Direct characterization makes it easy for readers to understand a character.

b. Indirect Characterization

Happens when the author shows the character’s action, and let the reader interpret what these actions reveal the characteristics of a character (“Literary Elements Characterization” 1). For example, “Patrolling New York City’s streets at the Amazing Spider-Man late at night for the past few weeks was taking it’s toll on Peter. He had become very forgetful, missed a lot of homework assignments and was regularly falling asleep in class.” The readers must rely on their own knowledge to interpret that Peter Parker is tired being Spider-Man, and making his grades slips by falling asleep in class. There are some instruments that is used by the writer to grant personality traits to characters that they created. It is up to
the readers whether they can correctly interpret the traits of a character using these instruments:

**1. Character’s Name** – Names convey images. If a character has a strong name, readers interpret the character in a favorable way. If a character has a undesirable name, or the name is unfitting, then the readers will think that the character seems weak and is viewed less favorably by the readers (“Literary Elements Characterization” 1).

**2. Character’s Looks** – If a character is physically attractive, readers will perceive the character in a more favorable way than if the character were unattractive. It is not very often a hero who shows in the stories, being short or overweight (“Literary Elements Characterization” 1).

**3. Character’s Job** – Readers make assumptions about characters based on the work they do. If the character is a fry cook in a diner, and the other one is a neurosurgeon. The fry cook one will be viewed by the readers as uneducated and poor. And the neurosurgeon one will be interpreted as an intelligent and financially successful (“Literary Elements Characterization” 2).

**4. Character’s Home** – The environment in which a character lives may cause readers to make certain assumptions about the character (“Literary Elements Characterization” 2).

**5. Character’s Habits/Actions** – A character’s behaviors can reveal a lot about a character. For example, if a character bites his nails, we might interpret that character as nervous or lacking in confidence (“Literary Elements Characterization” 2).
6. **Character’s Dialog** – What characters say to or about others can tell a great deal about the personality of the character. Both *what* the characters says and *how* they say it should be considered (“Literary Elements Characterization” 2).

7. **Character’s Thoughts** – What a character is thinking to himself/herself also reveal the character’s personality in much the same way of dialogs can. A character’s thoughts are almost the same as an inner dialog (“Literary Elements Characterization” 2).

**C. The Creation of a Hero, The Hero and The Journey by Joseph Campbell**

According to Joseph Campbell’s Hero’s Journey, every hero will have these patterns of a journey.

1. **First Phase: Departure**

   a. **Common Days**

   Harris (2014: 6) summarized Campbell’s monomyth prologue into where the hero is from; what everyday life would be like in that time period.

   b. **The Call to Adventure**

   "A blunder- apparently the merest chance-reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood" (Campbell, 1956: 53). Thus in order to understand the mission, Harris (6) interprets that at this phase, the Hero’s goal is made.

   c. **Refusal of the Call**

   "Refusal of the summons converts the adventure into negative. Walled in boredom, hard work, or “culture,” the subject loses the power of significant affirmative action and becomes a victim to be saved” (Campbell, 1956: 59). This
is the point which the hero doubts whether he has to go to a journey or not (Harris 6).

d. Meeting with the Mentor

"For heroes who have not refused the call, the first encounter of the hero journey is with a protective figure” (Campbell, 1956: 69). Harris (6) interprets the protective figure as a mentor. The hero will be introduced to person who prepares him to face future challenges.

e. Crossing the First Threshold

"With his guide that aids him the hero goes forward in his adventure until he comes to the “threshold guardian” at the entrance to the zone of magnified power. Beyond them is darkness, the unknown, and danger” (Campbell, 1956: 77-79). According to Harris’ interpretation (6), the hero commits to the quest and begins the journey.

2. Second Phase: Fulfillment

a. Test, Allies & Enemies

“The hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met in the journey.” (Campbell, 1956: 97). The hero is introduced to and learns the rules of the unknown world (Harris 6).

b. Approaching The Inmost Cave

“The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The
hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died” (Campbell, 1956: 90). Harris (6) interprets the belly of the whale or the inmost cave as a dangerous place which hinders the completion of the hero’s quest.

c. The Supreme Ordeal

“The shining hero who fought against the dragon (enemy) has been the great device of self-justification for all crusades” (Campbell, 1956: 340-341). Harris (6) interprets the dragon, as the hero’s most difficult task or opponent to overcome; could end in success or death of the hero.

d. Reward : Seizing the Prize

“As he crosses threshold after threshold, conquering dragon after dragon, the stature of the divinity that he summons to his highest wish increases. Until it subsumes the cosmos. Finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form—all symbolizations, all divinities.” (Campbell, 1956: 190). Harris (6) explained that in this phase, the hero reaps a reward as a result of his triumph; can be a treasure, experience, knowledge, etc.

3. Third Phase : Return

a. The Road Back

“If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure may be complicated if the hero’s wish to return to the world has been resented by the gods or demons.”
(Campbell, 1956: 196-197). In this phase, Harris (6) summarized that the hero must deal with fallout overcoming negative forces associated with Supreme Ordeal.

b. Threshold Crossing or “Resurrection”

“The returning hero must accept his journey as an experience of soul-satisfying vision to fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life.” (Campbell, 1956: 218). The hero is transformed by his adventures and returns his ordinary life; uses new insights to guide him in his new life (Harris 6).

c. Return with Elixir-“Freedom of Live”

“The battlefield is symbolic of the field of life, where every creature lives on the death of another. A realization of the inevitable guilt of life may affect people’s heart, one may invent a false and unjustified image of oneself as an exceptional phenomenon in the world, not guilty as others are, but justified in one’s inevitable sinning because one represents the good. Such self-righteousness leads to a misunderstanding. Not only of oneself but the nature of both man and the cosmos.” (Campbell, 1956: 238). Harris (6) interprets that the treasure or the reward that was obtained as a result of the hero’s quest, if there is a negative value or influence that attaches itself to the reward, the hero may have to repeat his journey.

D. Ideals that Motivates the Hero, Values & Morality

Harris (12) stated that a hero also has inner workings of his psyche. This is necessary to fully understand what motivates the hero and inspires him to act.
What makes him keep on going defending the justice, is his own system of morality, and a person’s morality is engrained in each culture, what is morally acceptable within a society. There’s a contrast between values and morality. Values are principles of behavior that are subjective and primarily concern what an individual believes is good or wicked. It also means that values or their way of thinking are varying from person to person. While morality is based on the values of a person, it goes beyond identifying and labeling actions as good or evil, these are focused on the way a person chooses to behave. Since cultures throughout history are different in each society, the hero’s journey identifies a Hero as a paragon or protector of a culture’s values and morality system.

E. Overcoming Conflicts: Societal Monsters, The Monster and The Heroes

This theory is made to understand that a Hero will not exist without a Monster. Harris (16) points out that “Monsters” in earlier years, is used to define some kind of creature that was enormous, ugly, and scary. As the time pass by, “Monster” is something that is uncontrollable. That also means, a Monster cannot be judged as an evil being, they are just different from the other normal things. As an Anti-Hero, a Monster represents the collective fears and deficiencies within a society. Making the Monster a living embodiment of a culture’s deficiency. Thus a society needs a Hero or a model citizen to show the ideals of one culture, it’s the same as a Hero who defeats the Monster.
F. Media Production Theories

1. Media Economics

In the media economics theories, there is much interest in understanding the impact of media on individuals and society. Picard (1989) states the mass media are engaged in the vast spreading production of content targeted toward the humble consumers. Consumers indicate preference for media content through the exchange of money and time. In many media markets, the content is only designed to attract consumers, but also to attract advertisers who want access to the consumer. Thus, media content is clearly linked to economics.

According to Samuelson and Nordhaus (1992, p.3) economics is “the study of how societies use scarce resources to produce valuable commodities and distribute them among different groups.” These resources are defined in economic terms as items used to produce goods and services, both tangible and intangible items. Resources are considered scarce because they are finite—amount of resources available is limited.

Albarran pointed out that production is the actual creation of different goods for consumption. Consumption is the utilization of goods and resources to satisfy different wants and needs. In the media industries, consumption of entertainment and informational content occurs primarily on the consumer level. As members of the audience people use the media to satisfy different motivations and preferences. The traits of media consumption differs from other types of consumption and directly influences the production process, and the behaviors of consumers are an important variable in understanding the economic system. (B.Albarran 1996 : 4-5).
Vivian (1995) states the printing process that Gutenberg invented, quickly spread throughout Europe and other developing nations. The ability to mass produce the printed word revolutionized communication and literally changed the world, this is the book industries.

Based on B. Albarrán’s book, Media Economics (1996), he stated that the book industry draws revenues primarily from the sale of books to different categories of buyers such as consumer, educational, business and institutional purchasers. Most consumer books are purchased through various types of bookstores, educational books in colleges and universities, state education boards and local school districts. The markets of book industry can be broken into several markets for analysis. Most industry sources examine the book publishing industry in three broad categories: consumer books, professional books and educational books. Thus, the writer will take the consumer books section. (B. Albarrán, 1996: 175-176)

In addition, B. Albarrán (1996) also explained about demand for consumer books consist of the following areas: adult trade, juvenile trade, religious, book clubs, mail order, mass-market paperbacks, university press and subscription reference. In this thesis the writer will use the juvenile trade. The Juvenile trade book sales have declined in the past few years, perhaps reflection more interest in other forms of leisure entertainment such as toys and video games.

2. Pact and Contract

Macherey (1992: 69-71) stated that the author of a literary work must rely in his faith and confidence, without which his work would never be read, it is
tempting to talk of a pact, a tacit agreement which recognizes the self-determining power of fiction. The communication between the reader are produced at the same time as the book, the readers are made by what makes the book and the book itself is written from some inscrutable impulse as the work of its readers, reduced to the function of an illustration. When the writer replaced the idea of an objective pact, by which the author acknowledges finite external circumstances, with the idea of subjective pact, according to which a general tacit confidence would be established between the author and his potential readers before even the mediation of the actual work, the author will be taken at this word, the reader could believe and trust.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer analyzes the data collected from the two illustrated prose, written by Joe Caramagna; Spider-Man & Doctor Octopus and Spider-Man & The Sandman. By using the theories mentioned in chapter II, the writer analyzes Peter Parker’s personality using literary characterization, and then his heroism using Joseph Campbell’s Monomyth or The Hero’s Journey theories. The last part of the analysis, as an additional content to define the comparison between Joe Caramagna’s Spider-Man and 1963’s Spider-Man, the writer adds some Media Economics theories by Albarran, Picard and Literary Production by Pierre Macherey to compare the missing contents between 1963’s Spider-Man and Spider-Man that is written by Joe Caramagna.

Because there are two books that is used as the unit of analysis, the writer writes the quotation from the both books as; Caramagna 1 (Spider-Man & Doctor Octopus) and Caramagna 2 (Spider-Man & The Sandman). In order to make a clear separation between the two books.

A. Character Analysis

Based on literary characterization theory, the writer analyzes Peter Parker’s personality based on direct and indirect characterization theory to interpret his personality.
In the picture above, Peter Benjamin Parker (full name) is a smart boy who attends in Midtown highschool. Peter is portrayed as white boy, with short brown hair, wears glasses, and he is about 5’10” feet tall. He was actually very skinny, but his body has changed into a well-built body because of the radio-active spider’s bite.

Based on the literary characterization elements (2010: 1-3) direct characterization is when a writer presents some information about a character directly to the reader and indirect characterization is seen when the author shows the character’s action, and let the reader interpret what these actions reveal the characteristics of a character. As the writer have read and analyzed the characteristics of Peter Parker on Caramagna’s book. The following sub-chapters are his characteristics.

1. Victim of bullying

Peter Parker is always alone because everyone sees him as a nerd and bullies him. Thus the writer analyzes him as a victim of bullying. Especially his classmate Flash Thompson, Peter Parker is often bullied by Flash Thompson for every little thing that Peter does.
--Peter scooped up the pile of books that had fallen to the floor and stuffed them into his rucksack as his classmates snickered. The loudest laugh, of course was Flash Thompson’s. It was the unmistakable evil chuckle he had heard every day since the were six years old – when Flash gave him the nickname ‘Puny Parker’ in the school playground. (Caramagna 2, 2015: 17-18)

When Peter is in the state of embarrassment, not only with evil chuckle, Flash Thompson gave him the nickname ‘Puny Parker’ to verbally harass him and make other people laugh at Peter. Peter is often gets bullied by Flash Thompson, mentally and physically.

--when they were nine years old, and Flash had shoved him into a patch of poison oak on their Boy Scout camping trip. —when they were 12, and Flash had filled his rucksack with dirt at breaktime. —when they were 14, and Flash had stolen Peter’s underpants form his gym locker and hung them from the flagpole for the whole school to see. (Caramagna, 2015: 18)

Peter becomes a victim of bullying because of all these harassments that Flash did to embarrass Peter. He doesn’t have any friends, because Flash would do the same to those who become Peter Parker’s friend. That is why Peter chose to be alone and become mentally damaged, making him insecure. He choose to be alone not because he wanted to, but he has to be alone so no one else is getting bullied.

2. Kind and Heroic

Peter Parker is analyzed as a kind boy and heroic when he changes into Spider-Man. He won’t hesitate to help the people in danger, even though those people are his enemy in real life, like Flash Thompson and his classmates. His kindness to protect people from the abnormal villains is the thing that makes him a hero.

There are some evidences that he is kind and heroic. In the Spider-Man and Doctor Octopus’ book (2015: 18-26), he went off after hearing the news flash in
the television, about the giant robot rampaging in the city, he even tells lies to his Aunt, and even skipped school to save people’s lives. When he get there, he saved a police officer’s life.

--With a sudden THWIP! Of his web-shooter, Spider-Man swung in between them and grabbed Officer Romita by the belt buckle. He lifted him out of harm’s way just before the heavy arm slammed down and split the pavement in half right where the officer had been standing! Spider-Man set him down in a safe place and turned to face the robot again. (Caramagna 1, 2015: 26)

After he saved the police officer, the giant robot fled and he almost get himself arrested by Captain Stacy the head police officer, in charges of meddling in police business. There are no gratitude for saving Officer Romita. But it doesn’t matter, as long as he did save someone, Peter won’t ask for a ‘Thank you’ from the people that he saved. Thus, Spider-Man quickly escapes from the cops, and they weren’t actually chasing Spider-Man.

There is one more evidence in Spider-Man and the Sandman book (2015: 42-58). As mentioned above, about Peter Parker being bullied by Flash Thompson, Peter Parker had to ran from class to change into Spider-Man and fight the Sandman. While Spider-Man was fighting with the Sandman, Flash had been protecting the classmates and even helping Spider-Man getting his dead uncle’s camera, that old camera is very important to Spider-Man.

--Sandman filled his hand with sand until it was the size of a car. But instead of throwing it in Spider-Man’s direction, he reached his big mitt across the hall and crushed Flash Thompson into the metal lockers! Again, Uncle Ben’s camera fell to the floor. – “NO! FLASH!” Spider-Man yelled. It was his greatest fear come true: a villain he had failed to stop was hurting someone else in his life. (Caramagna 2, 2015: 57-58)

Peter Parker didn’t want any people that is connected to his life, to get hurt by a villain. Even though Flash Thompson bullies him everyday at school, he does
not want to see Flash being injured by the villains. Such kindness that makes him heroic in many ways, he lies to protect his Aunt, protected his classmates who bullies him, and protected many people that he doesn’t even know around New York City.

In conclusion, even though Peter is a victim of bullying, he doesn’t want to see other people hurt. Usually a victim of bullying likes to see the bully get hurt, but not Peter Parker. He wants to endure the pain for himself, so others won’t get the same fate as him. Then after he obtained the power to protect people, he decided to protect those people and he becomes a hero. But what makes Spider-Man a hero, is described with The Hero’s Journey theory by Joseph Campbell, in the next section.

B. Heroism

Using the theory in chapter two, the writer found that Joseph Campbell’s theory can be applied in this story, or Joe Caramagna’s Spider-Man. These are the findings that the writer has found.

1. Common Days

This phase tells about where the hero is from; what everyday life would be like in that time period, in this phase Peter Parker’s daily life is described. Peter who lives in New York, has been going on a normal life as a normal student before becoming New York’s superhero Spider-Man. He usually wakes up early to go to school and attending in his favorite science class, getting good grades and many normal school activities, not to mention he also gets bullied by his classmates.
--‘There was a time when the morning sun was a welcome sight to Peter Parker. It meant the start of a new day of Midtown High, where the next chapter of his science textbook was waiting to be explored. But That was Then--’ (Caramagna 1, 2015: 14)

From the quotation above, the writer interprets that Peter Parker usually wakes up early before becoming Spider-Man. Because being New York City’s superhero might have drained Peter Parker’s energy, and it makes him lazy to get up from sleep. The lack of sleep makes Peter Parker fall asleep at class.

"Parker!" "Parker!" The shrill voice echoed in Peter’s head, startling his chair, sending his schoolbooks flying. “Ah! Get back, it’s Doctor Octopus!” (Caramagna 2, 2015: 16)

This is the results of protecting New York, the exhausted young Peter Parker sleeps in his favorite science class. Even though he was busy being Spider-Man, he never forgets his daily responsibilities as a student, attending in class, even though he sleeps during the class.

2. The Call to Adventure

In this phase, it tells the readers when and why the hero in this story made their goals as a hero. As for Peter Parker, after the death of his uncle, in both Caramagna’s books (2015) , Peter realizes his true destiny for having super powers, thus he sets his goals to stop villains from their evil deeds. So no one would have to die in vain, just like his uncle.
--The heartache of losing his Uncle Ben, Peter learns that with his great power comes great responsibility— and Spider-Man becomes New York City’s newest super hero! (Caramagna 2, 2015: 15) --Peter Parker patrols New York City as the AMAZING SPIDER-MAN! And because he is much stronger and faster than any police officer, criminals and villains everywhere are coming up with new and clever ways to carry out their evil deeds. (Caramagna 1, 2015: 15)

The death of his uncle made him realize that his power has to be used for the greater good. Because his uncle’s death is caused by criminals, he realizes his calls as a hero and decided to make a super hero costume, rather than abusing his powers to get money from wrestling matches. Then Peter Parker become New York’s super hero and protects the city from criminals.

3. **Refusal of the Call**

This is the point at which hero doubts whether or not to go on the journey. Most heroes in the stories, had times when the hero doubts whether he wanted to go on a journey (becoming a hero) or not. Peter Parker is also the same, he as a normal student obviously does not want to be a hero. He used his powers to do something else, the things that he cannot do or own when he was a normal student. Therefore Peter become a superstar of professional wrestling federation to get some money.

--At first, Peter used his powers to cash in and become the superstar professional wrestler known only as the Amazing Spider-Man!—But one
evening after a match. Spider-Man sees a robbery in progress. Although he had the power to stop it. He chooses to let the criminal get away. (Caramagna 2, 2015: 14-15)

Peter Parker does not want to meddle with other people’s problems, he only think about himself at the moment. This could be the effects of getting bullied by his classmates, he doesn’t care of what happens to other people around him. That is why he let the criminal get away, though he can stop the criminal and become a hero, he chooses not to become a hero. Because of that, he lost his uncle during the robbery.

“BUZZ BUZZ BUZZ BUZZ.” The alarm clock shouted. Peter pulled his pillow down over his ears and wished the noise would stop. That was one power he hadn’t developed yet. (Caramagna 1, 2015: 15)

In Caramagna’s Doctor Octopus book (2015), he does not want to wake up early because patrolling as Spider-Man was really tiring. It is like hoping he was not Spider-Man, sometimes he doesn’t feel like going to school or even going out protecting the city as Spider-Man. But in the other side he wants to keep his identity as Spider-Man, in exchange for not going to school. But, like it or not it is his responsibilities as a student to attend in class.

4. Meeting with the mentor

In this phase, the hero is introduced to a mentor who will give him some knowledge for his future challenges. As for Peter Parker in The Sandman book (2015: 26-28), Ms Pranfree explained about energies that cannot be created or destroyed, it only changes it’s form. That a lightning strikes the negative charges in a strom cloud are attracted to the positive charges on the ground below, by sucking in air and bouncing its particles off each other. The lightning strike generates energies that will separate into positive and negative charges. The
negative charge from one end will attract the positive charge on the other and create a lightning strike between them. This will help Peter in defeating the Sandman later in the story.

In the Doctor Octopus book (2015: 37-40), a journalist named Ben Urich tells Peter Parker some information about Doctor Octopus’s whereabouts.

---“What was he working on?” “I bet whoever sent that spider-bot knows. But Octavius kept his research a secret, even from the university. They didn’t care, though. His presence on campus brought a lot of publicity...and donations. They hoped he’d have something big to show them in the end.”—“if he’s at his last known address, he’s not answering his phone. And it’ll take the police a while to get a search warrant. But believe me, I’d love to be a fly on his wall. It would answer a lot of questions.” (Caramagna, 2015: 40)

Ben Urich has been a great guidance for Peter to fulfill the circle Hero’s Journey, he could be said to be a mentor, Joseph Campbell’s theory about the mentor that provides the hero with any information or teachings to overcome the next obstacle of the hero’s journey is the most important part of the cycle. He told Peter to think like a journalist, to think about the informations about Doctor Octopus’ past in order to connect the theories about his whereabouts. Because of Ben Urich’s informations about Doctor Otto Octavius’ whereabouts, this will be a great help to Spider-Man. The information will get him into Doctor Otto Octavius’ hiding place, where Spider-Man can stop him for whatever Doctor Octopus’ planning.

5. **Crossing the First Threshold**

In this phase, the hero accepts his destiny as a hero and went on a quest as a hero, whether it is to save the world or protecting a city. The hero will have to confront the “threshold guardian” at the entrance to the zone of magnified
power. Beyond them is darkness, the unknown, and danger. In other words, there will be enemies and challenges waiting to ambush the hero.

After looking at the news on tv, Peter was supposed to have breakfast and go to school. But he lied to his aunt and rushed without having breakfast. Aunt May guessed he must’ve been very late. But Peter doesn’t bring his bag if he really is going to school. (Caramagna 1, 2015: 16-20)

In picture above, when he heard the news, Peter Parker rushed to the scene where a giant robot is attacking the city. His responsibilities as a super hero has ingrained in him, meaning he has accepted his destiny as Spider-Man. He has to protect the city from a villain, even if he have to lie to his own beloved aunt. Knowing his life would be in danger, other people’s lives are lot more important than his.

Peter would later tell Mr Rodriguez it was the sudden slam of the door that shook him awake from his nap, but that wasn’t the whole truth. It was the alarm bells of his spider-sense ringing in his ears that woke him up, warning him there was danger nearby— (Caramagna 2, 2015: 29)

In Spider-Man & The Sandman book where Spider-Man fights against Sandman (2015), when he was sleeping in class because of patrolling around New York City, he felt a danger coming with his spider-sense. It tingles, telling him that something bad is going to happen. Then he wakes up from his nap and readies himself to take on the enemy. For a hero who had made the call as a hero, he must be mentally ready to begin the journey. For Peter, it might not look like a journey
but the phase when he had to be ready to face his enemy and confront them, it’s the same as beginning the journey to vanquish evil.

6. Test, Allies & Enemies

In this phase, Hero is introduced to and learns the rules of the unknown world. The hero will meet with an ally or enemy, or a test that would make him learn new things that have to be done as a hero. As for Peter Parker, he always meet with an enemy. And these are the enemies in the two books:

![Picture 5](Confronting the Octo-Bot, Spider-Man & Doctor Octopus, p. 22.)

--When he arrived—Spidey saw it. Crawling out from behind the auditorium towards the science building was a 15-metre-tall, eight legged mechanical monster! It moved like a spider— a large, round body walking on long arms. (Caramagna 1, 2015: 22)

There are two enemies in the Doctor Octopus book (2015), Octo-Bot and Doctor Otto Octavius, also known as Doctor Octopus. In Picture five, the giant spider-like robot is Doctor Octopus’ creation. The Octo-Bot is ravaging the city, searching for somekind of device. Octo-Bot destroys few buildings and brings minor casualties. Though Peter indirectly fight against Doctor Octopus, as soon as he knew the real location of Doctor Octopus, he went there and directly fight against him.
Picture number 6 describes the only enemy in The Sandman book (2015), Flint Marko, or The Sandman who was rampaging in Peter’s classroom. He went there for his ex-girlfriend, Ms. Pranfree, Peter’s science teacher. When the police came and tried to subdue him, they failed and makes situation a lot more dangerous than before. The Sandman, Flint Marko tries to hurt everyone in that class. Peter Parker, as a hero have to fight against The Sandman so no one would get hurt by the villain.

7. **Approaching the Inmost Cave**

In this phase, the hero encounters a dangerous place which hinders the completion of his quest. To fulfill his destiny, the hero will have to pass on a dangerous place to complete his quest. As for Spider-Man, the battlefield where he fought his enemies is the dangerous place on his mission as a super hero. From the two books that the writer had analyzed, here are the dangerous places that the hero must overcome.
In Spider-Man and Doctor Octopus’ book (2015: 42-45), picture number seven describes Spider-Man who is infiltrating his enemy’s hideout in order to find out the real enemy. In this part, the advices of the mentor is used by Peter Parker. He followed Ben Urich’s clues and advices to go into Dr.Otto Octavius’s last known address. There are laser-beams security systems that Spider-Man need to avoid, in order to sneak in to know the truths about Dr.Otto Octavius. He can feel the danger with a terrible headache, his spider-sense is really tingling, but he still keeps on doing it.

The Sandman guy was pouring sand down the two cops’ throats—I mean, really drowning them in sand—while Ms Pranfree begged him to stop before he killed them. Suddenly, Spider-Man smashed through the window! (Caramagna 2, 2015: 42)
In the Sandman book, the dangerous place where he have to fight his enemy is his own class. This battlefield is classified as dangerous because of The Sandman’s powers. He can change his body as hard as a steel, and fly over the places by becoming sands. Even Spider-Man’s punches didn’t hurt him. Here, Spider-Man is at disadvantage. In a class with all of classmates in it, he can’t just change into Spider-Man outfit, so Peter Parker made himself look like a coward by escaping the class and pushing over his own classmates when The Sandman attacks. But the truth is he was trying to find a place to get changed into his Spider-Man costume. After he get changed, he went back to his class by smashing the window and engages The Sandman.

8. The Supreme Ordeal

In this phase, the hero is confronted with the most difficult tasks or opponents in order to complete their missions, this could mean the death of a hero or the hero succeed on overcoming the task, or win the fight against the mighty opponent. For Peter Parker, it the task is always fighting his enemies. He fought his enemies whole-heartedly to protect the people around him.

--Sandman filled his hand with sand until it was the size of a car. But instead of throwing it in Spider-Man’s direction, he reached his big mitt across the hall and crushed Flash Thompson into the metal lockers!—“NO! FLASH!” Spider-Man Yelled. It was his greatest fear come true : a villain he had failed to stop was hurting someone else in his life—just like what happened with Uncle Ben—And in the brief moment Spider-Man let his guard down, Sandman landed a punch that rocked him across the jaw with the power of a 40-tonne lorry. He fell to the floor in a heap, Motionless. (Caramagna 2, 2015: 58-59)

Even if he have to get injured, or even end up dying, he have to protect those people. It hurt a lot more if Spider-Man saw people around him had been hurt by his enemies than being injured by an enemy’s strikes. Peter’s heart is in pain
looking at Flash who had been crushed into the metal lockers, that is why he yelled Flash’s name. He prefer beaten by his enemies than watching other people get hurt. See picture below.

Picture 8 (Spider-Man fighting Sandman alongside with his classmate who bullies him, his name is Flash Thompson. pp. 50-59)

Picture 9 (Fighting Doctor Octopus, to defuse the battery-bomb that Doctor Octopus made. pp. 63-68)

In the Doctor Octopus’ book (2015: 63-68), picture number 9 describes Spider-Man confronting Doctor Octopus who was going to blow up the whole New York city with his invention. Knowing there’s a time limit when fighting him, Spider-Man does not hesitate in stopping Doctor Octopus. This is a really difficult fight, if he is too late, the bomb will explode and New York city will be in ruin. Spider-Man will lose his life and the life of those who are dearest to him, caught in the explosion.

9. **Reward : Seizing the Reward**

In this phase, the hero reaps a reward as a result of his triumph; can be a treasure, experience, knowledge, et cetera. It means the hero will get his reward
after winning against the supreme ordeal. Whether it is a treasure, experience or knowledge. As for Peter Parker in both books, he always get a new experience and knowledge after defeating his enemies. This is the new experience and knowledge when he was fighting the Sandman.

Based on the “meeting with the mentor” phase, the clever Spider-Man seems to remember what Ms Pranfree said about the negative charge from one end will attract the positive charge on the other and create a lightning strike between them. Even when he was taking a nap in class, he still listens to what his teacher said. Then he used the knowledge that he got from his mentor and it worked in defeating Sandman who was wet because of the sprinkler water.

--He grabbed the sides of his head in pain and turned to see the nuclear battery tremble as the device’s low humming grew into an ear-splitting buzz.—He tried to remember the drawings from Octavius’s apartment, hoping he could figure out how to shut it down. But between his danger sense and the alarming buzz from the battery, Peter couldn’t concentrate.—he remembered. . . his danger-sense! He had trusted it against Octavius, and it had worked. (Caramagna 1, 2015: 68-69)
In the fight against Doctor Octopus, it seems that Peter Parker has not yet mastered the way of using his spider-sense. He finally knows how to use it after defusing the bomb that Doctor Octopus made. This is also an experience and knowledge for Peter Parker, mastering his spider-sense to detect the dangers ahead.

10. The Road Back

In this phase, a hero must face the fallout of negative forces that is associated with Supreme Ordeal on the way back to his usual life, here Peter Parker has to deal with the fallouts after defeating his enemies, that could only mean that the negative forces that inflict the people around Peter or himself.

--he realized doing the right thing idn’t always feel good. In fact, a lot of times, it felt pretty lousy. But he didn’t risk his life to help others because he wanted to. He did it because he had to. --if he hadn’t helped, there was no one else who could have stopped Octavius. He felt badly for hurting Aunt May’s feelings—(Caramagna 1, 2015: 73)

In the Doctor Octopus book (2015: 73), the writer interprets the negative forces was Peter’s guilt. When Peter comes home really late after he defeated Doctor Octopus, he also disappointed his Aunt. He lied to her. He feels really bad after lying to Aunt May, and he forgot about the special dinner that she mentioned that morning, he gets the feeling that Aunt May might have angry with him. The negative force is affecting Peter and his Aunt, he knew that always doing things like these isn’t going to please his Aunt. Lying, skipping school, endanger himself as Spider-Man. if his Aunt knew this, she might stop him from being Spider-Man, but fortunately Aunt May didn’t mind about Peter lying to her. She might be a bit shocked, but she knew Peter is a good boy and he must have a reason behind it.
In the Sandman Book (2015: 72-74), the negative forces that affects people around him was his Aunt. The writer analyzed this negative force as his Aunt May’s worries. Peter is questioned by his guidance counsellor at school, Mr. Rodriguez. He wants to know what Peter was doing when Sandman attacked school. Just as the writer has mentioned in the characterization section, Mr. Rodriguez knew Peter was lying about he being in class when Sandman attacked. Mr. Rodriguez was asked by Aunt May to find out what happened to her nephew. She was worried about Peter who always sleeps at class. Mr. Rodriguez also sums that Peter might have a PTSD, Post-Traumatic Stress Disorder. That is caused by the loss of his uncle Ben. Though that is not the case why Peter had bruises and fall asleep in class, he got it because he was protecting people as Spider-Man. He keep his identity as Spider-Man a secret.

11. Threshold Crossing or “Resurrection”

In this phase, the hero is transformed by his adventures and returns his ordinary life; uses new insights to guide him in his new life. Peter Parker always come home safe after defeating his enemies, he also uses new insights to guide him in his new life.

Picture 11 (Peter Parker comes home late, he forgot the special dinner that his Aunt made for him. p.72)
In picture 11, just like mentioned above about negative forces in “the road back”, Peter Parker felt really bad after lying to his Aunt. But he has to, it’s his responsibilities as a super hero to hide his identity from others. Or the villains will target his beloved ones to defeat Spider-Man. Peter Parker got new insights such as ‘not skipping breakfast with Aunt May’. Then he sticks with his responsibilities and apologized to Aunt May the next morning, with a new lie coming coming from his mouth. But now he won’t skip breakfast and eat pancakes together with his Aunt. Therefore he won’t disappoint Aunt May and make her worry anymore.

In the Sandman book (2015: 77-78), Peter Parker who had been interrogated by Mr Rodriguez, he suddenly went home as fast as he can. Because the one who wanted Mr Rodriguez to interrogate him was his Aunt. Aunt May was worried sick about Peter who had been skipping class, sleeping in class, and lied to her many times. Then Peter came back home, give an apology and a hug to his Aunt.

--“It’s alright, Aunt May. He’s right. You’re right. I’ve been so wrapped up in my own stuff, I forgot you’ve been through a lot, too. We can’t go it alone. With Uncle Ben gone, we have to be there for each other. I’m sorry I let you down.” (Caramagna 2, 2015: 78)

The new insights that will guide him in his life, is the will not to let down people around Peter, especially his Aunt. From here, Peter will have to consider people that is connected to him before he went on a patrol as Spider-Man. He can’t do that all-day long, he need to pay attention to those around him.

12. **Return with Elixir—“Freedom of Live”**

In the last phase of a hero’s journey, a hero must repeat his journey if a negative value or influence had attaches itself to the reward that he got after defeating the supreme ordeal. As for Spider-Man, the writer interprets that Peter
Parker will have to fight villains over-and-over again if a new villain appears and threaten the peace of New York City. The circle of Hero’s Journey will repeat when a new villain appear, and that is a job for a Hero, Spider-Man is willing to repeat the circle of Hero’s Journey in order to protect the readers’ expectation.

Peter Parker’s heroism always starts from the moment he wakes up from his sleep, then he remembers about what happened to his uncle and about having great power comes great responsibilities. In the both books; Spider-Man & Doctor Octopus and Spider-Man & The Sandman, the cycle of heroism starts from the “common days” until the “return with elixir”. He will meet new mentors, new enemies, dangerous places, and the moment when he had to fight the villain that will risk his life. Where in the end of the book Spider-Man will always have to be ready to repeat the cycle of his heroism whenever a new villain comes to endanger people’s lives.

C. The Comparison

Using Albarran’s Media Economics theories the writer found that there are differences in the 1963’s Spider-Man’s comic books and Joe Caramagna’s illustrated prose. In chapter I, the writer has quoted Inge’s statement from Bryan Robinson’s article (ABCNEWS.com) that most comics are written by adults, with full grown adults in mind who wrote compelling stories for readers to enjoy.

It is true that the first issue of Spider-Man is created by Stan Lee and Steve Ditko. They really are adults with adult minds who wrote comic books for the believers or readers. Stan Lee who is born in 1922, can no longer write or read comic books. Super hero comic books don’t die that easily, that is why there is a
new generation author who writes the continuity of the story. Based on Picard’s theory (1989) he states that the mass media are engaged in the vast spreading production of content targeted toward the humble consumers, this means business. While Albarran’s theory (1996: 175-176) in chapter II explains that the juvenile trade book is a great success for entertainment, for example; comic books. Comic books can always be entertaining to lots of people, granting lots of fortune to MARVEL. That is why MARVEL hired new authors to pass on the legacy of super heroes, so it won’t perish.

One of those hired people was Joe Caramagna (Marvel.com), can be categorized as a creator who keeps on making the stories so it won’t perish or forgotten. Macherey (1992) claims that the author of a literary work must rely in his faith and confidence, so the author must think of a way so the reader would read his work. If the reader likes it, there will be a pact between the writer and the reader. When the pact is done, whatever the writer wrote in his story, the reader will always believe and stay true to the story that the writer has written.

For Spider-Man, there are lots of Spider-Man stories since 1963, from the original creators and the new creators. Joe Caramagna is one of those new creators. Just like the the creators, there are new readers and the old readers. The old readers might recognize the differences between the old Spider-Man issue and Joe Caramagna’s Spider-Man. The writer have analyzed and found the differences between 1963’s Spider-Man and Joe Caramagna’s Spider-Man.
1. Love Interest

Though the goal in both stories are to defeat the villain. The difference is Peter’s love interest, though the story is actually far from meeting Mary Jane and Gwen Stacy, there is one girl that makes a big difference between 1963’s Spider-Man and Joe Caramagna’s. In 1963’s Spider-Man (Lee, Ditko, 1963: 1-22) the fight against Sandman is held at Peter’s classroom, this is the same in Joe Caramagna’s Spider-Man. But before that, in 1963’s Spider-Man, Peter Parker is confused on how to defeat the Sandman. He actually got a date with a girl named Liz.

In Picture 12, there is Liz asking about when will Peter pick her up on a date that night. But Peter who was busy being Spider-Man and cancelled their date by using study for excuses. In contrast, Joe Caramagna’s Spider-Man does not show any girls that Peter Parker likes in his book.

This also changes Peter’s ‘meeting with the mentor’ and ‘Allies, test and enemies’ phase. Because in Caramagna’s The Sandman book (2015), the meeting with the mentor part is fulfilled by Ms.Pranfree who gave Peter the knowledge to
about lightning strikes. In contrast of that, 1963’s Peter Parker had the motivation to defeat The Sandman to go on a date with Liz. Making Liz indirectly become ‘the mentor and the ally’ because she gave Peter, the spiritual aid to defeat his enemy. After he defeated The Sandman, he asked Liz to go out with him again but Liz don’t want to go with him anymore, because he already cancelled the date with Liz once.

Meanwhile in Caramagna’s book (2015) The Sandman, Peter’s motivation is purely to protect his classmates from The Sandman who was rampaging in class and trying to kidnap his teacher, Ms. Pranfree. The new Spider-Man shows that he can fight to protect people without the motivation of love interest.

2. Difference in People around Peter

In the two books that Joe Caramagna wrote, Spider-Man versus Doctor Octopus and Spider-Man versus the Sandman, the people around Peter Parker is different. Though some character did not change, like Aunt May and Uncle Ben, Joe Caramagna might have added new characters or changed the characters that have interacted with Peter. The first is Ben Urich.

![Ben Urich](Picture of Ben Urich. Caramagna 2, 37)

The man with glasses in picture 13 is Ben Urich. A journalist who works for Daily Bugle. In Spider-Man and Doctor Octopus’ book, he was the one who gave
Peter some information and motivation to defeat Doctor Octopus. But in “Nothing can stop.. the Sandman!” book (Lee, Ditko. 1963: 14) Peter had not met with Ben Urich, the one who gave Peter the motivation is The Fantastic Four’s Human Torch.

The blonde man with blue suit is affiliated with the super hero team the Fantastic Four. His codename is Human Torch. In 1963’s Spider-Man, Peter was losing to Doctor Octopus, he was about to give up fighting against Doctor Octopus. Then Peter attends on a lecture given by Fantastic Four’s Human Torch. Human Torch was the one who indirectly taught Peter not to give up. And because of that, he finally got the motivation to defeat Doctor Octopus.

The last evidences of the difference in people who had interacted with Peter Parker is Ms.Pranfree and Mr.Rodriguez in Joe Caramagna’s Spider-Man and Sandman book (2015). Ms.Pranfree is taking a role of Peter Parker’s science teacher, and Mr.Rodriguez as Midtown highschool’s guidance counsellor.
As the writer has analyzed the 1963’s Spider-Man (Lee, Ditko. 1953: 11), there are no traces of Mr. Rodriguez nor Ms. Pranfree. The only teacher in class when Sandman attacks Peter’s classroom is the Principal, Principal Davis. Who was in the middle of talking when the Sandman came and attacks him, see picture 18 in the next page.

The reason why all the missing contents in the new book that Caramagna has written, based on Albarran (1996) and Macherey (1992), it is all for the readers and believers. Besides making an entertainment for the old readers, Joe Caramagna changed some things that may interest and persuade new readers, especially children. It has shown that every heroic movements that Spider-Man made, it’s all to protect those who was dear to him, even if those people were
bullies. And to show that Peter Parker does not require love interest in order to stand-alone as a super hero, Spider-man.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusions

This analysis is about analyzing Peter Parker’s characterization and heroism. By using Joe Caramagna’s books; *Spider-Man & Doctor Octopus* and *Spider-Man & The Sandman* (2015). The writer also requires 1963’s Spider-Man to find the difference between Joe Caramagna’s Spider-Man and 1963’s Spider-Man. The writer used literary characterization to analyze Peter Parker’s characterization. The writer has analyzed Peter Parker as a victim of bullying who would risk his life so nobody will share the same fate as him by becoming a super hero, Spider-Man.

Then, by using Joseph Campbell’s the hero’s journey theory, this research found that this theory is perfect to analyze a hero’s heroism in a fantasy-based story. Even if Spider-Man is an Science-Fiction fantasy story, the patterns in Campbell’s theory surely exist. From the hero’s ordinary life until the end of his journey. Thus, Peter Parker’s reason to fight evil is because the death of his uncle, the words that moved his moralities and values are “with great power comes with great responsibilities.”

As an additional content, by using Albarran (1996) and Macherey’s (1992) theories, this research has found the comparison between both Caramagna’s book (2015) and the original Spider-Man (1963), that the story did not change much. The story did not change because MARVEL wants to stay true to old reader or old believers. The changes that Caramagna did to Spider-Man’s story are the
motivation that makes him keep on fighting, and the people that influenced Peter Parker.

In conclusion, The new book that is written by Caramagna shows that Peter as teenager and a victim of bullying, who accidentally becomes a super hero, does not need love interest to motivate himself to fight evil. He will repeat the cycle of heroism or the hero’s journey to defeat his enemies and protects innocent people. This could attract new readers, especially childrens. That a hero can fight evil by a pure motivation to protect those who is dearest to the heroes.

**B. Suggestion**


To get the right comprehension of the literary work, the researchers should use the most fitting theories to analyze literary works. There are a lots of theories that can be used to analyze Spider-Man from many point of view. Fortunately the writer is able to use Joseph Campbell’s circle of Hero’s Journey theory (1956), Albarran’s Media Economics theories (1992), and Macherey’s Pact and Contract theory (1992). The writer has proved Peter Parker’s heroism and the difference of his heroism between Caramagna’s book (2015) and the original Spider-Man (1963).

In this occasion, the writer suggest to fellow researchers who had an interest in literature, especially in super heroes. To analyze other aspects or use the hero’s
journey and media economics theories for other super hero books. So the next research will produce different results and to expand the knowledge of literature studies especially for heroism studies.
WORKS CITED


APPENDICES

(Joe Caramagna’s Spider-Man, MARVEL, published by Parragon Books)

(Stan Lee and Steve Ditko, Amazing Spider-Man 1963)