

## SOCIOLOGICAL ANALYSIS ON PETER PARKER AND SPIDERMAN IN THE FILM *SPIDER-MAN 1 (2002)*

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### ABSTRACT

There were two objectives in this study. First was to find out the types of social action performed by Peter Parker both as himself and his other identity as the hero, Spider-Man. In this objective, Weber's types of social action was used to find out Peter Parker's types of social action. Meanwhile, the second was to explore the way Peter Parker behaved in his front-stage as the Spider-Man and in his back-stage as his true self. Goffman's dramaturgy theory was used to explore Peter Parker's behaviours in his front and back stages. The form of this study was a qualitative research for this study used words as its data taken from *Spider-Man 1 (2002)* film script. The result of this study showed that there were four types of social action performed by Peter Parker and his behaviours during the two stages were based on his two different identities, as the real Peter Parker and as the Spider-Man. Peter Parker performed four types of Weber's social action: (1) rational instrumental social action; (2) rational value social action; (3) affective social action; and (4) traditional social actions. Peter Parker's behaviours were divided according to which stage he was playing at the moment. In his front-stage, Peter Parker behaved according to his role as the hero, Spider-Man. While, in his back-stage, Peter Parker behaved as his real and usual self, the photographer.

**Keywords:** *sociology, social action, dramaturgy*

### ABSTRAK

Terdapat dua tujuan dalam penelitian ini. Pertama untuk mencari tahu mengenai tipe-tipe tindakan sosial yang dilakukan oleh Peter Parker baik sebagai dirinya sendiri maupun sebagai seorang pahlawan bernama Spider-Man. Dalam tujuan yang pertama, teori Weber mengenai tipe-tipe tindakan sosial digunakan untuk mencari tahu tipe-tipe tindakan sosial apa yang dilakukan oleh Peter Parker. Disisi lain, tujuan yang kedua yaitu untuk mengeksplorasi bagaimana Peter Parker berperilaku dalam front-stage (panggung depan) sebagai Spider-Man dan back-stage (panggung belakang) sebagai dirinya sendiri. Teori dramaturgi milik Goffman digunakan untuk mengeksplorasi perilaku Peter Parker dalam dua panggung miliknya, panggung depan dan belakang. Penelitian ini merupakan penelitian kualitatif yang menggunakan kata-kata sebagai datanya yang diambil dari skrip film *Spider-Man 1 (2002)*. Hasil dari penelitian ini menunjukkan terdapat empat tipe tindakan sosial yang dilakukan oleh Peter Parker dan bentuk perilakunya berdasarkan dua identitas berbeda yang dimiliki Peter Parker yaitu sebagai Peter Parker yang biasanya dan sebagai si pahlawan Spider-Man. Peter Parker melakukan empat tipe tindakan sosial seperti yang dijelaskan oleh Weber: (1) tindakan sosial instrumental rasional; (2)

*tindakan sosial nilai rasional; (3) tindakan sosial afektif; dan (4) tindakan sosial tradisional. Perilaku Peter Parker dibagi berdasarkan panggung mana yang akan ia mainkan perannya. Di panggung depannya, Peter Parker berperilaku sesuai dengan perannya sebagai si pahlawan Spider-Man. Sementara itu, di panggung belakangnya, Peter Parker berperilaku sebagai dirinya yang biasanya dan sebagai seorang fotografer.*

**Kata kunci:** *sosiologi, tindakan sosial, dramaturgi*

## A. INTRODUCTION

Humans are social beings. They need social aspects such as values or norms to guide and direct their behavior, to provide order and predictability in social relationships and to make sense of and understanding each other's actions in their interactions with one another (McLeod). Good and bad behaviors happen because of an interaction between the individual with another individual or groups. A neighborhood or any forms of social group can also directly affect a social behavior of an individual. Studying human behavior is a part of discipline, called sociology.

Human behaviour covered its social actions, interactions to their societal environment that influenced their lives. Weber classifies the social action into four types: rational instrumental social action, rational value social action, affective social action, and traditional social action (115). Each social action occurs in the life of society and it is related to individual, group or society. Weber's theory contains both ethics and social values. While social interaction among humans is being seen as a theatrical performance where people in everyday life act as actors on a stage, in which a variety of roles is played by people (Goffman 70). Based on the explanation of Weber and Goffman about humans' social actions and interactions in daily life, this study concerned on analysing the types of social action and behaviours of Peter Parker as the main character in *Spider-Man 1* (2002) film.

## B. THEORETICAL FRAMEWORK

### 1. Weber's Social Action

Social action is defined as a behavior to which human beings attach a specific meaning or set of meaning that is guided by or taken account of the behavior of other human beings both individual and group (Weber 115). Generally, human performs the social action to reach a certain purpose or goals. Weber also classifies four types of social action as follow:

#### a. Rational Instrumental Social Action

Rational instrumental social action is a system of discrete individual ends stated through expectations as to the behaviour of objects in the external situation and of other human individuals, making use of these expectation as 'conditions' or 'means' for the successful attainment of the actor's own rationally chosen ends (Weber 115). It means that the actions are undertaken to reach a certain goal. Here, the indicators of rational instrumental of social action are evaluating different anticipated alternative result, choosing the best alternative action, evaluating the judgement of the desired positive result, and achieving certain goal.

#### b. Rational Value Social Action

Weber states that rational value social action is related to the value in the society (115). That in term of rational orientation to an obsolete value, it involves conscious beliefs in the absolute value of some ethical, aesthetic, religious, or other form of behaviour,

entirely for its own sake and independently of any prospects of external success (115). So, the indicators of this social action are using conscious beliefs in the absolute value, evaluating action based on a value judgement relating with norm in the society, and considering the action based on the aspect of normative and moral value.

### c. Affective Social Action

In term of affectual orientation, especially emotional, is determined by the specific affects and states of feeling of the actor (Weber 115). Thomas states affectual action does not arise from deliberation because affectual action is more to individual problems. Yang states that emotions are spontaneous, self-induced, or externally produced self-feelings, such as positive feelings of love, loyalty, pride, joy, and enthusiasm while negative feelings such as hatred, sympathy, fear, anger, sorrow, sadness, jealousy, shame, and dejection. Yang further points out that emotions have a distinct social character: however they often occur in social situations and arise out of social interactions.

### d. Traditional Social Action

Weber states traditionally oriented through the habituation of long practice of the tradition and the custom (115). Adekola in his article states every society, group or entity evolves with certain identities or ways of life, which is often referred to as culture (120). Culture goes with a set standard or code of behaviour which embedded in the customs, traditions, values, norms of the society: for culture to be truly a complete way of life (120). In this part, traditional social actions are more established based on the tradition and the custom. Adekola defines tradition refers to the beliefs, objects, or customs performed or believed in the past, originating in it, transmitted through time by being taught by one generation to the next, and are performed or believed in the present (121). Traditions are often presumed to be ancient, unalterable, and deeply important, though they may sometimes be much less “natural” than is presumed, and also in the practice, belief or object be seen as traditional (121). Traditional action is conducted or celebrated with lot of people so, it can be a tradition conducted in a particular day celebration or a death ceremony.

| No. | Types                               | Definitions   | Indicators   | Examples   |
|-----|-------------------------------------|---|--|--|
| 1.  | Rational instrumental social action | The social actions/or behaviors are established to reach a certain goal by using a certain instrument.  | <b>Evaluating</b> action based on different anticipated alternative results.<br><b>Choosing</b> the best alternative ways.<br><b>Judging</b> the desired positive results.<br><b>Achieving</b> a certain goal. | Freddy works as a shop keeper to get <u>some money</u> . The money will be used to help poor people. |
| 2.  | Rational value social action        | The social actions/behaviors are performed by a conscious belief in the absolute values in the society. | <b>Using</b> conscious beliefs in the absolute value.<br><b>Evaluating</b> action based on a value judgement relating with norm in the society.<br><b>Considering</b> action based on the aspect of            | Some young mosque activist are working together to clean mosque without payment.                     |

|    |                           |  |   |  |
|----|---------------------------|--|---|--|
|    |                           |  | normative and moral value.  |  |
| 3. | Affective social action   | The social actions/behaviors are determined by the person/actor's specific affects and states of feelings.                   | <b>Using specific affects</b> in doing social action.<br><b>Using states of feelings</b> in doing social action.  | A girl is <u>angry</u> and <u>slaps</u> a civilian in a bus because he touches her chin and she finds it disturbing. |
| 4. | Traditional social action | The social actions/behaviors are performed to keep the habituation of long practices of tradition and custom in the society. | <b>Considering the tradition</b> in doing social action.<br><b>Considering the custom</b> in doing social action.<br><b>Tradition and custom</b> here are the habituation of long practice. | Someone gives a <u>present in the birthday party</u> .   |

## 2. Goffman's Dramaturgy

The perspective of dramaturgy theory illustrates that social life is a "performance" carried out by teams of participants in the stages. It is used to analyze the face-to-face social interaction and behavior of human life as a series of theatrical performances, in which individuals are treated as performers, similar to actors on the stage of a theatre (Goffman 13). Goffman divides social interactions into two, front stage and back stage as explained below:

### a. Front-Stage

The front stage is labelled as the part of the individual's performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance. It means that front stage displays the action and the behavior of individual or performer that are directly observed by the viewers. Moreover, front stage is also as the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his performance. Furthermore, Goffman states the front stage divides its parts into setting, appearance, and manner (13). Setting involves furniture, décor, physical lay-out, and other background items which supply the scenery and stage pros for the space of human action played out before, within, or upon it. Setting also covers the expressive equipment and personal front. Appearance refers to the stimulation which functions to tell the performer's social statuses. Manner is concerned on stimulation which functions to warn the interaction role of the performer will expect to play in the on-coming situation.

### b. Back-Stage

Goffman points out back stage as a place where the impression fostered by the performance is knowingly contradicted and where the performer can reliably expect that no member of the audience will intrude (13). It is characterized less formal situation, where the performers can openly violate expected role behavior. Additionally, in this stage, the errors are often corrected before the front-stage performance. In short, back-stage can be said as the existence of performers in the back-stage without any audience/viewer watching them, in which this situation makes them act without fear of disrupting the performance. Similar

idea is also presented by Stolley that back-stage behavior occurs out of sight of any audience (70). That is where the props and performances are prepared. It is also where someone can be truly being him/herself.

| No. | The stages of dramaturgy | Definitions   | Indicators  | Examples  |
|-----|--------------------------|---|---|---|
| 1.  | Front-stage              | The social actions/behaviors occurred are consciously acted in front of the people within the three conditions. | <b>Setting:</b> performing positive/good action/behavior/ and/or image, wherever he meets the people.<br><b>Appearance:</b> Performing good appearance/good looking in front of the people.<br><b>Manner:</b> Showing good manner or behavior in front of the people.   | In the context of job interview, the interviewee wears a conservative business suit, carries a resume in a nice folder and leans forward when answering questions in an attempt to create a positive image in the interviewer's mind. |
| 2.  | Back-stage               | The social action/behaviors occurred out of sight of any people within the three conditions.                    | <b>Setting:</b> Performing free or even bad action/behavior wherever the person is as long as he/she is out of other people's sight.<br><b>Appearance:</b> Performing free or even bad appearance/looking since he/she is out of other people's sight.<br><b>Manner:</b> Showing free or even bad manner or behavior he/she is out of other people's sight. | On the contrary, when the interviewee is in the home, he/she puts on comfortable clothes and be "him/herself".  |

### C. RESEARCH METHOD

Natasha and Cynthia state that qualitative research is especially affective in obtaining culturally specific information about the value, opinions, behaviors and social contexts of particular population (1). This study used qualitative research to analyze the social actions and front-back stages' behaviours of Peter Parker character in *Spider-Man 1* (2002) film. The words in forms of narrations and dialogues related to the main character, Peter Parker were

as the data of this study taken from *Spider-Man 1* (2002) film script. The instrument of this study was the researcher himself. In collecting the data, there were three steps done, (1) determining the source of data that was the *Spider-Man 1* (2002) film script; (2) watching the movie and focusing on the parts of social actions and behaviours of Peter Parker character; and (3) identifying the words from narrations and the dialogues of the *Spider-Man 1* (2002) film script contained the social actions and behaviours of Peter Parker.

The researcher used the procedures of flow model of qualitative data analysis developed by Miles and Huberman, consisting of three steps: data reduction, data display, and conclusion drawing/verification to analyse the data of this study. In data reduction, the researcher selected, focused, simplified and transformed the related data of social actions and behaviors performed by Peter Parker in *Spider-Man 1* (2002) film. In data display, the data of social actions and behaviors of Peter Parker *Spider-Man 1* (2002) film were organized and displayed in the form brief narration. Last, in conclusion drawing or verification, the research drew conclusion concerning the collected data of social actions and behaviors found in Peter Parker character of *Spider-Man 1* (2002) film.

## D. FINDINGS AND DISCUSSION

### 1. Peter Parker's Social Actions

It needed to be remembered that even though this study concerned on the sociological aspects of social actions and the behaviours in front-back stages of the chosen object, this study used fictional film as the source of data, *Spider-Man 1* (2002) instead of non-fictional like a documentary one. Therefore, the findings of this study could not be taken as the whole representation of what truly laid in the society (even though some of the findings did represent some part of the society). There were four types of social action performed by Peter Parker character in *Spider-Man 1* (2002) film.

#### a. Rational Instrumental Social Action

The rational instrumental social action covered four indicators: evaluating actions based on different anticipated alternative results, choosing the best alternative ways, judging the desired positive results, and achieving a certain goal.

##### (1) Evaluating actions based on different anticipated alternative results.

Data 6 (min. 1:00:30)

Mr. Osborn : It's no problem. I'll make a few calls.

Peter : I couldn't accept it. **I'd like to earn what I get. I can find my own work.**

When Mr. Osborn offered to get him some job interviews, Peter Parker refused it by stating that he could get his own. This action of him refusing Mr. Osborn's offer showed that Peter Parker was evaluating two anticipated alternative results of accepting some works that were offered by Mr. Osborn with the possibility that he might look too dependant on him or struggling by himself to find his own job but keeping still his pride on (Weber 115).

##### (2) Choosing the best alternative ways.

Data 7 (min. 1:00:43)

Mr. Osborn : What other skills do you have Parker?

Peter : **I was thinking of something in photography.**

Peter Parker chose the best alternative action (Weber 115) by replying Mr. Osborn's question about other skill he might have besides his genius interest in science. Stating that he wanted to have part in photography.

### (3) Judging the desired positive results.

Data 8 (min. 1:01:31)

Jameson : **I'll give you \$200.**  
Peter Parker : **That seems a little low.**  
Jameson : Take them somewhere else then.

Peter Parker finally got a job as a freelance photographer at Daily Bugle whose job was to take pictures of Spider-Man in act. He was able to get this job due to the fact that no one was able even just a picture of Spider-Man. Knowing this fact, he then made his way out by evaluating the judgement of the desired positive result (Weber 115) over his another identity as the Spider-Man himself.

### (4) Achieving a certain goal.

Data 9 (min. 1:01:40)

Jameson : Sit down. Give me that. **I'll give you 300. That's a standard freelance fee.**

Even though at first Peter's pictures of Spider-Man were valued lower than he expected, yet because Jameson was in need of those pictures, he then valued Peter's pictures for the standard freelance fee. This showed that Peter was successful in achieving his goal to get a job as a photographer and also being paid worthy (Weber 115).

## b. Rational Value Social Action

Rational value social action covered three indicators: using conscious belief in the absolute value, evaluating action based on value judgement related with norm in society, and considering action based on the aspect of normative and moral value.

### (1) Using conscious belief in the absolute value.

Data 19 (min. 1:22:20)

Fireman : The roof's about to collapse!  
Young lady at fire : Look! Up there!  
Mother at fire : **Save my baby, please!**  
Spider-Man (Peter) : **It's okay. Your baby's fine.**

Peter's action of risking his life to save the baby, had shown the rational value social action within Peter Parker as Spider-Man. Peter as Spider-Man, his city's hero, had his firm and conscious belief that as a hero, he had to put the people's safety first before him. Risking his own life to save other's life had already become his conscious belief as a hero (Weber 115).

### (2) Evaluating action based on value judgement related with norm in society.

Data 26 (min. 1:54:21)  
Peter Parker : I will always be your friend.  
Mary Jane : Only a friend... Peter Parker?  
Peter Parker : **That's all I have to give.**

Mary Jane told Peter Parker that she loved him so much and wanted to be in relationship with him. Hearing this straight from Mary Jane, made Peter Parker's heart so happy. Yet, the thought of his other identity as Spider-Man and its consequence hit him hard. Right at this moment, when the thought of being Spider-Man could really kill Mary Jane one day, got Peter Parker to evaluate his actions based on his value as a hero in his society (Weber 115).

### (3) Considering action based on the aspect of normative and moral value.

Data 13 (min. 1:08:00)  
Spider-Man : Come on. Move kid.  
Billy's Mom : Billy! **Somebody help him!**

Peter Parker's social action above: the act when he helped the Billy boy from being flattened by a falling stage, was the result of him considering which action he should take based on his value as a hero (Weber 115).

#### c. Affective Social Action

Affective social action performed by Peter Parker based on his specific affect.

Data 1 (min. 09:35)

Peter Parker: Hey, Could I take your picture? **I need one with a student in it.**

Due to his admiration feeling towards Mary Jane and also somehow being encourage indirectly by his friend, Harry that before was able to have a chat with her, Peter Parker then attempted to approach Mary Jane by asking to take her picture in the name of school's task (Weber 115). That he needed a picture of their laboratory field with a student in it. This showed that his affection towards Mary Jane and the indirect encouragement from Harry affected him to talk to Mary Jane.

#### d. Traditional Social Action

In performing the traditional social action, there were two indicators: considering the tradition and custom.

### (1) Considering the tradition in doing social action.

Data 20 (min. 1:25:46 – 1:27:11)

Mary Jane : **Happy Thanksgiving**, sir.

Aunt May : **Now, where is Peter?** He'd better remember that cranberry sauce.

Peter Parker : Hey, everyone.

Aunt May : Oh, Peter!

Peter Parker : **Sorry, I'm late.**

As the tradition in the United States, Thanksgiving is celebrated by gathering with family to have a feast together. Here, Peter celebrated the Thanksgiving day with his only

one family, Aunt May and his friend's Harry Osborn with his dad, and also came along his long-crush, yet at the moment had become Harry's fiance, Mary Jane (Weber 115).

## (2) Considering the custom in doing social action.

Data 24 (min. 1:50:42)

Peter Parker : **I'm so sorry, Harry.** I know what it's like to lose a father.

Harry : I didn't lose him. He was stolen from me.

Wearing black clothes during someone's funeral had become the custom of American people to state out their condolences. For American people, the colour of black represented the mourn and lost feelings towards the dead. Therefore, it became a custom for American including Peter Parker as one to represent their lost feelings towards the dead and to share their care to the ones who were left by wearing black clothes (Weber 115).

## 2. Peter Parker's Behaviours

In analysing the behaviours of Peter Parker character in *Spider-Man 1* (2002) film were based on Goffman's two stages, front and back. Each stage's behaviour was counted on the setting, appearance, and manner of Peter Parker as the hero, Spider-Man in his front stage and as his true self, the photographer in his back-stage.

### a. Peter Parker's Behaviours in His Front-Stage

The behaviours of Peter Parker in his front-stage were seen when he was playing his role as the Spider-Man due to the fact that this identity as the hero was somehow being taken as the role model by lots of people in New York city.

#### (1) Setting

In Peter's case, there were several settings (included time and place) specified for him to act his role as Spider-Man, as long as it fulfilled these two conditions: a situation where it risked the public's safety and the people who were dear to him as himself (Peter Parker).

Data 12 (min. 1:07:48)

Girl at the OSCORP's festival: **It's Spider-Man!**

Peter would come out as Spider-Man only when the setting asked him for it. He would put his costume on and played his role as Spider-Man when the front-stage had already set which was the chaos situation where people needed his help (Goffman 13). This setting involved the public's safety that if the himself as Spider-Man did not take his action just in time, then it would probably cost someone's life. Peter Parker wore his identity as Spider-Man in the setting of place - OSCORP's festival and time - in daylight (Goffman 13).

The dangerous situation where it involved Peter Parker's beloved people also became another setting in his front-stage as the Spider-Man. In this setting, Peter did not need a second thought of going to the stage to act his role as Spider-Man.

Data 18 (min. 1:20:41)

Spider-Man : **You have a knack for getting in trouble.**

Mary Jane : You have a knack for saving my life. I think I have a superhero stalker.

When Mary Jane was almost assaulted by some men, Peter Parker quickly turned into the Spider-Man to save her. Even to the point he forgot to put his mask on. This act of him showed that he would not hesitate to change himself as the Spider-Man right on spot if it meant to protect the people who were dear to him. This setting where Mary Jane got assaulted by some gangster after she got off of an audition and saved by Spider-Man was in an alley (place) during night time (time) (Goffman 13).

## (2) Appearance

Peter's appearance as Spider-Man had to define his role as the superhero in New York city.

Data 3 (min. 55:38)

Street Singer: **Dresses like a spider. He looks like a bug.**

He needed to make his ability stood out by putting a costume on as spider so that his audience were able to define that he was on his front-stage as Spider-Man (Goffman 13).

## (3) Manner

Peter Parker seemed to develop two kinds of manner, one related to his duty as a hero and the other one that somehow boosted his confidence in front of his crush, Mary Jane.

Data 19 (min. 1:22:20)

Fireman : **The roof's about to collapse!**

Young Lady at fire : Look! Up there!

Mother at fire : **Save my baby, please!**

Spider-Man : **It's okay. Your baby's fine.**

Peter as Spider-Man entered this situation of his front-stage setting to rescue the baby as he was the only hero that could do that at the moment. This action of him, rescuing the baby even knowing the fact that he would get injured at the same time did not put away the heroic manner within him (Goffman 13). He realised his role as the superhero that made him to be able to do things that most of ordinary people could not and therefore, it was his duty to perform his manner as one (the superhero).

The other manner that Peter developed as Spider-Man somehow boosted his confidence in front of his crush, Mary Jane. It was shown by his manner to be able to talk more confidently than when he was in his true self as Peter Parker. This was probably due to the fact that he wore a mask to cover his face and also the existence of his other self as Spider-Man as the hero that most of people thought him cool.

Data 18 (min. 1:20:41)

Spider-Man : **You have a knack for getting in trouble.**

Mary Jane : You have a knack for saving my life. I think I have a superhero stalker.

Due to the fact that the people of his city labelled him as the friendly superhero, Peter then had to keep up that manner when he put his show on (Goffman 13). He even became more confident, to talk with Mary Jane. Even it was him who began the conversation.

## b. Peter Parker's Behaviours in his Back-Stage

If the front-stage show of Peter Parker was as the superhero Spider-Man, then the back-stage of it was his true self as the usual Peter Parker. He lived his life in the New York city as a freelance photographer for the Daily Bugle. He worked for his living by taking pictures of special events and mostly the pictures of the other him as Spider-Man. According to Goffman, back-stage concerns on the three aspects of setting, appearance, and manner of a person behind the scene (13).

### (1) Setting

Peter Parker had a huge interest in photography then decided to try having a job in that field.

Data 10 (min. 1:02:06)

Peter Parker : **I'd like a job**, sir.

Jameson : **No jobs. Freelance.** Best thing in the world for a kid your age.

New York was a big city and it was not easy enough for him to get one. As the result, the closest thing he could do was to take pictures as a freelance photograph. This setting of Peter as the freelance photographer worked as his back-stage life where other people did not know that the him in this state was actually the superhero, Spider-Man (Goffman 13).

### (2) Appearance

As a photographer, Peter completed his back-stage appearance by carrying around a camera wherever he went just in case he caught in certain events and needed to take pictures of it.

Data 11 (min. 1:02:32)

Peter Parker : I'm Peter Parker. I'm a photographer.

Office Lady : **Yes. I can see that.**

When Peter wanted to take his payment of his Spider-Man pictures at Daily Bugle, he introduced himself to the charged lady. Peter told her that he was a photographer that he did not realise having a camera hanging onto him. As the lady replied that it was obvious she recognised him as the photographer judging by his appearance of carrying a camera (Goffman 13). This back-stage appearance of Peter Parker as the photographer made it clear that he was adjusting his life in the back-stage. He put just a camera on him as a costume.

### (3) Manner

The manner in Peter Parker's back-stage was divided into four: his manner as the photographer, his manner towards Harry Osborn as his closest friend, Mary Jane as his crush, and his Aunt May.

Data 8 (min. Data 1:01:31)

Jameson : **I'll give you \$200.**

Peter : **That seems a little low.**

When Peter Parker brought his pictures to the Daily Bugle, those were rewarded lower than he expected. Obviously, this range of fee clicked his manner as a photographer, he refused to take it (Goffman 13). Peter knew his worth as a photographer.

The second manner was towards his closest friend, Harry Osborn. Even though Harry had secretly gone out with Mary Jane, this fact did not made Peter Parker ignored him.

Data 14 (min. 1:11:35)

Harry : Look, Pete, I should have told you about us. But you should know I'm crazy about her. **It's just, you know, you never made a move.**

Peter Parker : You're right. I didn't.

The conversation above between Harry and Peter Parker happened right after the OSCORP's festival incident where Goblin attacked them. That moment, Harry finally told the truth about his relationship with Mary Jane and apologised to Peter Parker for acted that way, that it seemed he (Harry) ignored Peter's feeling. Even so, Peter Parker still visited Harry to see if he was okay after getting involved in that incident with a wound in his head. No matter what, Peter Parker still cared towards his friend and put aside his personal feelings about Mary Jane (Goffman 13).

The third manner was related to his crush, Mary Jane. Actually, Peter Parker was not as clumsy as if he was in front of Mary Jane.

Data 25 (min. 1:53:17)

Mary Jane : I love you so much, Peter.

Peter Parker : **All I wanted was to tell her how much I loved her.** (heart whispering)

**I can't...**

Mary Jane : You can't what?

Peter Parker : **Tell you...everything. I mean, there's so much to tell.**

After the funeral of Harry's dad, Mary Jane told her feelings to Peter Parker and asked him to be in relationship with her. Certainly, this moment had always been a dream for Peter Parker with the fact that he loved her so much than Mary Jane herself would never imagine. However, during the confession time, Peter Parker was being himself, not as the Spider-Man, somehow it made him to play role in his back-stage: as the one who remained silent in front of Mary Jane (Goffman 13). As the result, Peter Parker rejected Mary Jane's feeling saying that they should stay as friends. However, this decision of him was not only determined by his clumsy manner towards Mary Jane, but also the fact of his consequence as the Spider-Man.

The last manner of Peter Parker was towards his Aunt May. Ever since Peter Parker was a kid, he was taken care by his father's closest friends, Ben and May Parker.

Data 22 (min. 1:37:35)

Aunt May : Go home, dear. You look awful.

Peter Parker : And you look beautiful.

Aunt May : Thank you.

Peter Parker : **I don't like to leave you here.**

Aunt May : But I'm safe here.

Peter Parker : **Can I do anything for you?**

Aunt May : You do too much.

Aunt May was hospitalised after getting harmed by Goblin who attacked her at some night. Goblin did this after he had found out the true identity of Spider-Man. Seeing her aunt in pain, Peter Parker refused to let her alone even just a second. He did not want to lose another member of his family after his Uncle Ben. Therefore, he treasured his aunt so much that he did not even care about his own health (Goffman 13).

### 3. Discussion

Based on the findings above, the result showed that Peter Parker as the main character in *Spider-Man 1* (2002) film had performed all the four types of Weber's social actions and developed two kinds of behaviours within Goffman's front and back stages. First, the rational instrumental social action of Peter Parker was to get a job as photographer as his goal (Weber 115). Second, the rational value social action of Peter Parker was following the values of a hero to put other people safety as his priority (Weber 115) in doing actions. Third, the affective social action was portrayed by Peter Parker based on his state of affections: that he would do unpredictable action as the result of his affection (Weber 115) like when he initiated a conversation with Mary Jane after being indirectly encouraged by his friend, Harry. Fourth, the traditional social action performed by Peter Parker was when he celebrating Thanksgiving as his tradition as an American and when he came as a mourner during Harry's father funeral by wearing black suit to state his condolences towards Harry's lost (Weber 115).

The front-stage behaviours of Peter Parker were based on his role as the superhero, Spider-Man: setting, appearance, and manner. There were two conditions to support his performance as the Spider-Man: the condition where it risked the public's safety and his beloved people (Goffman 13). When playing his role as Spider-Man, Peter Parker would put on the costume and mask which defining his character as Spider-Man. This was to support his role as the mysterious superhero whose face, no one knew (Goffman 13). Peter Parker was obligated to do this to separate the life he lived in his front-stage as Spider-Man with the one in back-stage as his usual self. The manners that Peter Parker developed when he played his role as the Spider-Man were; he would always do everything he could to save lives as his utmost duty as a hero and as the friendly Spider-Man that everyone had familiar with (Goffman 13).

The back-stage behaviours of Peter Parker worked towards his true self as the photographer. The setting in his back-stage placed himself as the one who was looking for a job when in New York city at Daily Bugle office during daytime (Goffman 13). While for his appearance, Peter Parker set it according to his role as photographer who carried a camera around with him (Goffman 13). In this back-stage of him, Peter Parker behaved his manner as who he was, as the true Peter Parker (Goffman 13). The first manner was based on his job as a photographer. When the pictures of Spider-Man that he took were valued lower than it should, Peter refused to accept it. He clearly stated that those pictures were worth more than that (Goffman 13). The second manner was towards Harry Osborn. Even though Harry had betrayed him by going out with Mary Jane, Peter still cared for him (Goffman 13).

The third manner was when Peter chose to distance himself from his crush, Mary Jane. In this manner, there were two factors influencing him to behave that way (distancing himself) (Goffman 13). First, his option to make distance between him and Mary Jane after she confessed her love to him was because at that moment of confession, Peter was in his back-stage. Which meant that he was being his usual self, the awkward Peter. Second, the consequence of him for being a hero was he might lose his beloved people if his enemies found out about them. It showed by the abduction of Mary Jane and the hospitalisation of

Aunt May by Goblin. Therefore, Peter behaved in distance with his beloved people for their own safety even though he was in his back-stage. The last manner was towards his Aunt May. The fact that Peter Parker had lost his parents since he was a kid got him to be taken care by Uncle Ben and Aunt May. Their relation had turned into son and parents. When Aunt May was hospitalised after Goblin harmed her, Peter always stayed with her. Even to the point when he did not care about his own health. This showed the way Peter Parker behaved towards his Aunt May: dearly loving her as a parent (Goffman 13).

## E. CONCLUSIONS

The conclusions of this study were: (1) Peter Perker performed four types of social action (rational instrumental social action, rational value social action, affective social action, and traditional social action); and the behaviours of Peter Parker were divided into two based on his front-back stages (as the hero Spider-Man in his front-stage, while as his true self, the photographer in back-stage).

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