

TABLE OF CONTENTS

APPROVAL PAGE	i
LEGITIMATION PAGE	ii
DECLARATION OF OWNERSHIP	iii
PREFACE	iv
ACKNOWLEDGMENT	v
MOTTO	ix
ABSTRACT.....	x
ABSTRAK.....	xi
TABLE OF CONTENTS.....	xii
LIST OF TABLES	xiv
LIST OF PICTURES	xv
CHAPTER I INTRODUCTION.....	1
1.1 Research Background	1
1.2 Research Problems.....	9
1.3 Research Purposes	10
1.4 Research Significance.....	10
CHAPTER II THEORITICAL FOUNDATION.....	11
2.1 Popular Literature	11
2.2 Film as Part of Popular Culture.....	12
2.3 Narratology in Film.....	15
2.3.1 Focalization, Auditive and Visual Narrator	17
2.3.2 Cinematic Elements as Visual Narrative.....	19
2.3.3 Character Development.....	22
2.3.4 Characterization	24
2.4 Superhero Genre in Film.....	26
2.4.1 Genre.....	26
2.4.2 Superhero Formula.....	30
2.5 Invention and Reimagining of Superhero Characters	42
2.6 The Spider-Man: No Way Home 2021	45
CHAPTER III RESEARCH METHOD	46
3.1 Research Design.....	46
3.2 Sample of Data.....	48
3.3 Source of Data.....	52
3.4 Technique of Collecting Data	53

3.5	Technique of Analyzing Data	54
3.6	Organization of Writing.....	56
CHAPTER IV FINDING AND DISCUSSION.....		58
4.1	Superhero Convention in The Process of Peter’s Character Development.....	58
4.1.1	Mission.....	58
4.1.2	Power.....	82
4.1.3	Identity	92
4.1.4	Costume.....	94
4.2	The Invention In The Process of Peter’s Character Development	102
4.2.1	Identity Crisis as The Key Point of Discourse	103
4.2.2	The New Functions of Costume.....	104
4.2.3	Reimagining Spider-Man Tropes	108
4.2.4	The Daily Bugle.NET and J. Jonah Jameson	123
4.2.5	Reimagining: Why Multiverse Concept Makes Sense.....	127
CHAPTER V CONCLUSION AND SUGRESSION		152
5.1	Conclusion	152
5.2	Suggestions	153
REFERENCES.....		155

