

Representations of Loneliness in Peter Parker's Character in "The Amazing Spider-Man" Films

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Abstract

This study aims to deeply analyze the form, portrayal, and psychological motives of Peter Parker's loneliness in the films The Amazing Spider-Man (2012) and The Amazing Spider-Man 2 (2014). This research uses an interpretive qualitative approach with a narrative and visual content analysis design. Primary data is taken from scenes, dialog, and cinematic elements. The analysis phase was conducted systematically: (1) Classification of loneliness aspects based on Weiss/Cacioppo Theory, (2) Identification of supporting cinematic elements (e.g., mise-en-scène), and (3) Triangulation with Alfred Adler's Individual Psychology concepts (Inferiority Complex, Striving for Superiority, and Lifestyle) to determine the root causes of loneliness. It was found that Peter Parker's loneliness is multidimensional, encompassing Emotional Loneliness (Feelings of Loss and Intimate Relationship Difficulties) and Social Loneliness (Social Isolation). Visually, the isolation is reinforced thru low-key lighting and rain symbols, emphasizing its emotional weight. Causally, loneliness is a consequence of a Solitary Lifestyle formed as compensation for feelings of inferiority resulting from childhood trauma and conflict between Social Interest (hero's responsibility) and personal needs. The novelty of this study lies in the explicit integration of Adler's Individual Psychology Theory and Loneliness Theory to analyze fictional superhero characters. This research provides a deep psychological analysis model not previously available in previous studies, explaining that Peter's loneliness is a structural price of heroic responsibility, not merely interpersonal failure.

Keywords: Alfred Adler's Psychological Analysis, Loneliness, Peter Parker, Spider-Man.

Introduction

The issue of loneliness has transformed into one of the most pressing psychological and social problems in the contemporary era. Loneliness, according to its definition (Perlman & Peplau, 1981), is a subjective condition that arises from a discrepancy or mismatch between the social relationships an individual desires and those they actually have. In the real world, the urgency of this problem is confirmed by various global data; a 2022 survey by the American Psychological Association (APA) shows that around 36% of young people in the United States report chronic feelings of loneliness, and in Japan, extreme social isolation phenomena such as hikikomori are clear evidence of the adverse effects of social disconnection. The consequences of loneliness are far-reaching, including increased cases of anxiety, depression, decreased cognitive function, and higher physical health risks.

The psychological and social context of loneliness was often reflected and explored in cinema. Films often use loneliness as a central conflict to enrich character depth. One of the most consistent fictional characters representing the suffering of isolation is Peter Parker in The Amazing Spider-Man film series. The films, which include The Amazing Spider-Man (2012) and The Amazing Spider-Man 2 (2014), were directed by Marc Webb and starred Andrew Garfield in the lead role. The film's narrative focuses on Peter's trauma and psychological burdens, triggered by the loss of his parents and the tragic death of Uncle Ben. The internal conflict between living a normal life and his heroic responsibilities creates deep psychological tension. Peter is trapped in a moral dilemma that forces him to sacrifice his intimate relationships, especially with Gwen Stacy, in order to protect others. This situation makes loneliness not just a subplot, but an integral element in the formation of his identity.

Although Peter Parker's loneliness is a frequently discussed topic in academic studies, the majority of previous research has tended to approach it in a fragmented manner. The first study group, as conducted by Peaslee (2005), Stephens (2021), and Genter (2007), focused on the sociological and identity dimensions. They successfully mapped out that Peter's dual roles and social awkwardness triggered self-estrangement. However, these studies are limited to describing the symptoms of social isolation as a plot consequence, without delving deeper into the internal psychological mechanisms (such as feelings of inferiority) that are the root cause of why Peter chose that path of isolation.

On the other hand, the second group of studies, focusing on moral narratives, such as Kelana (2016), Fitzmaurice (2020), and Corbett-Browne (2024), framed Peter's loneliness as the "price of power" or the ethical consequence of heroism. While this perspective is valid in explaining heroic motivation, it tends to romanticize loneliness as a noble sacrifice, thus overlooking the clinical and emotional impact of the trauma of loss experienced by the character. They analyzed loneliness as a story theme, not as a destructive psychological condition. From a psychological perspective, Alfred Adler explains Peter Parker's loneliness through individual psychology theory, in which Peter develops superiority through compensation for past inferiority. Peter, who was abandoned by his parents and lost Uncle Ben, developed his Spider-Man alter ego as existential compensation. Susanto (2008) from UMS underscores the importance of the individual psychology approach to understanding characters who struggle from childhood trauma toward achieving meaning in life through isolation. Furthermore, Novaes (2021) highlights how Peter's loneliness is closely related to feelings of guilt and loss that shape his moral decisions. Costello (2009) and Nama (2011) add that the secrecy of his identity creates constant psychological conflict between his public and private lives, triggering alienation and making Peter a permanent member of the "lonely hearts club." Finally, Langley (2023) explains that Peter's narrative of loneliness is often constructed through internal monologues and visual imagery such as shadows and rain that accompany emotional moments.

There are attempts to touch on visual and psychological aspects, but they are still limited. Langley (2023) identified the use of internal monologs and weather symbols in the Spider-Man narrative, but their analysis was not linked to a specific psychological theoretical framework. In contrast, Susanto (2008) and Novaes (2021) have applied psychological approaches (including references to Adler) to understand Peter's trauma. However, this psychological research is often detached from cinematic analysis; they discuss the characters' psychology as if Peter were a real person, without considering how Film Narrative and Visual Theory (such as lighting or *mise-en-scène*) is specifically used by director Marc Webb to construct these psychological conditions on screen.

To completely analyze this phenomenon, this research utilizes the standardization of three main theoretical frameworks. First, the Loneliness Theory developed by Weiss (1973) and Cacioppo (2010). This theory is defined as a framework for classifying loneliness into two main types, Emotional Loneliness and Social Loneliness, and identifying aspects of its manifestation. Second, Film Narrative and Visual Theory refers to the approach of Bordwell and Thompson (2008), which defines cinematic elements (such as *mise-en-scène*, cinematography, and editing) as narrative instruments for building emotional meaning in film. Third, Alfred Adler's Theory of Individual Psychology (1956), which is defined as a psychological approach that views human behavior, including social isolation, as an attempt at compensation for feelings of inferiority in order to achieve superiority.

Overall, the literature review confirms that Peter Parker's loneliness is a widely recognized and analyzed theme, ranging from dual identity conflicts to compensation for inferiority through Adler's individual psychology approach. Therefore, a crucial research gap is evident: the existing literature has not yet offered an integrated analysis that connects psychological causality (why Peter is lonely according to Individual Psychology Theory) with the esthetic construction of the film (how that loneliness is manifested thru Film Narrative and Visual Theory). This research aims to fill that gap by no longer viewing psychological and cinematic aspects separately, but rather as a unified whole that mutually shapes each other in the film *The Amazing Spider-Man*.

Therefore, this study aims to answer three main questions: (1) What are the types and aspects of loneliness experienced by Peter Parker in *The Amazing Spider-Man* films? (2) How is this loneliness depicted through narrative construction and cinematic elements in the films? And (3) Why does Peter Parker experience this loneliness, as viewed from the framework of Alfred Adler's Individual Psychology Theory? Through this integrated analysis, this study is expected to provide new contextual contributions to superhero film studies from an integrated emotional and psychosocial perspective.

Research Method

This study uses qualitative research with an interpretive approach. This approach was chosen because the focus of the study is to understand the subjective meaning of the loneliness experienced by the fictional character Peter Parker, allowing researchers to explore psychological, emotional, and symbolic aspects that cannot be measured quantitatively. The research design used is content analysis and literature study. Content analysis was used to identify and interpret visual symbols, dialogue, narrative, and film structure that represent Peter Parker's loneliness, while literature review was used to review relevant theories, including Alfred Adler's Individual Psychology theory.

In qualitative methodology, research objects often take the form of events, places, or archives/documents. The material objects in this study are archival documents in the form of the films *The Amazing Spider-Man* (2012) and *The Amazing Spider-Man 2* (2014), while the formal object is the theme of loneliness itself, represented through narrative and visual elements. Meanwhile, considering that this research does not involve human participants, the research subject is not an individual who is interviewed, but rather the fictional character Peter Parker, who is analyzed as a psychological subject in a cinematic and narrative context.

The research data is classified into primary and secondary data. Primary data is narrative and visual data directly from the two films, in the form of scene snippets, dialogues, monologues, cinematography, and visual symbols that describe Peter Parker's loneliness. The sources of this primary data include events, places (such as rooftops, lonely rooms), and

digital copies of the films as archives. Meanwhile, secondary data consists of literature and theoretical studies, including character psychology theory (Adler), loneliness theory (Weiss, Cacioppo), and narrative/cinematic theory (Bordwell & Thompson), obtained from scientific journal articles and academic books. The data collection techniques used were non-participatory observation, documentation, and literature study, which were carried out in an integrated manner.

This research uses a qualitative design with an interpretive approach and content analysis method. This approach was specifically chosen to explore the latent and symbolic meanings of the narrative and visual elements found in the films *The Amazing Spider-Man* (2012) and *The Amazing Spider-Man 2* (2014). The main focus of this method is to dissect how psychological themes are constructed thru film language, which requires in-depth interpretation beyond mere plot description. Given the complexity and total duration of both films, data collection techniques were conducted thru rigorous purposive sampling procedures. The scenes selected as data were not chosen randomly, but rather selected based on inclusion criteria relevant to the theoretical construct of the study. These criteria include scenes featuring Peter Parker in physical isolation or social withdrawal, segments containing internal monologs or explicit dialog about feelings of loss and the burden of identity secrecy, and scenes supported by strong visual cinematic markers accompanying the characters' emotional moments.

The data analysis process is carried out thru systematic and hierarchical coding stages. The first stage is open coding, where the researcher watches the film chronologically and time-stamps all segments that potentially contain indications of loneliness. The next step is categorization, where the collected data is classified into three separate analysis matrices. To ensure methodological accuracy (rigor) and minimize subjective bias, this study employs data validation strategies thru theoretical triangulation and expert judgment. Theoretical triangulation was conducted by comparing and confirming data findings thru different perspectives, namely combining a sociological analysis of loneliness with a psychological analysis of character. Additionally, analytical validation was strengthened thru expert judgment to verify consistency between the coded visual data and the established theoretical categories, ensuring that the resulting interpretations are academically accountable.

Result and Discussion

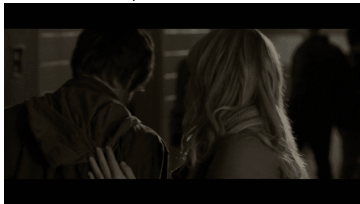
This chapter presents comprehensive data analysis results from the films *The Amazing Spider-Man* (2012) and *The Amazing Spider-Man 2* (2014) regarding the theme of loneliness in the character of Peter Parker. The findings are presented and discussed in depth based on three main research questions, each of which forms a separate subchapter. The analysis was conducted using an interpretive qualitative approach that integrates Loneliness Theory (Weiss/Cacioppo), Narrative/Visual Theory (Bordwell/Thompson), and Alfred Adler's Individual Psychology. The main findings in each subchapter are presented in tables summarizing the narrative and visual evidence, followed by an interpretive discussion of how Peter Parker's loneliness is constructed and interpreted psychologically.

The aspects of loneliness experienced by Peter Parker in the movie The Amazing Spider-Man

This subchapter presents the results of an analysis that identifies and classifies the types and aspects of loneliness experienced by the character Peter Parker in the films *The Amazing Spider-Man* (2012) and *The Amazing Spider-Man 2* (2014). This classification is based on the framework of Loneliness Theory (Weiss, 1973; Cacioppo, 2010), which divides loneliness into two main types which is Social Loneliness and Emotional Loneliness, along with their manifestations, namely Feelings of Alienation, Feelings of Loss, Social Isolation, and Intimate Relationship Difficulties. The analysis shows that Peter Parker's loneliness is a multilayered phenomenon in which both types of loneliness are present simultaneously. The main findings are summarized in Table 1 below, followed by an in-depth discussion of how each aspect is manifested in the film's narrative.

Table 1. Peter parker’s Loneliness Aspect

No.	Loneliness Aspect	Data	Description
1.	Feeling of Alienation	-	-
2.	Feeling of Loss	a. TAS-M 2012, minute: 00:47:52 	In that scene, Peter had just lost his uncle, who had raised him. Flash, who usually bullied Peter, wanted to express his condolences to Peter. However, Peter, who was emotionally fragile at the time, thought Flash was going to bully him again. He ignored Flash and leave. This incident shows

	Dialogue: Flash: Hey, Parker! Peter: Not today, Flash. F: Come on, I just wanna talk. P: (Angrily lifting up Flash) F: Look, your uncle died. I'm sorry. Okay? P: (holding back tears then putting him back down)	the feeling of loss from Peter's loneliness.
	b. TAS-M 2014, minute: 02:03:09  Dialogue: P: I can't do this without you.	In the previous incident, Peter lost his uncle Ben. But now, he has also lost someone he loved very much, Gwen. This incident makes him feel even more lonely.
3. Social Isolation	a. TAS-M 2012, minute: 00:48:14 	After Flash expressed his grief over Uncle Ben's death, he left without saying anything. Gwen Stacy, who witnessed the incident and also knew what Peter had been through, immediately hugged him. At this time, Peter, who had been socially isolated, ignored everyone around him and chose to be alone even though that was when he needed someone to comfort him. Instead, he ignored the girl he liked, Gwen Stacy.
	a. TAS-M 2012, minute: 00:37:02  Dialogue: P: So you want to uhh.. I don't know? Gwen: Want to what? P: Just uhh... uhh.. I don't know. We could uhh... or we could do something else... or we could uhh...	In that scene, Peter is talking to Gwen and wants to ask her out on a date. However, he cannot string words together and stutters. This scene shows that Peter has difficulty relating to others (Intimate Relationship Difficulties). People who are often lonely or isolate themselves usually have difficulty talking to others or even to the opposite gender they like.
4. Intimate Relationship Difficulties	b. TAS-M 2012, minute: 01:10:45  Dialogue: P: No, no, no. G: I don't want to talk about that. What about you? P: It's impossible, I wish I could just... I can't it's hard to say.	After going on a date with Peter, Gwen still doesn't know that Peter is Spider-Man. Gwen is angry because Peter won't tell her his big secret about his identity as Spider-Man. This incident shows once again how difficult it is for Peter to have a relationship because he is afraid that if Gwen finds out his identity as Spider-Man, she might leave him.

G: Okay, then forget it. (leaves angrily)
P: (Shows his Spider-Man ability to pull Gwen back)

c.
TAS-M 2012, minute: 02:02:50



Dialogue:
P: I can't see you anymore. I can't.
G: He made you promise, didn't he?
To stay away from me, so I'd be safe.

After Gwen's father died, Gwen went to Peter's house to ask why Peter didn't come to her to accompany her. However, Peter said that he couldn't continue his relationship with Gwen. Gwen's father, who had finally discovered that Peter was Spider-Man, had asked Peter to promise to stay away from Gwen before his death because he believed that if someone like Spider-Man had a close relationship with Gwen, her life would be unsafe. This incident shows how difficult it is for Peter to form relationships with people because of his identity as Spider-Man.

Based on content analysis of both films and classification according to Weiss's (1973) and Cacioppo's (2010) Theories of Loneliness, it was found that Peter Parker's loneliness can be divided into two main types, namely Emotional Loneliness and Social Loneliness, with a total of three prominent aspects: Feelings of Loss, Social Isolation, and Intimate Relationship Difficulties. An important finding in this analysis is the absence of the aspect of Feelings of Alienation. Although Peter Parker feels different because of his dual identity, he does not completely reject or feel rejected by his environment; on the contrary, he chooses to distance himself because of his moral burden and responsibilities, not because his environment rejects him. Peter has opportunities to be accepted (for example, Gwen and Aunt May want to be close to him), but he consciously creates distance.

The aspect of Feelings of Loss forms the main foundation of Peter Parker's Emotional Loneliness, which is triggered by a series of repeated traumatic losses. These losses began with the tragic death of Uncle Ben (TAS-M 2012), which left him with a deep sense of guilt ("great responsibility") and failure. The findings show that after Uncle Ben's death, Peter rejected all forms of social support, even from Flash Thompson who tried to express his condolences, showing emotional fragility that led to withdrawal. The peak of this aspect of loss occurred in the second film with the death of Gwen Stacy (TAS-M 2014). The scene at the cemetery, where Peter emotionally says, "I can't do this without you," confirms that he has now lost the main intimate figure in his life. According to Weiss (1973), this type of loneliness is reactive to traumatic events, triggering deep sadness and prolonged emptiness that significantly hinders Peter's ability to function emotionally.

Social Isolation is a manifestation of Social Loneliness caused by a lack of adequate social interaction in terms of quantity and quality. Findings show that Peter consistently chooses to isolate himself from his immediate environment. After the Uncle Ben incident, Peter ignored Aunt May's attempts to interact with him at home. Even though Gwen Stacy tried to give him support and a hug in the middle of a crowd, Peter chose to leave and be alone, confirming that he prioritized solitude over community support. After losing Gwen, this social isolation worsened, with Peter spending his time patrolling alone at night and ignoring phone calls from friends such as Harry Osborn. Peter's actions are consistent with indicators of social isolation, namely not having anyone to share stories with, as the secrecy of his identity limits Peter from fully sharing his psychological burdens.

This aspect is an emotional barrier that specifically prevents Peter from achieving deep intimacy, which is part of Emotional Loneliness. The data shows that this difficulty centers on the secrecy of identity and the fear of rejection/danger. In TAS-M 2012, Peter struggles to reveal his biggest secret (his Spider-Man identity) to Gwen, triggering tension that makes Gwen feel that Peter is not being completely open ("I can't keep doing this"). This difficulty peaks after Captain Stacy's death, where Peter, bound by his promise to protect Gwen, chooses to end the relationship, even though he loves Gwen. Peter verbally states, "I can't see you anymore," indicating that moral burden and fear of danger have become permanent emotional barriers. This phenomenon is consistent with the definition of Intimate Relationship Difficulties, where emotional barriers arising from fear (rather than disinterest) prevent the formation of meaningful closeness.

How loneliness depicted through narrative construction and cinematic elements in the films

This second subchapter analyzes how Peter Parker's loneliness is manifested and reinforced in The Amazing Spider-Man (2012 & 2014) through cinematic language. This analysis is based on Bordwell and Thompson's (2008) Film Narrative and Visual Theory, which views cinematic elements not only as techniques but also as narrative tools that actively shape the audience's perception and emotional response to the characters. The findings are divided based on key elements of film

construction, which director Marc Webb consistently uses to reinforce the themes of isolation, loss, and Peter Parker's difficulties with intimate relationships. The main findings are summarized in Table 2, followed by an in-depth discussion of the interpretation of these cinematic findings.

Table 2. Depiction of Loneliness in The Films

No	Element Cinematic/ Narrative	Data	Description
1.	Mise-en-scène (Low-key lighting)	TAS-M 2012, minute: 00:47:06 (after Uncle Ben's death) 	The dark lighting visually reflects Peter's psychological state of depression and guilt after Uncle Ben's death. The sharp shadows symbolize the burden of secrets and the conflict of dual identities.
2.	Visual Symbol	TAS-M 2014, minute 02:04:40 (at Gwen's grave) 	Snow fell and wet Peter as he visited Gwen's grave. The snow serves as a pathetic fallacy, a representation of nature that aligns itself with the character's emotions. It symbolizes the coldness of Peter's heart after losing his most beloved person.
3.	Cinematography	TAS-M 2014, minute 01:45:28 (a moment before Gwen's death, their meetings must always be in places where no one else can see them because of Spider-Man's identity) 	The camera focuses sharply only on Peter and Gwen, while the background is deliberately blurred (shallow focus). This visually separates the couple from the outside world (society). It emphasizes that the difficulties in their intimate relationship are caused by Spider-Man's secret world, which is impenetrable to others.
4.	Narrative Construction	TAS-M 2014, minute: 02:02:50 	The plot is built on Peter's promise to Captain Stacy (Gwen's father) to stay away from Gwen for her own safety. Narratively, this underscores the theme of loneliness as the price of power. Peter is forced to choose moral responsibility over personal happiness, which structurally isolates him.

The portrayal of Peter Parker's loneliness in The Amazing Spider-Man is not only conveyed through dialogue, but is effectively constructed and reinforced through powerful cinematic elements, in accordance with the principles of Bordwell and Thompson's Film Theory (2008). Analysis shows the use of mise-en-scène techniques, visual symbols, and narrative construction that consistently translate Peter's emotional isolation into visual language.

The use of mise-en-scène becomes the main tool to reflect Peter Parker's psychological condition. The dominant use of low-key lighting, especially after Uncle Ben's death (TAS-M 2012), visually embodies Peter's depression, guilt, and

secret burdens. The sharp shadows falling on his face and the space around him symbolize the duality of his identity and the emotional darkness he feels. In addition, empty spaces (such as the roofs of skyscrapers), which often serve as the backdrop for Peter Parker, especially when he is wearing his Spider-Man costume, emphasize his existential loneliness.

Visual elements such as weather symbols (rain or snow) function as a pathetic fallacy, which is a representation of nature that aligns itself with the character's sadness. The scene at Gwen Stacy's grave (TAS-M 2014) where it rains heavily shows Peter's deep grief and reinforces the aspect of Feelings of Loss as destructive emotional loneliness. In cinematography, the technique of Peter's internal monologue through voice-over is used as a substitute for actual social interaction. This monologue becomes the only space where Peter can process his emotions, visually showing that he has no confidant, confirming that he is socially isolated due to the secrecy of his identity. Furthermore, the use of shallow focus (sharp focus on Peter and Gwen, blurred background) in the scene of their secret meeting visually separates the couple from the outside world, marking that their Intimate Relationship Difficulties are a direct result of the wall built by Spider-Man's identity.

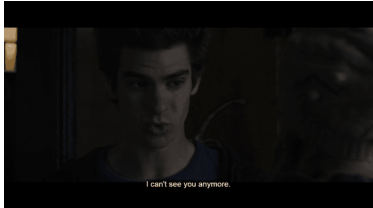
Narratively, Peter Parker's loneliness is constructed as the structural price of heroism through a sacrificial plot structure. The culmination of this narrative construction is seen in *The Amazing Spider-Man 2*, where Peter is forced to break up with Gwen Stacy in order to keep a moral promise to the late Captain Stacy. This decision, driven by a sense of responsibility, leaves him emotionally isolated. This plot structure emphasizes that Peter must choose between the public interest (protecting Gwen by distancing himself) and personal happiness (forming intimacy), which automatically positions loneliness as a consequence of the moral responsibility he has chosen. Thus, the director uses this narrative construction to clarify that Peter's isolation is a forced moral choice, not an interpersonal failure, further reinforcing his dimension as a suffering hero.

Why Peter Parker experience this loneliness, based on the framework of Alfred Adler's Individual Psychology Theory

This third subchapter presents an in-depth analysis of the reasons why Peter Parker experiences loneliness, using Alfred Adler's Individual Psychology Theory framework. Adler's theory focuses on a holistic view that human behavior is driven by efforts to overcome feelings of inferiority and move toward striving for superiority. Peter Parker, who grew up experiencing a series of traumas, developed a lonely lifestyle. This analysis links the findings of loneliness in RQ 1 and RQ 2 to Adlerian concepts to explain the motives behind Peter's isolation. The main findings are summarized in Table 3, followed by an interpretive discussion of the causal relationship between Peter's trauma and his loneliness.

Table 3. Why Peter Parker Experiences Loneliness

No.	Adler's Theory Concept	Narative/Visual Data	Description
1.	Inferiority Complex (Trauma & Helplessness)	a. Abandoned by his biological parents since he was a kid. TAS-M 2012, minute: 00:04:01  Dialogue: Peter's Dad: You'll stay with Aunt may and Uncle Ben for a little while. Peter: I wanna go with you PD: No. b. Uncle Ben's death. TAS-M 2012, minute: 00:47:06	From these three pieces of information, Peter Parker has reasons for feeling lonely. From childhood, he was abandoned by his biological parents, which triggered his loneliness and forced him to live with his uncle and aunt. The trauma and guilt over his failure to protect Uncle Ben created a deep sense of inferiority. This also became the psychological trigger underlying all his compensatory actions. Spider-Man's superpowers and identity serve as compensation for Peter's feelings of inferiority. This is an attempt to achieve superiority (power/usefulness) that transforms his status from 'victim' to 'hero'.

		 c. Often bullied by his school friends TAS-M 2012, minute: 00:04:23  Dialogue: Flash: (Throwing ball to peter's head) Sorry! (Laugh) Peter: Morning, Flash!	
2.	Striving for Superiority	a. Revenge/search for Uncle Ben's killer TAS-M 2012, Scene: 00:49:21  After Peter gained his powers, he created the persona of Spider-Man. He used these powers to seek revenge and find Uncle Ben's killer, and later used them to become a protector of society. Spider-Man's superpowers and identity serve as compensation for Peter's feelings of inferiority. This is an attempt to achieve superiority (power/usefulness) that transforms his status from 'victim' to 'hero'.	
3.	Style of Life	a. Kept his power secret TAS-M 2012, Scene: 00:58:52  Dialogue: Peter: You don't have to wait up for me. Aunt May: Yes, I do. Where were you? Peter: I was out. (hiding his bruised face) After gaining his powers, Peter chose to keep them a secret from everyone, including those closest to him, namely Aunt May and Gwen. The price Peter paid (for becoming Spider-Man) was a solitary and secretive lifestyle. This lifestyle automatically led to social isolation and difficulties in intimate relationships.	
4.	Social Interest	a. TAS-M, Scene: 02:02:50  Dialogue: Gwen: Where have you been? Peter: Hi Gwen: My father died. There was a funeral. Everyone was there but you. After becoming a hero with many enemies, Peter chose to keep his promise to end his relationship with Gwen to her father for the sake of society (Social Interest), specifically Gwen's safety, rather than maintaining his personal happiness (Personal Interest). Peter's strong drive for Social Interest ("great responsibility") actually conflicts with his psychological needs. This conflict results in Emotional Loneliness (Loss) because he is forced to sacrifice healthy intimate relationships. Peter's motivation for Social Interest ("great responsibility") actually conflicts with	

Peter: Can't do this. I'm sorry, I can't...	his psychological needs. This results in Emotional Loneliness (Loss)
Gwen: What are you saying?	because he is forced to sacrifice
Peter: I can't see you anymore.	healthy intimate relationships.

The analysis of Peter Parker's loneliness, as summarized in Table 3, is based on Alfred Adler's Individual Psychology Theory framework, which emphasizes that human motivation is rooted in efforts to overcome deficiencies. The findings indicate that Peter Parker's loneliness is a direct consequence of the Style of Life he developed to compensate for his deep sense of inferiority, rather than merely a response to external events.

Peter Parker's loneliness stems from traumatic feelings of inferiority. Narrative data shows that Peter experienced three main sources of trauma: being abandoned by his biological parents at an early age, the death of Uncle Ben which triggered feelings of guilt and failure to protect, and frequent bullying at school which created social helplessness. This trauma and guilt created an Inferiority Complex, which became the fundamental psychological trigger for all the compensatory actions he took. To overcome this weakness and inferiority, Peter is driven by a Striving for Superiority. Spider-Man's identity and superpowers serve as compensation for his feelings of inferiority, changing his status from a powerless 'victim' to a powerful and useful 'hero'. This compensation gives him existential meaning, but at the same time becomes a source of isolation.

Peter's compensatory efforts result in a Style of Life that is inherently solitary. Peter chooses to keep his powers a secret from everyone, including Aunt May and Gwen. This choice, based on the desire to keep Spider-Man's identity intact and protect his loved ones, automatically creates an environment conducive to loneliness. This secretive and solitary lifestyle directly triggers the Social Isolation and Intimate Relationship Difficulties found in RQ 1. In other words, Peter is isolated not because he is not accepted, but because the Style of Life he has developed as compensation forces him to create emotional and social distance.

The final conflict lies in Peter's strong Social Interest, namely the urge to contribute to the welfare of society ("great responsibility"). The peak narrative data shows that Peter chose to break off his relationship with Gwen after Captain Stacy died. This decision is a manifestation of Peter's Social Interest to prioritize Gwen's safety (social welfare) over his personal happiness (Personal Interest). This strong drive, which is a characteristic of psychological health according to Adler, conflicts with Peter's psychological need for intimacy. The result is deep Emotional Loneliness (an aspect of Loss), as Peter is forced to sacrifice his only healthy intimate relationship for the sake of heroic responsibility. Thus, Peter's loneliness is a logical consequence of the Lifestyle and Social Interest he pursues as a means of compensating for his Inferiority Complex.

Conclusion

This study aims to analyze the construction and motifs of loneliness in the character of Peter Parker in the films *The Amazing Spider-Man* (2012 & 2014) through an integrated psychological and cinematic approach. Based on content analysis and interpretation of three main theoretical frameworks, several key conclusions were found:

Aspects of Loneliness

Peter Parker experiences layered loneliness, which is divided into Emotional Loneliness and Social Loneliness. The most dominant aspects of this loneliness are:

1. Feelings of Loss: Triggered by repeated trauma due to the deaths of Uncle Ben and Gwen Stacy, which result in deep guilt and emotional emptiness.
2. Social Isolation: Manifested in consistent withdrawal from social and family environments, especially after gaining his powers.
3. Intimate Relationship Difficulties: Caused by emotional barriers in the form of secrecy about his identity and fear of harming his loved ones, preventing him from forming genuine intimate relationships.

Peter Parker's loneliness is driven by psychological mechanisms described in Alfred Adler's Individual Psychology Theory.

1. Inferiority Complex: The trauma of losing and failing to protect Uncle Ben creates a deep sense of inferiority.
2. Compensation: This inferiority complex drives a Superiority Drive that manifests itself in his alter ego, Spider-Man. His superhero identity serves as an Existential Compensation for his past helplessness.
3. Lifestyle: This compensation results in a solitary and secretive Lifestyle. This lifestyle automatically triggers Social Isolation and Difficulties in Intimate Relationships (RQ 1), because Peter must prioritize Social Interests (a huge responsibility) over his personal psychological needs, which ultimately makes loneliness a logical consequence of his heroic role.

This research concludes that loneliness in the character of Peter Parker is not merely an additional dramatic element, but a fundamental psychological construct that is a prerequisite for his heroic identity. Thru a synthesis of narrative, visual, and psychological analysis, this study reveals that Peter Parker lives a life defined by chronic Emotional and Social

Loneliness. However, the more crucial finding is the understanding that this isolation is not a social failure, but rather an inevitable consequence of Adlerian Compensation mechanisms. Inferiority feelings stemming from childhood trauma drove Peter to adopt a solitary lifestyle thru the Spider-Man persona, where he consciously sacrificed personal intimacy to fulfill a greater social interest. Visually, director Marc Webb successfully translates this abstract internal conflict into a concrete experience for the audience thru the manipulation of cinematic elements, such as dark lighting that reflects the burden of secrets and empty spaces that symbolize existential isolation.

The main theoretical contribution of this research lies in its success in bridging the gap between clinical psychology and formalist film studies. This study proves that Alfred Adler's framework of Individual Psychology Theory can be effectively operationalized to dissect superhero fictional characters, not only thru dialog analysis but also thru the deconstruction of Film Narrative and Visual Theory. This research offers an integrated analysis model that demonstrates how abstract concepts like "inferiority" and "compensation" can be concretely traced thru cinematic esthetic choices, enriching academic discourse that has historically tended to separate character psychological analysis from film form analysis.

Nevertheless, this study has some limitations that need to be acknowledged. First, the research focus was limited exclusively to two films from The Amazing Spider-Man era (2012 & 2014), so these findings cannot be generalized to represent the character of Peter Parker in other cinematic interpretations (such as the Tobey Maguire or Tom Holland versions), which may have different psychological dynamics. Second, as interpretive qualitative research, this analysis heavily relies on the researcher's subjective reading of visual and narrative symbols, which may differ from the interpretations of diverse audiences. Third, the single use of the Adlerian perspective might overlook other relevant psychological aspects, such as psychoanalytic trauma perspectives or adolescent developmental psychology.

Based on these limitations, future research is suggested to expand the scope of analysis thru a cross-version comparative study of Spider-Man films to examine the evolution of loneliness representation in different popular cultures. Future researchers can also integrate an audience reception approach to understand how young viewers perceive and respond to the theme of isolation in superhero films. Additionally, applying different psychological theoretical frameworks, such as Attachment theory or Existentialism, can provide new layers of understanding regarding the emotional complexity of modern superheroes. Furthermore, it is recommended to conduct comparative studies by analyzing the character of Peter Parker from other films or multiverse versions (e.g., Spider-Man: Homecoming or Spider-Verse) to compare how Peter Parker's manifestations of inferiority and compensation differ in different narratives. Further research could focus on an in-depth analysis of the role of Adler's Social Interest as the primary source of Peter's conflict, particularly in the context of a superhero whose sacrifices result in psychological suffering.

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