



Propp Morphological Analysis on *Ready Player One* Novel: An Attempt at Defining Sci-Fi Fiction

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Abstract

As a genre, science fiction is still in its defining stage. This happens because of the nature of science fiction which adopts story outlines from other fiction subgenres. The adoption of this story outline result in wide variations of stories that are considered as science fiction. In the midst of this wide variety of science fiction, the question of whether science fiction has its own narrative is one of the questions that arise in the discussion of defining science fiction as a genre. This study is aimed at providing additional discourse at defining science fiction, especially discourse related to this question and identifying the relationship between fairy tales and science fiction. The study was conducted on the narrative structure of the science fiction novel *Ready Player One* (RPO). The study was conducted using the Propp's (2009) fairy tale morphology theory. By adapting the method used by Propp in mapping the morphology of Russian folk tales, the functional structure of the RPO story is extracted, classified by its moves and arranged in a story scheme. The result of the analysis on the one hand shows that structurally there is no peculiarity of the narrative structure of RPO, excepts the exchange of sequences of several functions. On the other hand, this reveals the similarities in the narrative structure between fairy tales and science fiction RPO which is then interpreted as a form of connection between fairy tales and RPO as a science fiction.

Keywords: *science fiction, narrative structure, Propp's Morphology*

INTRODUCTION

From the history of the development of fantasy stories, it will be seen the relationship between fairy tales (fairy tale) and science fiction (science fiction). It can be said that the roots of science fiction are fairy tales because both has fantastic elements. In fairy tales, fantastic aspects are shown through entities such as dwarves, dragons, fairies, giants and the existence of spells and magic, in science fiction it is shown through entities such as extraterrestrial beings, interplanetary vehicles, laser weapons and other technological advances.

Mendlesohn (2003) revealed that science fiction is still in the process of defining itself as a genre and is more likely to be called an ongoing discussion. Roberts (2016) further revealed that defining science fiction is not an easy thing. There are two things that cause this condition. First, critical tools in reading science fiction are still an arena of fierce debate among fans and among critics. The existence of science fiction as a discussion, according to Mendlesohn, is indicated by the texts that discuss science fiction produced by critics and fans of science fiction. Second, the texts that

discuss science fiction works are only limited to certain works which are considered to represent the nature of science fiction. These writings certainly cannot define what actually happens in the realm of science fiction—a realm which according to Drout (2006) is “fragmented, and more diverse (p.6),”—because it “marginalizes” other works. The writings that are considered to represent the nature of science fiction, of course, lose the representativeness previously claimed.

One of the questions raised in this discussion about science fiction is whether science fiction has a narrative of its own. Mendlesohn (2003) argued that even if science fiction has its own narrative, the narrative is centered on a sense of wonder. This term is interpreted by Prucher (2007) as “a feeling of awakening or awe triggered by an expansion of one's awareness of what is possible or by confrontation with the vastness of space and time” (p. 179). What is possible and the vastness of space and time were previously characterized—in the context of science fiction—by Mendlesohn, respectively, with something technological and natural.

If the term sense of wonder is taken literally, it can be seen that the relationship between these two types of fiction—both have sense of wonder. What distinguishes these two senses of wonder is their irrational and rational nature. In fairy tales the sense of wonder is built through entities and phenomena that are irrational and tend to be mysterious—there is no rational (scientific) explanation that can be associated with these entities and phenomena. On the other hand, in science fiction, the sense of wonder is built on things that can be linked or understood with empirical things. The connection and differences between fairy tales and science fiction from a historical point of view and the reader's emotional reactions show that fairy tales and science fiction are in a similar and parallel structure to what is conveyed by Propp (2009) in *Morphology of the Folktale*.

Propp (2009) formulated a systematic description for fairy tales. Propp explained that: “Tales possess one special characteristic: components of one tale can, without any alteration whatsoever, be transferred to another” (p. 7). A common component that can be transferred from one story to another. This general component can be used as a basis for explaining the similarities and differences of sense of wonder in the fairy tales and science fiction discussed earlier. The form is different but the effect on the reader is the same. This general component is called by Propp with function.

Function according to Propp (2009) is the action of a character or event that has significance in a series of actions in the story. From this definition, it can be understood that what Propp means is the actions of characters and events in the story that give rise to other actions or events. This causal relationship, of course, refers to the plot structure of the story. This function was later termed by Finlayson (2015) with plot grammar. In his theory, Propp (2009) explained that there are 31 functions. In addition to concluding the existence of 31 functions from 102 Russian fairy tales that he used as data sources, Propp (2009) also formulated 7 dramatic personae or characters. In discussing the function, Propp (2009) did not only discuss the type of function, but also the sequence and move. The move from the function of villainy which is symbolized by “A” or the function of lack which is symbolized by “a” to the function of marriage (marriage) which is symbolized by “W*” or other functions that serve as the end produces a tale. A tale may contain one or more move. Each villainy or lack in the tale will result in one new move. In his book Propp (2009) also mapped out 6 combinations of sequences or move schemes in a tale.

There are many previous studies that have applied Propp's story structure model to the analysis of non-Russian fairy tales and non-fantasy fiction, such as the following researchers. First, Lahlou (2017) with *An Attempt at Applying Vladimir*

Propp's Morphology of the Folktale on Charles Dickens's *Great Expectations*. The results of his research show that Propp functions can be found in *Great Expectation* although not all. Nevertheless, according to Lahlou (2017) *Great Expectation* still has the organic unity possessed by a great literary work. Second, Aguirre and Ardoy (2009) in their article entitled *Narrative Morphology in Barbauld's Sir Bertrand: A Fragment*. In this article, Aguirre and Ardoy (2009) mapped the gothic story text with the help of Propp's folklore morphology through *Sir Betrand: A Fragments*. This they did to trace the roots of the gothic story *Sir Betrand: A Fragment* which they hypothesized to folklore and fairy tales. Aguirre and Ardoy (2009) came to the conclusion that *Sir Betrand: A Fragment* contains elements of a fairy tale—a 16-time repetition of the DEFG function segment of Propp's fairy tale morphology. However, at the same time, this story fragment also contains elements that are foreign to fairy tales. Through these carefully structured actions, this story fragment explores the psychology of fear. In addition to the two studies above, Propp's theory of fairy tale morphology is also used in studies conducted by Bordwell (1988), Arvidsson (2005), Wama and Nakatsu (2008), Ahmadi et al. (2013), Sveinsdóttir (2015), Ihsan and Wijayadi (2015), Yanti and Zabadi (2016), Marlia et al. (2017), Setyandari (2018), Bulan (2018), Hamim (2020), Vučković and Bratić (2020), and Hellystia and Hasan (2021) which all examine various subgenres of fiction.

To enrich the analytical discourse in the discussion of the definition of science fiction which is considered still not representing the reality of science fiction, in this article *Ready Player One* (hereinafter referred as RPO) is discussed. This dystopian set science fiction was written by Ernest Cline and published in 2011. It tells of the journey of Wade Watson or Parzival (hereinafter referred as the hero) to win the legacy of a famous game developer, Halliday by finding clues and hidden objects called with easter eggs. His journey was carried out in a virtual world created by Halliday, OASIS. On his way to winning the easter egg he faced an enemy from an IOI company, represented by Sorento, who is the CEO of IOI and his team of the Sixers. In facing Sorento and his virtual army, the hero is assisted by four other easter egg hunters. Haliday easter egg hunters are known as gunters. This RPO story is an interesting science fiction story because it combines many elements in it. Elements of future technological sophistication are combined with magical elements from the past. Elements of literary works are combined with elements of games. The real-world setting is combined with the virtual world setting. Elements of the fantasy genre combined with elements of the science fiction genre. In addition, this novel has also received at least two awards, namely the Alex Award in 2012 and the Prometheus Award in 2011. This novel in 2018 was adapted to the big screen with the same title by director Steven Spielberg. The script for this RPO film was written by Zak Penn and Cline themselves. In addition to the awards it has received, the good reception this novel has received can also be seen from the research conducted on this novel. These studies include research written by Aronstein and Thompson (2015), Condis (2016), Moberly and Moberly (2016), Nordstrom (2016), and Cofer et al. (2018).

By looking at the symptoms of the relationship between fairy tales that is assumed at the beginning, the theoretical reality in terms of defining science fiction as a genre that is still under intense discussion, the wide application of Propp's theory of narrative structure in the analysis of various genres of literary works and the studies that have been conducted on the work of RPO, this article discusses the aspect of the narrative structure of this RPO work. This discussion is important to do because based on the discussion of the literature related to the process of defining science

fiction as a genre described above—one room of discussion has not yet been touched, namely the aspect of the narrative structure of science fiction. The discussion from the point of view of the narrative structure is expected to enrich the discourse at defining science fiction. The application of Propp's theory of narrative function which was originally intended to define fairy tales and has been applied to many types of literary works in this paper is then expected to provide explanations and arguments for the assumption of the relationship between fairy tales and science fiction. The application of this theory will also have an impact on the wider application of Propp's theory of narrative functions.

RESEARCH METHOD

In conducting this research, the author adapted the method used by Propp (2009) in analyzing Russian fairy tales to find out their morphology. In collecting data to describe the narrative structure of the RPO story, the first thing the author did was to do a close reading of the RPO novel to extract the actions, events or situations in the story that have a significant causal relationship. This the author did based on the definition of the function that the author has conveyed at the beginning. In extracting this significant action, event or situation, the writer used a note-taking technique.

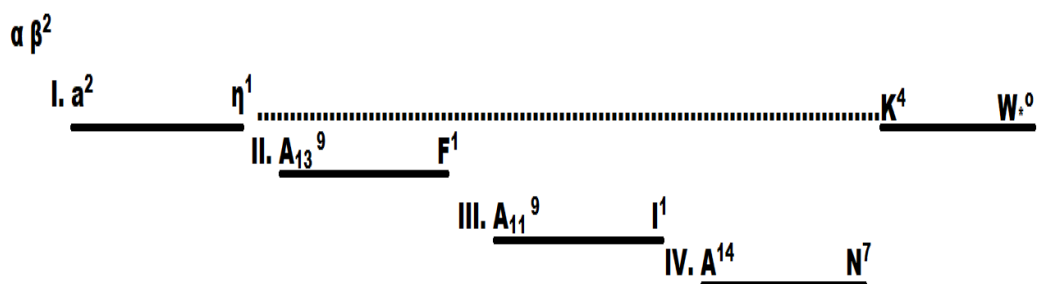
After the data was collected, the writer then codified the actions, events or situations obtained from the previous data collection stages. Codification was done by comparing the extracted actions, events or situations with the characteristics of the 31 functions (the complete list of the functions is provided in the appendix section of this article) that had been mapped by Propp (2009).

The results of this codification were then grouped into moves that build the RPO story. The criteria for grouping these moves were based on the criteria of the Propp moves. Propp (2009) stated that villainy or lack will generate or initiate movement in a story. The results of this analysis then be interpreted to build arguments about the narrative structure of science fiction and its relationship to the narrative structure of the fairy tales that is assumed. The analyzed data was then compiled, described and presented according to the move combination scheme that had been formulated by Propp (2009).

RESULT AND DISCUSSION

Result

The narrative structure of the RPO story based on the functions it has can be described as follows:



Picture 1. RPO Narrative Structure Schema

Initial Situation

α

Preparation

β_2

Move 1

a2 B4 C \uparrow M3-N3 M3-N3 D9-E9 F1 M3-N3 M7-N7 M7-N7 J2 γ_2 ϵ_1 ζ_1
 η_1 K4 T3 U W*o

Move 2

a2 A139 B-3/65 C \uparrow M3-Nneg. D7-E7 F1 D7-E7 F1 M3-N3 D1-E1 F1 M3-N3
M6-N6 D1-E1 F1 M3-N3 D1-E1 F1

Move 3

a2 A119 B43 B5 C \uparrow M F1 N \downarrow F96 G1 K4 H1-I1

Move 4

A14 F6 G1 M7-N7 M7 N7 M7-N7

Initial Situation

The RPO story begins with an initial situation marked by Propp. In this section it is told that the world is in a state of concern:

“The ongoing energy crisis. Catastrophic climate change. Widespread famine, poverty, and disease. Half a dozen wars ... Normally, the newsfeeds didn’t interrupt everyone’s interactive sitcoms and soap operas unless something really major had happened. Like the outbreak of some new killer virus, or another major city vanishing in a mushroom cloud. Big stuff like that” (Cline, 2011, p.1).

Preparation

Next, the story goes into the function β , absention. In this RPO story, absention is manifested in the absence of parents from the hero of this story, so that the function β of in this story is of the type β_2 , the death of parents. In the story, it was stated that both of the hero's parents died when the hero was small. His father died when the hero was a baby : “When I was just a few months old, he was shot dead while looting a grocery store during a power blackout” (Cline, 2011, p.15) and his mother died of an overdose when he was eleven years old: “When I was eleven years old, she shot a bad batch of something into her arm and died on our ratty fold-out sofa bed ...” (Cline, 2011, p.19). So, in this RPO, before entering the tale, the functions of the initial situation and absention are presented. In the initial situation and absention section, the story describes the setting while building the characterization of the hero as the main character.

The tale of RPO begins when the competition known as Egg Hunter in the world of OASIS begins. When the creator and owner of the OASIS virtual world, Halliday died, he bequeathed all of his property and the OASIS. But to be able to get the inheritance, the egg hunters or Gunter must find 3 keys that would open 3 gates which were the way to Halliday's inheritance. This condition creates a lack function which according to Propp (2009) is the beginning of a tale. Lack in this RPO story is of type a2, a situation where “A magical agent is needed” (p.35) namely 3 keys to open 3

gates to Halliday's inheritance. So, an RPO story is a story that does not start with a villainy function or A function. However, that does not mean that an RPO story does not contain villainy function or A function. Both the lack (a) function and the villainy function are present in the RPO story and make the plot of the story more complex.

The story that tells the hero's journey to get 3 keys is a tale consisting of 4 moves. Propp (2009) explained that what is meant by a move is: "Each new act of villainy, each new lack creates a new move" (p.92), a series of functions starting with villainy or lack. These 4 moves are 1 main move that is broken down into 3 successive episodic moves (movement 2 triggers move 3, move 3 triggers move 4). These 3 episodic moves are all moves that begin with villainy. After these 3 successive episodic moves are complete, the story returns to continue with move 1.

Move I

The first move is actually triggered by the absence of 3 keys that will deliver every gunter who gets it at the 3 gates that must be passed to get Halliday's inherited easter egg. However, in its realization in the storyline, this lack of 3 keys is realized in 3 different moves. 2 of these 3 different moves, namely moves 2 and 3 the realization was accompanied by 2 villainy. Therefore, the lack of the first key, namely the bronze key, is the beginning of the first move of the RPO tale.

In the process of getting the key and opening the first gate, the hero must pass tests and complete difficult tasks. This situation is a function of a2. The lack function where the magical agent is needed and triggers the hero to move in search by first solving the puzzle. This makes the hero a seeker-hero, while the search process is triggered by the B4 function, which is misfortune is announced. The hero's decision to look for this key presents the next function, namely the C function, beginning counteraction and the ↑ function, departure.

In his search for this first key, the hero must complete a difficult task of the riddle guessing type (M3 function). There are 2 types of difficult tasks that must be completed by the hero. First, assemble the letters marked in the Almanac and arrange these letters into a rhyme. Second, interpreting the rhyme to find out where the first key was hidden. This can all be done well by the hero. Thus, in this first move there are two repetitions of the M-N function pair, specifically M3-N3, the difficult task of solving the puzzle and the solved puzzle. This event is identified as the M-N function pair, difficult task-solution, because the output of this task is not a magical agent. After the location of the first key hiding was revealed, the key retrieval event brought the main character of this RPO story to the series of functions of D-E-F, specifically D9-E9-F1, combat with hostile donor - hostile donor vanquished - (magical) agent is directly transferred. The story then continues with a difficult task that must be completed by a hero with the M3-N3 function type and 2 consecutive M7-N7 functions to be able to access the first gate and pass it.

The success of the hero getting the bronze key and passing the first gate puts his name on the scoreboard in the first place. This is a function of branding (J). The J function in the RPO is a combination of the J1 and J2 functions, A brand is applied to the body and The hero receives a ring or a towel. After the hero's first battle to get the bronze key, he meets Art3mis who heals his wounds. After that the name of the hero appears on the leaderboard of the competition as the first name. The branding function (J) at the same time presents a new lack with the same form as the lack that started the movement of 1 story, namely magical agent is needed, 2nd key, jade key.

The success that identifies Parzival as the hero of the next story brings the interdiction function γ_2 . The interdiction in this story is conveyed to the Hero by the Helper, Art3mis:

“You could become famous in the real world too,” she said. “If you reveal your true identity to the media.”

“I’m not an idiot.”

“Good. Because there are billions of dollars up for grabs, and now everyone is going to assume you know how and where to find the egg. There are a lot of people who would kill for that information.” (Cline, 2011, p.97)

Besides Art3mis, this interdiction was also conveyed by Morrow when he was interviewed by journalists who asked for comments on the success of heroes and Art3mis in obtaining the bronze key. He was asked if the 2 players who had found the first key would reveal their identity. Morrow replied:

“If I were in their shoes, I’d do everything possible to remain anonymous.”... Then he looked straight into the camera, and I felt as if he was now speaking directly to me. “Anyone smart enough to accomplish what they have should know better than to risk everything by talking to the vultures in the media.” (Cline, 2011, p.118)

The interdiction conveyed by the two dramatic personae (Art3mis: Helper/Princess and Morrow: Donor/Helper) is an inverted interdiction (γ_2) because it is a suggestion. This can be seen from the sentences used by the two dramatic personae who convey the interdiction by starting the suggestion with the word if which is a word commonly used to express a conditional and one of these presuppositions is to convey a suggestion. Staying anonymous, which is an interdiction, brings about other conflicts when anonymity is no longer maintained and makes the story continue to the climax of the story.

The next function in the RPO is the trickery function η_1 , deceitful persuasion by antagonist(s). After successfully getting the first key to win the competition, the hero was contacted via email by many parties who offered business deals including by IOI, a company that is very ambitious to win the competition by doing devious ways. Hero replied to the email and was provoked to visit IOI's headquarters virtually. In this function, the dramatic personae villain, Sorrento enters the story for the first time. In his presentation about this villain, Propp (2009) explained that "The villain(s) may be a dragon, a devil, bandits, a witch, or a stepmother, etc" (p.28). Interestingly, Sorrento, at the end of the story, uses a Godzilla robot that can be associated with dragons. This coupled with his actions throughout the story emphasize Sorrento as a villain dramatic personae of this story.

In the virtual meeting, Sorrento invites the hero to join him but is rejected by the hero. This refusal angered the villain. In his anger Sorrento said that he already knew the hero's true identity and threatened to kill him. Knowing the true identity of this hero implies that the functions ϵ_1 , reconnaissance and ζ_1 , antagonist(s) receive information about victim(s) / protagonist(s) have been realized previously. The information gathering process has been carried out by the villain and the information has been collected. In move 1, this story does not explicitly reveal the functions ϵ_1 and ζ_1 . These two functions are logically present because the results of these 2 functions are conveyed by Sorrento, namely the recognition of the hero's true identity. More complete explicit evidence regarding the occurrence of these 2 functions is told in the 4th move of this RPO story. The hero's rejection of the invitation to join IOI which is a function of η_1 , deceitful persuasion by antagonist(s) is responded by the villain Sorrento by killing the hero's aunt. This is the function of the villainy, especially A13, which results in A9 and brings the story into its 2nd move. This series

of functions γ_2 , ε_1 , ζ_1 , and η_1 when referring to the sequence of Propp functions is not part of the movement because this series of functions is part of the preparatory section along with the function β_2 .

Move 2

The second move of this RPO story begins with lack and villainy, lack with type a2 and villainy with type of A139. The lack in move 2 is the lack of magical agent, the jade key and the villainy is the order of killing which have an impact on hero expulsion. From this it can be concluded that the hero of this story has changed from just a seeker-type hero to a seeker-type hero as well as a victimized hero. From the point of view of story structure, the hero acts as 2 dramatic personae. This has an impact on the type of function that follows the function of lack and villainy which started the movement of 2 RPO stories.

Due to the bombing of his aunt's house, the hero decides to disappear and change his identity. Despite not leaving the competition to win Halliday's legacy, to calm himself he leaves his hometown by taking a public bus. This can be seen as the realization of the B3/6 function, The hero (as seeker) is allowed to depart from home and at the same time the hero (as victim) condemned to death is secretly freed. The next function is the C function, beginning counteraction and the function \uparrow , departure.

In this escape to calm himself, the hero finds peace from his increasingly intense relationship with one of the helpers in this story, Art3mis. This then makes the hero forget his desire to win the competition. Especially when Art3mis realized they were starting to neglect the competition and decided to leave the hero. The hero loses interest in solving the puzzle that will lead to the location of the second key. From a function point of view, this event can be classified as a function [M3-Nneg.]. Hero failed to complete the difficult task deciphering the location of the second key. In a slumped condition due to being abandoned by Art3mis, Parzival spends time at OASIS on adventures and gets 2 magical agents, namely a beta capsule and an extra life coin. These two magical agents on the third move will help the hero defeat the villain Sorrento in an open war. Parzival's adventure that gave him these 2 magical agents could functionally be described as [D7-E7 F1] [D7 E7 F1]. The hero's inability to solve the second key location puzzle finally finds a solution when Aech, another helper character, provides clues to solve the second key location puzzle. Armed with this clue from Aech, Parzival can finally solve the puzzle that reveals the location of the second key, get the second key and clues to the location of the second gate, uncover the location of the second gate, enter the second gate and get a magical agent and clues to the location of the third key. So the series of functions reflected in this stage of the story are [M3-N3] [D1-E1 F1] [M3-N3] [M6-N6] [D1-E1 F1]. At this stage, the actual lack function also appears. However, this lack function does not last long because after getting clues to the location of the third key, the hero can quickly unravel the puzzle of the location of the third key and through the test given by the donor and get the third key, the crystal key. In short, the process of finding the second and third keys then makes the process of finding the third key are not classified as a separate move. In other words the discovery of the second and third keys along with the difficult tasks and tests that the hero must pass is considered as 1 move, namely the second move of the RPO story. The discovery of the crystal key by the hero makes the villain panic and make sneaky moves. Sorrento, the villain in this RPO story, casts a spell that creates a veil around the location of the 3rd gate, the last gate that Gunter must pass to get Halliday's inheritance. This villain's cunning then produces a villainy and brings the RPO story to the third move.

Move 3

The third move in the RPO story is a different move from the other three moves in the RPO story because it is not set in the virtual world of the OASIS. The setting of the move is the real world. As previously stated, after the hero of the RPO story managed to get the third key, the key which is the last key to open the gate to Halliday's inheritance, the villain, Sorrento commits a villainy by casting a spell that produces an impenetrable veil that shrouds the location of the third gate. What this villain does from the point of view of Propp's story structure theory is a function of A119. The villain commits a devious act that results in the other contestants, particularly the hero being "thrown out" from the competition. This then triggers the next function, namely the B43 function, misfortune announced and triggered the hero to leave home.

The impasse of penetrating the veil that blocks the location of the third gate makes the hero take a different and more risky step than the previous steps taken by the hero to win this contest to find Halliday's inheritance. Hero decides to infiltrate the headquarters of IOI, the organization where the villain Sorrento works, in the real world. This infiltration process was carried out by the hero by deliberately being arrested by the IOI. The hero who had changed his identity to be Bryce Lynch when he left his hometown to escape IOI's pursuit was arrested and brought to IOI's headquarters to be employed as debt redemption. The process of catching the hero who changed his identity to Bryce is a function of B5, the hero is transported with a different identity from his original identity. Thus, the next function is realized, namely the C function, beginning counteraction and the function of ↑, departure. With the help of a magical agent in the form of a backdoor code for the IOI system that he previously obtained, the hero made a plan to open the veil from inside IOI's headquarters. After setting everything up, the hero manages to get out of the IOI base, return to his true identity and re-enter the virtual world of the OASIS. This is the return function (↓) in this move, the hero's return to the virtual world, where the competition to get Halliday's inheritance takes place.

The hero's successful escape from the IOI headquarters after infiltrating made the hero's soul even more threatened and the hero's access to the OASIS virtual world was very limited. At this critical moment, a donor—Morrow—is offering to help with technological equipment to deal with IOI in the virtual world of the OASIS as well as the shelter in the real world. This event is a function of F96. After that, to gain access to advanced equipment for the final open battle with the villain, hero depart for the Morrow residence by plane. This is a function of G1 and after that the impenetrable curtain has been successfully deactivated, so that this event is a function of K4, the object of a quest is obtained as the direct result of preceding actions. The preceding action is to infiltrate the IOI headquarters to turn off the impenetrable veil and cause the deactivation of the curtain to be the object of the quest because with the opening of the veil, the third gate, which is the last gate to Halliday's inheritance, can be accessed again. However, before the last gate is accessed, a large open war occurs around the location of the third gate and the villain can be defeated. This event is a function pair H1-II, struggle-victory. In this event, the character of Sorrento as the personification of the villain was defeated. His avatar in the digital world of OASIS was killed by the hero. Even though Sorrento in the virtual world is dead, in the real world he is still alive and commits other cheats to win the race. A fraudulent act that could be construed as a villainy. The Sixers, the cyber squad from IOI, on Sorrento's orders detonate the Cataclyst just before the heroes-along with the helpers-step into

the final gate to Halliday's inheritance. This event is a villainy function that triggers the fourth move in this RPO story.

Move 4

The villainy that triggers the fourth move in this story is of the type A14, the villain commits murder. The Cataclyst detonated by the Sixers is a bomb that destroys everything in the area of the sector where the bomb was detonated. The hero avatar was among the ones that were destroyed by the explosion. However, luckily, with the coins he got as a prize winning one of the adventures in the virtual world of the OASIS, he got 1 extra life, so he stayed alive to finish the competition. This makes this event a function F6, the agent suddenly appears of its own accord. A gift coin whose function is unknown at first, turns out to give extra lives to heroes who have been killed by the Cataclyst explosion.

After the hero regains his life in the OASIS, with the help of an artifact left by Art3mis, who has died, a flying shoe (the last gate, due to the Cataclyst explosion, becomes a gate that floats in the sky), the hero manages to enter the last gate. This moment is a function of G, spatial transference, especially G1, the hero flies through the air. After entering the last gate, inside the gate, the hero again has to complete 3 difficult tasks, break Halliday's record for the highest score in the game *The Tempest*, play *Flicksync* in the *Holy Grail* movie, and find easter eggs in the *Adventure* game. The hero made it through all of this. From the point of view of the Propp function, there are 3 repetitions of the M-N function pair, difficult task-solution, especially the M7-N7 function, test of adroitness-test of adroitness passed. After that the hero gets the easter egg he's been looking for. This Easter egg is a symbol of Halliday's heritage which is the object of competition in the virtual world of OASIS. This becomes a function of K, lack is liquidated, especially K4, the object of a quest is obtained as the direct result of preceding actions.

By getting the easter egg which is a symbol of the hero's victory in the competition for Halliday's inheritance, the hero then becomes the ruler (owner) of the OASIS virtual world. With video evidence of Sorento's crime, Sorento was later arrested by the authorities and the hero officially obtained Halliday's inheritance. These 3 events in a row are a function of T3 U W*o.

Discussion

From the scheme and description of the narrative structure based on Propp's narrative function above, it can be seen that the RPO story scheme consists of 4 moves, where the first move is interspersed with 3 episodic movements. Move 1 is a move triggered by a lack, move 2 and 3 are moves triggered by a lack and a villainy and move 4 is a move that starts with a villainy. This makes the RPO a story about a seeker-type hero as well as a victim. In terms of plot, of course, this results in a story plot that is more complex than the fairy tales that Propp refers to in formulating his narrative function. This makes sense because from a formal perspective, novels are far more complex than fairy tales. Although these 3 episodic moves (moves 2, 3, and 4) interrupt move 1, but as a story, these moves 2, 3 and 4 continue move 1 in a row. As a consequence, this doesn't reduce the coherence and logic of the plot of the RPO story. The causal relationship between events in the story is maintained because basically the structure of Propp's narrative function is in the causal relationship of events.

The discussion about moves in modern fiction is important to do. Unfortunately, most of the previous researchers have not done the discussion about the moves of

fiction they analysed. The previous researchers who applied Propp's (2009) theory only described the story based on the structure of its function, not on the moves which then tend to be oversimplified the things happen in the narrative structure of fiction. Whereas according to Propp (2009) "...when analyzing a text, one must first of all determine the number of moves of which it consists" (p.92). Describing the number of moves in a fiction is important to do because from this/these move(s) the complexity of the narrative structure or function can be better described. Moreover, if Propp's (2009) theory is applied to works of modern fiction, the plot of the modern story is arguably more complex than that of folktale. Thus, the description of the moves that the author takes in this article is expected to enrich the application of Propp's (2009) theory from a different point of view from previous researchers who seem to neglect the important first step in analyzing fiction using Propp's (2009) theory.

From the description of the RPO story scheme, it can also be seen that most of Propp's narrative functions are found in RPO. Of Propp's 31 narrative functions, 25 narrative functions are found in the RPO story. However, some sequences of functions have changed, such as the interdiction function in move 1 which appears after the J function. This confirms the findings of several previous researchers who used Propp's theory of fairy tale morphology. Previous researchers concluded that Propp's narrative function can be found in each of the sub-genres of literary works they discuss. The discovery of most of Propp's narrative functions in this RPO story, apart from confirming the findings of previous researchers, also reveals at least 3 things; the nature of science fiction that extracts plot structures from other genres, the expansion of the application of Propp's theory of narrative structure in analyzing various genres of literary works and the relationship of science fiction to fairy tales.

When questioning whether science fiction has its own narrative, Mendlesohn (2003) previously, by taking the case of a work of science fiction, revealed that science fiction uses story outlines from several other genres, such as mystery, horror and romance genres. From the analysis of the narrative structure of the RPO story, using Propp's theory of narrative function, it is also seen that structurally the RPO story adopts the structure of a fairy tale. Apart from the modifications to the order of functions in the story, most of the sequences of narrative functions in the RPO story follow Propp's narrative function order pattern. In other words, structurally, the RPO narrative does not have a specificity that can be considered as a narrative structure that can define science fiction. On the one hand, this confirms what Mendelsohn said earlier. On the other hand, although RPO does not have a unique narrative structure, it is too early to conclude that science fiction does not have a narrative structure of its own. Like Propp in defining Russian fairy tales, defining the narrative structure of science fiction requires more analysis of the narrative structure of science fiction works which have very diverse characteristics as stated by Drout (2006) at the beginning of this article.

Although it does not show the peculiarities of the narrative structure, RPO can at least show one example of the connection between fairy tales and science fiction. As a science fiction RPO contains 25 of Propp's 31 functions. Functions resulting from the extraction of hundreds of Russian folk tales. The adoption of 25 functions derived from fairy tales in the RPO story shows that the fairy tale structure is still used in this RPO story. This is what is concluded as a form of connection between fairy tales and one of science fiction. However, again with the nature of this very wide diversity of science fiction, evidence of fairy tale traces in science fiction works through the use of Propp's theory of function structure still needs to be done more. Findings that show

the relationship between RPO and fairy tales through the structure of the function of Propp are still the initial step in explaining this relationship.

Finally, the presence of 25 of Propp's narrative functions in RPO, which is a science fiction work, adds to the list of literary genres whose narrative structure can be explained by Propp's morphological theory of fairy tales. This makes the use of Propp's theory in analyzing narrative structures for other literary genres, and the subgenres of fiction in particular, also more open. With this finding, Propp's theory further proves its reliability in describing the structure of literary works, especially fiction.

CONCLUSION

Based on the findings and discussion of the RPO analysis described above, three conclusions can be drawn. First, the peculiarities of the narrative structure of RPO as a science fiction work were not found. This confirms that science fiction is fiction that has the freedom to adopt and integrate story outlines from other subgenres. Second, the uniqueness of the narrative structure of RPO as a science fiction is not found because it follows the sequence of most of Prop's narrative functions. It shows that there is a relationship between the narrative structure of science fiction and fairy tales. Modification of the order of functions in the function move scheme occurs in a very small portion so that it is not significant enough to conclude that RPO has a unique narrative structure. The possibility of a narrative structure that imitates the narrative structure of fairy tales in this RPO story also cannot necessarily be considered applicable to other science fiction works, given the wide variety of science fiction as a result of its freedom to use story outlines from other subgenres. Finally, the findings and the description of the discussion on the RPO analysis show the reliability of the prop morphological theory in the analysis of fiction literary works of various genres.

Based on the conclusions above, several things can also be suggested for further research in defining science fiction, research that will apply Propp's theory (2009) and research on the RPO novel. As mentioned in the previous discussion section, the analysis of the RPO novel is a small step added to the steps of defining science fiction that have been made because RPO is one of the subgenres of science fiction which of course cannot represent the narrative structure of science fiction. Analysis of the narrative structure for other science fiction sub-genres still needs further to be done. Next, in applying Propp's (2009) theory, it is necessary to emphasize describing the moves in the story as emphasized by Propp (2009) in his book. The discussion of moves in a story will better explain the narrative structure of a story. Finally, the analysis of the RPO novel can be followed up by linking the narrative structure described in this article with the extrinsic elements that became the context for the birth of this RPO novel.

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APPENDIX

List of Propp's (2009) 31 Functions

Initial situation (α)

1. absentation (β)
2. interdiction (γ)
3. violation (δ)
4. reconnaissance (ϵ)
5. delivery (ζ)
6. trickery (η)
7. complicity (θ)
8. a) villainy (A); b) lack (a)
9. mediation, the connective incident (B)
10. beginning counteraction (C)
11. departure (\uparrow)
12. the first function of the donor (D)
13. the hero's reaction (E)
14. provision or receipt of a magical agent (F)
15. spatial transference between two kingdoms, guidance (G)
16. struggle (H)
17. branding (J)
18. victory (I)
19. liquidation (K)
20. return (\downarrow)
21. pursuit, chase (Pr)
22. rescue (Rs)
23. unrecognized arrival (o)
24. unfounded claims (L)
25. difficult task (M)
26. solution (N)
27. recognition (Q)
28. exposure (Ex)
29. transfiguration (T)
30. punishment (U)
31. wedding (W)