

**HERO ARCHETYPE PORTRAYED IN WADE WATTS IN
ERNEST CLINE'S *READY PLAYER ONE***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2021**

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THESIS

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2021

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I state that the thesis entitled “**Hero Archetype Portrayed in Wade Watts in Ernest Cline’s *Ready Player One***” is my original work. I do not include materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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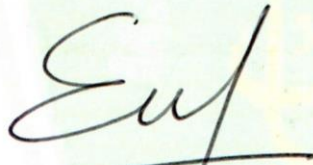
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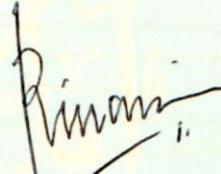
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MOTTO

遠きに行くは必ず近きによりす。

武田一鉄_ハイキュー！！

It is cooler, being kind.

DEDICATION

This thesis is dedicated to my parents, who are always there to support me. None of these words would be written if it was not of their uncountable prays and wishes.

Love you, Dad & Mom. I hope I could give you your deserved vacation soon.

And to my grandparents who gave me unforgettable childhood. I pray all of them have a long life.

Also to my sisters and brothers who always light up my mood when I am down. Dream high, gentlemen. I hope success always follows your steps.

May happiness always be with all of you.
Aamiin.

Lastly, to myself. You did it.
There is still a long road ahead. Do not let your guard down.
Live proudly.

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This thesis is intended as the requirement for the degree of *Sarjana Sastra (S.S)* in the Department of English Literature. The title of this thesis is *Hero Archetype Portrayed in Wade Watts in Ernest Cline's Ready Player One*.

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Finally, I realize that this thesis was still overwhelming with flaws and errors. For that, I hope for positive and constructive suggestions and criticisms from all parties for the perfection of this thesis. Only Allah SWT possesses all perfections. *Ihdina al-shirath al-mustaqim*.

Malang, June 11, 2021

Khofifah Nur Lestari

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ABSTRACT

Lestari, Khofifah Nur (2021) *Hero Archetype Portrayed in Wade Watts in Ernest Cline's Ready Player One*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Key Words: Archetype, Hero, Psychoanalysis.

Hero is one of the characters that are often encountered in human life. According to Jung, the hero is one of the archetypes of character which is a character who has great strength and goes through a journey to complete a mission. He alone has a genuine claim to self-confidence, for he has faced the dark ground, thereby gaining experience and is capable of self-reliance (Jung, 2014). In this study, the author analyzes the character of Wade Watts in Ernest Cline's novel *Ready Player One* intending to get an in-depth explanation of the hero archetypes in the character of Wade Watts.

This study is part of literary criticism because the author interprets and analyzes a literary work using Carl Jung's archetype theory supported by Carol Pearson's classifications of hero archetype. Carl Jung has many archetype theories, but the researcher specifically uses the hero archetype theory supported by situational archetype theory to analyze Wade Watts' character in the novel *Ready Player One* by Ernest Cline.

The findings show that Wade Watts is an embodiment of hero archetype with several characters found in his journey. They are the innocent, the orphan, the caregiver, the warrior, the seeker, the destroyer, the lover, the creator, the ruler, the magician, the sage, and the fool or jester. The researcher also found the situational archetype in Wade Watts' journey, namely the quest, battle between good and evil, death and rebirth, the fall, the initiation, the journey, the magic weapon, the ritual, and the task.

مستخلص البحث

خفيفه نور ليستارى (٢٠٢١) صورة البطل في وايد واتس في إرنست كلاين لاعب واحد جاهر. البحث الجامعي، قسم اللغة الإنجليزية وأدبها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالنغ. المشرف: محمد إدي طيب، الماجستير.

الكلمات المفتاحية: النموذج الأصلي، البطل، التجليل النفسي

البطل هو أحد الشخصيات التي غالبًا ما يتم مواجهتها في حياة الإنسان. وفقًا لـ Jung ، البطل هو أحد النماذج الأصلية للشخصية وهي شخصية تتمتع بقوة كبيرة وتذهب في رحلة لإكمال مهمة. هو وحده لديه حق حقيقي في الثقة بالنفس ، لأنه واجه الأرضية المظلمة ، وبالتالي اكتسب الخبرة وهو قادر على الاعتماد على الذات (Jung, 2014). في هذه الدراسة ، يحلل المؤلف شخصية وايد واتس في رواية إرنست كلاين Ready Player One بهدف الحصول على شرح متعمق للنماذج الأصلية للبطل في شخصية Wade Watts.

هذه الدراسة جزء من النقد الأدبي لأن المؤلف يفسر ويحلل عملاً أدبيًا باستخدام نظرية النموذج الأصلي لكارل يونغ المدعومة بتصنيفات كارول بيرسون للنموذج الأصلي للبطل. لدى كارل يونغ العديد من نظريات النماذج الأصلية ، لكن الباحث يستخدم على وجه التحديد نظرية النموذج الأصلي للبطل المدعومة بنظرية النموذج الأصلي الظرفية لتحليل شخصية وايد واتس في رواية Ready Player One التي كتبها إرنست كلاين.

تظهر النتائج أن Wade Watts هو تجسيد للنموذج الأصلي للبطل مع العديد من الشخصيات التي تم العثور عليها في رحلته. هم الأبرياء ، اليتيم ، الراعي ، المحارب ، الطالب ، المدمر ، الحبيب ، الخالق ، الحاكم ، الساحر ، الحكيم ، الأحمق أو المهرج. كما وجد الباحث النموذج الأصلي الظرفية في رحلة وايد واتس ، أي السعي ، والمعركة بين الخير والشر ، والموت والبعث ، والسقوط ، والبدء ، والرحلة ، والسلاح السحري ، والطقوس ، والمهمة.

ABSTRAK

Lestari, Khofifah Nur (2021) *Hero Archetype Portrayed in Wade Watts in Ernest Cline's Ready Player One*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci: Arketip, Pahlawan, Psikoanalisis

Pahlawan merupakan salah satu karakter yang sering kita jumpai dalam kehidupan manusia. Menurut Jung, pahlawan adalah salah satu arketipe karakter yang merupakan karakter yang memiliki kekuatan besar dan melalui perjalanan untuk menyelesaikan misi. Dia sendiri memiliki klaim yang tulus untuk kepercayaan diri, karena dia telah menghadapi tanah gelap, sehingga mendapatkan pengalaman dan mampu mengandalkan diri sendiri (Jung, 2014). Dalam penelitian ini, penulis menganalisis karakter Wade Watts dalam novel *Ready Player One* karya Ernest Cline dengan tujuan untuk mendapatkan penjelasan yang mendalam tentang arketipe pahlawan dalam karakter Wade Watts.

Penelitian ini merupakan bagian dari kritik sastra karena penulis menafsirkan dan menganalisis sebuah karya sastra menggunakan teori arketipe Carl Jung yang didukung oleh klasifikasi arketipe pahlawan Carol Pearson. Carl Jung memiliki banyak teori arketipe, namun peneliti secara khusus menggunakan teori arketipe pahlawan yang didukung oleh teori arketipe situasional untuk menganalisis karakter Wade Watts dalam novel *Ready Player One* karya Ernest Cline.

Temuan menunjukkan bahwa Wade Watts merupakan perwujudan dari arketipe pahlawan dengan beberapa karakter yang ditemukan dalam perjalanannya. Mereka adalah orang yang tidak bersalah, yatim piatu, pengasuh, pejuang, pencari, perusak, pecinta, pencipta, penguasa, penyihir, si bijak, dan si bodoh atau pelawak. Peneliti juga menemukan pola dasar situasional dalam perjalanan Wade Watts, yaitu pencarian, pertempuran antara kebaikan dan kejahatan, kematian dan kelahiran kembali, kejatuhan, inisiasi, perjalanan, senjata ajaib, ritual, dan tugas.

TABLE OF CONTENTS

THESIS COVER	i
STATEMENT OF AUTHORSHIP	Error! Bookmark not defined.
APPROVAL SHEET	Error! Bookmark not defined.
LEGITIMATION SHEET	Error! Bookmark not defined.
MOTTO	ii
DEDICATION	vi
ACKNOWLEDGMENTS	vii
ABSTRACT	viii
مستخلص البحث	ix
ABSTRAK	x
TABLE OF CONTENTS	xi
CHAPTER I INTRODUCTION	1
A. Background of the Study.....	1
B. Problem of the Study	6
C. Objective of the Study.....	6
D. Scope and Limitation	6
E. Significance of the Study	6
F. Definition of Key Terms	7
G. Previous Studies.....	7
H. Research Method	10
1. Research Design.....	10
2. Data Source	10
3. Data Collection	11
4. Data Analysis	11
CHAPTER II REVIEW ON RELATED LITERATURE	12
A. Psychology of Literature	12
B. Jung's Concept of the Archetype	13
C. Character Archetype	17
D. Situational Archetype.....	21
CHAPTER III FINDING AND DISCUSSION	26
A. The character of Hero Archetype.....	26
1. The Innocent	26
2. The Orphan	29

3.	The Warrior.....	32
4.	The Caregiver.....	35
5.	The Seeker	38
6.	The Lover.....	40
7.	The Destroyer.....	43
8.	The Creator	44
9.	The Ruler	45
10.	The Magician	47
11.	The Sage.....	48
12.	The Fool or Jester.....	51
B.	Situational Archetype.....	52
1.	The Quest	53
2.	Battle Between Good and Evil.....	56
3.	Death and Rebirth	60
4.	The Fall	62
5.	The Initiation.....	63
6.	The Journey.....	65
7.	The Magic Weapon.....	66
8.	The Ritual.....	68
9.	The Task.....	68
	CHAPTER IV CONCLUSION AND SUGGESTION.....	74
A.	Conclusion	74
B.	Suggestion.....	75
	REFERENCES.....	76
	CURRICULUM VITAE.....	79

CHAPTER I

INTRODUCTION

A. Background of the Study

Heroes have played an essential role in people's lives for centuries, and their influence can be felt to this day. According to Zimbardo, as explained by Franco, a hero transforms personal goodness into civil good. They do their best to serve people. A hero is also a person or network of people who perform something to help people in need (Franco et al., 2011). However, the concept of a hero has been diluted or watered down as the term is used frequently. Kinsella (Kinsella et al., 2015) describes in her research that labeling a hero is often a subjective and personal process. Some heroes might be treasured by most of society, while others are admired by a minority few. Disagreements about who is heroic and not heroic often emerge, which confuses to rise of heroes these days. She also points out that 66% of the participants have personal heroes who prove that the hero term is used daily. According to Gill, as Kinsella (2016) explained, the hero is radically ambiguous. For example, a hero is defined as someone who reflects social values, represents the ideal personality, provides standards for conduct, and acts altruistic and courageous despite physical consequences.

Apart from having many descriptions, heroes also have three great traits. The first is enhancing, where heroes play a role in improving the lives of others. They raise positive emotions such as awe, gratitude, and admiration which means their function is to inspire, motivate, instill hopes, guide others to become better beings and raise awareness of morality and camaraderie. The second is moral modeling.

A hero functions as a comparison target for society and models virtues. A hero is described as someone who does noble deeds by doing the right thing and demonstrating moral integrity. A hero helps humans to understand the norms and values that exist in society. They set an example and generate a desire to do the right thing. The last is protecting, in which the hero acts as a protector that goes in line with its etymology. They help, save, guide, protect, defend, and act against evil or danger. They protect not only physically but also mentally. They assist and guide them in possibility or threat to uncertainty about one's meaning of life (Goldberg, 2009.).

One great example of a hero is the prophet Muhammad SAW. he inspired humanity to do all the commandments of God and stay away from his prohibitions. He strives to uplift humanity, both spiritually and materially. He guides and helps humankind, frees them from disbelief. Prophet Muhammad SAW fought for a comfortable life for Muslims by finding safe places to live and leads them to the right path. He is also a good role model in all aspects of life who gives examples of worship and acts with great morals. Furthermore, he is the protector of Muslims all the time. He protects Muslims from the oppression of his time and guides those who are lost. Another good example is Ir. Soekarno, the first president of Indonesia. He ignites Indonesians hope and courage to fight the invaders. Moreover, he also sets an example of facing the struggle against them. He would also protect and defend Indonesia's freedom over the ex-invaders.

In the world of fiction, a hero figure is mostly the protagonist character. It refers to the character who struggles and faces problems to gain a change of fate.

As Carol Pearson (1989) explains, a hero completes journeys, challenges dragons, and uncovers the treasure of their true selves. Although they may face solitude and loneliness along their journey, they would gain a sense of community in the end. Either with themselves, with the people, or the earth. The hero's journey is full of braveness and sacrifices. They confront death-to-life problems by choosing an ongoing discovery to reach the new life and change themselves or the nation. A character who does not choose the journey would feel void and fall ill from witnessing themselves, or the nation falls into the darkness. Therefore, a hero character would appear more prominent than the others as they choose to struggle to change to more wondrous life. Hence, reading hero fiction makes readers interested, not to mention that the hero is also close to our life (Pearson, 1989). Some hero-themed novels are the *Harry Potter* series, *the Hobbit*, *the Hunger Games*, and *Percy Jackson and the Olympians*.

On the other hand, this research analyses *Ready Player one* novel by Ernest Cline, published in 2011. It portrayed two different genres in literature, namely utopia, and dystopia. The utopia novel describes a good life where the dystopia portrays as wicked as possible place or society. However, the utopia would not and never exist in real life. The utopia term comes from the Greek prefix play *ou*, which means "no" or "not." (Alihodzic & Jerkovic, 2016) Hence, utopia means *no place*, a place that never exists. The OASIS game in *Ready Player One* novel shows the novel as a utopian literary work. The OASIS is short for The Ontology Anthropocentric Sensory Immersive Simulations. It is a massive multiplayer online game where someone could be whatever they want and be

wherever they desire. It contains game places where everyone could run away from society—namely, the novel dystopia literary work. Society in real life is portrayed as a regression of civilization. Society sees the world as a trash bin, the century where everyone leaves their problem as it is (Cline, 2011).

The research focuses on analyzing Wade Watts, the main character of the novel. It tells about Wade Watts' adventure of hunting for an Easter Egg inside the OASIS. The Easter egg is an egg made by James Donovan Halliday, the creator of the game. Halliday explains, the first to find the egg would inherit all his wealth. Wade Watts struggles to find the egg as the corporation, namely IOI, monopolizes society through products, advertisements, and media (Cline, 2011). The novel, therefore, gives us a pattern of a hero's journey. According to Carl Jung, the heroic journey is part of the collective unconscious as a hero is a mythological or archetypal figure (Jung, 1959). Jung also argues that the hero is part of the self archetype. It is an unconscious play seen only in projection. It is a human form of a god, namely "mana personality" (Jung, 2014). A hero's goal is to obtain a specific treasure, an elixir of life, a princess, and many more. However, these are only metaphors for a hero's true potentials as every individual has different true feelings. Each stage of obtaining the treasure will help them to find their true selves as heroism is a matter of integrity—namely, the complete form of themselves.

Many journals and thesis focus on the topic before, such as a master thesis written by Tapio Tikkanen (2018) entitled *Hero, Shadow, and Trickster: Three Archetypes in the Kingkiller Chronicle*. Tikkanen applies Carl Jung's archetypes

theory to analyze *The Kingkiller Chronicle* novel. The following research is a journal article *Playing the Game of Literature: Ready Player One, the Ludic Novel, and the Geeky "Canon" of White Masculinity* by Megan Amber Condis (2016). Condis analyzes the novel using Judith Butler's theory, namely gender performativity. The next is a bachelor thesis by Kelly van der Meulen *Online VS Offline: How Dave (The Circle) and Ernest Cline (Ready Player one) warn against our relationship with Online Media* (Meulen, 2017) and a journal article, *A Hero's Journey in Ernest Cline's Ready Player One* by Bryan Pandu Prakoso Wicaksono (Wicaksono, 2020). Both types of research apply Joseph Campbell's Monomyth theory.

Wicaksono argues that the most suitable theory to analyze *Ready Player One* is Joseph Campbell's monomyth theory. However, the researcher believes the archetype theory by Carl Jung also is suitable for analyzing the topic. Aside from being the protagonist in a novel, a character is also known as a hero by undergoing stages, predetermined and determined based on Jung's theory—those stages known as situational archetypes. Using Jung's hero archetype theory as a critical perspective, Wade Watts is a hero. Through Wade Watts' situational archetypes, strengths and values strengthen his stance as a hero archetype. Moreover, the researcher chooses the archetype theory by Carl Jung supported by Carol Pearson's classifications of the hero archetype to analyze the novel to fill the gap in the previous research, namely to give an in-depth and more comprehensive explanation of hero theory and character.

B. Problems of the Study

1. Which hero archetypes are portrayed in Wade Watts in *Ready Player One* written by Ernest Cline?
2. Which situational archetypes are portrayed in Wade Watts in *Ready Player One* by Ernest Cline?

C. Objective of the Study

Based on the research questions above, the researcher has two goals to achieve.

1. To describe the character of hero archetype carried by Wade Watts in *Ready Player One* novel.
2. To explain the situational archetype carried by Wade Watts in *Ready Player One* novel.

D. Scope and Limitation

This study focuses on three parts which later would help the researcher focus on carrying the analysis and writing the study. First, the researcher intends to analyze one character, Wade Watts, as the main character in *Ready Player One*. Next, the study focuses on the hero archetype of the main character. Lastly, the researcher uses Carl Jung's situational archetype to analyze the main character.

E. Significance of the Study

The researcher hopes this study gives a contribution both theoretically and practically to literary work analysis. Theoretically, the research is expected to increase knowledge on literary criticism, especially in Jung's archetype theories. Practically, the research is expected to be useful for the following studies in

applying archetypes in literary criticism for those willing to explore and broaden the analysis of hero archetypes using Carl Jung's and Carol Pearson's theories, especially students.

F. Definition of Key Terms

This part of the research would give some definition on the key terms the researcher would use. Hence, both the researcher and the reader have the same understanding of the topic and focus of the study. The critical terms mentioned are Hero and Archetype.

1. Hero

A unique character, either male or female, possesses great power and goes on a journey out of their daily world to complete a particular mission and return with victory (Campbell, 2004).

2. Archetype

An unconscious content that is already altered by becoming conscious and perceived. Moreover, it takes the color from individual consciousness in which it happens to surface. (Jung, 2004).

G. Previous Studies

Several previous studies on the theory and *Ready Player One* novel provide several analysis and findings. The first is a master thesis by Tapio Tikanen (2018). He wrote an analysis entitled *Hero, Shadow, and Trickster; Three Archetypes in The Kingkiller Chronicle* novel by Patrick Rothfuss. The thesis applies Carl Jung's archetypes theory. Namely, Hero, Shadow, and Trickster archetype. Tikanen examines the history of the archetype and how they portrayed the protagonist in

the series. The research found that the protagonist of *The Kingkiller Chronicle* novel is a multi-dimensional character in whom the archetypes co-actualize. The hero archetype is portrayed ironically, whereas the shadow and trickster are applied conventionally. The portrayal of various archetypes in one character produces a round character rather than an ideal. Thus, the study found that in conventional literature, archetypes could be combined to create new archetypal templates (Tikkanen, 2018).

The second is a bachelor thesis written by Kelly van der Meulen (2017) entitled *Online VS Offline: How Dave Eggers (The Circle) and Ernest Cline (Ready Player One) Warn Against Our Relationship with Online Media*. The research conducted through qualitative research methodology and uses Joseph Campbell's theory of the Monomyth. The research intends to convey a culture-critical message of our relation to online media in the two novels. Kelly concludes that Cline's and Eggers' novels both provide a warning: society should be aware of the rise of online media and be critical about our relation and dependence on media. Both novels portrayed that the online and offline worlds are not separate from each other. Hence, Wade Watts realizes he cannot live in virtual reality alone regarding how society lives in reality (Meulen, 2017).

The next is an article with the title *A Hero's Journey in Ernest Cline's Ready Player One* by Bryan Pandu Prakoso Wicaksono (Wicaksono, 2020). This study is the closest to this study's topic, namely, hero analysis of the main character. Bryan applies the same theory as Kelly in analyzing the novel that is Joseph Campbell's the Monomyth. As he aims to uncover Wade Watts' and the supporting characters'

monomyth circles in the novel, Bryan believes that the monomyth theory is the most suitable for analyzing *Ready Player One* novel. The Monomyth theory covers seventeen stages. However, Bryan found that Wade Watts and other characters complete three stages on their journey. They are the departure, the initiation, and the return. (Wicaksono, 2020)

The last is research conducted by Megan Amber Condis (Condis, 2016). It is a journal article with the title *Playing the Game of Literature: Ready Player One, the Ludic Novel, and the Geeky "Canon" of White Masculinity* published in the Journal of Modern Literature. In analyzing the novel, Megan applies Judith Butler's theory of Gender Performativity as she focuses on finding the character's identity. According to Megan, *Ready Player One* Novel gives an essential early introduction on how the structure of the gamer identity comes to be an embodiment of white masculinity. As Megan stated, "In a world where gaming is becoming such a common and widespread means of engagement, it is vital that academics interrogate how the embodiment of the gaming subculture in the pop culture canon described by the novel recreates the hierarchical structures like gender and race." (Condis, 2016)

Based on Kelly's writings, he analyzed two novels, Dave Eggers's *The Circle* and Ernest Cline's *Ready Player One*. He also focuses on analyzing the novel as a whole. Meanwhile, the analysis presented by Megan is an identity analysis. Tikkanen and Bryan conducted another case with an analysis of the protagonists. Bryan argues that Wade Watts is a hero character who goes through three stages using the monomyth theory. According to him, the monomyth theory

is the most suitable and can comprehensively explain the hero character. However, this analysis will use the archetypal analysis applying Carl Gustav Jung's theory supported by the classification of hero character by Carol Pearson and believes it can provide an in-depth explanation of the hero character of Wade Watts in the novel *Ready Player One*. Unlike the previous studies that focus on the protagonists or hero characters, this study only focuses on Wade Watts as the novel's main character.

H. Research Method

1. Research Design

The study is categorized as literary criticism. According to Fard (2016), literary criticism is the practical use of theories in literary theory to examine and analyze texts in literature. This study is a descriptive qualitative research analysis. This research aims to describe and explain the archetypes carried by the main character in *Ready Player One* novel. The researcher applies Carol Pearson's and Carl Gustav Jung's archetype theories to analyze the novel, namely the hero archetype, which includes the situational archetype. Using the theories, the researcher intends to discover the hero characters and situational archetypes of the main character.

2. Data Source

The data source of this research is *Ready Player One* novel. The novel is written by Ernest Cline and published in 2011 by Crown Publisher. The study uses the first edition of *Ready Player One* novel published in New York.

3. Data Collection

As the data are mainly in the form of words, phrases, and utterances, the researcher applies several steps in analyzing the data;

- a. A close reading of the novel.
- b. Rereading novel and underlining essential parts which are essential to be the data.
- c. Taking notes and classifying the data according to Pearson and Jung's archetype theory.

4. Data Analysis

After collecting the data, the researcher applies several steps to analyze them.

- a. Rereading the novel but focusing on highlighted parts more.
- b. Identifying the character of the hero archetype portrayed by the main character using the archetypal analysis of Carol Pearson.
- c. Describing and pointing the situational archetypes carried by the main character using the situational archetype theory by Carl Jung.

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Psychology of Literature

According to Wellek and Warren (1963), literature is a social institution, using as its medium language, a social creation. They added that the truth in literature is the same as those outside of literature. Therefore, literature is the imitation of society that conveys behavior and norms which only could have arisen in society through texts as the medium language. Meanwhile, psychology can be described as the science that systematically studies and attempts to explain the observable behavior and its relationship with the unseen mental processes that go on inside the organism and to external events in the environment (Kagan & Havermann, 1968). Therefore, psychology becomes the approach in literature as it analyzes human behavior and norm found in literature.

Moreover, Wellek and Warren (1963) added that psychology of literature means the psychological study of the writer as a type or an individual, or the study of the creative process, or the study of the psychological types and laws present in literary work, or the study of the effects of literature upon its readers. The author's dreams, perception, conscious and consciousness are taken into consideration as the theme presented by the authors might be the signs of their own personality traits (Goksen, 2015). Meanwhile, psychoanalysis criticism deals with the characters as they serve as the symbols of the world and existence to be presented as exemplary figures to expose the meaning of life (Goksen, 2015). On the other

hand, psychoanalysis concerning the reader's perspective intends to analyze and explain the effect of literary work on the reader (Hossain, 2017).

B. Jung's Concept of the Archetype

Carl Gustav Jung is a Swiss psychologist and psychiatrist who proposed and developed the concepts of introverted and extraverted personality, archetypes, and the collective unconscious. He was born on July 26 in 1875 from a philologist and pastor parents at Kesswil. From an early age, Jung has vivid imaginations. Moreover, he observed his parents' and teachers' behavior which he tried to resolve. He would also read widely which led him to study medicine and become a psychiatrist. Jung died in his 96 years old, specifically on June 7 in 1961. As he introduced the concepts of archetype, collective unconscious, and introverted and extraverted personality, thus his work has been influential in psychiatry and the study of religion, literature, and related fields (Fordham, 2021).

From several concepts, Jung introduced in his psychology, the researcher focused mainly on the archetype. Archetype is part of the collective unconscious as an archetype is not individual but universal or as Jung (2014) explains, it has modes and behavior that are more or less the same everywhere and in all individuals. Meanwhile, the collective unconscious is part of the human psyche, however, the contents have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity (2014). Jung (2014) also indicates the collective unconscious as the second psychic system of collective, universal, and impersonal nature that identical in all

individuals because the collective unconscious does not develop individually but inherited.

Additionally, according to Jung (2014), the concept of archetype indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them “motifs”. As the archetypes are unconscious quantities, they remain irrepresentable and hidden. However, they turn directly discernible through the arrangements they produce in our unconscious, through the analogues motifs exhibited by psychic images, and through typical motifs of action in the primal life situations (Jung, 2014). Thus, archetypal analysis is referred to as myth criticism as it is a method of analysis that enlarges our critical imagery and situations that suggest recurrent human circumstances. Recurrent is one of the essential qualities which could help to determine archetypes. Jung argues that human origin and magical creation are similar. Those who have researched humankind, even though the place, belief, and myth are different, found and confirmed similarities. For example, the concern of their creation and their purposes to life and the meaning of their existence. As those concerns are owned by all humans or universal, therefore it is archetypal (Jung, 1928).

Furthermore, the archetype is the pictorial form of instincts, for the unconscious reveals itself to the conscious mind in images that initiate the process of conscious reaction and assimilation as in dreams and fantasies. These fantasies (images) undoubtedly have their closest analogues in mythological types. Therefore, they correspond to certain collective structural elements of the human

psyche in general, and like the morphological elements of the human body, are inherited (Jung, 1965). In other words, they are primordial and universal. Archetypes are primordial as it deals with archaic or primordial types, that is, with universal images that have existed since the remotest times. While archetypes are universal believes that all humanity shares the same experiences, emotion drives, and needs with each other and with our ancient ancestors or as Jung (2014) explains, it has contents and modes of behavior that are more or less similar everywhere and in all individual.

There are four major archetypes introduced by Carl Jung:

1. The Self

It is an empirical concept that designates the whole range of psychic phenomena in a man. It expresses the unity of the personality as a whole. However, aside from being part of the consciousness, it can also be part of the unconsciousness (Jung, 1953). Jung (1953) further explains, the self is not only the center but also the whole circumstances that embrace both conscious: it is the center of totality, just as the ego is the center of consciousness. The portrayal of the self is through dreams, myths, and fairytales in the figure of the “supraordinate personality”, such as a hero, a king, prophet, etc.

2. The Persona

According to Jung (1953), persona is a functional complex that comes into existence for reasons of adaptation or personal convenience. It is known as a social mask. Persona, as Jung (1953) added, fundamentally is nothing real: it is a compromise between individual and society as to what a man

should appear to be. In a certain sense, it is real. However, in the relation to the essential individuality of a person concerned it is only the secondary reality. Thus in analyzing persona, one should dismask and discover that what seemed to be the individual is at the bottom of the collective.

3. The Shadow

As the shadow exists in the collective unconsciousness of the psyche, thus it is owned by all individuals. It refers to the moral problem that challenges the whole ego-personality. The shadow also appears to be somewhat inferior, primitive, unadapted, and awkward. However, they are not wholly bad (Jung, 2014). As Jung (2014) explains, a man's shadow does not consist only of morally reprehensible tendencies but also displays several good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses, etc.

4. Anima/Animus

Even though anima/animus exists in all individuals, there is one difference between them and the other archetypes mentioned above. Namely, anima exists within man and animus exists within women. Anima in a man refers to the inner feminine side of man. While animus is the inner masculine side of women. Anima and animus are such that differentiate humans from animals. Jung describes that women are compensated by masculine elements and therefore her unconscious has a masculine imprint. This results in a considerable psychological difference between men and women. Animus or

woman's soul image of man corresponds to the paternal Logos just as anima corresponds to the maternal Eros (Jung, 2014).

C. Character Archetype

There are several character archetypes developed by Jung. Those characters possess such remarkably similar experiences and behave in a predetermined manner that their lives appear ritualistic. It is simply a re-echo of an ancient folk belief or mythology that was once very widespread, namely characters as the recurrent archetype. One of the character archetypes is a hero. According to Jung (1964), the myth of a hero is the most common and best-known myth in the world. They could be found in the classical mythology of Greece and Rome, in the Middle Ages, in the Far East, even in our dreams. They possess universal pattern even though they were developed by groups or individuals without any direct cultural contact with each other.

Hero is also the one who conquered the dragon and is not overcome by it. He alone has a genuine claim to self-confidence, for he has faced the dark ground, thereby gaining experience and is capable of self-reliance (Jung, 2014). A hero takes journey to obtain the goal. Some of their goals are to find a princess, the elixir of life a golden egg, even themselves. Thus, anyone could be a hero. Either it is a hero to themselves or the society around them. Aside from being an archetypal character, a hero also refers to the main character in a story which motif is based on overcoming obstacles and gaining a particular goal. Jung (1964) mentioned four cycles of a hero according to Radin's *Hero's Cycles of the Winnebago*. They are the trickster, the hare, the red horn, and the twin. However,

this study applied Carol Pearson's classifications of hero archetype and believe the combination of two theories would give a more comprehensive explanation on hero archetypes.

Carol Pearson classified Jung's hero archetype into twelve characters. Carol Pearson is an American author and educator. She develops new theories and models with an applied practical bent, building on the work of psychiatrist C. G Jung, psychoanalyst James Hillman, mythologist Joseph Campbell, and other depth psychologists. The hero archetype characters are the innocent, the orphan, the caregiver, the warrior, the seeker, the destroyer, the lover, the creator, the ruler, the magician, the sage, and the fool or jester. The first four archetypes help a character prepare for his heroic journey. Meanwhile, the second four archetypes help a character in the heroic journey itself. the last four archetypes, then mediate the return to the kingdom (Pearson, 1991).

1. The Innocent

The innocent is the spontaneous, trusting child that, while a bit dependant, has the optimism to take the journey. The innocent fears abandonment and seeks safety. Their greatest strength is the trust and optimism that leaned them to others and gained help to fulfill their heroic tasks (Pearson, 1991). For example, Forest Gump, Pippin from the Hobbit, and Dory from Finding Nemo.

2. The Orphan

The orphan mostly plays a victim in a story. They blame others for their incompetence and irresponsibility and expect special treatment from their

surroundings (Pearson, 1991). According to Jung (1959), the orphan cannot accomplish his heroic journey by himself because of internal and external reasons. Thus, for being in a hopeless and desperate situation, he needed someone to help him. For example, Simba of the Lion King.

3. The Warrior

When everything seems lost, they ride over the hill and saves the day. They overcome obstacles and persist in difficult times. They simply seek to win whatever confronts them. However, they often see anything as a threat in their heroic journey (Pearson, 1991). For example, William Wallace in Braveheart movie.

4. The Caregiver

They are the embodiment of altruism, moved by compassion, generosity, and selflessness to help others. They sacrifice to help others even though they might be wounded and harmed in their journey (Pearson, 1991). The caregiver character aims to create comfortable and atmosphere for other characters and nurture them. For example teachers, parents, and nurses. A great example from the hero myth is Mother Theresa.

5. The Seeker

Seekers are looking for something that will improve their life in some way. They embrace learning and are ambitious in their quest and often avoid support from others. They aim to find their goal alone and keep moving until they discover the certain thing they desire (Pearson, 1991). For example, Jenny from Forrest Gump movie.

6. The Lover

The lover archetypes include all kinds of love, from parental love, friendship, to spiritual love. However, nowadays the lover we know best is romance. The lover sometimes would feel heartache and face drama. However, they would always seek the bliss of true love thus would experience pleasure and helps them making a commitment (Pearson, 1991). For example, a Celtic mythology Tristan and Isolde, and Beauty and the Beast.

7. The Destroyer

This archetype is mostly portrayed as ruthless images and behavior. They appear careless of their own safety, either it is physically or mentally, and may put others in danger. However, their quest is to change and let go of their anger and return to balance which makes the destroyer character is prone to initiation or tranformation (Pearson, 1991). For example, Beowulf, Christian myth Faust, and The Terminator.

8. The Creator

The creator archetype in a character helps them to create or discovering the self. This archetype helps a character to be aware of their sense of destiny and responsibility to develop a vision for their life and to carry through out that vision (Pearson, 1991). Jung (2014) explains that a creator archetype aims to make dreams into reality as the emergence of the creator is symbolizes by the emergence of dreams within a character. For example, the Egyptian myth Khnum.

9. The Ruler

The ruler is portrayed as a character who desires to control and dominate the society in intend to lead a happy and comfortable life (Pearson, 1991). For example, an Indian myth Rudra.

10. The Magician

The magician appears to be a character archetype who could transform himself or others into something else. They also appear to have less interested in power and responsibility but enthusiastic about healing and transforming ability (Pearson, 1991). For Example, Merlin in Britain tale King Arthur.

11. The Sage

The highest achievement of the sage character is freedom, especially from attachment which is believed as the root of all pain and suffering. The sage also seeks the truth that will set them free (Pearson, 1991). For example, Wizard Gandalf of Lord of the Rings.

12. The Fool or Jester

The fool or jester character is portrayed as someone who prefers enjoyment in their life. They are prone to laziness and dissipation, however, the positive fool would appear to turn their life and work into fun. Thus, helps the character experience greater joy and enjoy the moment at its fullness (Pearson, 1991). For example, Greek God Dionysus.

D. Situational Archetype

As explained before, archetypes are directly discernible through typical motifs of action in life's primal situations. Situational archetypes are those that

form the basic plot in a mythic story. It is part of the recurrent archetype characteristic: the hero myth appears to be similar. In other words, it occurs over and over in different versions of the story. In hero myth, the situational archetype poses as the foundation to build the character. It is an inevitable situation that embellishes the process of a heroic journey. Using Jung's analytical techniques, situational archetypes have been identified and refers to what the images suggest and pursued by the character. In a sense, the situation forms the basis for a mythic story plot. It is a given experience a character must endure from one place to another. There are several parts of the situational archetypes. They are as explained below:

1. The Quest

It refers to the motifs of the hero's journey. It is a search that is often near-impossible to be accomplished, something that a hero should get and bring back to where his journey begins. Usually, the search is to find a tool to restore fertility to dry land. For example, in book 1 of *The Pirates of Caribbean, Jack Sparrow* series, Jack Sparrow searches for the Sword of Cortez.

2. The Task

Unlike the quest to fertility a land, the task is to save a kingdom or win a lady. Usually, a task occurs within the journey. It is to gain the hero's rightful place, which requires a hero to do a superhuman deed. For example, in the Balkan tale, the old man is handicapped by the loss of an eye. The Vili has

gouged it out, a species of a winged demon, and the hero is charged with the task of getting them to restore it to him.

3. The Initiation

It is usually the change or transfer to adulthood, namely when someone comes into their maturity and one of the inevitable situations in a heroic journey. It is when a hero is aware of their problem followed by hope for the community. The hero gains a new awareness and understands their responsibility for trying to solve the problem. The initiation often takes place within a character, not the outside of him. e.g. *The Hobbits*

4. The Journey

In the journey, a hero requires to search for information and unveil some truth. The journey usually happens to save a damsel in distress or a kingdom. Usually, the hero descends into an absolute or psychological hell and is forced to discover the truth concerning the hero's fault and accept personal responsibility to return to the world. e.g. The journey of Moses and Joshua ben Nun (Jung, 1972).

5. The Fall

This archetype refers to an event where a hero is in the highest state of being but a moment later falls to the lowest. It is often shown as punishment or penalty for being disobedient, breaking the rules, and moral transgression; thus, for this reason, his profession sometimes puts him in peril of his life. e.g. *Paradise Lost*.

6. Death and Rebirth

It is the most common type of situational archetype where its motif grows out in the parallel between the cycle of nature and the life cycle. This archetype believes that morning and springtime refer to birth, rebirth, and youth, where evening and winter refer to death and old age. Moreover, they may appear to be literal or symbolic (Jung, 2014). For example, Sleeping Beauty, or the legend of the girl imprisoned between the bark and the wood of a tree.

7. Nature Vs Mechanistic World

It is the fight between humankind and machines where nature is usually good, and the machines are evil. The mechanistic world is often made by humankind or appears from a different planet. Nowadays, this situational archetype is known as Science-Fiction. e.g. the Terminator, Pacific Rim.

8. Battle Between Good and Evil

It is a battle between two sides, where the hero shows optimism as the portrayal of good forces in defeating the evil despite the odds. This situation is more familiar with the term protagonist versus antagonist. This battle also sometimes refers to the fight within the human mind. e.g. el-Matador Delmar vs Captain Jack Sparrow and Harry Potter vs Lord Voldemort.

9. The Unhealable Wound

The wound refers to both physical and psychological. Physical wound refers to scars and bruises, where psychological wound refers to trauma.

Moreover, those wounds would not be healed fully. These wounds always ache and often drive the sufferer to desperate measures. For example, in Pirates of the Caribbean's fourth movie, Barbosa's leg was cut by Blackbeard.

10. The Ritual

Unlike initiation, a ritual is an act of ceremony that identifies a character who has moved to a different stage of life. It also provides a change of role in society. The ritual shows that an objective substance or form of life is ritually transformed through some process going on independently. Sometimes the ritual involves God, and the transformation occurs not within him but outside of him (Jung, 1972). For example, a wedding ceremony and the Mass. The Mass is an extramundane and extra-temporal act in which Christ is sacrificed and then resurrected.

11. The Magic Weapon

It refers to the possession of the hero. It shows that a hero carries an excellent quality weapon that no other character possesses. It also refers to a skilled individual hero's ability to use a piece of technology to combat evil. Often the weapon is the key to the hero's victory. None can defeat the hero nor use the weapon to its full power. e.g. King Arthur's Excalibur sword.

CHAPTER III

FINDING AND DISCUSSION

A. Character of Hero Archetype

Hero is one of the archetype characters described as possessing great power and performed nobility. In myth, a hero is an example of a recurrent archetype, namely the character to share the same experience with the figure since ancient times. On the other hand, the hero's motive is the unifying idea that is recurrent or the theme that is elaborated on in a story. In addition, a hero undergoes a journey to overcome the dragon and gains self-reliance. In Ernest Cline's *Ready Player One*, the story told about Wade Watts journey to obtain the Easter egg. The Easter egg is placed inside a game known by the OASIS created by James Halliday. However, Wade faces obstacles in his journey to obtain the egg. Namely, he has to defeat IOI, the enemy who desires to exploit the game for themselves. As Wade sees the game not only as a runaway but also his world, he desired to defeat IOI. IOI in Wade's journey poses as the dragon Wade had to overcome, thus make him a hero.

In his books, especially in his *Collected Works Volume 5 and 9*, Jung mentioned some hero characters in myth. Pearson classified them into twelve characters. Applying the hero character theory, the researcher found some characters in Wade's story.

1. The Innocent

The innocent hero's main motif is to remain in safety (Pearson, 1991) and as explained before, the innocent archetype helps the hero to prepare for

his heroic journey. Therefore, the innocent archetype mostly appears at the beginning of the story. Wade Watts in Ernest Cline's novel is determined as the innocent hero because he desires to remain in safety in his life. Wade as the innocent hero is first hinted at in Level one of the novel. Namely, shown by his preference to sleep in the laundry room than inside his aunt's room. He chooses the laundry room because it gives him privacy from his aunt and her violent boyfriend. Aside from being safe from violence, Wade also is safe from an uncomfortable and stinky room. As quoted in the novel, "the room smelled like liquid detergent and fabric softener. The rest of the trailer reeked of cat piss and object poverty" (Cline, 2011).

I wasn't welcome in my aunt's room across the hall, which was fine by me. I preferred to crash in the laundry room anyway. It was warm, it afforded me a limited amount of privacy, and the wireless reception wasn't too bad. (Cline, 2011, p. 13)

Aside from remaining in safety from the violent family, Wade also tries to remain safe from the world. He tries to remain hidden from society as the world depicted in the novel is a dystopian world where criminals and gunshots are common in daily life. Moreover, the innocent hero tends to deny his condition and seek rescue from others (Pearson, 1991). As Wade portrayed in the novel, he craves rescue from the OASIS, the game created by Halliday as his denial action toward the real world. The OASIS helps him to remain sane, experience happiness, and escape from reality. In addition, Wade even has his hideout place from the world. The denial and seek for rescue inside the OASIS show how Wade wants to remain within his comfort life. Namely, the freedom and peace of playing games.

She used to have to force me to log out every night, because I never wanted to return to the real world. Because the real world sucked. (Cline, 2011, p. 18)

*This was my hideout.
...I could keep my things here without worrying they'd be stolen. And, most important, it was a place where I could access the OASIS in peace. (Cline, 2011, p. 25)*

The denial within an innocent hero poses as the shadow of the character. They are afraid of others and tend to blame themselves for the problem that occurred in their journey. For example, in Wade's journey, he blamed himself for choosing the laundry room to sleep in and gave all his food coupons to his aunt because he fears being abandoned and kicked out of the house. Innocent heroes also see safety as contingent where if they cross the place, they would be unsafe. The safety in Wade's journey also refers to his hideout and the OASIS. In his hideout, he was safe from criminals and remain isolated from the real world. He would also gain peace and freedom to play in the OASIS. Meanwhile, OASIS as his safety contingent poses as his rescue from society's eyes.

Inside the OASIS, Wade created a new persona or social mask to hide from society to remain safe and accepted in society even though it was in virtual reality. The fear he developed from being seen as a fat and awkward kid with no social skill by society results in the creation of the persona. The social mask he made in the OASIS was an avatar named Parzival. Wade designed him as taller, thinner, and more muscular than his own appearance. All in all, his avatar is way good-looking than him. Furthermore, Wade feels safe with his persona as no one could tell he was the way he is in the real world.

Best of all, in the OASIS, no one could tell that I was fat, that I had acne, or that I wore the same shabby clothes every week. Bullies couldn't pelt me with spitballs, give me atomic wedgies, or pummel me by the bike rack after school. No one could even touch me. In here, I was safe. (Cline, 2011, p. 32)

Furthermore, an innocent hero appears to be dependent on others. They need other's help to undergo their heroic journey, either because of their internal or external problem. In Wade's case, he is portrayed as a dependent within the OASIS as he owns no point to continue his quest to obtain the Easter egg, thus he often rides with his friends to other planets. He was mostly dependent on Aech, his best friend inside the OASIS. They often ride with him to other planets to gain points and coins to upgrade his avatar level. However, along with his journey, Wade realizes he has to sacrifice his innocence to continue his quest.

Over the past five years, I'd managed to slowly, gradually raise my avatar up to third level. This hadn't been easy. I'd done it by hitching rides off-world with other students (mostly Aech) who happened to be headed to a planet where my wuss avatar could survive. (Cline, 2011, p. 51)

As explained above, Wade's goal is to remain in safety where the denial and seek for rescue exist in his journey. He denies the reality and seeks rescue from the OASIS. He also appears to be dependent on others as he was poor either in the real world and OASIS. However, he sacrificed his innocence to continue his heroic journey which indicates his positive innocent side of the character. Thus, Wade is portrayed as the innocent as his hero archetype character.

2. The Orphan

The main goal of the orphan is the same of the innocent, namely safety. However, when the innocent hero desires to remain in it, the orphan hero

desires to regain safety and wishes for rescue. In Wade's journey, he is portrayed as the orphan as he wishes a rescue and regains safety. He imagined living in a well-lit house with an understanding family which indicates wade's wish to be rescued from the violent family he was living in at the moment. Moreover, a hero archetype as the orphan sees themselves as a victim, or even victimize themselves and blames others for their irresponsibility and incompetence in his journey (Pearson, 1991). Wade Watts often blames others for not knowing how the real world at the time. He victimizes himself for not knowing the truth of society sooner.

The worst thing about being a kid was that no one told me the truth about my situation. In fact, they did the exact opposite. And, of course, I believed them, because I was just a kid and I don't know any better. I mean, Christ, my brain hadn't even grown to full size yet, so how could I be expected to know when the adults were bullshitting me?

I wish someone had just told me the truth right up front, as soon as I was old enough to understand it. (Cline, 2011, p. 16)

This orphan character is built from painful experiences, especially childhood experiences. Especially from being neglected, abandoned, victimized, and neglected. These include occasions with the teachers, friends, lovers, and especially parents (Pearson, 1991). The same goes in Wade's story, the orphan archetype is activated throughout his childhood and teenager. His father was deceased and his mother is an addict. He was neglected and told to play the OASIS by her mother. Moreover, after the death of his mother, he was left to live with his aunt and her violent boyfriend. In addition to his unfortunate household, his schooldays were full of bullying and insults. Thus, strengthen the orphan archetype to emerge and a hero develops a feeling of powerlessness and wishes to be rescued.

Aunt Alice didn't take me in out of kindness or familial responsibility. She did it to get the extra food vouchers from the government every month.

The year after my mom died, I spent a lot of time wallowing in self-pity and despair. (Cline, 2011, p. 19)

As explained before, the orphan hero appears as a victim or victimizer in the story. These are the results of being abandoned, neglected, and abandoned. Wade as a victim in the novel is shown by how he was exploited by his aunt. Either by giving all his food vouchers or letting his laptop sold than being beaten. Moreover, Wade also blamed the situation he was in as he couldn't continue his quest inside the OASIS. Namely, being a poor avatar and stuck on one planet.

*"No!" I shouted, twisting away from her. "Come on, Aunt Alice, I need it for school."
"What you need is to show some gratitude!" she barked. "Everyone else around here has to pay rent. I'm tired of you leeching off of me!"
"You keep all my food vouchers. That more than covers my share of the rent." (Cline, 2011, p. 20)*

Aside from being the victim or victimize himself, an orphan hero also appears cynical and independent as the result of the loss of faith of people around them. They would also develop a resisting-rescue characteristic as they believe that no one will do it but themselves (Pearson, 1991). As a result of being a victim, loss of faith, and resistance to the rescue, the hero would see the world as a pretty hopeless place. In Wade's journey, he possesses cynical behavior toward other avatars. He would also deny other help to continue his quest as the result of the loss of faith toward the others. He even vowed to finish the quest himself and would never accept his friends' help even for the simplest thing, such as teleporting to the nearby planet. However, in the end, Wade accepted to be rescued and helped by others.

High-level avatars bragging about some new magic item or artifact they'd obtained. This crap had been going on for years now. In the absence of any real progress, gunter subculture had become mired in bravado, bullshit, and pointless fighting. It was sad, really. (Cline, 2011, p. 32)

Gunters who wanted help joined a clan, and Aech and I both agreed that clans were for suck-asses and poseurs. We'd both vowed to remain solos for life. (Cline, 2011, p. 39-40)

From the explanation above, the researcher concludes that Wade is an orphan character of the hero archetype. The portrayal of the orphan character is shown through the situation of his life and the characteristics of the orphan hero. Namely, the resistance of the rescue, cynicism, loss of faith, independence, and blames others and the situation of his incompetence.

3. The Warrior

When talking about a hero archetype, one would immediately think of the warrior character. It is because most of the hero myths talk about confronting and overcoming the dragon which has the closest meaning to the warrior character. The warrior's main goal is to win the dragon. They see everything in their heroic journey as the obstacles they should overcome (Pearson, 1991). Wade is portrayed as the warrior character of the hero archetype as he executes the warrior characteristics and motif. Wade possesses the courage and skill to continue his quest. Moreover, his main goal in the journey is to win the Hunt, namely to obtain the Easter egg. He would also see the tasks in his journey as the dragons he had to defeat. Such as the task to defeat the powerful Demi-Lich Arcerak as the requirement to obtain the Copper key.

As explained before, the warrior appears to be the only character in a story who stands before the dragon when everything seems lost. The warrior also fights either for themselves or the society around them. In Wade's

journey, his main goal is to win the Hunt for himself. However, he dedicated himself to winning the Hunt for others at the end of the story. It is because he faces the main dragon in his journey. Namely, the IOI who desires to exploit the OASIS for themselves. IOI poses as the dragon within Wade's story because it symbolizes the wicked tyrant, oppressive force, and the villain. The villain is one of the hero's situations in his journey. Thus, Wade as the warrior character of the hero archetype slain IOI to protect OASIS from them.

Like most gunters, I was horrified at the thought of IOI taking control of the OASIS. The company's PR machine had made its intentions crystal clear...The moment IOI took it over, the OASIS would cease to be the open-source virtual utopia I'd grown up in. it would become a corporate-run dystopia, an overpriced theme park for wealthy elitists. (Cline, 2011, p. 33)

From the data above, the researcher also found Wade's fear which is the same as what Pearson explains in her book. Namely, being weak and powerless. Wade fears if the IOI won the Hunt, he would not be able to play the OASIS as he was a poor kid. Moreover, in facing the dragon, Wade undergoes two major defenses as to what Pearson (1991) calls them, secrecy and strategic retreat. According to Pearson (1991), the secrecy defense appears at the beginning of the heroic journey. However, the researcher found that Wade applied the defense after the assault of IOI toward him which occurs within his journey. Wade undergoes secrecy as he camouflaged himself by changing his identity hence the IOI would not find him and attack him again.

The first order of business was to create a new identity. Once my identity was set up, I began searching the Columbus classified for suitable apartments..., I wouldn't have to be paranoid about them monitoring my connection or trying to trace my location. I would be safe. (Cline, 2011, p. 164)

On the other hand, the strategic retreat occurs in the journey when the warrior feels overwhelmed by the villain or enemy's power. The same goes for Wade's journey. Wade applied the strategic retreat because he found out he could not enter the last gate as IOI cast a powerful magic wall around Castle Anorak where the gate is located. Thus, he retreats from the battle and refuses to give up when other gunters were thinking of withdrawing from the Hunt. He takes time to rebuilt strength and gathers other gunters to assault IOI's army together. Moreover, in his strategic retreat, Wade discovers new information and the weakness of his enemy which helps him to gain the ability to destroy the magic wall and gain the gunters' support in defeating IOI. It also portrays that Wade's goal to achieve the Easter egg for himself changed into dedicating the victory for others.

*But I refused to give up. Until an avatar reached Halliday's Easter egg, anything was still possible.
I began to formulate a plan. A bold, outrageous plan that would require epic amount of luck to pull off. (Cline, 2011, p. 266)*

Additionally, the dragon in the heroic journey of the warrior character is not only from the outside world but also within the warrior. The courage to confront the inner dragon is such to help the warrior to gain victory over the outer dragons (Pearson, 1991). The inner dragon Wade faces in his journey was the feeling of complete hopelessness for being left behind. Either in his relationship with other characters or the Hunt of Halliday's Easter egg. The feeling then made him nearly admit defeat and retreats from the Hunt. However, he musters his courage and aims to win the Hunt with more determination and defeat IOI. According to Pearson (1991), when a character

defeated his inner dragon, thus he becomes a high-level warrior. Therefore, Wade is determined as the high-level warrior as he defeated his inner dragon to give up the Hunt.

I felt myself inching toward complete hopelessness. My efforts over the past five years had been for nothing. I'd foolishly underestimated Sorento and the Sixers. And I was about to pay the ultimate price for my hubris. Those soulless corporate lackeys were closing in on the egg at this very moment. I could sense it, with every fiber of my being. (Cline, 2011, p. 239)

I nodded. "It's not over until it's over. And it's not over yet." (Cline, 2011, p. 248)

The portrayal of Wade as a warrior character is through the unlimited courage and passion in winning the Hunt. He persists throughout his journey even though he was a poor and powerless character in the beginning. He would also transform his self-desire to the desire to help others in competing to obtain the treasure. Moreover, he defeated both his inner and outer dragon. These portrayals are what made Wade a warrior character of hero archetype in the novel.

4. The Caregiver

The symbol of a caregiver character is mostly seen as parents, namely the mother and the father figure. The caregiver's main goal is to help others through love and sacrifice. They create an environment and atmosphere where people feel safe (Pearson, 1991). They are also depicted as the archetype character of generosity as they sacrifice their life for the greater good of society. Some examples of the caregiver character in the hero myth are Christ and Mother Theresa from Christian myth. The same goes with the warrior character, the caregiver also is divided into two parts. Namely the

inner caregiver and the outer caregiver. In Wade's journey, the researcher found both types of caregiver characters.

Most of the time, I had to find food on my own. This wasn't a problem, because I had a talent for finding and fixing old computers and busted OASIS consoles, which I sold to pawnshops or traded for food vouchers. (Cline, 2011, p. 19)

The data above shows that Wade is the caregiver of himself or as Pearson calls it, inner caregiver. The inner caregiver within Wade is developed because he possesses the inner child in him. Wade as a hero with a caregiver character is shown by how he takes care and nurtures himself in the absence of the mother figure. He looks for food for himself and takes care of his sanity by finding a safe place for his hunt to progress. The inner caregiver in Wade also functions to suggest and find ways to learn how to better handle difficult situations so he does not get bruised next time. Another evidence of inner caregiver is shown through how Wade promised not to bring valuable things into his aunt's house because Aunt Alice would take and sold them however Wade protested her not to.

Aside from nurturing himself, Wade also empowers himself which shows the father figure within him. He programmed a lockout system to monitor his weight as he was gaining extra weight and prevents him from moving. The inner caregiver acts in renewing Wade's activity from gaining weight to exercising. The inner caregiver within Wade also helps him monitor his eating habits which only allows him to eat healthy food even though he does not like the presented meal. Moreover, Wade bought a small planet inside the OASIS as his stronghold where he could feel safe and at home which portrayed the main goal of the caregiver character. Therefore, the inner

caregiver character in Wade helps to both nurture and empower him, both as a man in the real world or an avatar in the OASIS.

I knew that if I didn't get my weight under control, I would probably die of sloth before I found the egg. I couldn't let that happen. So I made a snap decision and enabled the voluntary OASIS fitness lockout software on my rig. (Cline, 2011, p. 196)

The outer caregiver character in Wade's story is portrayed at Level 003 in the novel. As explained before, the caregiver undergoes some sacrifices to provide a more comfortable and safe place for society. When a character cares more about others than themselves and takes care of them without anything in return, they have become the high-level caregiver character (Pearson, 1991). In Wade's story, the caregiver character is shown by how he sacrifices himself to enter IOI's den to discover a way to penetrate IOI's barricade around Castle Anorak. Moreover, Wade empowers other gunters and inspires them to continue the hunt.

*"The clans have been lobbing nukes at that sphere for the past two weeks, and they haven't even scratched it. How are you going to get it to 'drop on its own'?"
"I've already taken care of it," (Cline, 2011, p. 309)*

Every caregiver character gains a sense of community at the end of their heroic journey. Either it is with themselves, or the society around them. The same goes for Wade's journey. He obtains a sense of community both with himself and society, especially with Samantha and his friends. Wade feels he belongs to himself and his group. It is shown by how he feels the need to share the fortune of the Hunt with his friends. He would also believe them and shares faith with them. Therefore, Wade is a caregiver character of the hero archetype in the novel.

5. The Seeker

According to the invitation letter from Halliday in Wade's story, he is portrayed as a seeker hero. The invitation describes the main content of the novel, where the hero's quest is to search Halliday's Easter egg. It also poses as the call to adventure. The seeker hero's main goal is to search for a better life (Pearson, 1991). One great example of the seeker myth is the Holy Grail where the knight searches the grail. The same goes for Wade's story. Obtaining the Easter egg is to gain fortune and find a better life. Furthermore, the seeker's acts of looking thoroughly for something includes exploring, wandering, experimenting, and studying. In Wade's story, he begins his search by studying every material about Halliday's life. Wade knows the search of the egg would contain more than one task as for obtaining the egg, he has to find three keys of three gates. Thus, Wade conducts his research on all games, music, and movies written in the Anorak's Almanac.

Over the past five years, the Almanac had become my bible. Like most books nowadays, it was only available in electronic format. But I'd wanted to be able to read the Almanac night or day, even during the stacks' frequent power outages, so I fixed up an old discarded laser printer and used it to print out a hard copy. I put it in an old three-ring binder that I kept in my backpack and studied until I knew every word by heart. (Cline, 2011, p. 61)

The seeker hero as an explorer refers to the act of wandering to search either for meaning or things. As explained by Jung (1956), the heroes are usually wanderers, and wandering is a symbol of longing, of the restless urge which never finds its object. Thus, the seeker hero undergoes explores and wanders as he longs for an object. An example of the seeker hero is seen in *La Verite des fables*, Desmaret's told the tale of prince Apollo's journey, who traveled to the New World on the floating island of Delos. The prince

explores the River of Silver, the Virgin Forest, and the Lands of Gold before founding an empire. In Wade's story, all the beginning of Wade's hunting years was spent exploring Ludus, the planet where he studied to find some clues. He has no other choice but to explore as he was stuck on the planet. Aside from exploring Ludus, Wade also explored Archaide. It is OASIS's largest classic videogame museum. The explore happened long before he discovered the First key when his coin savings worth the teleport. His exploring, once again, was to find clues about the Hunt as he longs for the Easter egg. Wade would also discover the truth that living in the real world is better than in virtual reality because the real world is real.

Of course, during my avatar's long stay on Ludus, I'd explored the forests within walking distance of my school, out of boredom. But all they contained were thousands of randomly generated trees and the occasional bird, rabbit or squirrel. (Cline, 2011, P. 70)

Like most gunters, I'd already visited Archaide a few times. I'd been to the core and played both Tennis for Two and Spacewar! until I'd mastered them. Then I'd wandered around the museums' many levels, playing games and looking for the clues Halliday might have left behind. But I'd never found anything. (Cline, 2011, p. 218)

One of the seeker hero characteristics is ambition. The seeker hero would not stop until they find the truth or object they are looking for. Even, if necessary, they would sacrifice the most valuable things they own. Moreover, the seeker hero would discover something in between his journeys, such as love or magical weapon to accompany their quest. In Wade's journey, he is portrayed as an ambitious, even obsessed gunter as he studies and remembers all things about Halliday. He continues his quest despite the obstacles he faces. He would also obtain a lover and the magic weapon which help to gain

victory over his dragon and obtain the Easter egg. Therefore, Wade is portrayed as a seeker hero in the novel.

6. The Lover

A love story in a tale is like milk to cereal. Most of the time, both are inseparable. A love story would be the additional spice or acts as the supplement in a story and has existed since the earliest time—for example, the story between Romeo and Juliet or Beauty and the Beast. The love story in the hero's journey thus portrays a hero as the lover. According to Pearson (1991), the lover in a heroic journey includes all kinds of relationships. Either it is parental, friendship, even object. The lover's main goal is to gain unity and bliss. However, the lover nowadays is prone to a romance tale. In Wade's journey, the most obvious lover portrayal is his obsession for games, specifically the OASIS.

We'd been born into this ugly world, and the OASIS was our happy refuge. The thought of the simulation being privatized and homogenized by IOI horrified us in a way that those born before its introduction found difficult to understand. For us, it was like someone threatening to take away the sun, or charge a fee to look up at the sky. (Cline, 2011, p. 34)

From the data above, the researcher found that Wade is attached to the OASIS. Pearson (1991) explains that when a child grows, the web of attachment develops to include many things and people. In Wade's journey, the child within himself forms an attachment toward things. He sees the OASIS as his world. No days left without logging into the game. When Wade feels threatened, he develops the shadow. Namely, the fear of being disconnected from the OASIS. Thus, he yearns to protect the OASIS from the enemy and sees the Hunt declared by Halliday as the only way to do so. His

purpose in his journey then to win the Hunt so he would always be united with the OASIS.

Furthermore, Wade developed affection and discovered a lover within his journey. He feels attached to a female avatar called Art3mis. Wade starts to feel tingling inside after stalking an avatar named Art3mis for three whole years. He felt admiration and fondness toward the avatar despite never meeting the owner or talked to them. The hero does not even know the owner was a girl or boy. Pearson (1991) said that lover as a romance is a typical love story where two people fall in love. However, they would encounter obstacles in their journey to gain bliss and union. The same goes with Wade's story. In obtaining the union with Art3mis, Wade possesses doubts and uncertainty whether Art3mis desires him or not. Moreover, Art3mis does accept Wade's love in the virtual world or the OASIS. However, Wade eventually gained Art3mis trust and affection which results in their union.

It probably goes without saying that I had a massive cyber-crush on Art3mis. ...Her face had the distinctive look of a real person's, as if her true features had been scanned in and mapped onto her avatar. Big hazel eyes, rounded cheekbones, a pointy chin, and a perpetual smirk. I found her unbearably attractive. (Cline, 2011, p. 35)

And then, before I could stop myself, the words just came out. I'm in love with you, Arty." (Cline, 2011, p. 186)

According to Jung (1956), the love of created nature soon makes man its slave. They would love things too much and become blind to other things. The power of rational judgment would vanish as they were lulled to beauty and attraction. For example, the tale of the angels Sami-asa and Azazel. They were madly in love with Anah and Alohibamah, thus turned them into mortals. Pearson (1991) supported Jung's idea as she describes when a

character is captured by love, they are no longer free to attend only to their desires and wishes. Instead, they make choices based on what and whom they love. Wade, as the hero, fell into this realm. On their first meet, where the hero should leave to continue his quest, he chooses to talk with Art3mis. The ability to think straight and follow the clue to the gate disappeared. Wade himself feels desperation and desired to continue his quest, however, he follows his craving for bliss and connection with Art3mis. Hence he chooses to stay and talk with Art3mis and delays his journey.

I could kept walking, right through her avatar. But I didn't. I was desperate to get to Middletown and locate the First Gate, but I was also standing in front of the famous Art3mis, someone I'd fantasized about meeting for years...If I left now, I might never run into here again.
(Cline, 2011, p. 91)

Since then, I'd failed to make any more progress. Every time I revisited the Quatrain, my ongoing infuation with Art3mis would undermine my ability to focus, and before long I would close my grail diary and call her up to see if she wanted to hang out. She almost always did. (Cline, 2011)

Furthermore, Wade feels crazy-jealous when his friend Aech gets close with Art3mis. Jealousy in the lover's tale indicates the shadow of the character (Pearson, 1991). A hero fears loss of the connection between them and the loved one thus developed obsession within them. Wade as the lover hero desired for Art3mis to be his only. Pearson (1991) also explains, love always calls to make a commitment and have faith in that decision. Wade as the lover also shows commitment in his journey. It is indicated by how Wade's purpose changes into courting Art3mis and dedicated to winning the Hunt to prove himself. His early purpose of winning the game to get Halliday's fortune banished. Wade commits to gain Art3mis's trust thus he

enters the enemy's den to proceed with his plan to defeat IOI. The plan has a considerable percentage to fail which Wade would end up getting caught and killed. However, Wade believes his decision would bring him to unity with Art3mis.

Despite my best effort, my thoughts drifted to Art3mis. Regardless of what I'd been telling myself, I knew she was the real reason I'd gone through with this lunatic plan.
(Cline, 2011, p. 282)

As explained above, Wade possesses love and obsession toward Art3mis and the OASIS. He fears the both of them to free from his grasp, hence he commits to finishing the game to win Art3mis followed by obtaining an Easter egg. Therefore, the unity between Wade and Art3mis, and the OASIS formed at the end of his journey. In conclusion, Wade is indicated as the lover hero as his journey follows the indication of the lover character.

7. The Destroyer

According to Pearson (1991), the destroyer character is prone to initiation. The initiation is one of the situational archetypes to build a character in a story. A character as the destroyer often shown destructive either to the world or to themselves. However, the destroyer character also by their goal to grow and metamorphose. The indication of the character is through the task to let go or choose to destroy. Moreover, as the destroyer has a close meaning to the initiation, they also possess the same characteristic. Namely, they have to go through death to transform, either it is the death of their lover or themselves. In Wade's journey, he is indicated as the destroyer

in Level 002 and 003. Specifically, after Art3mis left him and the death avatar's death because of the Cataclyst.

Questing kept me busy and served as a welcome distraction from the growing loneliness and isolation I felt. (Cline, 2011, p. 203)

I stared at the open gate, floating in the empty air, and waited for the inevitable, final message to appear in the center of my display, the words I knew every other avatar in the sector must be seeing this very moment: game over. (Cline, 2011, p. 344)

From the data above, the researcher found that Wade accepts the loss of Art3mis and his death. Wade was powerless as what he treasures dearly, the relationship with Art3mis and the Hunt has come to nothing. Moreover, the destroyer often strikes people in the prime of life, who have a fully developed identity and a belief in their ability to cope (Pearson, 1991). Wade believes Artemis would accept his confession as she also enjoys hanging out with him. However, she left him eventually. Wade also believes he was one step away from winning the Hunt. It turns out he faces death before he could step his feet on the last gate. However, from all the tragedy he went through, he chooses to accept and let go of what important to him. Hence, Wade is indicated as the destroyer character of the hero archetype.

8. The Creator

The hero's journey as the creator begins through the call symbolized by the emergence of dreams, fantasies, and imaginations (Pearson, 1991). When a character possesses dreams of their future, they most definitely would transform into a creator. In Wade's story, the imagination appears early in his journey. He imagines living in a well-lit house or generally living a more comfortable life. Wade allows himself to daydream. However, when the

realization of the dream is made, thus the character is indicated as the creator as they made the dreams come true. Overall of Wade's journey also indicated Wade's character as the creator. When Wade is conscious of his dreams, he would try to realize the dreams. In the end, Wade is able to create his own dream, namely not to be poor and live comfortably. The evidence as follows.

"The usual, I guess. Move into a mansion. Buy a bunch of cool shit. Not be poor" (Cline, 2011, p. 97)

"I'm entrusting the care of the OASIS to you now, Parzival," Halliday said. "Your avatar is immortal and powerful. Whatever you want, all you have to do is wish for it. Pretty sweet, eh?" (Cline, 2011, p. 363)

9. The Ruler

The hero's journey is often seen as the preparation for leadership (Pearson, 1991). As told in Fisher King's myth, the kingdom is portrayed as a wasteland. However, through the hero's return from his journey, the hero takes over the position as a ruler and transforms and makes the land alive once again. The same goes for Wade's story. The hero's journey he undergoes is the process of preparation as the leader of the OASIS. As Halliday intends to make the winner of the game the new owner of the OASIS, hence he made the contest as the training to master all materials to be the OASIS owner or as Wade said, "To be the next Halliday". According to Pearson (1991), the ruler's job is to promote order, peace, prosperity, and abundance. Wade is portrayed as the ruler character also through how he promoted order and peace toward the gunters. Wade upholds the idea of the wise use of the resources, namely the OASIS. This portrayal is shown by

Wade's letter to all the gunters to assault the enemy who desired to own the OASIS for themselves.

Fellow gunters,

It is a dark day, after years of deception, exploitation, and knavery, the Sixers have managed to buy and cheat their way to the entrance of the Third gate.

As you know, IOI has barricaded Castle Anorak in an attempt to prevent anyone else to reaching the egg. We've also learned that they've used illegal methods to uncover the identities of gunters they consider a threat, with the intention of abducting and murdering them.

If gunters around the world don't join forces to stop the Sixers, they will reach the egg and win the contest. And the OASIS will fall under IOI's imperialist rule.

The time is now. Our assault on the Sixer army will begin tomorrow at noo, OST.

Sincerely,

Aech, Art3mis, Parzival, and Shoto.
(Cline, 2011, p. 310)

The evidence above also shows that a hero as a ruler is prone to responsibility. It shows that Wade feels the responsibility to free and win OASIS from IOI's grasp. It also portrays the outer ruler of the hero. In addition, the researcher found Wade portrays the inner ruler character. It refers to Wade's ability to takes responsibility for his own life. On a much deeper level, the ruler takes the responsibility for their success and failure. This portrayal is shown by how Wade blames himself for his fall. He would also take the responsibility to get back on his feet and continues the Hunt with more determination. In conclusion, Wade is a hero archetype with the ruler character within him because he undergoes the journey as the preparation of being the ruler and takes the responsibility for himself and the society around him. The evidence as follow.

You've got no one but yourself to blame, I told myself. You let success go to your head. You slacked off on your research. What, did you think lightning would strike twice? That

eventually you'd just stumble across the clue you needed to find the Jade Key? Sitting in the first place all the time gave you a false sense of security. But you don't have that problem now, do you, asshole? No, because instead of buckling down and focusing on your quest like you should have, you pissed away your lead. You wasted almost half a year screwing around and pinning over some girl you've never even met in person. The girl who dumped you. The same girl who is going to end up beating you. Now...get your head back in the game, moron. Find the key. (Cline, 2011, p. 211)

10. The Magician

Pearson (1991), the magical always begins with some kind of wounding. In Wade's journey, the symbolism of the wound is portrayed by the death of his avatar by the Cataclyst. He was not able to continue his journey as he was powerless. However, rebirth emerges through the existence of the magic weapon. Therefore, Wade possesses the ability to free himself from death. Moreover, the main goal of the magician is to transform and heal. Either to heal himself or the other. Therefore, the heroic journey gives wounds to the hero thus they could heal himself and others. Pearson (1991) added, that the ability to heal comes from one's relationship with a more powerful being. The being concerned is symbolized by the item Wade possesses in his journey.

But now I knew what the quarter was—a single-use artifact that gave my avatar an extra life. Until that moment, I hadn't even known such a thing was possible. In the history of the OASIS there was no record of any avatar ever acquiring an extra life. (Cline, 2011, p. 345)

Furthermore, the magician is seen as a powerful character who is able to transform their desire into reality. The simplest way in making their dreams into reality is through prayer. The magician only needs to wish for the vision for it to emerge. However, the transformation of the magician's dream sometimes needs a ritual. The researcher found Wade as a magician character as he could bring his dreams into reality. As explained above, aside from healing himself, he could also heal the other. Wade possesses the ability to

bring his friends' avatar to life, only by wishing and tapping the monitor in front of his avatar. It shows that Wade is a magician with great power. Furthermore, the ability comes from the programmed skill for his avatar as the highest position in the OASIS. The programmed skill thus indicates the connection between Wade and the powerful being.

"I wish for Aech, Art3mis, and Shoto to be resurrected."

A dialog window popped up, asking me to confirm the spelling of each of their avatar names. Once I did, the system asked me if, in addition to resurrecting their avatars, I wanted to restore all of their lost items, too. I tapped the Yes icon. Then a message appeared in the center of my display: resurrection completed. Avatars resurrected. (Cline, 2011, p. 366)

From the portrayal of Wade's possession of power and ability to heal and bring his dreams to reality through wish and ritual as the connection with the highest and more powerful being, the researcher concludes that Wade a magician character of the hero archetype. Wade's portrayal as the magician mostly shows through his ability to heal, either resurrecting himself or his friend from death. Therefore, Wade is also shown as a healer within his magician character.

11. The Sage

Despite being a powerful and admirable hero, a man is still a man. Within his bravery in completing the quest and confronting the enemy, Wade doubts and confusions whether it is about himself, the world, even the quest. Wade's skepticism appears early in Level 000. He was thirteen years old at the time when Halliday's death news broke. Wade was curious about why the news occupies all the newspapers and platforms. Wade also knows that every news usually lasts for a short time. Moreover, when Wade reaches adult life,

he wonders whether it was best to uphold honesty or let kids hear lies about real life. Wade thought being honest was the best way to tell people how the world was. Thus, Wade's character is portrayed as a judgmental person in the journey. He sees adults as liars because they do not say the truth about the real world.

The worst thing about being a kid was that no one told me the truth about my situation. In fact, they did the exact opposite. And, of course, I believed them, because I was just a kid and I don't know any better. I mean, Christ, my brain hadn't even grown to full size yet, so how could I be expected to know when the adults were bullshitting me? (Cline, 2011, p. 16)

The doubts, wonders, and confusions possessed by the hero show the call to search for truth. As Jung (1965) explains, the wondering of the hero would bring knowledge and discovery of truth. The hero might lack something, but later the meaning of the wonder would eventually be uncovered. The wondering of the hero is also found in Miller's fantasy, whom the hero wondered about her creation and the idea of spontaneously creating an object (Jung, 2014). In Wade's story, the wondering continues when Wade arrived at Middletown, a copy of Halliday's childhood home within the OASIS. Wade was perplexed to find the Middletown is programmed similar to Halliday's home despite how Halliday claimed to have a tragic childhood.

Looking around, I wondered why Halliday, who always claimed to have had a miserable childhood, had later become so nostalgic for it. (Cline, 2011, p. 103)

Aside from wondering about the truth of the surroundings and the quest, Wade also wonders about Art3mis. He doubts Art3mis would accept him as a lover or even as a friend. Aside from doubting Art3mis' acceptance, Wade also wondered how Art3mis would look like in real life. Whether she would look similar to her avatar or there are differences in her appearance. The

doubts cause Wade to feel nervous and freaks out. Furthermore, he was shocked by himself for taking the risk to enter the enemy's den to gain Art3mis' attention. He was surprised by how obsessed he was with meeting and confessing to Art3mis. He would also wonder if Art3mis missed him, where she was, or whether she is all right during his entry to the IOI office.

...Trying to picture the actual moment filled me with a mixture of excitement and abject terror. What would she be like in person? Was the photo I'd seen in her file actually a fake? Did I still have any kind of chance with her at all? (Cline, 2011, p. 316)

...Had my dual obsessions with the egg and Art3mis finally driven me completely insane? Why would I take such an idiotic risk to win over someone I'd never actually met? Someone who appeared to have no interest in ever talking to me again? Where was she right now? Did she miss me? (Cline, 2011, p. 282)

As explained before, the sage character may appear judgmental toward society as they possess doubts within themselves. However, the desire to find the truth would lead the hero to find the answer to their doubts and gains wisdom. However, when the hero finds the truth, they tend to develop a sense of humility that comes from recognizing their radical subjectivity (Pearson, 1991). As told in Wade's journey, he thought he could finish his quest on his own. However, he discovers he was not capable and needs the others' help to finish the Hunt. The realization of the subjectivity is also portrayed through Wade's desire not to log back into the OASIS. At the beginning of the journey, Wade thought that the OASIS is better than the real world. However, Wade found the absolute truth that the real world is better as it is real. Hence, he chooses the real world over the OASIS.

"Because I never would have gotten this far on my own. Because all four of us deserve to see what's inside that gate and find out how the game ends. And because I need your help." (Cline, 2011, p. 349)

It occurred to me then that for the first time in as long as I could remember, I had absolutely no desire to log back into the OASIS. (Cline, 2011, p. 372)

From the explanation above, the researcher established Wade possesses doubts, wonders, and curiosity. As Jung explained, the hero would eventually uncover the truth behind his wondering. The possession of wonder, doubt, and confusion is the portrayal of the sage character. Moreover, he found all truths behind his wonders and doubts and gains wisdom. In conclusion, Wade is portrayed as the sage character through his journey to find the truth behind his wonders and discovers wisdom out of his finding of the truth.

12. The Fool or Jester

The fool character's main goal is enjoyment and pleasure (Pearson, 1991). When the fool is dominant in a character, they tend to seek joy and living for their own sake without the thought of tomorrow and the responsibility of their own action. In Wade's journey, the portrayal of the hero archetype is also shown by the existence of the fool character. The beginning of Wade's journey is portrayed through the preference to play a game instead of staying in the real world. This preference symbolizes the denial and avoidance of the real world. It also refers to the OASIS as an escape place for Wade to enjoy and forget the real-world problems.

Luckily, I had access to the OASIS, which was like having an escape hatch into a better reality. The OASIS kept me sane. It was my playground and my preschool, a magical place where anything was possible. (Cline. 2011, p. 18)

Furthermore, the fool character tends to enjoy the moment to the fullest without caring about the outcome of their actions. They make decisions almost exclusively based on the pleasure principle. The same goes for Wade's journey. The fool character dominates his portrayal in Level 002 when he

chooses to hang out with Art3mis and neglected the Hunt to enjoy the connection between them. He did not care about the turn-out of the Hunt even though he knows he would fail. The responsibility to finish the Hunt is forgotten as Wade swims in the pleasure of hanging out with his crush. He would even stop his quest to hang out and be with Art3mis.

“The hell with our competition! And the egg!” I shouted. “Didn’t you hear what I just said? I’m in love with you! And I want to be with you. More than anything.” (Cline, 2011, 186)

Additionally, the fool character has a strong connection with the game because playing the game is prone to gaining pleasure and joy. One great example of the fool hero is Wakdjunkaga in the Winnebago cycle. He outwits the ducks by singing and dancing so he could strangle them and have a nice dinner. Hence, it is evidence that Wade is the fool hero. He turns his enjoyment of playing the game to achieve a goal in his journey, namely to obtain the Easter egg. He enjoyed all his tasks as all of them contain games. Thus, the researcher concludes Wade is a hero and portrayed as a fool in his journey.

B. Situational Archetype

The situational archetype refers to the situation found in a character's journey. The situation forms the basic plot of a story. In Wade Watts' journey, the researcher found some situational archetypes that build the hero character. They are the quest, battle between good and evil, death and rebirth, the fall, the initiation, the journey, the magic weapon, the ritual, and the task.

1. The Quest

Jung explains that the quest as a hero's situational archetype has surfaced since ancient times. For example, the quest of the Holy Grail and the quest of Historical Jesus. The quest refers to the act of search as the primary purpose of a hero, namely a hero as a seeker character. In Wade's story, his quest started when Halliday's death aired, and the first quest surfaced. As Anorak's Invitation spread, Wade found his purpose. As Wade described, the future does not look so bleak anymore. He was determined to win the Hunt despite how poor and unfortunate he was. Wade dreamed of having a better life, moving out from the Stacks, and live comfortably while playing the game. The hero is sure his daily life with constant screams and fights would change to a more quiet environment. The heroic soul emerges along with the start of the Hunt of Halliday's Easter egg.

"Before I died," Anorak says, speaking in much deeper voice, "I created my own Easter egg, and hid it somewhere inside my most popular videogame-the OASIS. The first person to find my Easter egg will inherit my entire fortune." _Anorak's Invitation (Cline, 2011, p. 5)

*Three hidden keys open three secret gates
Wherein the errant will be tested for worthy traits
And those with the skill to survive these traits
Will reach The End where the prize awaits (Cline, 2011, p. 6)*

Anorak's Invitation is a video letter Halliday sent to all OASIS members to declare the contest. The contest was to find the Easter egg he hid within the OASIS. He stated that whoever found his Easter egg would obtain all his wealth. Thus Wade's journey started with finding the egg as his quest. Aside from finding the egg, the researcher also found another quest within Wade's story. The researcher then understands that Wade's story is filled with quest

within quest where finding the Easter egg poses as the quest that overshadows the following quests. The first following quest is to find the Copper Key.

*The Cooper Key awaits explorers
In a tomb filled with horrors
But you have much to learn
If you hope to earn
A place among the higher scorers (Cline, 2011, p. 65)*

In deciphering the first quatrain hint, Wade found the first quest, namely to find the Copper Key. The hint is known as the Limerick as it was found in the form of notches which marked series of letters within the first hint left by Halliday. After discovering the Limerick, Wade continues his quest by finding the meaning of the quatrain. He searched on Anorak Almanac of what the hint could mean. Anorak Almanac is a series of undated Halliday's journals and contains Halliday's favorite music, movies, and games since he was a toddler. After deciphering the Limerick, Wade found that the Copper key was hidden and guarded by the powerful Demi-Lich.

What you seek lies hidden in the trash on the deepest level of Daggorath (Cline, 2011, p. 84)

As Wade finished his first quest by defeating the Demi-Lich and obtaining the Copper key, he was given the second quest to find the first gate. However, Wade did not have any difficulties in uncovering the hint. He knows what the Daggorath precisely means. As he studied all that contained within Anorak's Almanac, Wade immediately knows that Daggorath referred to a game called the Dungeons of Daggorath. He would also know that the game was the first game to make Halliday wants to be a videogame designer. Wade thus proceeds to his next quest.

The captain conceals the Jade Key

*In a dwelling long neglected
But you can only blow the whistle
Once the trophies are all collected (Cline, 2011, p. 113)*

The next quest was to find the Jade key. The hint was given to Wade when he opened the first gate. However, the progress of deciphering the hint is not as fast as the previous hint. His focus was driven away by the thought of Art3mis, one of the gunters he did not even know the sexuality. Thus, Wade stands before the failure. Gunter refers to the gamers who joined the Hunt of Halliday's Easter egg. However, Wade was persistent and unyielding in obtaining the Jade key and finishing his quest. After almost half a year of neglecting the quest, Wade gets on his feet to continue the search. However, he was left behind by other gunters in obtaining the Jade key.

Continue your quest by taking the test (Cline, 2011, p. 231)

Like the previous quest, after finding the first key that the hero has to find the first gate, Wade was given the next quest to find the second gate. The hint was given after Wade obtained the Jade key. However, even the discovery of the Jade key does not make Wade's spirit risen. The quest is neglected once again until the news that IOI kills his friend raises him from helplessness. Wade becomes more determined to uncover the place of the gate. His dream to discover the Easter egg becomes vivid in his head. He also intends to prove himself to Art3mis that he loves her through winning the Hunt.

*We are the priests of the Temples of Syrinx
Our great computers fill the hollowed halls.
We are the priests of the Temples of Syrinx
All the gifts of life are held within our walls. (Cline, 2011, p. 260)*

The emersion of the next hint indicates the start of the next quest, namely to find the Crystal key, the last key to discover the Easter egg. Wade immediately made his course to Sector Twenty-One named Syrinx as he immediately knows the meaning of the hints. When he discovered the Crystal key, he found out that the last gate and Easter egg were hidden in Chthonia, a planet where the Castle of Anorak is located. The quest proceeds until Wade obtained the Easter egg. In conclusion, the quest found in Wade's story are quests to discover three keys, three gates, and the main quest to find the Easter egg. Hence, Wade is indicated as a hero with the quest as the situation in his journey.

2. Battle Between Good and Evil

Every story always has a battle between God and evil at the end, either with the evil being or the hero's evil self. According to Jung (2014), the battle refers to the vision of a swarm of people undergoes further development: horses appear, and a battle is fought. The movement people portrayed the unconscious thought to the surface to consciousness, while the horses symbolize energy. Furthermore, the battle is marked with wounds, blood, and mostly death. It is to strive for the top position and determine the most robust character. However, the battle won mainly by the tremendous force because of their braveness followed by fortune to always be on their side to overcome evil.

The researcher found that Wade's story contains the battle between good and evil, starting from Level 001 in the novel. The battle was between the two

most influential gunters. One is the hero, while the other is Nolan Sorrento, the Chief of Operation within IOI. Hence, Nolan Sorrento poses as the dragon Wade has to overcome in his journey. Wade battled with Sorrento because the OASIS was more than a game and entertainment platform to his generation, which IOI desired to turn into a fascist corporate game where only a few people could afford. In Level 001, Wade's Aunt was killed by the explosion at his home, which was ordered by Sorrento. Wade was saved from the explosion as he was at the hideout when the blow heard. The assault toward Wade indicates the beginning of the battle between both sides.

“No, Wade. I’m not. Think about it. With everything else that’s going on in the world, do you think everyone will care about an explosion in some ghetto-trash rat warren in Oklahoma City?...No one will care. And the authorities won’t even blink.” (Cline, 2011, p. 143-144)

The battle continues in Level 002. Sorrento bluntly uses magic items to cheat the Hunt, thus showing no honor and respect for good game rules. Furthermore, he blocked the gates to prevent other gunters from entering and obtaining the next quest. The blockade happens three times. The first is in Planet Ludus, where the first key was discovered. The next is in Frobozz, which is later known as the Battle of Frobozz. While the last happened in Chthonia, specifically around Anorak's Castle. The blockade was a vast declaration of rivalry to the hero and other gunters. In the Battle of Frobozz, Sorrento killed one influential gunter, the hero's friend, to stop him from winning. Therefore, Wade took action despite how powerful Sorrento and his team are.

The newsfeeds were airing live coverage of the hundreds of large-scale battles breaking out on Frobozz, around nearly every instance of the "dwelling long-neglected". The big

gunter clans had once again banded together to launch a coordinated attack on the Sixers' forces. It was the beginning of what would come to be known as the Battle of Frobozz, and casualties were already mounting on both sides. (Cline, 2011, p. 233)

The Sixers had dispersed their grand army across the globe in a bold attempt to blockade all 512 copies of the Zork playing field. But their forces, as vast and well-equipped as they were, were spread far too thin this time. Only seven more of their avatars managed to obtain the Jade Key that day. And when the gunter clans began their coordinated attack on the Sixers' forces, the "boobs in blue" began to suffer heavy casualties and were forced to pull back. (Cline, 2011, 234)

When I arrived at Chthonia a few minutes later, I did a cloaked flyby of the castle, just to gauge the lay of the land for myself. It was even worse than I'd imagined. The Sixers had installed some type of magical shield over Castle Anorak, a semitransparent dome that completely the castle and the area around it. Encamped inside the shield wall was the entire Sixer army. A vast collection of troops, tanks, weapons, and vehicles surrounded the castle on all sides. (Cline, 2011, 265)

In level 003, the hero declared war with Sorrento and the Sixers. Wade sent the video of his friend's killing and the explosion at the Stacks he had taken from IOI's office to all the news platforms. Wade intends to gain all the support he could get from the OASIS gamers and gunters. He would also send the declaration letter to all gunters to start the assault to the Chthonia at noon. The letter was sent to invite the gunter to engage in the battle. Hence, the letter indicates the start of the final battle between the hero, the gunters, and Sorrento with the Sixers.

First, I e-mailed all of the major newsfeeds a detailed account of how IOI had tried to kill me, how they had killed Daito, and how they were planning to kill Art3mis and Shoto. I attached one of the video clips I'd retrieved from the Sixer database to the message—the video camera footage of Dito's execution. I also attached a copy of the memo that Sorrento had sent to the IOI board, suggesting that they abduct Art3mis and Shoto. (Cline, 2011, p. 303)

Fellow gunters,

It is a dark day, after years of deception, exploitation, and knavery, the Sixers have managed to buy and cheat their way to the entrance of the Third gate.

As you know, IOI has barricaded Castle Anorak in an attempt to prevent anyone else to reaching the egg. We've also learned that they've used illegal methods to uncover the identities of gunters they consider a threat, with the intention of abducting and murdering them.

If gunters around the world don't join forces to stop the Sixers, they will reach the egg and win the contest. And the OASIS will fall under IOI's imperialist rule.

The time is now. Our assault on the Sixer army will begin tomorrow at noon, OST.

Sincerely,

Aech, Art3mis, Parzival, and Shoto.
(Cline, 2011, p. 310)

As Wade promised, the final battle with Sorrento started at noon, when the blockade is thrown and broken by the hero's hacking ability. At the beginning of level 003, Wade breaks into the enemy's den to dig for information about Sorrento and the Sixers. He would also find a way to break the magic shield from inside. Hence, before leaving the enemy's den in his escape, Wade installed a virus within the blockade to make the magical shield shamble. As mostly told in myth, the good side would always win over the evil. The researcher also found this situation in Wade's story. Sorrento and the Sixers were cornered and outnumbered by the hunters and hero's powerful weapons. Hence, the battle results in the death of Sorrento's avatar.

...Sorrento quickly adjusted for this, and the rockets sprouting from the head began to rise skyward. Before it could get very far, I crossed my arms again and fired another specium ray, nailing the retreating head like a clay pigeon. It disintegrated into an immensely satisfying explosion.
(Cline, 2011, 341)

However, the victory does not last long as IOI detonates the Cataclyst, a powerful bomb with the ability to kill the avatars in the entire planet, even the owner. All who engage in the battle were killed, leaving only the coins and inventories contents on the ground. However, with the help of the hero's magic weapon, Wade's avatar resurrected and continues the Hunt. He was the only one whose avatar lives again. After the explosion, IOI sent some of their remaining avatars who stand by to continue the quest. IOI deliberately waits

for the hero to open the gate before detonating the Cataclyst to know how to open the last gate.

“was it the Cataclyst?” I asked.

“It had to be,” Art3mis said, “The Sixers must have bought it when it went up for auction a few years ago. And they’ve been sitting on it all this time, waiting for the perfect moment to detonate it.”

(Cline, 2011, p. 346)

The battles between good and evil in the story are the Battle of Frobozz and the final battle at Chthonia. In the battle, Wade shows how enraged he was of Sorrento and his underlings when Sorrento had killed another one of his friends. However, the battle ended with the victory of Wade by obtaining the treasure hard to attain and the capture of Nolan Sorrento for all his crimes. The swarm of avatars and their weapons symbolize the movement of good forces to execute the evil side, Sorrento and the Sixers. Hence, the researcher concludes that the battle between good and evil is a situational archetype within Wade's story.

3. Death and Rebirth

Jung (1965) explains that rebirth is symbolized by the sun sinking into the sea, followed by his understanding that fish symbolize a child. Therefore, in understanding the rebirth matter, one should express it in a symbolical term. Meanwhile, Jung sees death as the entry to rebirth. In the novel, the hero's rebirth hinted at the reappearance of his avatar after the death. The battle at Chthonia with Nolan Sorrento forces Wade to use his magic weapon to free himself from the fight against the death's grip. That is the magic quarter he found at Archaide, but it needs the hero to die before it functions.

At first, Wade succeeded in overcoming Sorrento's powerful avatar. However, Sorrento detonated the Cataclyst and killed Wade with all gunters at Chthonia.

As the three of us stepped forward, preparing to enter the gate. I heard an earsplitting boom. It sounded like the entire universe was cracking in half. And then we all died. (Cline, 2011, p. 342)

The mass death at Chthonia indicates the hero entering the realm of the dead. It is where the remarkable death and birth occurred. However, it is not Wade who passes through death and emerges reborn but his avatar Parzival. The avatar reappears and transforms into first level avatar once again. The quarter stored in his inventory appears to be an extra life in the form of a magic item that gives him another life when his avatar stands before death. The death indicates the entry of the hero to resurrect. Wade's avatar lives once more, which symbolizes the rebirth of the hero. The evidence of the hero's death and rebirth is found in level 003 in the novel.

But when words finally did appear on my display, it was another message entirely: Congratulations! You have an extra life! (Cline, 2011, p. 344)

According to Jung's explanation, the sun sinking to the sea portrays rebirth as he believes that fish is the form of a child. Hence, when the sun sinks, it indicates the reborn of a child. In Wade's story, the rebirth is indicated by the resurrection of the avatar after his death. The avatar's appearance, which is back to the default appearance, portrays the avatar as reborn as a child, namely the original and early form of its birth. In conclusion, death and rebirth are one of the hero's situational archetypes.

4. The Fall

The fall refers to the hero's state of being. One moment he was on top, but later on, he is in the lowest state. As mentioned in the literature review, the fall sometimes poses as punishment for the hero. One remarkable example of the fall is the fallen angels Sami-asa and Azazel. Both angels had fallen from heaven for developing sinful love for Cain's daughters' beauty and passion, Anah and Aholibamah, thus break through the barrier between mortals and immortals. In Wade's story, the hero's downfall begins with the loss of all his close friends. The ongoing texts and meetings with Art3mis signify the process of his fall as he neglects the Hunt throughout the closeness with the female avatar.

Yeah, I was on a roll. In less than six months, I'd managed to wreck both my closest friendships. (Cline, 2011, p. 204)

Wade's neglect of the Hunt and action in no way to hinder the loss send him straight to solitude. He fell into complete hopelessness as none of his friends reached him after the break-up with Art3mis. His action of not reaching out to Aech for almost half a year derives their closeness into a stranger. The fall continues when Art3mis got the Jade key and dethroned him from first place on Scoreboard. Wade felt a total wreck and meltdown when the news spread because he knows his fall resulted from his foolishness. He lets the thought of Art3mis dominates his brain and drive him to pessimistic hero. All hopelessness, solitude, and dethroned from the first place thus serve as the punishment to Wade for neglecting the Hunt. The evidence found within the novel as follows.

I spent the rest of the day in shock, reeling at the news that I'd been dethroned. That was exactly how the newsfeed headline put it. Parzival dethroned! Art3mis new #1 gunter! Sixers closing in! (Cline, 2011, p. 210)

I suddenly felt ill, and I was also having a difficult time breathing. I realized I must be having some sort of panic attack. A total and complete freak-out. A massive mental meltdown. Whatever you want to call it. I went a little nuts. (Cline, 2011, p. 237)

I felt myself inching toward complete hopelessness. My efforts over the past five years had been for nothing. I'd foolishly underestimated Sorento and the Sixers. And I was about to pay the ultimate price for my hubris. Those soulless corporate lackeys were closing in on the egg at this very moment. I could sense it, with every fiber of my being. (Cline, 2011, p. 239)

5. The Initiation

As explained before, the initiation mainly occurs within the hero. It indicates the transfer into maturity when the hero realizes the problem and desires to solve it despite the odds. Wade's initiation first occurs within the beginning of his fall. It shows how the hero realizes his recklessness to show up at Ogden Morrow's birthday party declared he is alive to his enemy. Hence, he fought with determination to flee away from the Sixers who assault him and other attendants.

I knew my own recklessness had brought them down to us. I cursed myself for being so foolish. Then I drew my blasters and began to unload them at the cluster of Sixers nearest to me while also doing my best to dodge the incoming fire.(Cline, 2011, p. 188)

Furthermore, the researcher also found Wade's initiation in Level 002. Wade realized his fault for being ignorant of the Hunt made him lost to other gunters. He also knows that his foolishness is what drives Art3mis away from him. As he understands the problem within himself, Wade made a move to continue the quest. His solitude does not last long, as it was followed by the desire to win the game. However, his purpose of winning the game to gain

Halliday's fortune changed, namely to prove himself to Art3mis in his effort to gain her acceptance.

Suddenly, I wanted to win the contest more than ever. Not just for the money. I wanted to prove myself to Art3mis. And I wanted the Hunt to be over, so that she would talk to me again. So that I could finally meet her in person, see her true face, and try to make sense of how I felt about her. (Cline, 2011, p. 211)

Moreover, since the earliest chapter Wade is portrayed as an overconfident character, he believed he could win the game by himself. However, after undergoing each task and battle with the evil force, he realized that all his accomplishments were from the help of his friends. Hence, he promised his team to split the fortunes to all of them. The great initiation emerged at the end of the story when Wade realized the actual world is better than OASIS because the real world is "real". With the help of Samatha, he realized that it is better to live in the real world despite how shabby it has become.

"because it is the only honorable thing to do," I said. "Because I never would have gotten this far on my own. Because all four of us deserve to see what's inside that gate and find out how the game ends. And it's because I need your help." (Cline, 2011, p. 348-349)

The analysis above shows that initiation poses as one of the situational archetypes of the hero. It helps to build the plot and the transformation of the hero's self. Wade realizes all his problems, which are mostly found within himself. The realization also is followed by the action to change to a better self. Wade took responsibility for all his fault by continuing the quest with more determination.

6. The Journey

Wade Watts' journey takes him to several planets in the OASIS. There, he has to discover the gates to the next stage of the game and hide the keys. The first journey Wade made was to Middletown. Middletown was Halliday's hometown, and he built its copy inside the OASIS. According to the clue given when Wade defeated the Demi-Litch, he had to teleport to Middletown to find the first gate. The hero felt the urge to locate its position because he wanted to win the game before others did. Moreover, he did not want another gunter to know the location; thus, he was secretive and alert in his journey. In Middletown, Wade does not find the gate immediately. He has to finish other tasks to get another clue concerning the gate.

I entered my destination on the booth's touchscreen, and a map of Middletown appeared on my display. I was prompted to select one of the planet's 256 transport terminals as my arrival point. (Cline, 2011, p. 100)

The next journey was more lively than the last one. After obtaining the first key and opening the gate, Wade is rewarded with fortunes and fame, making his work life rise. Wade then created Max, a system agent software to accompany him along his journey, arrange his daily workout, and monitor his diet. The journeys accompanied by Max were to Archaide to find the Jade key. Wade faces another task within the planet. However, he did not find the Jade key, not until Aech messaged him the planet where the key is located. The hero took off right after he read the message by teleporting to Frobozz. After the key is obtained, the hero continues his journey to the Temple of Syrinx, where the gate and next clue are hidden.

"Max, lock up the house, and set a course for Archaide."

“Aye, C-c-captain,” (Cline, 2011, p. 214)

I quickly programmed the Vonnegut’s onboard computer to autopilot the ship to Frobozz. (Cline, 2011, p. 228)

There was a planet in Sector Twenty-one named Syrinx. That was where I was headed now. (Cline, 2011, p. 260)

As explained in the literature review, aside from referring to the search to find information and unveil some truth, the journey also is conducted as the hero’s personal responsibility after finding the truth concerning his fault. This situation is found within Wade’s story. Wade is forced to blame himself for neglecting the game, which results in his broke up with Art3mis. Hence, he sacrifices his life to take a journey to the enemy’s den to help other gunters, especially Art3mis and his friends, complete the Hunt. Therefore, the researcher found that the journey is a situational archetype within Wade's story.

7. The Magic Weapon

Wade obtained the magic weapon when he made a journey to Archaide and played a perfect Pac-Man game. The magic weapon was in the shape of a quarter which later knows as an artifact. The quarter was placed on a Pac-Man machine game unmoved. The game's top screen was written with the highest score of Pac-Man minus 10 points to the perfect play, which Wade knows as Halliday's highest score. In the desperation to catch up with other gunters who had obtained the Jade key, Wade played the Pac-Man. He knows the only way to defeat the highest score is to play a perfect game in one go. However, despite discovering the Jade key, Wade obtained the artifact instead.

My gaze shot to the quarter sitting on the edge of the marquee brace. Earlier it had been welded in place, unmovable. But now it tumbled forward and fell end-over-end, landing directly in the palm of my avatar's hand. Then it vanished, and a message flashed on my display informing me that the quarter had automatically been added to my inventory. When I tried to take it back out and examine it, I found that I couldn't. The quarter icon remained in my inventory. I couldn't take it out or drop it. (Cline, 2011, p. 224)

Wade has the chance to use the artifact on level 003. While fighting the enemy, the Sixers, and IOI, Wade is blown and killed by the Cataclyst; a tool IOI detonates after being cornered by the hero. The artifact saves the hero's struggle by giving a spare life to his avatar. Thus Wade could complete his quest. As Jung explains, the magic weapon would bring victory to the hero's side. In Wade's journey, the quarter functions as told. Without the quarter, the Hunt would be finished with victory on the enemy's side. Furthermore, the artifact is owned only by Wade. None of the gunters even heard of the artifact nor used them before.

But now I knew what the quarter was—a single-use artifact that gave my avatar an extra life. Until that moment, I hadn't even known such a thing was possible. In the history of the OASIS there was no record of any avatar ever acquiring an extra life. (Cline, 2011, p. 345)

As mentioned in the literature review, the magic weapon refers to the item owned by the hero. The weapon gives the hero more powers and brought him to victory. It supports the owner to defeat the evil force. Moreover, the item is usually one of a kind and owned by the hero—for example, King Arthur's sword Excalibur and Thor's Hammer. None could lift nor use the weapon to its powerful state. In Wade's story, the quarter he obtained on planet Archaide portrayed the magic weapon. It is a weapon owned by the hero only, and none could use nor take the item from his possession. Thus,

the researcher determines that one of Wade's situational archetypes is the magic weapon.

8. The Ritual

The ritual indicates the change of one social status in society—baptism for babies in church. The remarkable ritual hinted in the novel occurred at the end of the Hunt. Anorak, Halliday's avatar, stretched out his hand to transfer all his power into Wade's avatar. The ritual was performed within Anorak's castle, far from the gunters outside the castle. After the ritual, Wade's avatar is lifted to a divine status. He became the Demi-Litch, the most potent and immortal wizard to exist in the OASIS. His undefeatable wizard owned hit points and coins up to infinity. Wade gains a position as the owner of the OASIS in real life. Inside the OASIS, Wade's avatar is God. He would get what he wanted just by tapping his display. Furthermore, he was worshipped for defeating and securing OASIS from the evil Sorrento. The evidence of the ritual as follows.

I looked down to his outstretched hand. Then, after a moment of hesitation, I took it. Cascading bolts of blue lightning erupted in the space between us, as if a surge of power were passing from his avatar into mine. When the lightning subsided, I saw that Anorak was no longer dressed in his black wizard's robes. In fact, he no longer looked like Anorak at all. He was shorter, thinner, and somewhat less handsome. Now he looked like James Halliday. Pale, Middle-aged. He was dressed in worn jeans and a faded Space Invaders T-shirt.

I looked down at my avatar and discovered that I was now wearing Anorak's robes. (Cline, 2011, p. 363)

9. The Task

According to Jung (2014), the task exists for the hero to complete his quest's goal. It is an inevitable performance the hero should execute. The task also poses as the goal of the hero. When there is no task, the hero would not

know his goal or standard for continuing his journey. Same with other hero stories, Wade Watts is also required to overcome the tasks. The researcher even found out that Wade was required to handle eleven tasks classified into the purpose of tasks. Fortunately, Wade was determined to win the Hunt, for he studied all materials about games, movies, and kinds of music even mentioned in Anorak's Almanac. Therefore, he knows what was to stand before him in his tasks.

The first type of task is to win a perfect game. The games Wade had to play perfectly are Joust, Dungeons of Daggorath, Pac-Man, Black Tiger, Tempest, and Adventure. Wade has to defeat a Demi-Lich in Joust. Joust is an old-coin-operated game created by Williams Electronics in 1982. Wade was required to win the best two of three games against the Demi-Lich. Dungeons of Daggorath is a computer game which only released for one platform, the TRS-80 Color Computer. While Pac-Man is an action maze game released in 1981. On the other hand, Tempest and Adventure are both arcade games released by Atari Games.

“best two of three games,” Arcerak rasped. “If you win, I shall grant you what you seek.” (Cline, 2011, p. 60)

I laid my fingers on the keyboard and began to play. As soon as I did, a jambox sitting on top of Halliday's dresser turned itself on, and familiar music began to blast out of it. It was Basil Poledouris's score for Canon the Barbarian. (Cline, 2011, p. 105)

Several things were strange about this. In the real world, Pac-Man machines didn't save their high score if they were unplugged. And the high-score counter was supposed to flip over at 1,000,000 points. But this machine displayed a high score of 3,333,350 points—just 10 points shy of the highest Pac-Man score possible. The only way to beat that score would be to play a perfect game. (Cline, 2011, p. 221)

Now I understood. I was about to play Black Tiger, all right. But not the fifty-year-old, 2-D, side-scrolling platform game that I had mastered. I was now standing inside a new, immersive, three-dimensional version of the game that Halliday had created. (Cline, 2011)

“Beat the high score or be destroyed!” the voice announced. A shaft of light appeared, shining down from somewhere high above. There, in front of me, at the base of this long pillar of light, stood an old coin-operated arcade game. I recognized its distinctive, angular cabinet immediately. Tempest. Atari. 1980. (Cline, 2011, p. 350)

I stood there in silence for a minute, unsure of what to do. Then I followed my first instinct and walked over the Atari 2600. It was hooked up to a 1977 Zenith Color TV. (Cline, 2011)

The next type is to complete a movie. These tasks required Wade to act as a character within a movie Halliday prepared after entering the gates or, in other words, a flicksync. Some of the movies are WarGames and Monty Python, and the Holy Grail. In the first movie, Wade played the David Lightman character, which in the movie was played by Matthew Broderick. While in the other, he acted as King Arthur. Wade demanded to speak and act according to the movie dialogue. If the hero could deliver the actions even the smallest detail such as intonation, he will be rewarded with bonuses.

I began to understand. The simulation was warning me that this was my final chance to deliver the next line of dialogue from the movie. If I didn't say the line, I could guess what would probably happen next. Game over. (Cline, 2011)

*WELL DONE, PARZIVAL!
PREPARE DOR STAGE 2! (Cline, 2011)*

The last is to find the missing piece—the hero required to restore an item at this stage. There are two tasks with this purpose. One in Level 002, Wade assigned to find the nineteen treasures needed to make the whistle function. Wade had to place the treasures inside the case trophies; hence, the whistle heard and got the next clue. The whistle later would turn into the Jade key and gives Wade instructions of where the gate is located. The other one was a task in Level 003. Wade was instructed to find an item to put on the Temple

of Syrinx altar as an offering. The missing piece was a guitar hidden behind the waterfall near the southern edge of Chthonia.

You can only blow the whistle once the trophies are all collected. (Cline, 2011)

It appeared I was supposed to place something on the altar, an offering to the Temple of Syrinx. But what kind of offering? (Cline, 2011, p. 262)

As explained before, the task poses as the standard. Thus, the hero could set the goal within his journey. In Wade's journey, the task determines the ability of the hero. It also establishes whether the hero is worthy to obtain the Easter egg and responsible for all Halliday's fortune. The researcher also found that Halliday made the tasks to make his heir similar to him, namely becoming a game geek. Thus throughout the tasks, Wade was built to be the next Halliday.

According to the explanation above, the researcher found that Wade Watts is a hero archetype which is shown by the portrayal of all the hero characters in his journey. The researcher also found that the pattern shown by the story has similarities with the myths before Wade Watts was written. It proves that the hero myth has existed since ancient times and is inherited from generation to generation. Furthermore, it shows that myth poses as the fantasy and essential requisites of primitive lives. It also becomes a significant influence on stories nowadays. As Jung (1965) explains, myth is part of a recurrent archetype where every tale has similarities. One could tell a myth in a place, but the same tale is told in a different place in a different form.

In addition to the hero character, a hero is also known for his sacrifice which is shown by the caregiver character in their journey. It makes the hero honored

and worshipped by everyone. An example of heroic sacrifice is Faust legend. It told of Faust to bind himself with the evil spirit which causes the death of his loved one. However, he then sacrifices himself in unceasing work, thus saved many lives. In *Ready Player One*, the researcher found that Wade's story is the re-echo of Faust legend. His foolishness caused his fall, and he broke up with Art3mis. Though in the end, Wade sacrificed his life to help other gunters to reach the Hunt final. His sacrifice gains his faith and admiration from his friends and other gamers. He would also earn Art3mis' trust acceptance to communicate with him again.

According to the situational archetype found in Wade's story, the researcher found out that the hero's situational archetype shares some similarities with a Britain legend King Arthur. King Arthur is a legendary British king who leads a knightly fellowship called Roundtable. Here the researcher provides the table of the similarities.

Situational Archetype	King Arthur legend	Wade Watts
Battle between Good and Evil	The battle between King Arthur and the betrayers of their parley. King Lot and his allies. Another one is the battle with his half-sister, Morgan le Fey, who tried everything to defeat King Arthur.	Wade fights IOI as the evil force that intends to change OASIS into a fascist game platform.
The Fall	The king committed incest and got Modred from the deed. Later, Modred takes the throne from king Arthur by betraying him.	Wade being dethroned from his first place and the loss of close friends. He also has fallen into complete hopelessness and solitude.
The Journey	The journey to help King Lodegreance in his war was followed by his journey to Carlyon to spy on his previous	The journey to Middletown, Archaide, and other planets to find the keys and gates of the Hunt.

	enemies.	
The Magic Weapon	Excalibur sword	A quarter of spare life
The Ritual	The coronation of King Arthur.	The power transfer between Anorak and Parzival.
The Task	King Arthur was required to seeth an unmovable sword from a stone to claim his position as the King.	Wade was instructed to act in movies, discover the meaning of clues, and play perfect games.

From the table above, the researcher concludes that the situational archetypes in King Arthur legend are portrayed in Wade's story. The tale of King Arthur, who fights for the acknowledgment from other kings for his kingship, is repeated in Wade's story, who fought to get Art3mis' recognition and acceptance. Aside from the struggle to gain acceptance, both heroes' fall is caused by their foolishness. Hence, they receive punishments after finding the truth of their faults. Therefore, Wade's story once again is the re-echo of the ancient myth.

Furthermore, Wade possesses three hero traits, namely moral modeling, enhancing, and protecting. He poses as a model either for the gunters within the novel or for the reader. He sets the example to live in honesty and nobility. Wade's story tells to hinder the fall by not neglecting one's task. Furthermore, Wade sacrifices his life to enhance the gunters' comfort to play OASIS by defeating Sorrento and his underlings. He would also raise the gunters' spirit to continue the Hunt even though each level and clue of the tasks were challenging to uncover. At the same time, the protecting trait is shown through Wade's effort in protecting the OASIS from the IOI, who intends to change the game into a fascist platform.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

In this study, the researcher found that Wade is a hero archetype with all hero characters and eight situational archetypes. The character and the situational archetype coordinated in building the hero character within Wade Watts. In Wade's journey, he portrays several hero characters. Namely, the innocent, the orphan, the caregiver, the warrior, the seeker, the destroyer, the lover, the creator, the ruler, the magician, the sage, and the fool. These characters help to build the hero archetype within Wade. The innocent, the orphan, the caregiver, and the warrior help in building the hero in the preparation of his journey. However, the portrayal of Wade as a warrior character also appears on the journey. Namely the portrayal of retreat strategy as the warrior indicator. Meanwhile, the seeker, the destroyer, the lover, and the creator depicted in the journey. Finally, the ruler, the magician, the sage, and the fool poses as the return of the hero's journey. Moreover, the research shows that anyone can be a hero, either for themselves or the society around them.

Furthermore, the hero story is inevitable of situational archetype as the situation process is the foundation of the plot and help to build the hero character. The researcher found that the situational archetypes in Wade's journey were also found in King Arthur legend's tale. Thus Wade's journey is the re-echo of the ancient myth and poses as a recurrent archetype in myth. However, not all situational archetypes theory is found in Wade's journey. The situational

archetypes in Wade's journey are the quest, the battle between good and evil, death and rebirth, the fall, the initiation, the journey, the magic weapon, the ritual, and the task. Aside from poses as a recurrent archetype, Wade is also a primordial and universal archetype which shows that in myth, a character shares the same experience despite the difference in time and place. It indicates that the hero myth is unmoved and unchanged since the remotest times.

B. Suggestion

In this research, the researcher only focuses on the hero archetype. The realm of the archetype is a wide one that provides other researchers with study other focus of the archetype. Some of the character archetypes include the Father, the Mother, the Child, the Outlaw, and many more. Hence, the researcher suggests those who desired to analyze the novel within other character archetypes. The researcher also suggests that the other researcher use this study as a comparison or additional reference for their future study. Either the study uses the same novel or applies the same theory.

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CURRICULUM VITAE



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