An Analysis of Narrative Structure in *Interstellar* and *Ready Player One*

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Abstract

This article explores science fiction films, a popular genre known for its depiction of technology as a symbol of the future. The future depicted in these science fiction films is a sign of hope and critics of a particular social problem. Using *Interstellar* and *Ready Player One* as case studies, this research aims to explore the broader and deeper meanings conveyed through the narrative structure of the films, including language, issues discussed, and the use of other elements. The analysis uses a qualitative method, which involves observing the movie, recording important data, and connecting the narrative with visual aspects. The research reveals how narrative and visual elements complement each other to create a memorable cinematic experience. The results show that *Interstellar* is identified as a science fiction film rooted in scientific principles, with a focus on space exploration and time dilation. *Ready Player One*, on the other hand, leans more towards fantasy, incorporating virtual reality and magical elements. Despite this difference, both movies are considered science fiction, as fantasy shares elements with the genre.

Keywords: Film, Science Fiction, Structuralism

1. INTRODUCTION

Almost everyone in the world has seen a science fiction film. The Science Fiction (SF) genre has been recognized since the early 20th century. At that time, the film industry is in the silent film era. In this current era, SF films were presented in a black-and-white tone and are only one to two minutes long. The SF films' visual effects and the SF film's narrative are evolving with time. For example, the depiction of human civilization and advanced technology. However, the SF narrative depicts the advantages and drawbacks of advanced technology and science. The two factions depicted in science fiction narratives are often referred to as a binary opposition—a framework in which language and cognition are depicted as opposing forces in confrontation with one another (Xiaowei Zhou & Pilcher, 2019).

From an academic point of view, a movie can be classified as a science fiction (SF) film if its primary emphasis lies in the realms of technology, science, futuristic knowledge, or the portrayal of unconventional or alien entities. 'The Other' figure can be represented as a robot or extraterrestrial creature that exist among human. SF is commonly intertwined with change, mutation, or evolution. This genre is mainly seen as the initial hypothesis about something that might happen in the future based on

current technology. SF is also attached to time-travel technology for human civilization. In simpler terms, science fiction films are recognized as artistic works that attempt to envision humanity's traits and societal advancements in the future—a future that encompasses space exploration, nanotechnology, genetic manipulation, and pervasive surveillance (Liu, 2019). SF films propose ecological issues to the viewers based on compelling scientific logic. However, the way a film delivers this issue needs to be seen as a whole and structured. Not only to unveil the intention of a film, but the meaning of a film also involves signifier and signified since the film is inseparable from language. This notion is in line with the views of numerous structuralists who contend that language plays a pivotal role in shaping our awareness and perception (Lupyan et al., 2020).

This article examines two SF films, *Interstellar* (2014) by Christopher Nolan and *Ready Player One* (2018) by Steven Spielberg. The two films are listed as SF genre, but the primary concern in each film differs from one another. *Interstellar* focuses on a mission to save humanity into a better place—in this case, a new planet using time loop, space dimension, and relativity. The story centered around Cooper, who is a former astronaut assigned to find the new planet. Nevertheless, he finds a wormhole that technically can 'bend' the time to transport an object from one point to another on his way to find the planet. The wormhole is also able to send people to meet others in different dimensions but at the same time (Jafferis et al., 2022). On the other hand, *Ready Player One* (2018) puts its concern on life in a virtual world that is more realistic than human reality. Everyone in this film puts their life to play a virtual game where they can win coins and items that can later be used for their daily lives. However, the problem grew bigger when there is a hunt for Easter eggs in the OASIS game. The hunt for Easter eggs makes Wade Watt obsessed with becoming the hunt winner to be the master in OASIS.

Both films have fulfilled the standard requirements to be called SF films based on the time setting, the future, and the advancement of current technology. However, it is essential to see the film from the whole context to understand the film's narrative structure in both films. Therefore, the components of the films can be examined to meet the characteristics of SF film. Moreover, it needs a unique technique to read an SF work. The films in this article might just become entertainment or media to deliver critics of specific issues such as hegemony in the game world, ecology, the thin boundary between fantasy and reality, and technology as a gate to the future. Every issue that criticizes using a film depends on the goal or purpose of the film's narrative (Putri et al., 2022). *Interstellar* aims to find a new place to live, while *Ready Player One* is to win the hunt for Easter eggs so the player can be free from the adversity of reality.

The goal is the crucial aspect of the narrative as it becomes the main vocal of the narrative. However, the goal of a narrative must have something that prevents it from being achieved. Therefore, a

film must be examined structurally to see the process of achieving the goal. In this process, the role of the focalizer becomes essential. The focalizer assumes the responsibility of using language to mold the perspective and viewpoint, with the primary task of narrating the story to the audience. Consequently, the role of the focalizer holds significant importance in all types of narratives, including science-fiction movies (Abbas et al., 2021).

Three previous studies were used to support this study. Candra explains in her writing that film represents every social aspect. This flexibility of film makes it become the symbol of expression on a particular issue such as feminism. Feminism that was studied in Candra's writing is taken from the *Sekhar Kapur* film (Handika & Hartiningsih, 2017). In this film, the author sees the ideas of feminism brought by Queen Elizabeth, who has the right to choose not to marry a man. The thing that can be criticized from her writing is that feminism has been studied so often; therefore, seeing the apparent differences is very hard. On the other hand, this article brought the ecological and hegemony issues through the perspective of SF as SF film is rarely studied.

Another writing by Rachmayanti stated that literary work reflects people's life, thoughts, emotions, and attitude (Rachmayanti & Andini, 2017). Literary work like a novel is a fictional work that can speak and criticized social phenomena. Rachmayanti chooses the novel Memoirs of Geisha I as an example of a social phenomenon. Rachmayanti breaks down the components related to the issue of *Geisha,* such as the narrative structure, Japanese culture, and internal and external conflict. From her article, it can be said that her way of breaking down the components is suitable. However, its analysis will be much better if she was explicitly using structuralism. Her study talks about structuralism from a novel. Nevertheless, this article seeks to structure the narrative of a film that needs support from film semiology.

The last writing by Azizah argues that language is crucial for communication. People can not imagine how hard life is without language (Azizah & Sudiran, 2017). People use language to communicate with other people in the form of verbal and non-verbal communication. However, individuals have characteristics that are structured from interaction with many circles that produce language variety. This language variety draws Azizah's intention to research the Diglossia of *Hellen Keller* in George Sullivan's novel. As the character Hellen who is blind, deaf, and mute, only understands the language from her sense, the codes or symbols of a letter in her hand, and the object that she touches as the visualization. From this study, it can be concluded that the study examines language from the perspective of linguistics. In this study, the writer conducts a study that talks about the language of film that pays attention to the studied film's symbols and pictures. Moreover, the advantage of this study examines a language can also see the meaning of the language broader and deeper from how the narrative

is constructed, how that social issue is presented in the film narrative, and how the issue is spoken in the form of film.

2. RESEARCH METHOD

This study uses a qualitative method which is a descriptive way to elaborate the analysis. This method includes watching the film as the object of the study, taking note of essential data, and linking the narrative with the visualization in the film as a film is an artwork constructed from moving pictures. Therefore, this study requires structuralism and semiology by Ferdinand de Saussure as its theoretical framework. The film was derived from a script that is visualized into moving pictures projected on a screen. Although the script has been visualized, this still makes a film a language from the pictures' fusion. Film and script both have a narrator and dialog as the components of the structured narrative. Therefore, structuralism is suitable for examining the text and its practice derived from Ferdinand de Saussure's perspective (Campolo, 2020). In short, structuralism is a theoretical and philosophical framework in line with social science. It emphasizes the universality and the causal of the structure. Furthermore, structuralism is always in line with social science and popular culture. It goes hand-in-hand with the signifying system brought by individuals or groups of people in communication or cultural symbols such as technology, clothes, and music (Joseph, 2020).

Based on Saussure, structuralism needs to define structural linguistics objects. A linguistic object is a language that affects how an understanding is described, such as in SF film with specific ways and particular meanings when delivering information to the audience (Guo et al., 2019). The structural approach needs to be applied to see the connection between each part of the narrative to answer the *'how'* question. Therefore, Saussure makes some differences between language, (1) langue and parole, (2) language as a system, and language in writing and communication between people. According to Saussure, Langue is the whole system or language structure that allows people to produce text, written and spoken. From this, the audiences can see a culture or ideology that can be explained and understood in the same way. In other words, Langue is a language that transforms into a social institution. Moreover, based on Saussure, Parole is how a person speaks or uses the language. Using this, the way SF narrative is constructed and presented to the audience can be identified (Guo et al., 2019).

Then, the question is how structuralism can be applied to this study. First, structuralism has contributed to the theory of semiology and other sociocultural theories. Second, it is in line with Levi Strauss's structuralism. He proposes that structuralism is related to unveiling the common structural principles underlined by the specific history, cultural variable, and myth. These structural principles

involve logical characteristics and the universality of human consciousness that classify and produce empirical examples and cultural myths (Campolo, 2020).

The idea of film language has become a common thing in some cinematic theorists writing. It dates back to 1920 by Riccioto Canudo from Italy and Lois Delluc from France. Both see the language as a paradoxical cinematic character and pass the language resistance. The Hungarian theorist Bela Balazs (1920) similarly posits the notion that language constitutes the domain of a film. Some of the early thoughts about the meaning of film lead to a single conclusion that film as a language has its system, structure, and unit. The film was inseparable from signifier and signified language system and language practice.

In the 1960s, film semiologists work on Saussurean tradition in the advanced steps. During that era, numerous experts born in the same year devoted their time to uncovering the precise correlation between linguistic elements and film. The theorists found that film as a language also has a minimal unit aspect, constructing a language as a whole that has been constructed. Film semiotics appear to detail the language aspects in a film based on the object in this study, SF film. It is already known that film is the representation of reality and social phenomenon (Putri et al., 2022). Nonetheless, it needs to be remembered that film is a language that has a signifier and signified. This concept was proposed by Christian Metz, who stated that Langue is a sign system used for two-way communication. As watching the film, the audience is directed by the camera to focus on a particular thing. At the same time, the film only allows one-way communication. Metz also argues that one-way communication goes through two phases (1) through the interval between film production and the reception, (2) through the interval between the reception and the film response after the reception.

The film can be categorized as a language due to the movement of the pictures. Therefore, it becomes the main discussion in the grand syntagmatic concept that emphasizes the principle of a film narrative. As the shape of SF film, the narrative has the characteristics such as presenting the idea of the future. Therefore, SF films like *Interstellar* and *Ready Player One* can bring the issue, so this is important to recognize the linguistic message in those films. Related to the film narrative, Metz stated that film has a specific structure that has a meaning system. Although it appears as if a film always talks about something, even only the dominant side, the film still can tell about the experience itself or the audience's hope about the experience. For Metz, every film genre is text and has text systems (Fergnani & Song, 2020).

3. FINDINGS AND DISCUSSION

In this section, the writer wants to deliver some of the findings of the problems related to the narrative of *Interstellar* and *Ready Player One* film. SF narrative structure is supported by the data in the form of images and transcripts of the film. To begin with, the writer groups the findings of the problems in *Interstellar* followed by the findings of the problems in *Ready Player One* films. Later, the writer will elaborate more on the narrative structure in *Interstellar* and *Ready Player One* based on the pictures, transcripts, and notes in the previous section. The previous narrative structure that has been composed is the fundamental component related to the goal of each film.

3.1 Delivering Ecological Issues

Interstellar is a film that stands on the basic concepts of physics and Einstein's theory of relativity. The film portrays the story of astronauts and NASA scientists that prioritize logical science. Based on the structure of the narrative from the problems (1) 'the Other' vs. science, (2) Space exploration, (3) Through space and time dimensions to achieve the goal, and (4) Finding a new habitable planet, *Interstellar* is created to delivering the ecological issue to the audience. When Earth is aging and through overpopulation, the Earth will be crumbling and chaotic for the sustainability of human life. By using physics, science has a symbol of hope. There are many scientific languages used in this film, such as when the character Amelia explains relativity. The intense sound also plays a part in giving the audience a feeling as part of the story. This special effect gives contribution to delivering the ecological issue on Earth. This ecological issue is related to the current Earth's condition will soon lose its fertility.

3.1.1 Murphy and Cooper Relation to Finding New Habitable Planet Mission

Table 1 explains Murphy arguing with her brother, Tom, and her father, Cooper. Murphy tries to tell them that she experiences a strange thing when the books on the shelves fell by themselves and create a morse code. The second picture visualizes the farming equipment suddenly moving toward a point like there is something that attracts them. Since Cooper's family upholds logical science, this is considered a natural anomaly. The writer argues that this first structure suits the definition of SF that presents the figure of 'the Other' in other unknown dimensions. Contrary, the Cooper family is in another dimension close to scientific things and technology.

At the beginning of the film, the Cooper character is told by Murphy, his old daughter. Cooper was a former astronaut who became a farmer and owned a wide range of cornfields. Here, Murphy said that there is more dust than greenery. Murphy's narration is related to what happened now, where climate change and overpopulation affect the Earth and greenery. However, there is no scene explaining what

causes Earth covered with a sandstorm. Therefore, the audience might not get the message. Instead, this narrative focuses on a natural anomaly when things turn upside down.

Table 1. The Fear of 'the Other' vs. Logical Science

Pictures	Transcript
Fig. 1. "Poltergeist," Christopher Nolan, *Interstellar*, 2014.	Murphy: "It (ghost) knocked it off. It keeps knocking books off." Tom: "No such thing as ghosts, dumb-ass." Murphy: "I looked it up. It's called a poltergeist." Cooper: "Well, it's not very scientific, Murph."
Fig. 2. "The Other," Christopher Nolan, *Interstellar*, 2014.	This scene appears without dialog but presents things categorized as 'the Other' in science: an object moves at the same point.

Another thing that needs to be paid close attention to is Murphy's character role as the main point and narrator. Also, she is the one affecting Cooper's goal. The codes and Physics formula that she solved contributes to Cooper's intention to find a new habitable planet in his cross-dimensional journey of space and time. Murphy often sends her recording while solving Morse code and science formulas in her room to be used to build a spaceship to locate the new planet. Cooper uses this spaceship to find Amelia, who has found a suitable planet before him. Therefore, it can be concluded that Murphy is the core of the story since her findings affect Cooper's success. In Table 1, Murphy is the one who triggered the journey across dimensions of space and time by complaining about the books that fell by themselves from the shelf that forms a Morse code using the dust trail. In comparison, Cooper is the one who takes on the goal of the narrative of discovering a new planet.

The relationship between Murphy and Cooper is a symbol that keeps Cooper's struggle going. It is because everything that happened around her become the trigger for Cooper's journey. For example, Cooper finds a coordinate in her room when their house is stroke by a sand storm which he later brought to NASA and becomes the starting point of his journey.

3.1.2   Science and Technology as The Key to The Future

Table 2. Space exploration mission

Pictures	Transcript
Fig. 3. "Lauching into space scene," Christopher Nolan, *Interstellar*, 2014.	The scene of Cooper just launched into space.
Fig. 4. "The launching of a spaceship scene," Christopher Nolan, *Interstellar*, 2014.	The scene of a launched spaceship sends Cooper to discover the new planet.

In this second table, the indication of technology starts to emerge more often. The first picture depicted the figure of Cooper taking off to space with his astronaut friends. As well as the second picture portrays a spacecraft with advanced technology to send Cooper to other solar systems to find a new habitable planet. The second picture indicates the existence of optimistic hope for a better future using advanced technology and science. As in the SF film, the main foundation of *Interstellar* is technology and science as the key to the future. It is because technology and science are the symbols of enlightenment that lead humans from myth towards logos. Technology is positioned to answer all human questions and lead humans to evolve to the advanced stage. This notion is commonly brought by the SF film narrative, as seen in the first picture of Table 1 when Murphy is mocked for having a non-scientific story. Then in Table 2, this becomes the symbol of a process to the future and hope.

The science and technology subject in SF film is referred to as the solution to the current problem. In this film, science and technology solve the ecological problem by discovering a new habitable planet and developing a human embryo. Unfortunately, it means that only the most decisive person can survive on the chaotic Earth. Not only the Earth's condition but this problem is also represented in the new planet that Cooper discovered. On the first planet, there is only water, and killed the previous team. This failure tries to tell the audience that Cooper's team is their last bet to achieve the goal of the narrative. This matter is also relevant to today's climate change effect that is believed to drown the land.

Table 3. Through the dimension of time and space

Pictures	Transcript
Fig. 5. "Wormhole," Christopher Nolan, *Interstellar*, 2014.	The image of the wormhole, a celestial object with strong gravity, can bend time and transport people across space dimensions in a blink of an eye.
Fig. 6. "Five-dimensional world," Christopher Nolan, *Interstellar*, 2014.	This picture is where Cooper is in the five-dimensional world where he crossed the time and space dimension quickly and without a hitch.

The pictures in the third table have a foundation in physics about Einstein's relativity theory. Besides that, the wormhole also becomes the symbol of hope to merge two different dimensions. As seen in the second picture where Cooper can see Murphy but she cannot see him and Cooper can see Murphy in her adulthood without taking too much time. Another thing that is categorized as science is a wormhole with a strong gravitational pull created by something believed by Cooper's and Amelia's team. This wormhole also plays a vital role in this film narrative since it influences Cooper's journey.

3.2 Alternate World

Ready Player One is a film with real-world and infinite virtual-world technology. Virtual technology is portrayed by people who can have another life experience and be more realistic than the real world. This virtual world of online games has become one area where people earn money for their life necessities. *Ready Player One* focuses on life in an artificial realm that focuses on environmental issues and imagination covered with technology. This technology presents an alternate world to the people of Ohio who want to leave reality or feel alive in the virtual world where they can be anything they want to be. The infinite realm in the OASIS becomes the symbol of imagination and the goal of the people of Ohio that cannot be realized in the real world. They refuse reality and spend most of their time in the OASIS. From the film's narrative structure, the writer concludes that there is an offer to a new reality or reality manipulation that binds the player's emotional and psychological aspects. It makes the virtual realm seems more realistic than the real world. Shortly says, the main characters and the citizens in the slum area are trapped in hyperrealism. It can be said that this film proposes the hypothesis that gamers can be a profession soon and in line with today's reality of e-sports.

3.2.1   The Relation between Wade as The Narrator and the Alternate World Narrative

Table 4. The alternate world

Pictures	Transcript
Fig. 7. "A place called OASIS," Steven Spielberg, *Ready Player One*, 2018.	Wade: "These days, the reality is a bummer. Everyone is looking for a way to escape, and that's why Halliday, that's why he such a hero to us. He showed us that we could go somewhere without going anywhere at all. James Halliday saw the future. And then he builds it. He gave us a place to go. A place called OASIS."
Fig. 8. "Virtual world in the OASIS scene," Steven Spielberg, *Ready Player One*, 2018.	This picture is a visualization of the virtual world in the OASIS, colorful. The use of colors seems to symbolize the virtual world, making people more alive than in reality.

Both pictures in the table depict the differences between the real world and the virtual world. First, Wade, one of the characters in the film, explains to the people in that room that reality gives them nothing; reality is not what they want. Then he told them the story about James Halliday as their savior from the broken real world through OASIS, a game that he creates. Wade proposes the idea of an alternate world for those who want to leave reality rather than seek a way out to live in the real world.

In Table 4, two pictures and sample transcripts depict the differences between the real-world and virtual realms. The virtual realm is visualized using a colorful tone. The real world is mainly in a brownish tone as the slum life is dusty and not attractive to live. Wade as the narrator and the character in the film, brings the story of those differences inclined to praise the OASIS world and criticize the real world. Therefore, it can be concluded that Wade is disappointed by his real life. Like other citizens, he does not have many choices for the sustainability of his life unless in the OASIS. Within the story, Wade and the people of Ohio seem unaware that the game has controlled them and cannot develop their abilities. At the beginning of the story, Wade is also very persuasive when telling the audience about the

virtual realm he thinks is more beautiful than the real world. On the other hand, Wade represents the depression of Ohio citizens when talking about the real world.

Another thing that the writer pays attention to from the relationship between the narrator and the narrative is the representation of corrupt social structure by social stratification. It means that the alternate realm in OASIS is prioritized for the lower class people. Nevertheless, when the narrator tells about the easter egg hunt, Wade stated that no one succeeded in finding the key to the egg. The writer argues that this game is not necessarily about being the winner and the new ruler of the OASIS realm but the hegemony to keep the citizen playing the game for a fictional prize.

The Wade character also interacts more and makes friends in the OASIS world rather than the real world. His interaction with his virtual friends seems fine, while his interaction with people is not going so well in the real world. It becomes the symbol of this narrative that the virtual world is better than the real world. His only friend in the real world is Alice, his aunt, and she seems not to like him. When he narrated his life in the middle of the world of the alternate game, he stated that his father named him Wade Watt, so that sounds like a superhero's name. This means that he was expected to be a hero to rescue his family from the harsh life. It is just that when he told the story, Wade sounded sad since he could not make it and felt pity for himself. Apart from being the narrator and the film's character, he is also the story's center and symbolizes the Ohio citizens getting out of sorrowful life.

3.2.2   The Relation Between Virtual Gaming World Technology and Hegemony

This table presents how the business built by Halliday is capable of dominating people emotionally and materially. People are unaware that they have been dominated by Halliday's virtual world. The writer argues that people at this table were set to compete to earn something virtual. Creating a game requires not only scientific knowledge and technology but also much capital. At least, that is what James Halliday did when creating OASIS. This virtual world seems to ask Ohio citizens to be free, independent of their sorrowful life. Halliday becomes the hero to the Ohio citizens by offering a way to escape from their fatigue. To play his game, people need to spend their money on specific equipment. They will get their money back when they have collected the coins and items which can be traded with real money in reality. Then, what is the relation between the virtual realm and hegemony? Its relation is that Wade, as the narrator and the gamer, and the other gamers are unaware that it will enrich Halliday. At the same time, their life will stay the same, trapped in poverty. When Wade stated that Halliday instantly becomes rich by creating OASIS, as seen in Table 5, there is starting to develop the practice of hegemony in the virtual realm.

Table 5. The virtual world hegemony

Pictures	Transcript
Fig. 9. Steven Spielberg, *Ready Player One*, 2018.	Wade: "You see, the OASIS was the brainchild of James Halliday. He and his partner, Ogden Morrow, released the first OASIS build in 2025. It was an instant success, and it made them both very rich.....and Halliday? He wasn't just the owner of the world's biggest company. He was like a god. People loved him. They worshiped him much as his creation."
Fig. 10. Steven Spielberg, *Ready Player One*, 2018.	Halliday: "Hello. I am James Halliday. If you're watching this, I'm dead. Before I died, I created, what we in the biz call an "Easter Egg." A hidden object in a game that gives special powers to whoever discovers it. The first person to find the egg I've hidden somewhere inside the OASIS will inherit my stock in Gregarious Games, currently valued over half a million do—uh, half a trillion dollars' worth, and total control of the OASIS itself."

Table 5 presents a scene where Halliday announces his competition game and the rewards for the winner are the control of OASIS and getting out of poverty. This reward is a success to trap people to keep playing the game without considering its consequences in the real world. For example, the pictures and the transcripts in Table 5 affect Samantha's character since her father passed away due to his debt for buying the game equipment. Samantha's father is one of the victims of the game hegemony, where he died in vain just to fight for the virtual world things which yielded nothing in the real world. Everyone joining the quest in the game wants to be free from poverty, and so does Wade. However, their fight is stopped when they face the virtual King Kong placed right before the finish line of the first stage of the hunt. The hegemony in this game becomes stronger when one of the virtual banks, IOI, gives loans and guarantees to the gamer in the form of coins to win the game, making the debt grow more significant. Like what happens to Samantha's father, he passed away before paying all of his debt. Moreover, Samantha's father is trapped in the Loyalty project crate by IOI. This project makes people in the real world become fighters for the profit of one party without being the complete control of themselves.

Table 6. The thin boundary between the real world and the virtual world

Pictures	Transcript
Fig. 11. "Playing the virtual game scene," Steven Spielberg, *Ready Player One*, 2018.	Fig. 11. presents the people playing the virtual game. From the gesture, it can be seen that she is too focused on the game and does not realize that her stove is burning. Furthermore, she is angry because she lost her coins as she lost the game.
Fig. 12. "The OASIS," Steven Spielberg, *Ready Player One*, 2018.	Wade: "This is the OASIS.....You can do anything, go anywhere.....People come to the OASIS for all the things they can do, but they stay because of all the things they can be.....Except for eating, sleeping, and bathroom breaks, whatever people wanna do, they do it in the OASIS."

The pictures and transcripts present thin boundaries between reality and the virtual world. Half of the people's life is in that virtual game except for their biological needs. The writer argues that the people in Ohio are unable to differentiate between the real world and the artificial realm. The hegemony in the virtual realm blurred the boundary between the real world and the virtual realm, as seen in Table 6 which presents the hegemony that happened a long time ago, but no one is aware of it. At the same time, Samantha emerges as the figure who brings that awareness to Wade, and later, both of them strive to end the game. Thus, the character of Samantha emerges to run the narrative and the conflict, and also the one who triggered Wade to live an authentic life. However, her character seems to be alive in the real world more than Wade since she acquires consciousness and critical thought. Thus, the hegemony of offering a new life in the virtual realm becomes the main problem in the narrative structure of *Ready Player One*. Nevertheless, most Americans are told to play this virtual game without any awareness of the virtual realm hegemony.

4. CONCLUSION

In conclusion, *Interstellar* is identified as a science fiction (SF) film due to its foundation in scientific principles, focusing on concepts like space exploration and time dilation. On the other hand, *Ready Player One* leans more towards fantasy, incorporating virtual reality and magical elements. Despite these differences, both films can be considered SF since fantasy falls within the realm of psychoanalysis, sharing common elements with SF. The inclusion of fantasy elements in both movies serves as an exploration of the human psyche, dreams, and imagination. SF films, characterized by a linear narrative structure and incorporation of symbolic elements, intersect with technology and strive to maintain a connection with reality. Grounding their narratives in relatable aspects enables SF films to provoke thoughtful discussions about scientific advancements and potential future scenarios. For future researchers who are interested in digging deeper into the analysis of narrative structure in films, it is recommended to expand the scope of analysis to other cinematic works. Further research could include a variety of film genres and storytelling approaches to understand how narrative elements may differ depending on context. Additionally, delving into the psychological aspects of audiences and how they respond to complex story structures can provide a deeper understanding of the impact of narrative in a cinematic context.

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