



**A PROPPIAN MODEL OF THE HEROINE'S JOURNEY
IMPLIED IN CARRIE VAUGHN'S *BANNERLESS***

A THESIS

**In Partial Fulfilment of the Requirements for
The Bachelor Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “A Proppian Model of The Heroine’s Journey Implied in Carrie Vaughn’s *Bannerless*” by herself and without taking any results from other researcher in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, 20th March 2018

Rendayu Lindung Bulan

MOTTO AND DEDICATION

“If Allah helps you, none can overcome you; and if He forsakes you, who is there that can help you? And in Allah (alone) let believers put their trust.”

— **Q.S Ali Imran: 160**

“Do. Or do not. There is no try.”

— **Yoda, Star Wars Episode V: The Empire Strikes Back**

“And when you want something, all the universe conspires in helping you to achieve it.”

— **Paulo Coelho, The Alchemist**

“Never forget what you are, for surely the world will not. Make it your strength. Then it can never be your weakness. Armor yourself in it, and it will never be used to hurt you.”

— **George R.R. Martin, A Game of Thrones**

“Kalian boleh maju dalam pelajaran, mungkin mencapai deretan gelar kesarjanaan apa saja, tapi tanpa mencintai sastra, kalian tinggal hanya hewan yang pandai.”

— **Pramoedya Ananta Toer**

*This thesis is dedicated to
Myself
As I can finally proves my own ego
that hard work really pays off and leads to a great achievement.*

APPROVAL
A PROPPIAN MODEL OF THE HEROINE'S JOURNEY
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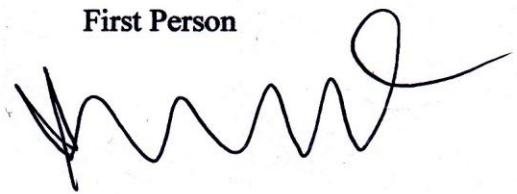
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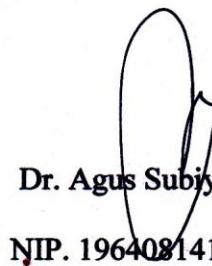
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I realize that this thesis is still far from perfect. Therefore, I will be glad to receive any constructive criticisms, recommendations, and suggestions to make this thesis better. I expect this thesis will be useful for the readers who wishes to learn about the heroine's journey as the aspect of heroism.

Semarang, 20th March 2018

Rendayu Lindung Bulan

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ABSTRACT

The thesis is concerned with the main character's journey implied in a novel entitled *Bannerless* by Carrie Vaughn. This thesis is aimed at analyzing the stages which have to be conquered by the heroine in the novel in the light of Vladimir Propp's Structuralism theory. The writer will center her study on the main character, Enid of Haven in order to track down the pattern of her heroine's journey based on Propp's Structuralism. The writer used library research to gain accurate data to create a valid thesis by scrutinizing library materials which have a strong relation to the journey examined in this thesis. The writer also applied a close reading method in analyzing *Bannerless* to have a better understanding of the main character's journey in the novel which will be analyzed. This thesis denotes that first, Propp's Structuralism theory is also applicable in analyzing a science-fiction book. Second, there are several certain stages or functions which have to be conquered by the main character in order to gain the title 'heroine' and to identify the type of the heroine. Third, from Propp's stages or functions it can be noted that there are certain characters in a story which have certain roles of action in the story itself (*dramatis personae*).

Keywords: *Bannerless*, Vladimir Propp, Heroine, Heroine's Journey, *Dramatis Personae*.

ABSTRAK

*Skripsi ini difokuskan pada perjalanan dari karakter utama yang tersirat pada novel yang berjudul *Bannerless* oleh Carrie Vaughn. Skripsi ini ditujukan untuk menganalisis tahapan-tahapan yang harus dilalui oleh seorang pahlawan yang ada di dalam buku dengan bantuan teori Strukturalisme oleh Vladimir Propp. Penulis akan memfokuskan penelitiannya pada karakter utama novel ini, yaitu Enid of Haven guna mengikuti rekam jejak perjalanannya sebagai pahlawan dengan menggunakan Strukturalisme dari Propp. Penulis menggunakan kajian pustaka untuk memperoleh data yang akurat dalam membuat skripsi yang valid. Penulis juga akan mengaplikasikan metode close reading dalam menganalisis *Bannerless* guna mendapatkan pengertian yang lebih terhadap buku dan permasalahan yang akan dianalisis. Skripsi ini menunjukkan bahwa pertama, teori Strukturalisme oleh Propp juga dapat diaplikasikan dalam menganalisis buku fiksi ilmiah. Kedua, ada beberapa tahapan atau fungsi yang harus ditaklukkan oleh seorang karakter guna memperoleh gelar pahlawan dan untuk mengidentifikasi jenis pahlawannya. Ketiga, berdasarkan tahapan atau fungsi dari Propp patut dicatat bahwa ada beberapa karakter dalam suatu cerita yang mempunyai fungsi tertentu dalam cerita itu sendiri (*dramatis personae*).*

Kata kunci: *Bannerless*, *Vladimir Propp*, *Pahlawan*, *Perjalanan Pahlawan*, *Dramatis Personae*.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The novel entitled *Bannerless* was written by an author named Carrie Vaughn, who mostly writes about post-apocalyptic stories, and this novel is one of them. *Bannerless* tells a story about a world which is barely surviving a catastrophic event killing off the majority of its population and leaving the structure of their civilizations crumbling down into dust or ruins, depending upon how the buildings were once constructed.

In the section of the country seen in this novel, people live in an organizing series of small, sustainable agricultural communities called ‘households’, which then combine to make up villages run by elected government called ‘The Committees’. The center of the *Bannerless* universe is The Coast Road communities, a rural seeming utopia built after an event called ‘The Fall’ of the previous-modern world. Almost everyone who lives there are grouped into a household and one who does not belong anywhere is considered suspiciously as a dishonorable outsider. This is a social world where everyone fights really hard for whatever it takes to secure their place and views themselves as caretakers of resources for the future generations. Those who do not work or bring about some impact to the society are viewed as a

liability to their household which later then are thrown out of the society and unlikely to be welcomed in any other household.

In The Coast Road communities, lived the main protagonist Enid of Serenity household, which is a part of the small town named Haven. When a man dies under suspicious circumstances, Enid, a young investigator, along with her more experienced partner Tomas is summoned to solve a rare case of murder in a peaceful small town. Despite claims that no one likes the deceased or talks to him during his lifetime, the world of *Bannerless*' universe really seems peaceful, as does its population, so the possibility of murder is a little bit disturbing. Being a curious mind that she is, Enid also intends to determine the truth about the murder. As she and her colleague Tomas examine the evidence, she is dragged into a local power struggle, which may hold the key to solving the murder and it becomes clear that this utopian life is not everything it seems to be. Enid bumps into both the resistance of the townspeople and the memory of a past journey which marked a turning point in her life. As the story goes, the readers are given a detailed timeline about how Enid conquers the quest in order to bring about the truth which makes the title ‘heroine’ is worthy of being embedded to her.

The story which contains the act of heroism is not only viewable in a traditional form of culture known as myth but also in a popular science-fiction like *Bannerless* as well. Carol Pinchefskey in her article “Why Do We Read Science Fiction?” elaborates that the reason why a science-fiction story becomes well-loved nowadays is that of its purpose to entertain the reader with the help of its page-

turning plot to take the readers out of their reality into places and times that do not exist nor ever will (2006).

However, a story without characters who stir the plot means nothing. In addition to the aforementioned explanation, Elizabeth Kwasniewski (as cited in Bob Ashley, 1997: 99) states that the main protagonist in a science-fiction story, called hero or heroine, is meant to be the one aspect to light up the storyline itself. In order to gain the title ‘heroine’, the protagonist should overcome certain circumstances or stages.

The main character’s background story surely is interesting to be analyzed from structuralism point of view. With the circumstances the main character is under, hopefully, it can be seen the development of her journey that she has to go through in order to gain the title ‘heroine’. From the brief background mentioned before, with the help of Vladimir Propp’s Structuralism, the writer wants to analyze the narrative functions of the story in *Bannerless* which results in finding the pattern of the heroine’s journey as to why she could be considered as one and also noting down certain characters in the novel which have certain roles of action in the story itself. For that reason, the writer chose “A Proppian Model of The Heroine’s Journey Implied in Carrie Vaughn’s *Bannerless*” as the title of her thesis.

1.2 Research Questions

In writing this final thesis, the writer has formulated three questions which have a strong relation to the topic that will be discussed as follows:

1. How is Propp's Structuralism applied in *Bannerless* as a science-fiction story?
2. How is Propp's Structuralism related to the heroine's journey?
3. What are the stages that must be completed by the heroine based on Propp's narrative functions?
4. What are the functions of Propp's *dramatis personae* that can be found in *Bannerless*?

1.3 Objective of the Study

Regarding to the aforementioned research questions above, the writer intends to recite the problems in this thesis to reveal the answer and which the purposes of the study are presented as follows:

1. To understand how Propp's Structuralism concept is applied in *Bannerless*.
2. To describe the relation between Propp's Structuralism and the heroine's journey in *Bannerless*.
3. To identify the stages of the heroine's journey in *Bannerless*.
4. To explain the narrative functions and *dramatis personae* implied in *Bannerless*.

1.4 Methods of the Study

In order to make a valid thesis, the usage of accountable theories is highly required to support the argument in the thesis itself. The writer used two methods which are research method and approach method to analyze *Bannerless*. Catherine Dawson in *Practical Research Methods* simply defined the term research method as the tools

that are used in collecting data (2002: 14). Furthermore, there are 13 types of research methods are listed in *The Elements of Library Research* by Mary George but in this thesis, the writer will only use the suitable types of research method which is library research.

As mentioned by George, library research is a form of structured inquiry with specific tools, rules, and techniques which “involves in identifying and locating sources that provide factual information or expert opinion on a research question; necessary component of every other research method at some point” (2008: 6).

Meanwhile, for the approach method, the writer will use Vladimir Propp’s structuralism concept which consists of the narrative functions and *dramatis personae*. In conducting her study, the writer does not only adopt the theories from written books but also from journals and electronic book by Googling them on the internet in order to obtain a variety of important and credible sources.

1.5 Organization of the Thesis

This thesis is arranged into chapters and sub-chapters as follows:

CHAPTER 1

INTRODUCTION

This chapter contains 5 sub-chapters which give an overview of what the writer would likely discuss in the following chapters. These sub-chapters consist of background of the study, research problems, purposes

of the study, method of the study, and organization of the writing.

CHAPTER II

LITERARY REVIEW

In this chapter, the writer will provide the synopsis of *Bannerless* and the concept of the theory which have the purposes on giving the correlation between the story of the novel and the content written in this thesis.

CHAPTER III

THEORETICAL FRAMEWORK

In this chapter, the writer will review the theories that are used to discuss the research problems in detailed in the following chapter.

CHAPTER IV

ANALYSIS

This chapter is basically the crucial part of the final thesis since it reveals and discusses the theoretical framework when applied to the story in the novel.

CHAPTER V

CONCLUSION

The writer will draw a conclusion and summarize the previous chapters and a statement regarding to the discussion would be given as well.

CHAPTER II

LITERATURE REVIEW

2.1 The Synopsis of *Bannerless*

The timeline in *Bannerless* alternates between the flashback of Enid as a young woman, living as a wanderer who wandered along with her lost-soul musician lover Dak and Enid as the grown-woman in the present time in which Enid finally knows what she wants to do with her life and eventually becomes an investigator. In *Bannerless* universe, the investigator is a combination of the roles of police, detective, and judge. *Bannerless* sets in a utopian world or in other words, it is a world where everything seems to be going quite well so the crime does not really exist in this future world.

One day, Enid is summoned to investigate an extremely rare potential murder case of a bannerless person in a neighboring community of Haven, a rustic small town named Pasadan. Sero, the deceased townsman of Pasadan, is rumored to have been a man of no household, or in the *Bannerless* universe would be called as a bannerless. He lived by himself because he wanted so and according to the townsfolk was known to be a quiet and a loner man. Oddly enough, the three Committee members of Pasadan are in major disagreement about having investigators in their town so Enid feels like they were hiding something. On the floor of his ultraclean

wood shop, Sero's dead body was found with a long deep cut on the back of his head. Someone slammed his head into a grind and other working tools in his woodshop, killing him right at that moment.

While investigating the dead body of a bannerless man, Enid met the eldest of the committees' member of Pasadan, Philos who strongly insists that Sero's death was nothing but an accident, while the other committee member, Ariana, who summoned the investigator seems to be concealing a key information to the murder. Complicating Enid's investigation, she accidentally encounters her estranged lover Dak who currently settled as a member of one of the households in Pasadan. Even though Enid is now live happily with her husband, Sam in Serenity household of the neighboring town of Haven, it is inevitable that the old emotions resurface and must be dealt with. Deep inside herself, Enid knows Dak all too well to suspect him to be the one who responsible for what is going on in Pasadan.

Pasadan appears to be a really peaceful but beneath the surface lies something which led the investigator to a town where the stench seemed to be the strongest. Right at the moment, the investigator came, both of them could sense on the uneasiness of the townsfolk and their refusal to answer questions in a forthright manner. Hidden secrets must be unloaded and cut into the open, and Enid is just the person for that matter even though this is her first leading-case. As clues begin to resurface, it soon becomes crystal clear that Sero's death was no accident but indeed a murder. There are several suspects in the murder with certain motives.

2.2 Concept of Propp's Structuralism

Structuralism, in a broader sense, is a way of perceiving the literary work in terms of structures. Propp's Structuralism suggests the interrelationship between plot and characters in Russian folk tales and initially, as mentioned in his *Morphology of Folktale*, Propp's structuralism concept was used to analyze the basic plot components of Russian folk tales in order to identify their simplest irreducible narrative elements, which eventually created a system which can produce a formula which could represent the plot of each tale.

Propp referred to these narrative elements or units as narratemes or narrative functions. The term function itself is understood as an act of a character, defined from the point of view of its significance for the course of the action (1968: 21). Each narrative function is an event which stirs the plot forward. He asserted there were thirty one of them which incorporated all of the plot components which a story needed. The units and rules may differ, but the underlying structures are the same for all folk tales. This implies that not all of the functions appear in a story as some of them may be absent, but the order of the thirty one functions are absolute and in no way to change.

Referring to the function, the seven *dramatis personae* or archetypes of characters which always appear in every story will come as a result. The writer chooses this concept because she wants to prove that the related concept is also applicable in analyzing a popular science-fiction like Carrie Vaughn's *Bannerless*.

CHAPTER III

THEORETICAL FRAMEWORK

In this chapter, the writer will sufficiently give a review about the theories which are used to discuss the research problems in the following chapter. The writer takes relatable concepts from books as references and quotes the statements of the experts to make this thesis as an accountable writing. Basically, there are two aspects that commonly used in analyzing a literary work, which is intrinsic and extrinsic aspects. The study in this thesis merely focuses on the intrinsic aspects because Proppian narratology takes a literary work as an autonomous object of study.

Meanwhile, the theory which will be adopted to cut open *Bannerless* is Structuralism by Vladimir Propp pinpointed to his narratology theory because the concept postulated by Propp serves as a purpose to examine a literary work into its smallest element in order to understand the common pattern which usually appears in a story through the study of the action of the character which later will be known as ‘functions’. After examining the narrative structure, the seven spheres of action of the characters (archetypes) are figured out, consisting of the villain, the donor, the helper, the princess and her father, the dispatcher, the hero and the false hero. Propp’s concepts on narratology is suitable for helping the writer to break down the narrative structure and roles in analyzing *Bannerless* and at last the pattern of heroine’s journey in *Bannerless* will come as a result.

3.1 Vladimir Propp's Concept of Structuralism

3.1.1 Narratology or Narrative Functions

The term narratology is initially derived from Latin words *narratio* (stories, tales) and *logos* (knowledge). Nyoman Kutha Ratna in *Penelitian Sastra : Teori, Metode dan Teknik* simplify the definition of narratology as one of structuralism branches which is used to learn about the structure of narrative or literary works like novel, short stories, folktales, and so on in order to find its correlation on how the narrative structure influences the readers' perspective (2013: 127).

Basically, there are three periods of narratology. Marie-Laure Ryan and Ernst van Alphen (as cited in Ratna, 2013: 131) classified the periods as follows:

1. Pre-structuralist period (until the 1960s)
2. Structuralist period (the 1960s to 1980s)
3. Post-structuralist period (the 1980s to present).

The most notable experts of narratology on those periods are Vladimir Propp, Claude Levi-Strauss, Tzvetan Todorov and Algirdas Julien Greimas. But the writer chooses Propp's narratology theory because as mentioned by Yoseph Yapi Taum in *Studi Sastra Lisan*, Vladimir Propp was considered as the first formalist who had conducted a study on narrative structure in 1928 and had performed the narrative structure on the tales which centered his study on the usage of functions based on the rules and the roles of characters in a story (2011: 122).

He studied 100 Russian folktales and came to a conclusion that there are 31 functions of the story that supposed to incorporate all of the plot components that

needed by a story. Propp (Ashley, 1997: 76-78) asserts that every story had constant construction, common patterns, and certain structures always remained identical aside from how and by whom the actions in the story are fulfilled.

In addition to the aforementioned explanation, Propp in *The Morphology of Folktale*, states that it is not the character that matters the most in the narrative structure but instead the action of the character is. The action of the character is what Propp called as functions or narrative functions. Quoting from Propp himself, the term ‘function’ is understood as “an act of a character, defined from the point of view of its significance for the course of action” (1968: 21). In short, the term ‘function’ is the noun used in expressing the action of characters or in other words could best be defined as a plot motif or event in a story. The 31 narrative functions that Propp examined are classified into four stages (units) and the brief explanation is as follows (1968: 25-65).

A story usually begins with an ‘initial situation’ even though it is not categorized as a part of functions but still an important element of the story nonetheless. The initial situation usually introduces the future hero simply by mentioning his or her name and tells briefly about the indication of his or her status. Typically, initial situation is a scene in which everything goes really well before the villain enters the story and becomes a menace to the hero.

A. The First Stage: Introduction

Function (step) 1 to 7 presented as an introduction to the main characters and a quick view of the circumstances for the next adventure to come.

1. Absentation: one family member goes missing or absents himself/herself from home for some reasons which later will be the reason why the hero starts an adventure in order to save the missing member. The context of family here does not necessarily mean a biological one but rather it implied as someone who closely associates with the hero, be it a friend or someone in town with the same familiarity (same roots).
2. Interdiction: this is where the hero is warned against some action that may harm him/her. A warning to the hero is also a warning to the readers as if they are expecting of the hero to go for the danger. The interdiction is usually marked with phrases like “do not go outside!”, “get out of here!” and so on.
3. Violation of interdiction: this is a respond to the Interdiction stage in which the hero completely ignores the warning and keeps doing what he believed is right. Generally, this stage is marked as a bad move and eventually, the villain will enter the story by lurking around or attack the family members who were left behind while the hero is away.
4. Reconnaissance: this stage shows the readers that the villain attempts to find where something valuable is located. When it is not yet to be known whether some character is a villain or not but the readers cannot help but feel suspicious by the

actions of the stranger. This kind of uncertainty helps to spice up the story and to be the false trigger of suspicion in which the questionable character is actually a helper in disguise.

5. Delivery: what the villain is seeking will be paid off because he/she receives information about the hero or the victim. This stage presented as if the story is about to end tragically because the villain seems to win the battle.

6. Trickery: the villain attempts to deceive the hero or the victim in some way to take the possession of the victim or his/her belonging by manipulating that the villain is someone trustworthy but instead later betrays them, which labeled the villain as clearly a bad person.

7. Complicity: the trickery works and the hero or the victim is completely deceived. In this stage, the hero or the victim acts in a way that seems to be villainous like providing the villain with some magical agents to work it against innocent people.

B. The Second Stage: The Body of the Story

The following stages will lead to the departure of the hero on fulfilling his/her quest as the main story begins to enter.

8. a. Villainy: the villain causes harm such as killing family members, kidnapping innocent people, stealing the desired magical object, etc.

b. Lack: this is the stage in which one character is losing or expecting something. For instance, the hero who longs for or lacks a company, a friend or other figures drive him/her on a journey. In his/her journey the hero will obtain a magical agent or the power to help his/her search. Usually, the loss or the need of something is not bluntly mentioned in the story.

9. Mediation: misfortune or lack that makes the hero is made known. The hero also comes with an order to leave or to be arrested. In this stage, the hero realizes the villainous action and discovers the lack (absent) of a family member. Propp classifies the hero into two kinds, which are **victim hero** and **seeker hero**. **Victim hero** is the kind of hero who sacrifices him/herself to the action of the villain, for example, the hero is banished, arrested, harmed or kidnapped. In contrast, **seeker hero** is the kind of hero who helps the victim who is harmed and willingly sacrifices him/herself to villain. For example, the villain kidnaps a close relative of the hero and he/she realizes the lack of someone/something then goes on a search to find the missing person.

10. Counteraction: This is the defining time for the hero to decide what action would make an ordinary person like him/her worthy to take on the mantle of heroism and resolve the lack, for example finding magical items, saving those who are captured or otherwise defeating the villain for good.

11. Departure: the hero, having settled on what action to take leaves home to pursue the quest. This is a metaphorical form symbolized an alteration from teenage years to adulthood which usually marked with an act of bravery.

C. The Third Stage: The Donor Series

This stage mainly follows the hero's journey in finding a way to solve the problem, looking for a help from the helper and later obtained magical items.

12. The first function of the donor: before receiving magical agents, the hero is typically tested by the donor and has to prove him/herself worthy. The donor will not only reward the hero with magical agents but also with key information or otherwise directly helps the hero along on his/her journey.

13. The hero's reaction: the hero reacts to the test and it is defining moment of the future donor whether he/she succeeds or fails to help the hero so that sometimes they have to take another route to complete the test.

14. Provision or receipt of magical agent: the hero acquires the use of the magical agent as a reward from the helper after succeeding the mission.

15. Guidance: the hero is transferred, delivered, or led to the whereabouts of an object of the journey may be acquired.

16. Struggle: this is the crucial scene of the stage because the hero is now fully tested and engaged in direct combat with the villain.

17. Branding: the hero is branded in some way that may change his/her life permanently. This stage is another metaphorical form which symbolized that the hero now is a completely different person, being apart from the other ordinary people.

18. Victory: the villain is defeated either he/she is killed during the direct combat or the hero has spared the villain's life and sent him/her to an unknown place where they can do no harm to the hero anymore.

19. Liquidation of Lack: the initial wrongdoing of the villain may be resolved, for instance, the captive is now freed, a treasure is found or a spell is broken. Most stories end at this stage as the main characters have completed the adventure and the readers feel satisfied. But there is also the possibility that the next stage may occur, depends on the hero's return.

D. The Fourth Stage: The Return of the Hero

Although it is not mandatory, this stage can be the final stage of the hero's adventure. The hero returns and is welcomed home in hopes that there are no more of the misfortune.

20. Return: the hero sets out for home.

21. Pursuit: on his/her way back home, the hero is caught by a perpetrator who probably wants something which indicates to the readers that the hero's adventure

never really ends. This stage is also a friendly reminder for the readers that despite his/her quality as a hero, they are still an ordinary human.

22. Rescue: the pursuit ends and the hero is rescued.

23. Unrecognized arrival: the hero, being unrecognized, arrives home or in another country.

24. Unfounded claims: a false hero arrives home right before the hero does and presents baseless claims like he/she had completed the quest and the true hero died along the journey.

25. Difficult task: the hero is being proposed to a difficult task in order to prove his/her true self quality and worth. This stage serves a purpose to distinguish between the true hero and the false hero.

26. Solution: the mission is accomplished. This stage is aimed at reassuring the readers of the hero's true worth and status.

27. Recognition: the true hero is finally recognized not only by his mark gained from the initial combat but also by his accomplishment of the preceding difficult task.

28. Exposure: both the villain and the false hero is revealed. The false hero is recognized by the display of non-heroic actions and finally to be seen as what he/she really is.

29. Transfiguration: the hero is now transformed into a new appearance in a way that will emphasize his/her status. This stage is possibly done by curing the wound, cleaning the body and giving a new garment.

30. Punishment: the villain or the false hero, now being known, is punished.

31. Wedding: in classic stories, this stage is usually marked with the hero weds to the princess or arises as a new ruler. In other stories, it will be enough just by rewarding the hero for their bravery act. They may be living a peaceful live or going on another adventure again.

3.1.2 Proppian Archetype/ *Dramatis Personae*

According to Propp, the characters take up the role of narrative which he named as *dramatis personae*. The term *dramatis personae* means as “a classification scheme for the major functional roles that characters play in a story” (1968: 79). The aforementioned 31 functions can be distributed into something that he called as 7 spheres of action. From these 7 spheres of action, Propp concluded that there are seven characters that usually appear in a story. The spheres are enumerated as follows (1968: 79-80):

1. The Villain: the one who confronts the hero in order to disturb the peace of a happy family, to cause some form of misfortune, damage, or harm.
2. The Donor: the one who provides the hero with a magical agent.
3. The Helper: the one who assists, rescues, and/or transfigures the hero.
4. The Princess: the one who needs to be saved by the hero and the prime victim of the villain.
5. The Dispatcher: the one who makes the lack known and sends the hero off in order to restore things.
6. The Hero: the one who feels responsible and agrees to resolve the misfortune or lack of another person. The hero is classified into two types as below (1968: 36-38):
 - a. The Victim Hero: the one who sacrifices him/herself to the action of the villain, for example, the hero is banished, arrested, harmed or kidnapped.
 - b. The Seeker Hero: the one who helps the victim who is harmed and willingly sacrifices him/herself to villain
7. The False Hero: the one who takes credit for the hero's actions or tries to marry the princess.

3.2 The Heroine's Journey

In literature, the setting is one of the crucial elements of the story because it can help to develop the plot of the novel and help the readers to understand the mood of the plot in every story. The theory of settings will be embedded to Propp's concept of narratology in order to track down the heroine's journey.

According to Rene Wellek and Austin Warren in *The Theory of Literature*, setting, be it metaphorical or literal, is mainly used to find out the circumstances and general environment of the story (1977: 221).

Setting has immense effect on plots and characters, post a conflict that characters need to resolve, or shed light upon characters. Setting can establish the mood or atmosphere of a scene or story, and develop the plot into a more realistic form, resulting in more convincing characters. By establishing mood, setting also helps the readers relate themselves to the characters in a story.

To add that explanation, C. Hugh Holman in *A Handbook to Literature* classified setting into three kinds, which are: “1. Setting of place which means the actual geographical location... 2. Setting of time which describes the period of time in which the action takes place... 3. Setting of social environment which describes the occupation and daily manner of living” (1985: 413).

As for setting of place, it will guide the readers to find the location of an event in a fiction and can be obtained whether it has a certain name or do not have an exact name at all as long as it reflects the geographical condition of the place. Meanwhile, setting of time has a purpose to tell the readers the exact time of when an event occurred, it can be told not only in the form of date, month, or year but also in the form of conditions like morning, evening and so on. Equally important, setting of social environment also play a big role because it depicts the social concern of the society in a fiction parallel with its customs.

CHAPTER IV

DISCUSSION

The analysis in this chapter merely focuses on the intrinsic element of *Bannerless* since the writer will examine the structure of the novel according to Propp's narratology concept. The analysis of intrinsic element in this thesis covers the discussion of Propp's narratology, Propp's *dramatis personae* and settings in order to acquire the pattern of the heroine's journey. By the end of the analysis, the pattern of the heroine's journey and the seven spheres of action will come as a result.

4.1 Vladimir Propp's Concept of Structuralism

4.1.1 Narratology or Narrative Functions

The writer made her analysis to find out the narrative functions embedded in Carrie Vaughn's *Bannerless*, and eventually, she figured out that only seventeen functions are present in the story of the novel out of thirty one functions in Propp's concept of narratology. The other functions are not yet to be found in the story because the adventure of Enid in *Bannerless* series are still to be continued in the second installment entitled *The Wild Dead* which is forthcoming in July 2018. Some of the functions may be absent, but the order of the thirty one functions are absolute and in no way to change. To simplify, the following is the table of those seventeen functions applied in *Bannerless* and the functions are grouped into four stages.

The First Stage: Introduction	The Second Stage: The Body of The Story	The Third Stage: The Donor Series	The Fourth Stage: The Return of the Hero
1. Absentation, 2. Interdiction, 3. Violation, 4. Reconnaissance, 5. Delivery, 6. Trickery	7. Mediation, 8. Counteraction, 9. Departure.	10. The first function of the donor, 11. Hero's reaction, 12. Provision 13. Guidance, 14. Struggle, 15. Victory and 16. Liquidation.	17. Return

4.1.1.1 The First Stage: Introduction

This stage pictures the perfectly peaceful situation of the story and the characters are usually introduced.

4.1.1.1.1 Absentation

This is the part where one of the family members goes missing or absents because of either being kidnapped or killed. In *Bannerless*, the twelve-years-old Enid of Haven lost her aunt who unfortunately died after witnessing and suffering too much from before and after The Fall during her younger years. Enid remembers her aunt as someone she looked up to but Auntie Kath “died two months after Enid got her implant... There at her pyre, when it was so clear that the body that had held Auntie Kath simply wasn’t her anymore, people spoke of a great woman earning her rest. As

if death were a resource that had to be earned, that could be used up or wasted” (Vaughn: 2017: 153).

During her lifetime, Auntie Kath is considered as an elder respected by many because “she was old enough to remember before The Fall; she’d been a teenager in Haven’s earliest years. So, of course, folk turned to her for the definitive answer” (Vaughn, 2017: 15). The departed Auntie Kath previously worked as journalist who had kept all records of the known world of *Bannerless*, the record later is very useful for the people in the present time for recollecting what has happened and what the world was like before and after The Fall even though they were not there to witness the event directly, as quoted below

She copied numbers and data from newspapers and magazines. Death tolls in the thousand, just from the storms. Deaths from the epidemics were in the hundreds of thousands. Enid didn’t believe there’d ever been so many people in all the world. She couldn’t even imagine the world itself: hundreds of countries and billions of people... There were maps; there were atlases. There were pictures showing fantastical shell-shaped buildings on the other side of the world, massive bridges, and skyscrapers—but they all fell, because they needed constant upkeep, and with no one to make those constant little repairs, that fragile world couldn’t stay standing (Vaughn, 2017: 153).

Many of the journals are kept in the electronic version before but they were gone now and people had so many important things to recover. The death of her aunt is one of the reason behind why Enid wants to be an investigator and why she begins her journey because she wants to continue her aunt’s legacy by studying and recording what had happened because “if she couldn’t travel from place to place, she would travel through time. If Auntie Kath wasn’t around to remember anymore, someone would have to do it for her, at least a little” (Vaughn, 2017: 153).

4.1.1.2 Interdiction

What Propp means as interdiction is a weakened form of advice to warn the hero against some actions. The interdiction in *Bannerless* can be seen from Enid's mother, Peri, who warns her not to go anywhere in the storm even if it is meant to save other people's lives in another household since it is too dangerous for a twelve-year-old girl, but she insists to follow Tomas the investigator though. It can be proven in the following conversation,

"I want to go," Enid said, not thinking before starting up the stairs as if she were a cat hoping to slip out the door before he could shut it again. "I can help." She was done with listening to the breathing and the chatter and the crying. She didn't know if she could help, really. But she wanted to get out and *do* something.

"Enid", her mother commanded. It was uncanny, how her mother could make the name sound like "stop" (Vaughn, 2017: 18).

4.1.1.3 Violation of Interdiction

Regarding from the previous stage, this is where the interdiction is violated, or in other words, the hero disregards the warning against something. Enid completely ignores what her mother warns her and she goes out in the big storm with Tomas instead.

While Enid might have known the definition of a tornado, understood the concept of one—a great funnel of wind bridging earth and sky, generated by colliding storm fronts—she had no idea what that meant in reality. What had all this looked like while it was happening? What had the howl of wind sounded like? (Vaughn, 2017: 20).

As quoted from the book, even though she is just twelve years old back then, she convinces herself that she is strong enough to give a help which she could not

stand still to see the people in other household suffering from the big storm, and wants to be useful for her surroundings.

Tomas had broken through a wall to find a body. He knelt to touch it, but with a lack of urgency. Part of Enid told her to hold back, that she didn't need to see this. She didn't want to—she should never have come. But she'd wanted to come, she was here—she should see it all (Vaughn, 2017: 21).

4.1.1.4 Reconnaissance

This stage has a purpose to find the location of the missing children and also, on the other hand, the villain malicious act is in play. In the present time, Enid eventually becomes an investigator and is being asked by the committees (government) of Pasadan to investigate a mysterious murder of an outcast or a bannerless man named Sero. In this case, Sero is the precious object because he is missing for days and currently the prime victim in the story. At first, the story unfolds as Sero has to go through a wrongful death which was caused by Kirk, the son of the committee member Philos. Enid goes her way to the crime scene to search some evidence and study how a bannerless ends up being killed once she finds out that there is a murder in Pasadan.

“One chance in a hundred, that step threw him back against the one spot on the wall that would kill him.” Enid took a step back, but carefully. Still, everyone could see the trajectory she was on. If she had tripped, if her whole body had swung as if on a fulcrum, it would slam her skull against that piece of wood and crush it. “Sero wouldn’t have taken that step if Kirk hadn’t pushed him,” Enid said (Vaughn, 2017: 266).

From the quotations above it is proven that Sero was not supposed to be dead unless someone intentionally wants him to be dead with certain hidden motive and it is Enid's job as an investigator to reveal that motive.

4.1.1.5 Delivery

This is the function in which the villain receives information about the victim in order to endanger them. Initially, Kirk just happened to know that somebody he is attracted to, Miran actively visits the bannerless Sero several times because since she is the youngest of the household, she is asked by Fern the elder, to bring Sero something as a reward for his big help in Sirius household, it is as quoted as, "she liked his work. She kept asking him to do work. And then when we had extra food, baked an extra pot pie or curry or whatever, she'd send me over with it for him. I was just a messenger, that's all it was" (Vaughn, 2017: 170). Sero barely makes a contact with his surroundings but once he does, it is only because people asks for his help repairing something. So by the fact that Sero was such a decent man, it is impossible for him to die just like that unless someone kills him on purpose because of hidden motive.

The fact that Miran stays in touch with Sero drives Kirk insanely jealous because he strongly believes that a bannerless is not supposed to make a contact with the people who have a banner or a legal birth right—which leads to the wrongful death of Sero.

"So Sero was here, and someone came to confront him for spending too much time talking to Miran when he didn't have a right to. At least that's what he

thought. He was determined to tell Sero to keep away from her. He looked at the shed and saw the doors wide open. Marched over to confront him. (Vaughn, 2017: 265).

Enid believes that something is just not right and that there is more to reveal behind Sero's death. She also believes that Sero does learn something and he was threatened to report the truth. What Sero found is not yet to be known in this stage.

4.1.1.6 Trickery

In this stage, the villain is made known and might use the information obtained to deceive the hero or the victim in many ways. In the novel, it looks as if Philos was the only villain of the story. Philos has already knew that his son, Kirk had murdered Sero the Bannerless but he hid the truth about it instead because he also did the same crime and he does not want to get caught for such an act. He has illegally violated quotas for his own household and has been hoarding grain for trade, as it can be seen as follows,

Bags. Bags and bags of grain, leaning against the walls and stack against one another. Dozens. The household could use them to bribe, get deals from other towns and households, makes trades. Make themselves more prosperous and secure. Wealth. This is wealth (Vaughn, 2017: 210).

Philos even intentionally attempts to lure the investigator away because he is afraid that the investigators might find the truth about the violated quotas as well. He tells lies to the investigators by telling them an investigation is not necessarily required for the death of a bannerless man because according to him “it was an accident and not worth the time of effort of an investigation” (Vaughn, 2017: 32).

4.1.1.2 The Second Stage: The Body of the Story

The main event of the story unfolds here and broaden to the adventure of Enid of Haven on fulfilling her quest.

4.1.1.2.1 Mediation

Enid is finally made known with the villainy act, and she attempts to save the victim. In the present time of the known-world of *Bannerless*, Enid has investigated thefts, frauds and bannerless pregnancies—women who have gotten pregnant either because their ‘implants’ failed or they want to have a baby in secrecy—but none of them are the case of murder. Knowing this case leads Enid to seek for the truth because she thinks that it is so strange that there is a murder case in their new peaceful world.

“Up for a tough one? He asked in a greeting.

“What is it?”

“Suspicious death out at Pasadan.” His frown pulled at the lines in his face.

Enid stood amazed... Murder had become rare. Much rarer than in the old world, according to the survivor stories (Vaughn, 2017: 4).

No one in Pasadan really cares about the murder and Enid disagrees with what most people think of the death of a bannerless man. It is not entirely the man’s fault of being bannerless, but he needs justice and protection as well like other human beings. The fact that no one cares makes Enid wants to find out the truth even more, as she says, “I have reasonable suspicions of the unusual circumstances surrounding Sero’s death, enough to warrant further investigation” (Vaughn, 2017: 68).

4.1.1.2.2 Counteraction

This is the stage where the heroine recovers the villainy act by trying to save the victim. In the novel, it is explained that Enid of Haven, along with her partner Tomas has finally decides to take an action towards a rare murder case in Pasadan. At the first time she and Tomas arrives in Pasadan, she cannot find any fault with the town. That moment she knows that “finding any cracks would take time” (Vaughn, 2017: 27).

Enid’s job covers examining the death body, poking around for anomalies and discovering what have caused enough suspicion to call for the investigators in the first place. Since this is a suspicious murder, Enid, and Tomas even prepare a strategy just in case the government of Pasadan refuses to let them investigate the death of a bannerless citizen.

He asked, “Strategy?” “We present ourselves to the village committee and ask to see the body,” she said.

“And if they refuse? If they’ve gotten rid of it since the request for an investigation went in?”

“One of them requested the investigation,” Enid said. “If they got rid of the evidence since then, that’ll be on them.” If there was dissension within the town’s committee, set the factions against each other until the truth, something close to it, came out. There’d be a lot of interpretation. “If it’s an accidental death, the evidence should be clear enough. The committee here should welcome an investigation.” (Vaughn, 2017: 27).

4.1.1.2.3 Departure

In this stage, having settled on what action to take, Enid of Haven leaves home and goes in search to complete her quest. Enid eventually decides to leave Haven for Pasadan with her ‘enforcer’ Tomas by solar car once she gets a call from Pasadan, because as related to the aforementioned explanation, she thinks it is just so strange

for a murder to happen ever again since The Fall especially it happens to a bannerless man with no families so what harm he could possibly do which makes him ended up in an unfortunate fate.

Tomas drove the rest of the morning until the early mist had burned off and the sun was high and warm. Bouncing, swaying on its low tires, the car came over the crest of a hill to a valley that looked imaginary, constructed to be beautiful... A friendly sign marked the turnoff, a whitewashed plank nailed to a couple of sturdy posts. PASADAN, written in artistic black with little flourished at the beginning and end, with a couple of painted strands of ivy for a border (Vaughn, 2017: 26).

4.1.1.3 The Third Stage: The Donor Series

In this stage, Enid of Haven fulfills her quest in order to resolve the initial misfortune which happened in the previous stage. During her journey, she will encounter with the archetype as known as the donor which plays a big role in helping her in most of her journey to fulfill the quest.

4.1.1.3.1 First Function of the Donor

This the stage, where Enid of Haven fulfills the quest before receiving magical agents, is typically tested by the donor and has to prove herself worthy. As the story unfolds, Enid, an investigator, is asked to solve a murder case by Ariana, one of the committee members in Pasadan.

The committee trio waited: a white-haired old man, tall, arthritis twisting his hands; second man, bald, short, and round, with narrow eyes and skin like amber; a woman, younger than the others, with her dark braid, her gaze lowered. Biting her lips as if thinking hard about something. This would be Ariana, then. She'd requested the investigation (Vaughn, 2017: 28).

The reason why Ariana called in investigators all the way to Pasadan because she knows deep inside her that the death did not just casually happen like other people might think and she merely feels uneasy as she suspects her fellow committee member, Philos, who has been acting weird since the news about the death of a bannerless man spread around the town, and she is curious enough for why he was acting that way. It is stated in the conversation below,

“No one much liked Sero. I’m sorry to say it, but it’s true. He wasn’t part of any household, just lived off by himself and made do somehow. I don’t know absolutely that he didn’t just fall. But... it’s strange. It’s all so strange. And no one wants to talk about it. And Philos has been so... *determined*. Not that he’s ever *nice*, but the way he’s so set against this...” She heaved a frustrated breath, made an offhand shrug.

“Like he’s hiding something?” Enid suggested.

“Yes, exactly,” She said bleakly. “You—do you think it was an accident?”

“Could have been,” Enid said honestly. “I want to look at where it happened before I decide.” (Vaughn, 2017: 28).

Ariana also suspects that the other reason why Philos has been acting weird because probably he is hiding something which she believes he has violated quotas for Bounty household and he has been hoarding grain for trade and that is why she really needs the help of the investigators: to find the evidence. Ariana believes that something is just not right in Pasadan right now and her suspicions of that with no one believes is shown in the novel as quoted,

“I suspected. No, I knew. I just didn’t have the evidence... I tried to tell Lee, the other committee member but he didn’t listen, didn’t want to hear anyone was doing anything bad; he wanted to pretend everything was perfect—”

Enid put a hand on her arm to calm her. Nothing more she could say, because yes, ideally, Ariana or Lee should have said something. Asked questions. Managed it themselves. But Philos was a bully (Vaughn, 2017: 208).

4.1.1.3.2 The Hero's Reaction

Enid of Haven answers to test which might include the matter, which requires her to risk her own safety because she might face an unforeseen danger. Here, Enid goes to the outskirt of Pasadan where the bannerless man, Sero lived to find all of the evidence in the crime scene to prove that the death of Sero is a murder case which none in Pasadan care about.

In Sero's workplace, she finds that he worked as a handyman who had so many tools from hammers to wrenches to saws and snips. The many tools of Sero here can be the unforeseen danger that Enid has to face because while observing and investigating the crime scene, if only Enid is not being careful she could end up in the same fate as Sero. “Enid took a step back, but carefully... If she had tripped. If her whole body had swung as if on a fulcrum, it would slam her skull against that piece of wood and crush it” (Vaughn, 2017: 266).

4.1.1.3.3 Provision or Receipt of the Magical Agents

The hero will receive a magical agent as a reward for the quest he/she completed. In the novel, Ariana is the only committee member of Pasadan who gives Enid full cooperation and feels responsible for everything which she needs while she is still in Pasadan. Ariana feels like she must do something: that by being in the village's committee she has some kind of responsibility because she thinks “Sero didn't have a household looking after him and someone had to. Or she could be correct, and more was going on here” (Vaughn, 2017: 39).

Since Ariana is the only one who requested an investigation, as a form of her gratitude she even offers a place to stay for Enid. It can be considered as a magical agent here in the *Bannerless* context because the purpose of the magical agent itself is to help or to guide the heroine while completing her quest. Quoting from the book,

“You must be tired after traveling,” Ariana said, bustling as she defaulted to the role of a good host, eager and hopeful... Ariana’s household, Newhome, was close by and had a couple of cottages, a barn, a windmill, and a cistern. They keep geese and chickens for eggs and meat, wove cloth, and Pasadan’s medic lived here” (Vaughn, 2017: 34).

4.1.1.3.4 Guidance

In this stage, Enid of Haven is led to the whereabouts of an object of search. What Propp means as an object of search is a place where the object of the quest might be. Shifting from the previous stage, Enid has received all of the information which may be important to the first lead of the investigation. Enid also once again receives the hospitality from Ariana as she and her ‘enforcer’ partner, Tomas, is led to the whereabouts of the crime scene by Ariana herself with her solar car. “Ariana led them past all that to where a dirt path branched away from the street, leaving the grid to curve around an isolated homestead. No chimney, no windows. The workshop, then, where Sero had died” (Vaughn, 2017: 39).

4.1.1.3.5 Struggle

This is the crucial scene of the stage because Enid of Haven is now fully tested: she understands the wrongdoings of the villain, and she is engaged in direct combat with the villain. Enid has finally learned the truth that Philos—a corrupt leader—does not

want any investigation on Sero's death at the beginning simply because he certainly has hidden the fact that his own household, Bounty has violated a quota and used a false productivity to earn another banner, to make his household more secured and prosperous. Enid shows him the evidence she had found in a trial.

Philos and his household had been working hard. But they didn't *need* this... She and Tomas took hold of one of the bags. To show what Philos had been doing with this town's resources... They hunted around the outbuilding with all the honeysuckle brambled around it; it didn't take long. The vines hid where the foundation was raised and a cellar had been dug underneath. Part of the vines grew up a trellis that could be shifted to reveal the doorway. This was no accidental surplus, no chance mismanagement of resources. This was willfully taking more than they needed and hiding it from the whole town (Vaughn, 2017: 209-210).

The evidence she had found makes Enid become more furious in the trial and she turned to Philos and ask him directly, "I have to ask—did Sero know? Did he threaten to report you? Did you confront him about it, maybe in his shed?" (Vaughn, 2017: 209). In his defense, Philos claims that he is not violating anything but he just needs it to get his household's surpluses up even if it means to go into outside the quota and he has nothing to do with the murder. Having a sharp mind she is, Enid does not believe his nonsense at all because if he had nothing to do with it, then she is no closer to discovering whose footprints those are in Sero's workplace.

Philos even already knows this whole time that his own son is the one who murdered Sero the Bannerless. He thinks that if the investigators are still lurking around Pasadan, investigating something he calls as 'unnecessary investigation', they might screw his whole plan and the worst scenario is that he and his son, Kirk will be captured. The conversation below shows Enid's investigation result on Sero's murder

“So Sero was here, and someone came to confront him for spending too much time talking to Miran when he didn’t have a right to. At least that’s what he thought. He was determined to tell Sero to keep away from her. He looked at the shed and saw the doors wide open. Marched over to confront him. Do you remember, Kirk? Were the doors open when you got here?... If it had truly been an accident, the doors would have stayed open” (Vaughn, 2017: 265-267).

Enid is so furious at Kirk because of he could not control his anger so that he carelessly killed a man. Everything he has done to Sero has not really been worth any anger. During the trial, Kirk looks really broken inside and he neither deny nor confirm Enid’s results. But by the look of it he seems to be fully aware that it is all his fault that a bannerless man ended up as a wrongful death, “Kirk wore a look of despair... His father—Philos showed no surprise at the image she presented. He’d known all along. Kirk had told him. The two of them together had hoped it would all just... go away” (Vaughn, 2017: 267).

4.1.1.3.6 Victory

After the confrontation, the villain is defeated either he/she is killed during the direct combat or the hero has spared the villain’s life and sent them to an unknown place where they can do no harm to the hero anymore. It was described in the novel that after the trial Enid finally passes the sentence to Philos and Kirk. As an investigator, she still has a good in her heart and mercy for both Philos and Kirk; that is why she does not put them in a jail, but instead she send them to a place far away from The Coast Road in order to prevent the false productivity case to happen ever again, as described in the following

As Pasadan had shown it could not care for its people, there'd be no banners. Not for some years at least. Kirk and his household would never get one, not as long as Philos and Kirk were there... But whatever Kirk had wanted, he'd lost. That seemed a more apt punishment than locking him away in some dark room, like in the prisons the world had built before The Fall. Kirk could run, but she'd send messages inside a month there'd be nowhere he could go where folk wouldn't hear of who he was and what he'd done. All the investigators and all the folk of the surrounding towns, households, and markets would know if Pasadan tried to duck out of their shame... That was the real punishment (Vaughn, 2017: 270).

4.1.1.3.7 Liquidation of Lack

This is the stage is where the initial wrongdoing of the villain may be resolved, for instance, the captive is now freed, a treasure is found or a spell is broken. Most stories end at this stage as the main characters have completed the adventure. In *Bannerless*, the readers are made known that the villain, Philos, and Kirk are finally paid for their crime to the community.

Initially, the punishment was for the culprits to be banned from having a right to be involved in every local committee matters and to be banned for earning a banner for decades long. This efficiently means that Bounty household which is run by Philos will never earn a banner at all. If they thought the extra grain they over-farmed by breaking quota would get the household become more prosperous and economically secured, which eventually having a right to earn a banner, they were wrong. Instead, they were shamed and shunned.

Enid then has finally found a way with what to do with Bounty household's illegal harvest. As she thought it absolutely would be wasted to keep the harvest in the Pasadan community alone, so instead she distributed the harvest to all of the

people in every household in Pasadan whose productivity is still behind the line and cannot earn a banner yet, as quoted, “the hoard of grain would be wasted. It would be passed along the regional committee, and from where it would go to the household that needed it, places with blight or a bad harvest that had put them behind quota” (Vaughn, 2017: 270).

4.1.1.4 The Fourth Stage: The Return of the Hero

Although it is not mandatory, this stage can be the final stage of Enid of Haven’s adventure. She returns, and she is welcomed home in hopes that there are no more of the misfortune. The writer only finds one function out eleven function in the fourth stage and cannot find the rest of the functions which may be suitable other than the return, because of the fact that the story is to be continued to the second installment.

4.1.1.4.1 Return

In this stage, after such journey, Enid of Haven finally sets out for home. After finding out the truth of the murder and confronting Philos and Kirk in a trial, Enid then goes back home to her household, Serenity in Haven to tell everything either the result of the investigation or the sudden death of Tomas to her best friend Olive and Berol and her lover, Sam. Some of the pain disappeared into the thin air, just having someone she loved wholeheartedly to lean on. That fact can be seen in the following excerpt,

Olive coming up the road with her basket on her arm. Probably back from trading bread for eggs at one of the other houses. She let Olive help her up, and they took the car to Serenity. And Sam was there, right at the front of the

cottage. He saw her and smiled. She stopped the car, nearly falling out of it to get him faster... "I missed you," he murmured in her hair, holding her close, then squeezing even tighter when she leaned into him.

4.1.2 Proppian Archetype/Dramatis Personae

From the analysis above, it finally could be identified that there are 7 spheres of action in every story and it turns out that there are only 6 spheres of actions are applicable in *Bannerless*, the false hero archetype is not found in the story.

4.1.2.1 The Villain: Philos and Kirk of Bounty

The villain is the one who confronts the hero in order to disturb the peace of a happy family, to cause some form of misfortune, damage, or harm. In *Bannerless*, it is finally revealed that both father and son, Philos, and Kirk of Bounty are the villain. At the beginning of the story, the readers will learn that Philos is the only committee member of Pasadan who against an investigation on a bannerless man because not only he thinks that a bannerless man is not worth the investigation but also he is afraid that with the investigators are lurking around in Pasadan, the truth about his household's prosperity will come into the light. He exactly has hidden the fact that he planned to earn another banner with Bounty false productivity as the back-up.

In the known-world of *Bannerless*, the banner is a scarce resource that people fought over. To earn one, people have to uphold their quota, make their household and community a better place and prove that they can take care for any children that brought into the world. And as someone with an authority, Philos even purposely

rejects other household's request to earn a banner because he has his eyes set on one and makes his household more prosperous with the town's resources.

Meanwhile, his son, Kirk had murdered an innocent man, Sero purely because of his stupidity, his jealousy. He indeed thought that a bannerless man like Sero is not supposed to mess with his lover, Miran, a legal-born human as he would say. Kirk, out of anger wanted to warn Sero but since he was so consumed with anger, he pushed Sero to one of his working machines and ended up killing him, leaving him there to die (Vaughn, 2017: 267).

4.1.2.2 The Donor: Ariana of Newhome

The Donor is the one who prepares Enid of Haven with certain magical items. In *Bannerless*, Ariana of Newhome acts as the donor because of her hospitality and she is the only committee member of Pasadan who provides and supports Enid's investigation. Because as someone who kind of rule the town, she needs other help to restore thing in her own surroundings. The magical item in *Bannerless* can be seen from the way Ariana offers a place to stay for Enid as a reward for her willingness to find the truth about the murder case. "You must be tired after traveling," Ariana said, bustling as she defaulted to the role of a good host, eager and hopeful..." (Vaughn, 2017: 34).

She even asks her very own household's medic to help Enid in investigating Sero's dead body in the crime scene which can be seen from the following conversations

“He’s in here,” Ariana said, gesturing in.

“Thanks. Your medic had a look at him?”

“Yes, briefly. Wasn’t much he could do; Sero was clearly dead. But Tull arranged to have him carried here...

She revealed the body.

He was in his thirties, with pale skin, sharp features, and a dark beard of a few day’s growth. His eyelids were swollen shut; his cheeks and the rest of him were bloated, belly starting to distend with rot. They would need to cremate this one soon (Vaughn, 2017: 34-35).

4.1.2.3 The Helper: Tomas of Plenty and Dak

The helper is the one who assists, rescues, and/or transfigures Enid of Haven. The role of helper in this story is fit by Enid’s enforcer partner, Tomas, and Dak, her former love. Tomas is someone who has been living long enough with Enid since she was a child, someone she looks up to and the other reason than her Auntie Kath of why she wanted to be an investigator in the first place. Tomas is the father figure for Enid because “her biological father, Zen hadn’t been around much when she was growing up, and she hadn’t really missed him—she had plenty of other people looking out for her. Folk like Tomas, in fact” (Vaughn, 2017: 120).

The first time Enid receives the news about the murder, she feels the uneasiness tangled up in her but it is Tomas who reassured her that everything is going to be back in normal and they have to do what they can about that, which finally lead them to the investigation. As can be seen from the excerpt,

“Is everything going to be all right?” she asked.

They all looked to Tomas, the elder and the mentor, for the answer to that, and he took a moment to reply. How did you answer that? Certainly, most things would be all right for most people. But they are never would be again for the dead man, or the people who loved the person he’d been.

“Nothing for you to worry about,” Tomas said. “That’s our job.”

Our job. Investigators, moving through communities like brown-draped shadows of ill tidings (Vaughn, 2017: 6).

Meanwhile, Dak was Enid former love back in her teenage years. He was the type of a wanderer who never wanted to settle in one particular town, he had an adventurous journey with Enid back then. Surprisingly, when she meets him again at the present time in Pasadan, Dak already settle down and becomes a member of Ariana's household, Newhome. Enid thought that she needs to clear things up with Dak and get it over with. She even purposely asks Dak to help her investigate Sero's murder because he is the only one in town who knows her better. Can be seen in the following conversation,

"Dak. It wasn't an accident," she said.
 His mouth hung open. "You—you're sure?"
 "I think... I think I might need your help for this next part. Sero deserves what little justice we can over, don't you think? (Vaughn, 2017: 255).

4.1.2.4 The Princess and Her Father: Sero the bannerless man

The archertype of Her Father was not presented in the novel but The Princess archetype in *Bannerless* was Sero the bannerless man. He was the one who suffered and died wrongfully because of the villain. Even though the princess and the hero archetype have no relation by blood but the hero feels the urge to find the truth about the murder. By the end of the story, Enid had succeeded in finding justice for such an innocent man and as Enid's investigation goes, the readers learn the truth that Sero is not a bannerless this whole time. The reason why he wanted to live alone as an outcast is unknown.

Sero had been born with a banner. A parent or someone of the household he'd been born into had stitched his name on the cloth that the household had earned to have him. Whatever had happened to that household, whatever reason Sero had for going off on his own, he'd taken the banner with him. A mark. A declaration (Vaughn, 2017: 83).

4.1.2.5 The Dispatcher: Ariana of Newhome

The Dispatcher is someone who sends Enid of Haven on a mission and in *Bannerless* Ariana of Newhome fits that role. She immediately calls the investigators as quickly as she can after getting a report on a murder. She also felt that something strange has happened in her surroundings that she even suspicious of her fellow committee, Philos. She needs help from the investigator because she did not have an authority to investigate any further nor did she have any authentic proof. "I think he's violating quotas. I—I don't have proof, just that too many of his folk are gone off doing some kind of work that the rest of us can't explain, and they're trading too much. They have too much" (Vaughn, 2017: 160).

4.1.2.6 The Heroine: Enid of Haven

The heroine is the one who able to restore things and reacted to the donor. Enid of Haven is worthy of the title. She brings justice to the murder of an innocent man and punishes those who had harmed the victim. The people of Pasadan does not really mind with what happen to Sero because they thought that since he is a bannerless man during his lifetime, he deserved what he gets because he did not get along with anyone and no one liked him (Vaughn, 2017: 73).

If Sero was the authentic result of a bannerless pregnancies, that fault must be on his parents, not him. Unlike the citizen of Pasadan, Enid sees Sero as an equal, as a human being even though the people believed him to be bannerless. The fact that people in town had been thinking little of Sero's death, made Enid all the more angry and wanted to find the truth so bad. "Sero was yours. He was part of Pasadan; he helped build this place, no matter what anyone thought of him. You should have cared for him. Accident happens, yes. But you should have cared. All of you!" (Vaughn, 2017: 268).

As the story comes to an end, not only does Enid find the truth about Sero's background that he is no bannerless at all and the reason behind his murder, but also she resolved the violation of harvest quota problem in Bounty household. She can finally connect the dot that Philos, having been knowing the truth that his son, Kirk, had murdered a man out of his stupidity, is afraid that while the investigators are at large in Pasadan, they may find the truth about his household's crime in over-farming. So instead, as someone with an authority, he insists that there is no need for an investigation of a bannerless man anyway because a bannerless man is such a burden to the society.

To simplify, Enid of Haven is considered as a heroine in which she has an ability to accomplish the mission. In order to do so, the main protagonist has to undergo the stages or narrative functions to complete the quest. To categorize which kind of a hero is Enid of Haven, it is very essential to comprehend the stages the hero has to go through. As mentioned previously in Chapter 3, Propp's postulated the hero

has to undergo some crucial constituents (stages) such as the hero departs on a mission, the hero reacts to the donor, and lastly wedding.

The first constituent, the hero departs on a mission, is the characteristics of a seeker hero because as previously explained seeker hero is the one who helps the victim who is harmed and willingly sacrifices him/herself to villain. As a hero in the making, Enid of Haven is considered as a seeker-hero because she departed on a search to conquer her quest that she helped other who was harmed, which means she has completed the first constituent. Enid cannot be categorized as a victim-hero because she was not kidnapped nor need to be saved by the others, or in other words, she had not completed the wedding constituent.

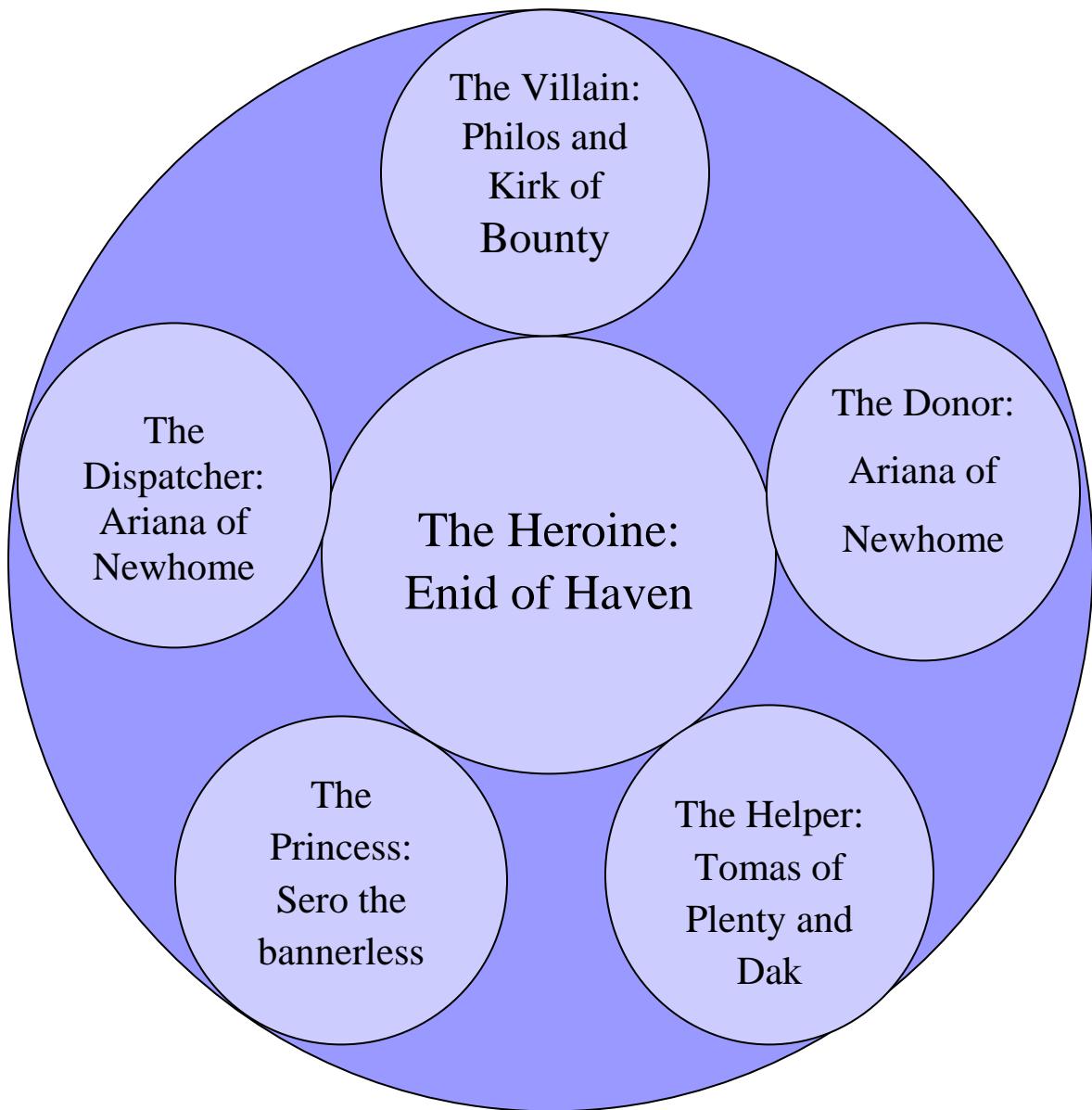


Diagram 1. The Scheme of the hero's relationship to the other archetype

4.2 The Heroine's Journey

4.2.1 Setting of Place

Bannerless mostly takes place in a state called The Coast Road. A heart of the states are two developing towns, which collapsed decades earlier after the biggest storm ruined The World. In the novel, the aftermath of the destructive event itself was called as The Fall. The survivors of the event eventually recover and have built a new town in which the vast majority of the people adopts a strictly organized regional committee system as known as 'households'. The first town where the event of *Bannerless* mostly takes place is Haven. Haven is one of the prosperous and most successful towns which can recover everything after the town has been ruined. Haven is also the center of the government and is described as follows,

The place occupied a wide, grassy valley, bounded by distant rolling hills and lots of skies. Pasture, cultivated fields, orchards, and vineyards, and the households that tended them, spread along winding paths and the shadows of old roads. The settlement that clustered around Haven was home to a couple thousand folk. Sometimes, especially on the big market days, the place even felt crowded. But mostly it sprawled (Vaughn, 2017: 9).

There are several household in Haven and Serenity is the first household in which the heroine begins her journey because that is just the household she lives in. It is located in the border area of Haven and is usually crowded on the big market days (Vaughn, 2017: 9). Shifting from Serenity, the main protagonist have to go along to the neighboring households, Plenty, Angel, Ant-Farm, Potter and once she reached Tigerlily she will be leaving for the town of Haven to the town of Pasadan. Considering the fact that Plenty household is a wealthy household, Enid makes her

first stop there to take the food supply and the gasoline that she will need during her long journey to the town of Pasadan. After passing Angel and Ant Farm household, Enid spent the night at a way station outside of Tigerlily household. Along the way to Pasadan, she passes a couple of solar cars, as well as horses and wagons. In a month or so, when the harvest trade fairs started up, Tigerlily, as the border between Haven and Pasadan, will fill with cars, wagons, and travelers, carrying with them anything to trade with another household.

The second town takes place in a town of the crime scene of a mysterious murder called Pasadan, in an outskirt of Pasadan called Long Road in particular. There are so many household in Pasadan but only few of them are wealthy enough to earn a banner. The household in Pasadan where Enid is summoned to investigate the related crime lies from Bronson, Bannercroft, a home of wheat, Bakers Hill, Nightingale, the wealthiest household, Bounty, Newhome, Sirius, Petula Dock, Sunshine, Desolata, mountainous region Long Road and Sierra Road. Pasadan is a typical place of a town in a post-apocalyptic science-fiction where it was built in the ruins, as quoted below

Pasadan was set on a grid – it might have been built on the bones of a small town from before The Fall, the old concrete and steeled knock in and cleared away for salvage, the asphalt rotted, a new town built on the old... Houses and communal buildings clustered along dirt paths... (Vaughn, 2017: 26).



	Plenty	Angel	Ant Farm	Potter		Tigerlily
Serenity						Bronson
Sierra Road						Barncroft
Long Road						Bakers Hill
Desolata						Nightingale
Sunshine						
	Petula Dock	Sirius	Newhome	Bounty		

The Coast Road

Haven

Pasadan

The Ruins (Outskirt of Pasadan)

Map 1. The heroine's journey in fulfilling her quest.

4.2.2 Setting of Time

The story unfolds in two timelines but the writer will only focus on the first timeline which follows Enid's journey as she works as an investigator attempting to solve a mysterious murder case. It takes time in the present day decades after The Fall. It can be seen from the way Enid browse through the archives room in Haven where she wanted to find information about the murder case happened in the past time, "Enid had read about investigations from before The Fall which appeared to be highly organized and detail-oriented" (Vaughn, 2017: 66). It can also be seen in "if one of the old investigators had been at Haven from the start, maybe the knowledge, the tools, the abilities would have been passed on, and not just the vague knowledge that those things had once existed" (Vaughn: 2017: 67).

4.2.3 Setting of Social Environment

Bannerless pictures the live of the people living in a post-apocalyptic world, trying to build a new life from what still remains after The Fall, a time where hunger, economic crisis, extreme climate change and pandemic disease occurred gradually over almost two decades, which later caused the fall down of the society of the world.

In the present time of *Bannerless*, the people are doing fine and have been grouped together into households within small towns. The household context here does not necessarily mean the people who lived together based on the biological relation but it also can be a group of people who live together for the good cause of

the house or even the village in order to prevent the collapsed of the society to happen ever again.

Having been battling the preceding society problems, the collapsed society is now replaced by adopting rigid population control in which the birth control is mandatory and in order to have the right to bear a child, each household has to prove that they are financially stable so that they can support a child before they can earn a ‘banner’. The banner is a kind of mark which represents a child that a household can bear, and the banner is a symbol of each household’s pride as well. Bannerless pregnancy is considered as the dangerous crime because “if you had too many babies, if they couldn’t be fed, if there was another epidemic or famine, they couldn’t take care of everyone, and the Fall would happen all over again” (Vaughn, 2017: 8).

The new society also establishes a rule to prevent bannerless pregnancies in which the women in each household are implanted with birth control on their arms as they begin to have period, as can be seen from the quotation,

The implant is just a little capsule an inch or so long, thin as a toothpick. This was one of the bits of technology they’d worked hard to save after The Fall. Because if you could manage birthrate, you could manage anything, and they had statistics to prove it. Medics figured out how to derive hormone from what they had on hand, how to develop the little cellulose, slow-delivery packets (Vaughn, 2017: 53).

Each household should not farm more than what is needed either because over farming may have the possibility to affect the soil in the years to come and the people in *Bannerless* do not even want to lose the peaceful world they have now. If one household breaks the law, in the form of ‘bannerless’ pregnancies or over farming,

for instance, there will be punishment and it is the investigators' job to do so, as quoted from the novel,

... the investigators had the regional committee move new folk in to run the new household, and the culprits were banned from having a vote in local committee matters and from being eligible for a banner for a decade. This efficiently meant they'd never earn a banner at all. If they thought the extra grain they harvested by breaking quota would get them a banner, they were wrong. Instead, they were shamed and shunned (Vaughn, 2017: 155).

The main protagonist, Enid lives together with her partner Sam and her best friend Olive, along with her husband Berol as well. Their own household, Serenity, has pulled their weight and has given a good cause to their communities in order to prove that they deserve to expand their family and earn a banner.

Serenity household's cottage had a handful of rooms. The kitchen and workspace, several bedrooms... On the wall above the kitchen door hung a piece of woven cloth, a foot square on each side, a red-and-green-checked pattern for blood and life: their banner, which the four of them had earned. They'd all come from households that put their banners on the wall as a mark of pride. This was their first, and they could hope there would be more (Vaughn, 2017: 6-7).

What makes Serenity household considered as one of the most successful households in Haven and truly deserves a banner is because they can give a big outcome to their own inner circle and their surroundings with their productivity in farming, it is proven in the book because the household itself is able "to maintain the gardens and process the herbs, drying them for cooking, preparing them for medicinal and household use" (Vaughn, 2017: 10).

Not only does Serenity household has an ability to prove their productivity in farming but also they are able to keep some of Haven's archives from time to time after the downfall of the civilization. Some of the archives were passed on through generations by Enid's aunt, Auntie Kath as a former member of Serenity household. As someone who had lived long enough, Auntie Kath's legacy as a former journalist becomes one of the most powerful resources for Serenity household and even for other households in Haven for recovering what they had lost and forgotten, which consist of

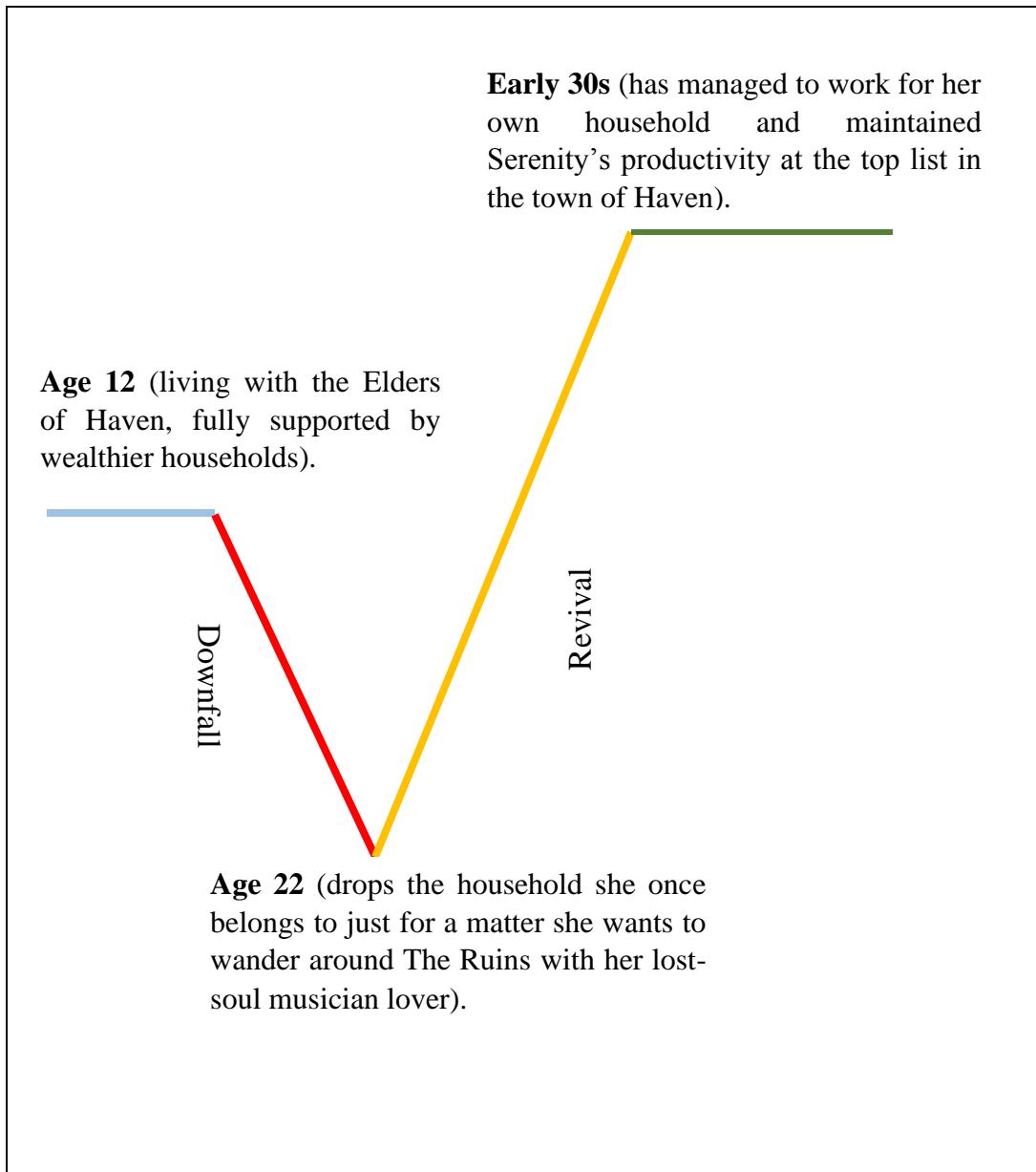
...practical books on farming, food preservation, irrigation, medicine—everything they thought they might need. But also an odd collection of novels, commentary, magazines, and newspapers—things that would have been disposable back then. Now, they seemed like a time capsule. Artifacts of a lost world (Vaughn, 2017: 11).

As *Bannerless* is set in the world after the downfall of the civilization, it is expected of anyone around, an investigator in particular, in the time being or in the future to look at the records in order to prevent from extinction. Quoting from the book,

“during their training, investigators were required to read the extant diaries and journals, to understand people, to understand where their world came from and why their rules existed. To try to keep all that from ever happening again” (Vaughn, 2017: 11).

At some point, though, by having a complete record about list of things that might be useful for the future and having an investigator in the community become the privilege for Serenity household because planning resources, crops, babies and

everything is easier for them as they can see the patterns with the help of the aforementioned archives which is really helpful to settle their household's productivity at the top list.



Graph 1. Setting of time and social environment embedded in the heroine's journey.

CHAPTER V

CONCLUSION

To conclude the aforementioned explanations, it is safe to say that Vladimir Propp's Structuralism is applicable in analyzing a science-fiction story like Carrie Vaughn's *Bannerless* in particular. By analyzing the whole book through Vladimir Propp's Structuralism, the writer can take conclusions that first, the heroine has to conquer some stages or narrative functions. According to Propp in his book, basically, the character has to complete 31 functions in order to gain the honorable hero title.

However, in this thesis, the writer only finds seventeen out of the entire thirty one functions which are divided into four stages, the division is related to the case that not all of the functions could be found or described in the novel. The four stages consist of first, the introduction (absentation, interdiction, violation, reconnaissance, delivery, trickery), second, the body of the story (mediation, counteraction, departure), third, the donor series (the first function of the donor, the hero's reaction, provision, guidance, struggle, victor, and liquidation of lack), and fourth the return of the hero (return).

Furthermore, from Propp's stages or functions it can be noted that there are certain characters in a story who have certain roles of action in the story itself (*dramatis personae*). In *Bannerless*, it can be found that there are 6 roles of actions which consist of The Villain (Philos and Kirk of Bounty), The Donor (Ariana of

Newhome), The Helper (Tomas of Haven and Dak), The Princess (Sero the Bannerless), The Dispatcher (Ariana of Newhome) and The Heroine (Enid of Haven).

Last but not least, the writer concludes that Enid of Haven is the heroine in *Bannerless* universe. She is considered as a seeker-hero because not only does she resolve the mysterious murder case in Pasadan, but she also succeeds in revealing violation of harvest quota. In other words, Enid as the heroine departs on a search to conquer her quest that she helped others who were harmed. She cannot be categorized as a victim-hero because she was not kidnapped nor need to be saved by the others, or in other words, she has not completed the wedding constituent.

As an investigator, Enid of Haven is very passionate about everything equal and fair and she is a good portrayal of the heroine archetype because not only does she have bravery beneath her soul but also she has a sharp mind and wise enough to see people for who they really are, just like how she sees Sero the Bannerless as an equal rather than an outcast in which, with the help of her insights and her persistence, lead her to find justice for a bannerless' wrongful death even though no one cares about.

All in all, throughout Enid's journey, the writer learns that material things are not the only one which matters in order to survive in the post-apocalyptic world of *Bannerless*, but companionship and trust with each member of household do. Enid of Haven does her job really well and she sees it as the last thing necessary to maintain the peacefulness in her surroundings. Judging from her quality as a heroine, Enid of Haven is a kind of character the writer interested in spending a lot more time with.

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