

## CHAPTER II

### LITERATURE REVIEW

This chapter aims to find out what theorists and experts say about the topic-related matters and how far the topic area has been investigated by other theorists.

#### 2.1 Myth

Myths are still widely interpreted in conflicting ways. Levi-Strauss defined myth as collective dreams, a kind of aesthetic play, and the foundation of ritual and mythological figures which are considered as personified abstractions, and shows the existence of heroes or gods (2011: 2). Myths are usually seen by common people as something that really happened in past times. Most classical mythical stories provide the readers with focusing the story in something that is believed had happened in past time with rejecting the real situation in present life and created as the result of authors' imagination and fantasy (William Hansen, 2004: xiii). Some people take myth as sacred things and a part of their life and should be regarded by humans forever. Myth is seen as a kind of situation or condition that believed to be happened in the past and affecting present life of certain groups or individuals. As stated by Levi' Strauss (1955) and Bascom (1965) myth is a category of narrative regarded by the community in which it is told to be usually sacred, true and timeless. David Leeming in his book *The world of Myth* gives the readers information about the definition of myth as something

or a condition that is really happened in the world thousand years ago (Dan Peretti, 2007: 2). Related to the definition of myth, Levi-Strauss adds further explanation about mythological creatures as abstract figures related to mythological story especially to heroes or ancient gods (Levi-Strauss, 1995: 2).

## **2.2 Mythopoeia**

Etymologically, mythopoeia comes from the Greek *mythos*, meaning myth, and *poiein*, meaning to make. Thus, mythopoeia is mythmaking. (Mihai C. Bocarnea & Bramwell Osula, 2008:199). Mythopoeia is then popularised by J. R. R. Tolkien when he made a poem about mythopoeia in 1930s. In this poem, Tolkien tried to share his idea that myth is not a lie. It is the idea that also comes from God (John Adcox: p.2). From this poem, the idea of mythopoeia then was started to be developed. Further from John Adcox (p.2), some say that mythopoeia is the new genre of art works and some define it as is sub-creation, the act of the artist reflecting the creation of the world in art works.

Stephen Watkins, in his blog, discussed about mythopoeia as an idea owned by an author of artistic works that can be expressed in physical form. The idea of mythopoeia is expressed in some media whether it is written works such as novels, poems, epics, web pages, blog posts, or as in visual works of art such as sculptures, paintings, and photographs, or as motion pictures as in movies or games (2011). There are some discussions about mythopoeia whether it is a process of creation of myth or as the work evolving the mythological history.

Stephen Watkins answered this question by saying that mythopoeia can be the works of something new or evolving the history (2011).

Mythopoeia is defined as the creation of myths in literary works. (Thierry Groensteen, 2012:9). It is related to how an author describes and portrays myths with all its characteristics through the narration, dialogue, and characterization in a literary work.

### **2.3 Literature**

There is no fix concept of what literature means. Different person can understand and get the meaning of literature in different ways. Mario Klarer (2004:1) said that literature is referred to written expression with a concept that not all written text can be said as literature and it usually has additional adjective such as 'aesthetic' or 'artistic' to make it different from other written texts such as newspapers, legal documents, and telephone books. Oakley Hall (2000:193) in his book *How Fiction Works* wrote Jane Austen's definition of novel as part of literary works, saying that it is a work of human nature that describes varieties among human and presents imaginations of wit and humour to the world in best chosen language. As well as Jane Austen, McFadden explained that literature is a work in language which includes artistic and aesthetic qualities (1978:56).

There are some opinions said that literature makes us human and that it is another part of human life. As said by Marry Clifford in her book *Literature: An Introduction to Reading and Writing by Roberts and Jacobs* literature is a composition that tells story, expresses emotion, dramatizes a situation, helps

people grow personally and intellectually, provides an objective knowledge and understanding, and literature makes people human. Almost with the same opinion, Sharon James in his work tells that literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, an event that is not happen in our real life and it gives people chance to experience different life.

#### **2.4 Prose Fiction**

There are three major types of literature: drama, poetry and prose (Olaofe, 2008:22). Prose fiction is usually based on hidden facts or something that is rarely happened in real life. A prose fiction can also be seen as a written story about something that is ever happened in past times with some improvements or changes with the real story. An author uses his fantasy instead of give accurate facts about the time, period, place and order of events.

Further Olaofe mentioned some characteristics of prose fiction such as a prose work will use language in writer's own imaginative way. A Prose is a work of the writer's imagination. It shows the writer's life experience in an imaginative manner. The second characteristic of a prose work is dramatic. The writer creates a real or imaginary world in form of dialogues, conversations, symbols, images with great descriptions. The next characteristic of a prose fiction is prose works are centred on narration. In doing this, the writer shows their creativity through the description of emotions, conflicts, different situations, happiness, sadness and different responses to life situations. Prose works combine description, argumentation, exposition, compare and contrast, cause and effect, classification

and other rhetorical forms to make the story line clear so that the message come out clearly. The last is prose works are largely purposed to give a message or messages (2008: 22).

#### **2.4.1 Elements of Prose Fiction**

Novel, as one of prose fiction works, has two main parts: extrinsic and intrinsic elements. Extrinsic elements are usually connected with the message that is wanted to be given to the reader. Intrinsic elements are the main or internal things of the story itself such as characterization, settings (place and time), plot, theme, and point of view. Taken from B. Nurgiyantoro (2003: 23) the intrinsic elements in a novel are the things that are made to create the basic of the story.

##### **2.4.1.1 Characters**

Character is a fantasy being that can be human, animal, or any living things that is made by the writer (Kennedy and Gioia, 2005:91). Character in a prose fiction is something created through writer's imagination to play a role in certain story. Sharon James in his book *Analyzing Literature* explained that a character is a person in a literary work. Characters have moral and psychological features that make them human or any living things.

Based on Abrams (1981: 80) characterization are figures that showed in a written literary work or drama that have moral quality and certain tendency that expressed in context, dialogue, and action. These figures help the reader to get the message or the social meaning that is want to deliver by the writer. Based on the

importance of roles, characters can be divided into major and minor characters (Di Yanni, 2001:55). Further she explains that major character is the main character in a story and minor character is a character supporting the role of the major character.

#### **2.4.1.2 Plot**

According to Forster, plot is the events in a story that has pressure to causal relationship (1970: 93). Plot can be said as the sequence of event in the story. Sharon James in her book *Analyzing Literature* said that plot is a story line of a literary work. Mario Klarer (2004:15) mentioned an ideal traditional plot line of a literary work:

exposition—complication—climax or turning point— resolution

#### **2.4.1.3 Setting**

Setting is the place, time, and also the social condition that become place for figures that will influence the scene, action, and way of thought of the character (B. Nurgiyantoro, 2000: 75). The setting of a story will describe where the background of the story took place, the time or the period, and the conflict or the social condition within the story. Di Yanni (2005: 61) describes an explanation that setting is the background of information of a story.

There are some parts of setting such as time, place and social setting. Setting of place refers to physical environmental of a story (Kennedy and Gioia, 2004: 124) and its particular locations of a story (Gill, 1995:148). Setting of time related

to specific time the story happened. Kennedy and Gioia (2005:124) said that setting of time gives information about hour, year, and century in a story. The last is social setting, which gives knowledge of social background in a story. Social setting could be related to culture, language, class, gender, and social issue (Gill, 1995:148).

#### **2.4.1.4 Point of View**

Abrams stated that point of view is a way or opinion that is used by writer or author as medium to present figures, actions, settings and some events that make a story in fiction work to the reader (1981: 142).

### **2.5 Mythological Narrative**

There are some special characteristics of mythological narrative to make it different from other prose fictions. These are the characteristics of mythological narrative on William Hansen's *Handbook of Classical Mythology* (2004:46-50):

#### **2.5.1. Supernaturalism**

There is the existence of supernaturalism in mythological narrative. Creatures in mythological narrative are usually divided into two different groups: supernatural and natural beings. Different conditions are made to specify each group. Supernatural beings are generally immortal, powerful, and knowledgeable. In contrast, natural beings are mortal, weak, and ignorant. Supernatural beings have an understanding of both the natural and the supernatural worlds, whereas

natural beings know only natural processes. In mythological narratives set in earlier time, the supernatural being is treated as unremarkable creature (Hansen William, 2004:46).

### **2.5.2. Binatural Beings**

A binatural being is a character which is made through a combination process between two natures. For example in Greek mythology a centaur is a creature which the upper body of a man is joined to the legs and tail of a horse. A centaur is a composite being between human and animal nature. Never fully human nor fully horse, a centaur is something in between. This creature which is not found in real life is a part of mythological narrative (Hansen William, 2004:49).

### **2.5.3. Personification and Reification**

Greek myth differs from ordinary fiction by the big role played by personification and reification. Personification is the attribution of human properties such as intellection, emotions, speech, and physical capabilities to a nonhuman entity (Hansen William, 2004:47).

Reification is the treatment of a nonphysical thing, such as an abstraction, as a material object. For example of one of Greek Gods, when the god Zeus once became angry at mankind, he removed the “life” (bios) from the soil. When life was present in the soil, the earth was productive and easy to cultivate, but when it was absent, human beings had to toil in order to wrest food from the earth. The



abstract notion of life is treated here as if it were a material object that a god might add or remove from the ground at will which in this case soil is seen have a life as well as human (Hansen William, 2004:47).

A narrative cannot be a complete story without putting characters who are used to show humanlike minds, whether they are represented as human beings, gods, machines, animals, plants, abstractions, or something else. The obvious benefit of a personification process is it offers a concept that anything can be made to be a character (Hansen William, 2004:48). In short, if something can be thought or imagined, it can be put to be a part in a mythological story as a character via personification or as an object via reification (Hansen William, 2004:49).

#### **2.5.4. Reversible and Irreversible Changes**

Mythological parts of cultural change usually feature two temporal stages: before and after, then and now. In short, something that has been given cannot be taken back. For the want of an established term, William Hansen call this principle as *semel ac semper*, or once-and-always, the phenomenon according to which a particular action on a particular occasion in a myth implicitly establishes a principle that cannot be changed or a precedent that cannot be undone (2004:50).

Several factors contribute to the once-and-always principle. The most important is narrative necessity, as in the case of the rule that a god is not permitted to undo what another god has done (Hansen William, 2004:50).

## **2.6 Classical Mythology**

It is not possible to declare that classical mythology means one thing and not another, since it is not a fixed entity, and even if it were, it would inevitably mean different things to different persons (William Hansen, 2004). K. Hope in *An Introduction to Myth and to Greek Mythology* stated that Greek mythology tells the stories of the gods and heroes of the pagan religions from Ancient Greece (p.1). Further explanation of Greek Mythology will be written below as the descriptions of its characteristics and places.

### **2.6.1 Classical Mythological Characters**

Below are the descriptions of the existence of some mythological characters especially which are originally come from Greece mythology such as gods and goddesses, demigods, humans, and other mythological creatures.

#### **2.6.1.1 Gods and Goddesses**

There are twelve major gods and goddesses in Greece mythology. They are a family consisting Zeus, Poseidon, Hermes, Dionysus, Athena, Aphrodite, and other Olympians. Zeus is the ruler of the family, a privilege that he won during the conflict of the Olympian gods against the Titan family of gods. His principal province is the sky, and his weapon is the thunderbolt. Poseidon is one of Zeus' brothers. He is the lord of the seas and all other waters. Aphrodite is known as a daughter of Zeus and Dione. Athena is the daughter of Zeus and Metis. She emerged fully grown and fully armed from the head of her father, Zeus. Athena's

roles in myth have mostly to do with war, women's crafts, and the city of Athens, her major provinces of concern. She has a special fondness for the hero acting as their divine champion and protector. Dionysos (Bacchus) is a son of Zeus and a mortal woman, Semele. Dionysos taught humans viticulture, including the making of wine (Hansen William, 2004:27-31).

The gods are the officials in a cosmic bureaucracy that covers all imaginable territory. Each god or goddess has his or her own province, or focused area of influence in the cosmic order. For example, Zeus is being in charge of the sky, Aphrodite in charge of erotic love, and so on. Poseidon is responsible not only for the waters but also for horses and earthquakes, for which reason a common epithet for him is the Earthshaker (Hansen William, 2004: 92).

The gods have many other powers that human beings do not. Compared to humans, gods and goddesses are masterful shape-changers (Clay, 1983:160). A subtle power of the immortals is their ability to implant thoughts and feelings in human beings, frightening them or encouraging them or giving them an idea or an impulse for good or bad (Hansen William, 2004:92).

#### **2.6.1.2 Demigods or Heroes**

In some cases gods and goddesses spent several times on earth and sexually mated with human beings. Aphrodite caused the immortal gods to mate with mortal women and the immortal goddesses to mate with mortal men. This phenomenon possibly leads those producing demigods who are half god and half human, an offspring who were half human and half divine, often excelling in one

respect or another but subject to aging and death like their mortal parent, to the grief of their immortal parent. The demigods, or heroes, typify the society of the heroic age (Hansen William, 2004:93).

### 2.6.1.3 Humans

It is believed that humans were created by the gods as physical copies of them. In return, human have an obligation to worship to the gods. Human powers are very limited and finite, especially when compared with the gods and goddesses with their individual strength and power. Humans are mortal and live in very short time compared with the immortality of the gods. Besides, humans are created to feel pain and illness and also have to work hard. Thus, suffering must be accepted as a part of human being. In Greece mythology, humans are forced to follow the rules from the gods in order to get their blessings instead of their angers (Hansen William, 2004:92).

Table below describes the relationship between gods and humans in Greece mythological history:

The Relationship of Gods and Humans

| Gods   | Humans  |
|--|---|
| The gods are immortal and unaging (Hansen William, 2004:43). | In contrast, humans are mortal, subject to aging (Hansen William, 2004:33). |
| The gods know a lot more than                                | Humans have very limited  |

|   |  |
|---|--|
| <p>humans do. The gods are knowledgeable because they live forever and see everything happened in the world (Hansen William, 2004:33).</p>  | <p>knowledge of the present and past because they see little of the world and because they live for short time only (Hansen William, 2004: 33)</p> |
| <p>Actually, humans have to win and maintain the goodwill of the gods toward them because the gods have huge influence over human beings and the natural world. For their own reasons the gods are pleased by certain human behaviours and offended by others. But the relationship of gods and humans is not one-way only. The gods also depend upon human beings for things that are important to them, such as their share of sacrificial meals. The gods also pleased by the celebration of their rites and by the establishment of new cult sites (Hansen William, 2004:43).</p> |  |
| <p>Not only need each other generally, sometimes gods and humans also desire each other in the particular. Indeed, much sexual activity has transpired between the two groups. For example Aphrodite used to amuse herself by causing the immortal gods to mate with mortal women and the immortal goddesses to mate with mortal men. These matings produced the demigods, who were half human and half divine (Hansen William, 2004:44).</p>   |  |
| <p>In addition the gods give affection for mankind. They possess a wide store of knowledge and skills, which they share because of their love for humanity. Humans make their wishes to gods through prayers and express their goodwill by honouring the gods in verbal and nonverbal ways such as</p>  |  |

the performance of sacrifices. For their part the gods send dreams, and oracles, and express their goodwill by sending success in an enterprise or prosperity in general and their anger by means of thunderbolts, plagues, floods, storms at sea, military losses, and other miseries and disasters (Hansen William, 2004:45).

For one thing, gods are described as greater stature than humans and indeed in their natural state are really huge. For another thing, the gods are better-looking than humans. That impressive stature and beauty are the core qualities of divinities which are illustrated in a legend (Hansen William, 2004:33).

#### 2.6.1.4 Other Mythological Creatures

Other mythological creatures in classical mythology are often described as monstrous creatures from Underworld. William Hansen in his book *Handbook of Classical Mythology* (2004: 228) stated that monsters are fabulous and usually frightening beings that typically are large in size and composed of elements proper to more than one natural being. Morphologically, almost monsters appearing in classical mythology and legend can be generated by three or fewer rules: unnatural large size, and/or combined by body parts from two or more

creatures. Since qualities are often represented quantitatively in traditional story, multiple body parts convey intensity in a particular respect (many eyes = wondrous eyesight, many arms = wondrous strength, and so on). Composite beings combine the properties of different beings, such as the strength of a lion, the terrifying aspect of a serpent, and a bird's ability to fly. In addition, monsters can possess unusual properties that are not morphological.

## **2.6.2 Classical Mythological Settings**

William Hansen said that the universe was viewed in two concepts, sometimes as a three-story, sometimes as a four-story structure. The top place of classical mythological story is the sky, the roof of the cosmos and also the home of the gods. Below the sky is the earth, the home of humans, minor deities, and scattered monsters. Beneath the earth, in the four-story cosmos, is the realm of the human dead and, at the very bottom, Tartaros, a vast world for the storage of defeated gods and monsters. In the tripartite universe, the place of the dead is located within Tartaros instead of occupying a level of its own (Hansen William, 2004:15).

### **2.6.2.1. Sky or Olympus**

The sky is home to a number of beings; among them are the Olympian gods and the astronomical luminaries such as sun, moon, and planets and stars. The notable population in the sky are of course the Olympian gods and goddesses as the principal creatures of classical mythology. The Olympians get their name

from Mount Olympus, a mountain range in northern Greece, on the top of which they live their large authority. Sometimes the Olympus is identified with the sky (Hansen William, 2004:20).

#### **2.6.2.2. Earth**

Earth is the place for human as the natural beings in Greek Mythological story. The surface of the earth is essentially flat and circular, and a river runs around it, flowing back into itself. In Classical Mythology the earth consists of three great land masses, which the Greeks called Europe, Asia, and Libya, bordering upon a shared central sea, the Mediterranean. Not surprisingly, most events in classical mythology take place in Greece ( William Hansen, 2004: 16).

#### **2.6.2.3. The Death Realm or Underworld**

The place where humans go to when they die, the world of the dead, is usually said to be located somewhere beneath the surface of the earth. Since the world of the dead is situated sometimes below and sometimes beyond the horizon, it is preferable to refer to it generically as a “death realm” rather than as an “underworld”. The world of the dead is situated in a distant place that is nearly impossible for a living person to reach. The palace of the dead is also a house for one god, Hades, the god of the Underworld (Hansen William, 2004:22-24).



#### **2.6.2.4. Tartaros**

Tartaros is the lowest part of the world in Greek mythological cosmology. It is a sort of a prison for supernatural beings who are not subject to death and also cannot be killed, only stored or prisoned. It is here that the Olympians imprisoned the Titans after they defeated them in a battle for cosmic supremacy. It is here that Zeus placed the monster Typhon after he overcame him in single combat, and it is here that Zeus threatened to cast any Olympian gods and goddesses who disobeyed him. Since there are a huge number of those supernatural beings, Tartaros is a huge place and it also strong in order to control and confine them (Hansen William, 2004:25).

### **2.7 The Lightning Thief: Percy Jackson and The Olympians**

*The Lightning Thief* is the first of five series of *Percy Jackson and The Olympians*. Rick Riordan as the author finished this novel in 2005. In 2006 Disney Hyperion Books published this book in New York. This novel successfully got attention by gaining some achievements as one of the bestselling books of the year in some countries. This novel tells a story of the gods, goddesses, heroes, and some other mythological creatures from ancient Greece mythological story. Rick Riordan combined the real story and nature of Greek gods and goddesses and other mythological creatures with fictional names, places, and stories of the demigods, and humans.

This story tells about Percy Jackson, a demigod from one of the big three gods in Olympus, Poseidon. The existence of Percy Jackson is seemed as a threat for other Olympians. This is used by Kronos to create a big war among the Olympians by stealing the powerful weapon of the most powerful gods in Olympus, Zeus. Kronos also make Percy as the thief to make a fight between the two great gods, Poseidon and Zeus. There are some mythological creatures and monsters appeared in this story such as binatural beings and monsters.

## **2.8 Theoretical Framework**

This study is conducted to find out how mythopoeia is created and portrayed in a novel as one of prose fictions: *The Lightning Thief: Percy Jackson and The Olympians* by analyzing some elements of classical mythology proposed by William Hansen in his book *Handbook of Classical Mythology*. The selected narrations and dialogues in the novel portraying myth was taken as the data to be analysed using William Hansen's theories of mythological narrative, classical mythological characters, and classical mythological settings in *Handbook of Classical Mythology* to be discussed in chapter 4.

## **CHAPTER III**

### **METHODOLOGY**

This chapter consists of the method and design of the study, the source of the data, the data, and procedures in collecting and analyzing the data used in the study as below:

#### **3.1 Research Method**

This study uses a descriptive analytical study in describing and analyzing the dialogues and narrations portraying mythopoeia in *The Lightning Thief: Percy Jackson and The Olympians* novel. Taken from Kuntha Ratna (2010: 53) a descriptive analytical study is a method used to describe and analyze the facts in order to gain an understanding about the data in a research and it is gained by describing the facts that exist and then followed by the analysis of the theory used. In addition, qualitative research is the process of understanding the object of the study. Qualitative research is concerned with developing explanations of social phenomena which is aimed to help people to understand the world in which we live and why things are the way they are. Qualitative research is concerned with finding the answers to questions which begin with: why? how? in what way? (Hancock Beverly, 2002: 6). Natasha Mack also defined qualitative research as a type of scientific research which is aimed to investigate some things such as answers to a question by collecting as much evidences (2005: 11).

### 3.2 Data Source and the Data

The sources of the data in this study are *The Lightning Thief: Percy Jackson and The Olympians* novel. The narrations and dialogues of the whole chapters used by the author of this novel portraying mythopoeia are taken and used to be analyzed.

### 3.3 Data Collection Procedure

The procedures to collect the data are:

1. Reading the novel thoroughly,
2. Identifying the dialogues and narrations indicating mythopoeia,
3. Putting the data into the working table.

### 3.4 Data Analysis Techniques

The techniques to analyze the data are:

1. Classifying the selected narrations and dialogues based on the table of characteristics and criteria of mythopoeia in novel *The Lightning Thief: Percy Jackson and The Olympians*,

| NO | DIALOGUES/<br>NARRATIONS | MYTHOLOGICAL CHARACTERISTIC IN PROSE<br>FICTION |        |        |         |        |   |   |             |        |   |   |   |
|----|--------------------------|---|--------|--------|---------|--------|---|---|-------------|--------|---|---|---|
|    |                          | MN  |        |        |         | CMC    |   |   |             | CMS    |   |   |   |
|    |                          | S   | B<br>B | P<br>R | IR<br>C | G<br>G | D | H | O<br>M<br>C | S<br>K | E | U | T |
| 1  |                          |   |        |        |         |        |   |   |             |        |   |   |   |
| 2  |                          |   |        |        |         |        |   |   |             |        |   |   |   |

Notes:

MN: Mythological Narrative

S: Supernatural  
 BB: Binatural Being  
 PR: Personification & Reification  
 IRC: Irreversible & Reversible Change

CMC: Classical Mythological Character  
 GG: Gods and Goddesses  
 D: Demigod  
 H: Human  
 OMC: Other Mythological Creatures

CMS: Classical Mythological Setting  
 SK: Sky  
 E: Earth  
 U: Underworld  
 T: Tartarus

2. Analyzing the selected dialogues and narrations showing the characteristics and criteria of Mythological Narrative by using William Hansen's theories of Supernaturalism, Binatural Being, Personification and Reification, and Reversible and Irreversible Change,
3. Analyzing the selected dialogues and narrations showing the characteristics and criteria of Classical Mythological Characters by using William Hansen's theories of Gods and Goddesses, Demigods, Humans, and Other Mythological Creatures,
4. Analyzing the selected dialogues and narrations showing the characteristics Classical Mythological Settings by using William Hansen's theories of Sky, Earth, Underworld, and Tartaros,
5. Making interpretations, and
6. Drawing conclusion.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter presents the findings and discussion about mythopoeia found after analysing the selected 243 narrations and dialogues portraying the mythopoeia taken from the novel *The Lightning Thief: Percy Jackson and The Olympians*.

#### **4.1. Data Description**

The data in this study are taken from the narrations and dialogues of the twenty chapters of novel *The Lightning Thief: Percy Jackson and The Olympians*. The data were analyzed to find out how myths are created through the dialogues between characters and also the narrations created by Rick Riordan as the author of the novel by using the characterizations of mythological narrative and classical mythological characters and settings proposed by William Hansen in 2004.

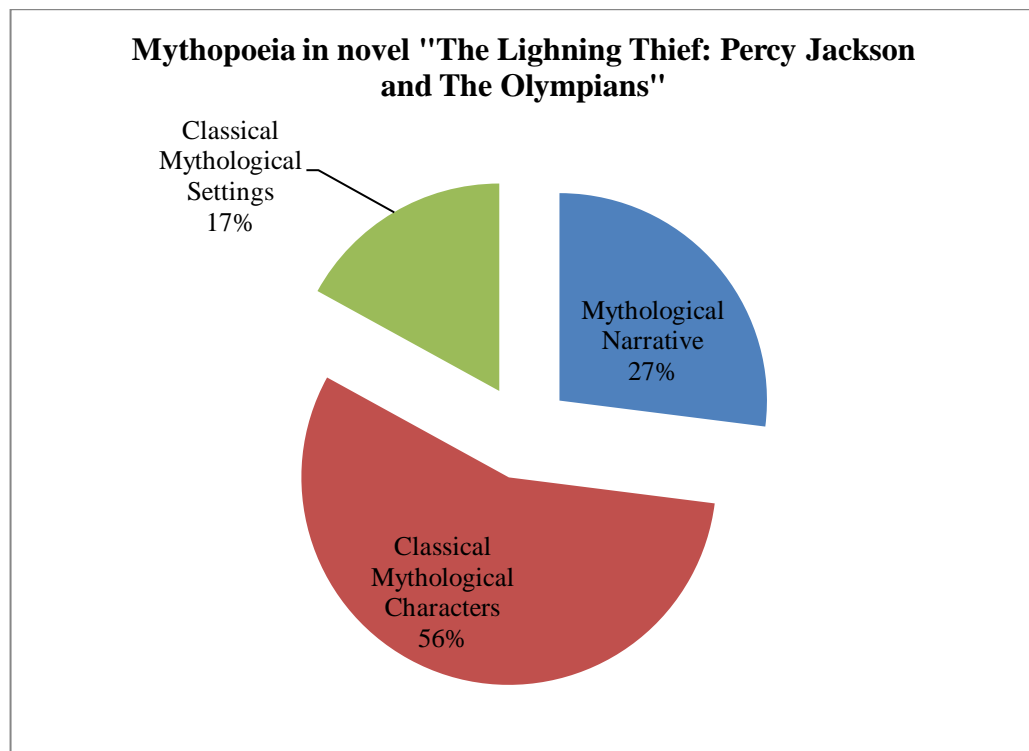
#### **4.2. Findings and Discussion**

Referring to the table of classification of mythopoeia in novel *The Lightning Thief: Percy Jackson and The Olympians*, from the 243 selected narrations and dialogues portraying mythopoeia, it is found that there are 481 processes of mythopoeia are created and portrayed by Rick Riordan. The results of the analysis are presented in the table and the pie charts below:

**Mythopoeia in Novel *The Lightning Thief: Percy Jackson and The Olympians***

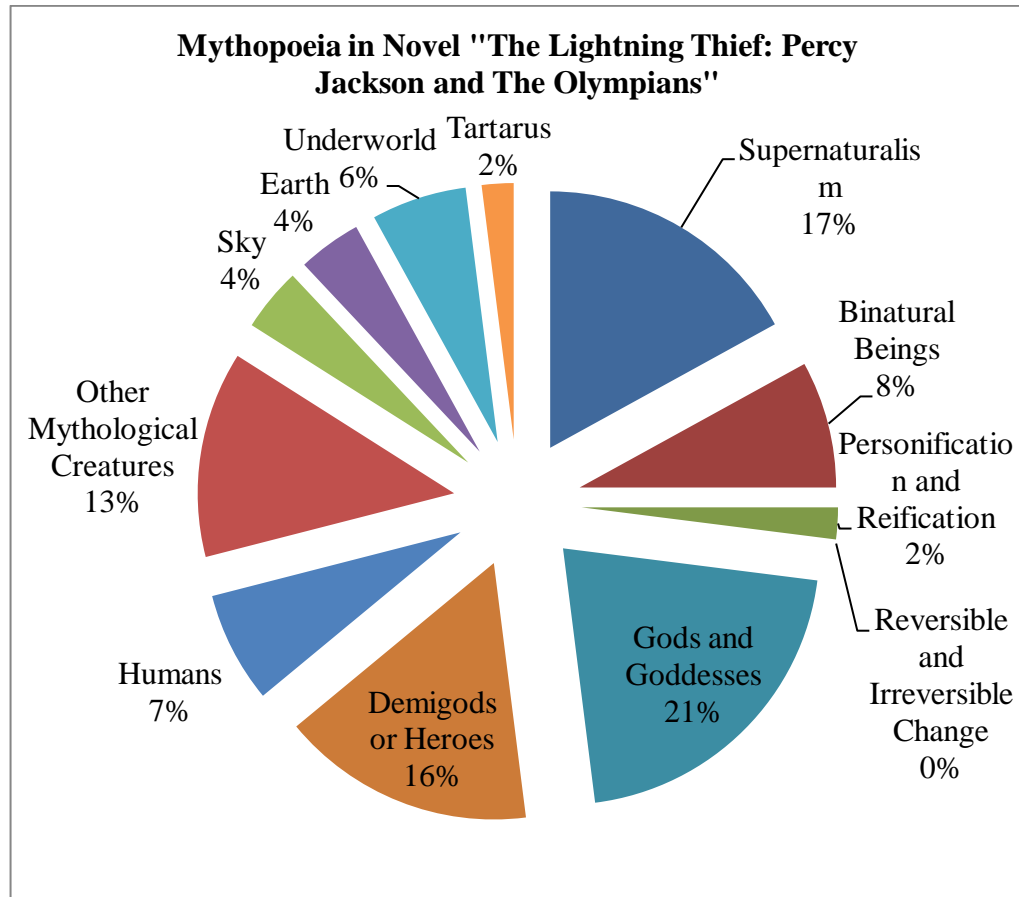
| NO.          | MYTHOPOEIA                        |                                    | TOTAL      |             | PERCENTAGE |     |
|--------------|-----------------------------------|------------------------------------|------------|-------------|------------|-----|
| 1.           | Mythological Narrative            | Supernaturalism                    | 80         | 131         | 17%        | 27% |
|              |                                   | Binatural Beings                   | 41         |             | 8%         |     |
|              |                                   | Personification and Reification    | 10         |             | 2%         |     |
|              |                                   | Reversible and Irreversible Change | 0          |             | 0%         |     |
| 2.           | Classical Mythological Characters | Gods and Goddesses                 | 100        | 271         | 21%        | 56% |
|              |                                   | Demigods                           | 75         |             | 16%        |     |
|              |                                   | Humans                             | 33         |             | 7%         |     |
|              |                                   | Other Mythological Creatures       | 63         |             | 13%        |     |
| 3.           | Classical Mythological Settings   | Sky or Olympus                     | 21         | 79          | 4%         | 17% |
|              |                                   | Earth                              | 20         |             | 4%         |     |
|              |                                   | Underworld                         | 30         |             | 6%         |     |
|              |                                   | Tartarus                           | 8          |             | 2%         |     |
| <b>Total</b> |                                   |                                    | <b>481</b> | <b>100%</b> |            |     |

After analyzing the whole data portraying mythopoeia in this novel, the researcher found that Rick Riordan created 27% characteristics and criteria of mythological narrative, 56% characteristics and criteria of classical mythological characters, and 17% characteristics of classical mythological settings proposed by William Hansen in his book *Handout to Classical Mythology* in 2004. This is also shown in the pie chart below:



These calculations then divided based on the three main categories: mythological narrative, classical mythological characters, and classical mythological settings. This is shown in the pie chart as follow:





From the characteristics and criteria of mythological narrative the researcher found that supernaturalism is shown about 17%, followed by 8% appearances of binatural beings, 2% portrayal of personification and reification, and 0% of reversible and irreversible change. Classical mythological characters is shown through 21% of the nature and appearances of the gods and goddesses, 16% of demigods or heroes, 7% of humans, and 13% of the existences of other mythological creatures in Greek mythology. The last category is classical mythological settings grouped as 4% dialogues and narrations about sky, 4% of

earth, 6% of the portrayal of the Underworld as the death realm, and the last is shown by 2% of the existence of Tartarus.

#### **4.2.1. Mythological Narrative**

Based on the descriptions of William Hansen (2004: 46-50), mythological narrative has some special characteristics to make it different with other genres of prose fiction. Those characteristics are supernaturalism, binatural beings, personification and reification, and reversible and irreversible changes.

##### **4.2.1.1. Supernaturalism**

William Hansen, in his book *Handbook of Classical Mythology*, explained that there is the attendant of supernaturalism in mythological narrative. Creatures in mythological narrative are usually divided into two different groups: supernatural and natural beings. Different conditions are made by the author to specify each group. Supernatural beings are generally immortal, powerful, and knowledgeable. In contrast, natural beings are mortal, weak, and ignorant. Supernatural beings have an understanding of both the natural and the supernatural worlds, whereas natural beings know only natural world (2004: 46). In mythological narratives set in earlier time, supernatural being is treated as unremarkable because everything related to them is divine and supernatural (Hansen William, 2004:46).

In *The Lightning Thief: Percy Jackson and The Olympians*, Rick Riordan created these two groups: supernatural and natural beings. Supernatural groups played by gods and goddesses, demigods or heroes, and other mythological creatures such as monsters, and binatural beings while human plays the role of normal being. Gods and goddesses and other mythological creatures are described with the specifications of supernatural beings such as immortal, owning supernatural powers, and knowledgeable. On the other hand, normal beings are shown as lack of knowledge and subject to death.

The examples of the immortality of supernatural beings are appeared in some dialogues in this novel. The dialogues below show the existence of gods as supernatural beings stated by one of the characters in the novel, Chiron, who gives explanation to Percy, a newbie demigod and the main character of the novel, about the fact of who he is and the strange situations he met in last few days;

**“Percy,” Chiron said. “You may choose to believe or not, but the fact is that *immortal* means immortal. Can you imagine that for a moment, never dying? Never fading? Existing, just as you are, for all time?”** (p. 68)

Dialogue above between Percy Jackson and Chiron show the nature of gods as supernatural beings that live forever and cannot be dead. This fulfils one criteria of supernatural beings mentioned by William Hansen that supernatural beings are immortal. Through these dialogues, Rick Riordan portrays not only the immortality of gods, but also the concept of how gods control the world of human, as a group of natural being as in:

**“Ah, gods, plural, as in, great beings that control the forces of human nature and human endeavors: the immortal gods of Olympus.”** (p. 67, par. 10).

Another characteristic of supernaturalism is shown by Rick Riordan by mentioning some great powers owned by gods and goddesses, and some mythological creatures in the novel as follows:

**He waved his hand and a goblet appeared on the table, as if the sunlight had bent, momentarily, and woven the air into glass. The goblet filled itself with red wine.** (p. 69)

The narration above happened when Percy met Dionysus for the first time in Half-Blood Camp. Dionysus is the head of the Half-Blood Camp. In both classical mythological story proposed by William Hansen and this novel written by Rick Riordan, Dionysus is performed as the god of wine. This narration describes how Dionysus is having power that gives him ability to control wine.

The next narrations will be used to show another supernatural power in this novel owned by Percy Jackson as a demigod of Poseidon, the lord of the sea and water:

**I felt the rhythm of the sea, the waves growing larger as the tide rolled in, and suddenly I had an idea. *Little waves*, I thought. And the water behind me seems to recede. I was holding back the tide by force of will, but tension was building, like carbonation behind a cork. . .** (p. 329)

The narration above tells about a battle between Percy Jackson as a demigod and Ares as the god of war. Although Percy is only a half god, in this

fight he defeated Ares. Percy is a demigod from Poseidon and a human. Poseidon is known as one of The Big Three, the three strongest gods among Olympians with Zeus and Hades. Through this narration, Percy shows that he has a strong supernatural power in controlling water inherited by his father which is the god of the sea.

Supernaturalism in this novel is not only shown by the strength or power by the gods and the heroes but also through kinds of food that can only be consumed by the immortals and demigods as heroes. Ambrosia and Nectar are the two foods mentioned in this novel which show supernaturalism. Ambrosia and Nectar, based on William Hansen's theory, are two kinds of food and drink of the Olympians gods and heroes, maintaining them as ageless beings. Etymologically ambrosia and nectar in classical mythology signified as "undead". These following dialogues show how ambrosia and nectar are being packed by Rick Riordan as supernatural food and drink:

**“Ambrosia and nectar?” “The food and drink we were giving you to make you better. That stuff would’ve killed a normal kid. It would’ve turned your blood to fire and your bones to sand and you’d be dead. Face it. You’re a half-blood.”** (p. 88)

Dialogues above describe the moment when Annabeth try to convince Percy about his supernatural being as a demigod. In this statement, Annabeth tells that ambrosia and nectar are dedicated only to immortal being and that both are harmful to be consumed by humans.

Another supernaturalism is shown by Rick Riordan through a way of communicating used by the immortals. This supernatural communication system used by Percy, Annabeth, and Grover when they tried to call Chiron in the middle of their quest in the dialogue as follows:

**“Iris-messaging,”** Annabeth corrected. **“The rainbow goddess Iris carries messages for the gods. If you know how to ask, and she’s not too busy, she’ll do the same for half-bloods.”** (p. 220)

William Hansen in his book also mentioned about Iris as a personified rainbow and divine messenger of the Olympian gods. Iris is a divine personification of the rainbow, the Greek noun *iris* signifying “rainbow.” But her principal roles in narrative are those of divine messenger and occasionally escort. She is especially a messenger for Zeus, but she can also convey a message for a mortal (2004: 211-212).

The last supernaturalism appeared in this novel is about the supernatural weapon owned by gods and heroes. Their weapon such as sword, wand, bow, and arrow can be used only to harm immortals because the gods and heroes are not allowed to hurt humans as mortal beings. These following dialogues between Chiron and Percy show the nature of supernatural weapon made for Percy to complete his quest:

**“The sword is celestial bronze. . . It’s deadly to monsters, to any creature from the Underworld, provided they don’t kill you first. But the blade will pass through mortals like an illusion.** They simply are not important enough for the blade to kill.” (p. 154)

This dialogue came from Chiron, telling of how the weapons of the immortal or supernatural beings are made. Chiron told Percy about the supernatural power or speciality owned by the weapons. These weapons are only used to harm other mythological creatures and cannot be used to harm natural beings.

#### **4.2.1.2. Binatural Beings**

Binatural beings are explained by William Hansen (2004: 49) as a creature possessing two natures. For example in Greece mythology a centaur is a creature which the upper body of a man is joined to the legs and tail of a horse. A centaur is a composite being a compromise between human and horse nature. Never fully human nor fully horse, he is something in between. This creature which is not found in real life is a part of mythological narrative (Hansen William, 2004:49).

There are some binatural beings portrayed in this novel such as Satyr, Centaur, and Pan. The existence of these binatural beings in this novel is shown through narrations and dialogues between the characters.

In classical mythological characters proposed by William Hansen, a satyr is a binatural being that walk upright on two legs, a human male, whereas their bestial face (ears, hair, genitalia, tail, and feet) are usually those of a horse. In mythological illustration, the description of satyrs (horse-men) and Pans (goat-men) gradually influenced each other so that by the *Hellenistic* period satyrs may display goat features. Typical characters show them playing the double flute,

dancing, pursuing nymphs, or accompanying Dionysos (a god of wine, son of Zeus). Like other male nature-spirits, satyrs are usually represented as being unclothed (William Hansen, 2004: 279-280).

In this novel, Rick Riordan used the half man-half goat features to describe a satyr. He set a satyr as a goat-man in *Hellenistic* period. The main character of a satyr in this novel is played by Grover, a close friend of Percy Jackson, which is obliged to be Percy's keeper. The morphological appearances of Grover as a satyr are portrayed in some narrations and dialogues as follows:

I was too shock to register that he'd just cursed in Ancient Greek, . . . Because **Grover didn't have his pants on**—and where his legs should be ... where his legs should be ... (p. 42, par. 11); **Because where his feet should be, there were no feet. There were cloven hooves** (p. 43, par. 5).

In the first narration, Rick Riordan describes one characteristic of a satyr written by William Hansen that they are usually represented as being unclothed. In the next narration, Percy mentions another strange appearance of Grover as half human which has cloven hooves on his feet.

Another revealing dialogue about a satyr is stated by Grover as in "I'm a **goat from the waist down.**" (p. 45). Through this sentence, a satyr is described as a creature that has two different parts of its body. A satyr in William Hansen's theory is a binatural being composed as half human and half horse, while in this novel, a satyr is a binatural being composed by half human and half goat.



Centaur is another binatural being shown in this novel. In classical mythology, centaur is a binatural being as a half man and half horse. In this novel centaur is also created as a horse man, one kind of binatural being precisely the same with what is written by William Hansen.

The character of centaur is played by Chiron, the mentor of Percy Jackson. Chiron is firstly known as Mr. Brunner, a Latin teacher in Yancy Academy, Percy's school. In Half-Blood Camp, Chiron shows the real him as a centaur to Percy through these following narrations:

And then he did rise from his wheelchair . . . it was **the front of an animal . . . But where its neck should be was the upper body of my Latin teacher, smoothly grafted to the horse's trunk.** "What a relief," **the centaur** said. (p. 73-74)

Chiron, well known as Cheiron in classical mythology, is the tutor of many heroes. He was known as the discoverer of botanical medicine as well as veterinary medicine and the medicinal arts (William Hansen, 2004: 135-136). This nature of Chiron as the tutor of heroes or demigods also shown in this novel through these following dialogues between Percy Jackson and Chiron:

"You said your name was Chiron. Are you really . . ."  
He smiled down at me. "**The Chiron from the stories? Trainer of Hercules and all that? Yes, Percy, I am.**"

Centaur in Greek mythology is composite male beings, part human and part equine. Ancient art represents centaurs as having the upper part of a man (head and trunk) connected to the lower part of a horse (body and four legs). They

are therefore more horse than man. Centaurs dwell in the mountains, the wild habitat also of satyrs and nymphs, not in cultivated areas. They are hyper masculine (William Hansen, 2004: 132-135). Another nature of centaur is shown in the dialogue below:

I kept walking, trying to stay clear of **Chiron's hooves**. We haven't seen any other **Centaurs**," I observed.

"No," said Chiron sadly. "**my kinsmen are a wild and barbaric folk**, I'm afraid. You might encounter them in the **wilderness** . . ." (p. 82)

The next binatural being in this novel is Pan. Rick Riordan did not take Pan directly as one of the characters but through the story told by Grover. In this novel Pan is the god of wild creatures who are partly human and partly goat. Pan is used as the ancestor of the satyrs. Pan is being talked by Grover in the following dialogues:

**"P-A-N. The great god Pan!"** . . . **"The God of Wild Places** disappeared . . . **"but for the satyrs, Pan was our lord and master. He protected us and the wild places of the earth."** (p. 189)

In this novel Pan is described as the god of the wild places and also the lord of the satyrs. Pan is obliged to protect satyrs and wild places. William Hansen (2004: 254-256) tells Pan as the god of shepherds and flocks. In form Pan is a composite being, partly human and partly goat. Pan has two horns, goat's feet, and a beard, together with long unkempt hair. As a god of shepherds, he wanders

the mountains and hills. As a god of flocks, Pan has power over the fertility of goats and sheep. In time, Pans and satyrs become difficult to distinguish from each other, since satyrs come to be represented with goat features.

#### 4.2.1.3. Personification and Reification

In a narrative, characters are the most important element needed. William Hansen in his book stated that everything can be created as a character through personification and reification process. In this novel, Rick Riordan used both personification and reification process in making additional characters.

Personification is a process of character-making by personifying a nonhuman entity. William Hansen's theory of personification explains that it is the attribution of human properties such as intellection, emotion, speech, physical capability to a nonhuman thing. The process of personification in this novel appears in the following dialogues:

“But he’s the Min—“  
 “Don’t say his name,” she warned. “**Names have power.**” (p. 50-51)

This conversation is happened between Percy and his mom while they met Minotaur, a monster which is also a binatural being, half human and half bull. Sally Jackson said that names have power. The same words are also stated by Dionysus in his conversation with Percy Jackson while Percy mentioned some name of the gods. The personification process of names is also shown in these dialogues below:

“Young man, **names are powerful things. You don’t just go around using them for no reason.**” (p. 64) “**Zeus,**” I said. “**Hera. Apollo.** You mean them. **And there it was again—distant thunder on a cloudless day.**” (p. 67)

The second process of character-making is reification. Reification happens when Zeus turned his daughter into a pine tree to protect her from Hades. This reification process is shown through the dialogues between Percy Jackson and Grover as follows:

“So **Thalia** made her final stand alone, at the top of that hill. As she died, **Zeus took pity on her. He turned her into that pine tree. Her spirit still helps protect the borders of the valley.** That’s why the hill is called Half-Blood Hill.” (p. 114)

This dialogue is used by Grover to tell Percy about the story of Thalia. Thalia is changed into a pine tree by Zeus to avoid harmful act from Hades. This is a reification process since it changed a human deity into a nonhuman deity. Reification based on William Hansen is a process while a human are turned into a nonhuman deity. In this novel there is only one process of reification happened.

#### **4.2.1.4. Reversible and Irreversible Changes**

Mythological parts of cultural change usually feature two temporal stages: before and after, then and now. In short, something that has been given cannot be taken back. For the want of an established term, William Hansen call this principle as *semel ac semper*, a term for a compositional pattern in myths

according to which a particular action on a particular occasion establishes a principle that cannot be changed or a precedent that cannot be broken (2004:50). Several factors contribute to the once-and-always principle. The most important is narrative necessity, as in the case of the rule that a god is not permitted to undo what another god has done (Hansen William, 2004:50).

Rick Riordan put no direct dialogues and narrations portraying reversible and irreversible change, but his story about Thalia and the lost lightning bolt can be taken as reversible and irreversible change. Rick showed the limitation of gods' powers by these two cases. The first case is when Thalia was turned into a pine tree so that Hades could not kill her. Hades cannot reverse Thalia into a human again so that he could kill her. Zeus also did not turned Thalia back to be a living soul again. Another case is about the stolen lightning bolt. This criterion is shown when Zeus or Poseidon cannot turn back the time to the day when the lightning bolt was lost. These two cases fulfil the last criteria of mythological narrative, reversible and irreversible change by showing gods cannot undo something that has been done.

#### **4.2.2. Classical Mythological Characters**

Below are the descriptions of the existence of some mythological creatures especially whose are originally parts of Greece mythology such as gods and goddesses, demigods or heroes, human and also other mythological characters appeared in Greek mythological history.

#### 4.2.2.1. Gods and Goddesses

There are twelve major gods and goddesses in Greece myth. They are a family and consisting Zeus, Poseidon, Hermes, Dionysus, Athena, Aphrodite, and other Olympians. The Olympians is family of gods as the principal deities of Greek mythology. Zeus is the ruler of the family, a privilege that he wins during the conflict of the Olympian gods against the Titan family of gods. His principal province is the sky, and his weapon is the thunderbolt. Poseidon is a brother of Zeus. He is lord of the seas and all other waters. Aphrodite is a daughter of Zeus and Dione. Athena is the daughter of Zeus and Metis. She emerged fully grown and fully armed from the head of her father, Zeus. Athena's roles in myth have mostly to do with war, women's crafts, and the city of Athens, her major provinces of concern. She has a special fondness for the hero acting as their divine champion and protector. Dionysos (Bacchus) is a son of Zeus and a mortal woman, Semele. Dionysos taught humans viticulture, including the making of wine (Hansen William, 2004:27-31).

In this novel the twelve gods and their family are called the Olympians. Rick Riordan tries to make a special story by mentioning Zeus, Poseidon, and Hades as "The Big Three". This is mentioned in the dialogue between Percy and Grover in the Half-Blood Camp about the way demigods are classified into cabins based on their immortal parent as follows:

“ ... When we say **the Big Three**, we mean **the three powerful brothers, the son of Kronos.**” “**Zeus, Poseidon, Hades.**” . . . “**Zeus got the sky,**” I remembered. “**Poseidon the sea, and Hades the underworld.**” (p. 113)

Through the dialogues mentioned above, Rick Riordan also explains that the gods rule the world and each of them has their own territory. Zeus is the main ruler who lives in Olympus, Poseidon rules the sea, and Hades as the ruler of the Underworld. These dialogues also match the explanation from William Hansen about the great battle between The Olympians versus The Titans and the main provinces of Zeus, Poseidon, and Hades.

The gods have many other powers that human beings can only amaze. A subtle power of the immortals is their ability to implant thoughts and feelings in human beings, frightening them or encouraging them or giving them an idea or an impulse for good or bad (Hansen William, 2004:92).

Rick Riordan also used narration to portray the nature of gods found in these following narrations about the nature and appearance of Zeus, Poseidon and Hades through author's fantasies:

He was the third god I'd met, but the first who really struck me **as godlike**. He was at least **ten feet tall . . .** but **he radiated power**. **He lounged on his throne of fused human bones, looking lithe, graceful, and dangerous as panther**. **The Lord of the Dead** resembled . . . **evil charisma**. (p. 309)

Hades is known as the god of the death realm. Hades, along with his wife, Persephonê, is the ruler of the dead. As the implacable and unconquerable lord of death, Hades is the god most hateful to mortals. Rick Riordan used *The Lord of the Dead resembled pictures I'd seen of Adolph Hitler, or Napoleon, or the terrorist leader*

*who direct suicide bombers. Hades had the same intense eyes, the same kind of mesmerizing, evil charisma* to describe Hades as the lord of the dead.

William Hansen (2004: 330-335) describes Zeus as the god of the sky. Although the myth presents Zeus, Poseidon, and Hades as equals, the mythological tradition represents Zeus as the ruler of the gods. As ruler of the Olympian gods, Zeus is king of gods and humans, maintaining his authority by means of his great physical strength, which he once declared exceeds that of all other male deities combined. In addition, as deity of the sky, Zeus controls weather phenomena such as storms and thunder. Zeus' principal attribute in ancient art is the thunderbolt, which he holds in his right hand like a spear or wand. The weapon is often stylized as a symmetrical object having multiple prongs at each end, like a double-ended lily.

In this novel Rick Riordan portrayed Zeus in one narration only. This is when Percy comes to the Olympus to return the lost lightning bolt.

**The gods were in giant human form . . . Zeus, the Lord of the Gods . . . He had a well-trimmed beard, marbled gray and black like a storm cloud. His face was proud and handsome and grim, his eyes rainy gray. As I got nearer to him, the air crackled and smelled ozone.** (p. 339-340)

This narration is created by Rick Riordan to describe the physical appearances of Zeus, the lord of the sky. Zeus is described as a god with black like a storm cloud beard, and when Percy got closer to him he could smell ozone. In William Hansen's explanation about Zeus, he told that Zeus is also the lord of



the weather. This can be used to explain how Rick created Zeus' image with his black like a storm cloud beard.

The next god shown by Rick Riordan is Poseidon, the god of the sea. Poseidon is the ruler of the sea. According to one tradition, the three brothers Hades, Zeus, and Poseidon drew lots for the sovereignty of different parts of the world, and Poseidon drew the lot for the gray sea.

Actions attributed to Poseidon in different stories reflecting his role as ruler of waters include sending floods, creating storms at sea, sending sea-monsters (or other animals) forth from the sea, drowning men at sea, turning a ship to stone, creating an inland pool of seawater, and creating (or revealing the location of) freshwater springs. Although Poseidon is also lord of horses and of earthquakes in Greek tradition, these honours are not foregrounded in mythological narrative (William Hansen, 2004: 266-269).

Fortunately, there is a narration found in this novel while Rick Riordan tried to show the status of Poseidon as the lord of the horses by describing how Percy can understand a zebra. This appears as in:

**I'd heard the zebra talk, but not the lion.** Why? Maybe it was another learning disability. . . **I could only understand zebras?** Then I thought: **horses.** What had Annabeth said about **Poseidon creating horses** . . . (p. 256)

In mythological iconography, Poseidon is typically represented with long hair and a beard, holding his trident, often in the company of his wife, Amphitritê, and sometimes surrounded by sea creatures such as fish or dolphins or mermen.

These last are Tritons, who are sometimes treated as a genus of sea deity, like male Nereids, rather than as a single male being.

The appearance of Poseidon in this novel shown in the dialogues as follow:

He wore **leather sandals, khaki Bermuda shorts . . . with coconuts and parrots all over it. His skin was deeply tanned, his hands scarred like an old-time fisherman's. . . But his eyes, sea-green like mine, were surrounded by sun-crinkles that told me he smiled a lot, too. . .** (p. 340)

This narration set when Percy arrived at the Olympus in order to return Zeus' master bolt. This is taken as the first time for Percy to see his father. The following narration and dialogue below is taken as the proof of the existential of Poseidon and a Percy as the son of Poseidon.

All around me, **campers started kneeling**, even the Ares cabin, though they didn't look happy about it.  
"**Poseidon**," said Chiron. "**Earth shaker, Storm bringer, Father of Horses. Hail, Perseus Jackson, Son of the Sea God.**" (p. 126)

Through the dialogue and narration above, Rick Riordan shows that Poseidon as one of the Big Three who has higher position than other gods so that other campers from other gods is kneeling to Percy.

#### **4.2.2.2. The Demigods or Heroes**

In some cases gods and goddesses spent more times on earth and sexually mated with human beings, producing demigods which are half god and half human. Aphrodite used to amuse herself by causing the immortal gods to mate with mortal women and the immortal goddesses to mate with mortal men. These marriages produced the demigods, offspring who were half human and half divine, often excelling in one respect or another but subject to aging and death like their mortal parent, to the grief of their immortal parent. The demigods, or heroes, typified the denizens of the heroic age (Hansen William, 2004:93).

In this novel, the life story, quest, and also the names of the demigods are made through the fantasies of the author. Rick combined his fantasies with the supernatural power owned by the gods or goddesses as the half parents of these demigods. They are Percy Jackson, the main character as the son of Poseidon and Sally Jackson; Annabeth Chase, daughter of Athena and a human; and Luke, son of Hermes and a human. Rick Riordan writes that demigods have some background characteristics which made them seemed as a weak human in natural world or earth. Rick Riordan portrayed these demigods as having special characteristics. The first is they are diagnosed with dyslexia so that they cannot learn as well as a normal human in mortal world. They are prepared to be good in their origin, as a demigod.

This following dialogue between Annabeth Chase and Percy Jackson, Annabeth tried to explain to Percy about the nature of demigods as a half-blood from the special marriage between an immortal and a human as in:

“Is it? What’s the most common thing gods did in the old stories? **They ran around falling in love with humans and having kids with them. . . .**” **“Demigods,”** Annabeth said. **“That’s the official term. Or half-bloods.”**  
(p. 95)

These dialogues between Percy and Annabeth discussed about how gods or goddesses created demigods through their royal marriage with human as the natural being. Through the next dialogues between Percy and Annabeth, Rick Riordan describes other nature of demigods.

**“Diagnosed with dyslexia. Probably ADHD, too.”**  
**“. . . it’s almost a sure sign. . . . And the ADHD—you’re impulsive . . .**  
**That’s your battlefield reflexes. Your senses are better than a regular mortal’s.”**

Annabeth tells some identifications of a demigod: being a troubled kid, diagnosed with dyslexia and ADHD. Annabeth also explains that the dyslexia in a demigod is caused by the nature of a demigod that is prepared to be good with Greek. That is the reason why a demigod cannot read text in other languages but Greek. The ADHD is given to demigods to make them become impulsive in any fights and battle. These are the nature of the demigods.

**The blood was gone. Where the huge cut had been, there was a long white scratch, and even that was fading. As I watched, it turned into a small scar, and disappeared.** (p. 123)

The narration above describes the supernatural power happened with Percy after his fight with Clarisse. The supernatural power came when Percy came in to water and suddenly his scars and blood went away. This is taken as the inherited supernatural power of Percy as the son of the Poseidon, the god of the sea and water.

#### 4.2.2.3. Humans

Human in classical mythology is seemed as the creation of gods which have an obligation to worship to the gods. Unlike the immortal gods, human powers are very limited and finite and also live in very short times compared with the gods that can live forever.

In this novel there are only a few dialogues and narrations portraying the role of human. They are Sally Jackson as Percy's mother and Gabe as the stepfather of Percy Jackson. Sally Jackson is the main role of human played in this novel as the mate of the royal marriage with the Poseidon. This marriage produces a half-blood creature, half human and half god. The statement of a royal marriage is first stated by Dionysus while he explaining how Percy can be one of the demigods.

I waited for somebody to yell, *Not!* But all I got was Mr. D yelling, "Oh, a **royal marriage**. Trick! Trick!" He cackled as he tallied up his points. (p. 67)

The further explanation of royal marriage between god or goddess as immortal being and human as mortal being is given by Annabeth to Percy when

she tried to explain the real life of Percy Jackson, as one of the demigods. This explanation shown in dialogues below:

“Is it? What’s the most common thing gods did in the old stories? **They ran around falling in love with humans and having kids with them. . . .**

#### 4.2.2.4. Other Mythological Creatures

Other mythological creatures in this novel are shown by the appearances of some monsters and other characters from the Underworld. All the monsters in this novel are claimed as Hades’ followers. William Hansen in his book *Handout of Classical Mythology* stated that monsters are fabulous and usually frightening beings that typically are unnaturally large in size and composed of elements proper to more than one natural being.

Morphologically almost monsters appearing in classical myth and legend can be generated by three or fewer rules: having large size and combined by body parts from two or more creatures. Since qualities are often represented quantitatively in traditional story, multiple body parts convey intensity in a particular respect (many eyes = wondrous eyesight, many arms = wondrous strength, and so on). Composite beings combine the properties of different beings, such as the strength of a lion, the terrifying aspect of a serpent, and a bird’s ability to fly. In addition, monsters can possess unusual properties that are not morphological.

The first monstrous creature shown in this novel is The Fury. The nature and morphological appearance of The Fury are shown in the narration below:

She was making this weird noise in her throat, **like growling**. . . . **The look in her eyes was beyond mad. It was evil. . . Her eyes began to glow like barbecue coals. Her fingers stretched, turning into talons. Her jacket melted into large, leathery wings. She wasn't human.** . . (p. 11-13)

This monster appeared when she disguised as Mrs. Dodds, a teacher in Percy's school. The Fury is sent by Hades to find Percy. In William Hansen's book, The Fury is the monstrous creature from The Underworld.

The second monstrous creature in this novel is Minotaur. Minotaur is a binatural being composed two natures, half man and half bull. Minotaur in this novel told as the son of Pasiphae who is also an Underworld's monster. Minotaur sent by Hades also to find and bring Percy to the Underworld. These dialogues and narrations below portray the nature and identifications of Minotaur as one of the monsters:

The man . . . making his **grunting, snorting noises**. . . fuzzy mass that was **too big to be his head . . . was his head**. And the points that looked like **horns** . . . The **bull-man** hunched over our car, looking in the windows—or not looking, exactly. More like **snuffling, nuzzling**. (p. 49-51)

The third mythological creature is the Oracle. Oracle is the soothsayer of what is fated to happen or not to happen or of how events are fated to happen. In Greek tradition, the course of cosmic, divine, and human events relies ultimately upon fate, details of which may be known to the gods, and may therefore guide their behaviour. The gods generally avoid

trying to affect something that is contrary to fate. For the narrator, a great advantage of oracles is that their content requires no justification. An oracle is beyond question since what is fated is fated, no matter how bizarre or unfair it may be. Fate is a special rule applied to the future, and special rules are by their nature arbitrary (William Hansen, 2004: 251-253). In this novel, The Oracle is a soothsayer of the gods and heroes. The Oracle lives in Half-Blood Camp to tell the destiny of the demigods in their quest. The Oracle is shown in this novel when Percy was asked by Chiron to find out his destiny in his quest to the Underworld to find Zeus' master bolt.

“Then it’s time you consulted **the Oracle**,” Chiron said. . . . **The mummy wasn’t alive. . . . But its presence didn’t feel evil . . . : ancient, powerful, and definitely *not* human. But **not interested in killing me, either.** (p. 139-141)**

Rick Riordan portrayed the Oracle as a mummy and the only one monstrous that have a good attitude toward him as a demigod. In this narrative, the Oracle showed supernaturalism by telling the fate of Percy through Gabe and his friends as humans in the narration below:

“What is my destiny?” **The mist swirled more thickly**, collecting right in front of me and around the table with **pickled monster-part jars**. Suddenly there were four men sitting around the table, playing cards. Their faces became clearer. It was **smelly Gabe and his buddies.** (p. 141)



The next mythological creatures taken from Greek mythology are Echidna and Chimera. Echidna and Chimera are shown together in one scene when they tried to find Percy and bring him to Hades in the Underworld in the dialogues and narrations as follow:

The Cihuahua **barked louder, and with each bark, it grew. First to the size of a Doberman, then to a lion.** The Chimera was now **so tall . . . It had the head of a lion with a blood-caked mane, the body and hooves of a giant goat, and a serpent for a tail . . .** (p. 207)

Echidna is half part lovely nymph and part monstrous serpent. She is the mother of many monsters. The Chimaera (Greek Chimaira) is a composite being having the body and head of a lion, the tail of a serpent, and, arising from its back, a goat's head (the Greek noun *chimaira* signifies "she-goat"). The semiotics of the goat is unobvious and has been variously explained. Like several other monsters, the Chimaera breathes fire (William Hansen, 2004: 229-230).

The rhinestone dog collar still hung around its neck, and the plate-sized dog tag was now easy to read: **CHIMERA—RABID, FIRE-BREATHING, POISONOUS—IF FOUND, PLEASE CALL TARTARUS—EXT. 954.**(p. 207)

This narration shows that Chimera is a monstrous creature came from Tartarus.

The next Underworld's creature is Charon, the gatekeeper and also the ferryman met by Percy in Underworld. In his book, William Hansen tells that Charon is ferryman of the dead. Charon is a bearded, unkempt old boatman who

ferryes newly deceased mortals across the lake or stream that separates the land of the living from the land of the dead. Although Charon seems to lack a divine genealogy, he is treated as a divine being (2004: 136). These following dialogues between Percy Jackson and Charon show Charon's job as the ferryman:

Charon looked mildly impressed . . . or add **the ferry price** to your last cable bill."

**"Well, now . . ." Charon moistened his lips. "Real drachmas. Real golden drachmas. I haven't seen these in . . ."**

Cerberus is the next monstrous creature placed in Underworld. Cerberus (Greek Kerberos) is the three-headed dog of the death realm who allows persons to pass into Erebus but not to exit. It acts as a kind of watchdog in reverse (William Hansen, 2004: 229).

I'd always imagined Cerberus as a big black mastiff. But **he was obviously a purebred Rottweiler, except of course that he was twice the size of a woolly mammoth, mostly invisible, and had three heads.** (p. 293)

Percy, Annabeth, and Grover met Cerberus in their way to the entrance of Hades' place in the Underworld. Rick Riordan used Cerberus as the keeper of Hades' place. The characteristic of Cerberus who has three heads match the identification of Cerberus in classical mythology by William Hansen.

### 4.2.3. Classical Mythological Settings

The universe was viewed in two concepts, sometimes as a three-story, sometimes as a four-story, structure. The top story is the sky, the roof of the cosmos and also the home of the gods. Below the sky is the earth, the home of humans, minor deities, and scattered monsters. Beneath the earth, in the four-story cosmos, is the realm of the human dead and, at the very bottom, Tartaros, a vast world for the storage of defeated gods and monsters. In the tripartite universe, the abode of the dead is located within Tartaros instead of occupying a level of its own (Hansen William, 2004:15).

#### 4.2.3.1. Sky

The sky is home to a number of beings, among them the Olympian gods and the celestial luminaries—the sun, moon, and the other planets and stars (William Hansen, 2004: 20). The other notable dwellers in the sky are of course the Olympian gods, the principal deities of classical mythology. They get their name from Mount Olympos, a mountain range in northern Greece that rises 10,000 feet into the sky, on the top of which they live their largely carefree lives in perfect weather. Some times Olympos is identified with the sky (Hansen William, 2004:20).

Olympus in *The Lightning Thief: Percy Jackson and The Olympians* is created as well as what has been written by William Hansen in his book *Handbook of Classical Mythology*, as the home of the gods and goddesses.

Olympus is describes as a part of a mountain located in Greece, the top part of Olympus mountain as in:

**The place made Grand Central Station look like a broom closet. Massive columns . . . Twelve thrones, built for beings . . . I didn't have to be told who the two gods were that were sitting there, waiting for me to approach.** (p. 339)

Through this narration, Rick created the situation in the Olympus as a great palace filled with the twelve thrones of the gods and goddesses. William Hansen also said that the top of the Mount Olympus is where the great palace of the Gods located.

#### **4.2.3.2. Earth**

Earth is the place for natural being. The surface of the earth is essentially flat and circular, and a river runs around it, flowing back into itself. In Classical Mythology the earth consists of three great land masses, which the Greeks called Europe, Asia, and Libya, bordering upon a shared central sea, the Mediterranean. Not surprisingly, most events in classical mythology take place in Greece ( William Hansen, 2004: 16).

Rick Riordan made a story of classical mythological narrative in modern area and placed it in modern setting of place. He used America instead of Greece itself as the main setting of the place. There are some towns and spots in America mentioned in this novel such as New Jersey, Las Vegas, Mount Olympus in

Greece, Yancy Academy School in New York, and Empire State Building in Los Angeles.

“I was a boarding student at Yancy Academy, a private school for troubled kids in upstate **New York**” (p. 1). This narration made to introduce Percy Jackson. Before he realized that he is a demigod, he was a student of an ordinary school in New York.

*I watched the stream of cabs going down **Fifth Avenue**, and thought about my mom’s apartment, only a little ways uptown from where we sat* (p. 9). The Fifth Avenue shows one spot of the earth where Percy’s mom, Sally Jackson, lived.

Mount Olympus, as the place of the Olympians, is explained to be located in Greece but the Olympus itself are claimed to keep moving to the west. These following dialogues between Chiron and Percy Jackson show how Rick Riordan described Mount Olympus as the place of the gods and goddesses:

“**Mount Olympus**,” I said. “You’re telling me there is really a palace there?” “Well now, there’s **Mount Olympus in Greece**. And then **there’s the home of the gods . . .** “You mean the Greek gods are here? Like . . . in *America*?”

Through the following narration, Chiron as Percy’s mentor tries to explain how the relationship between people and gods through their arts dedicated for the gods by mentioning some placed in America:

“. . . of course they are now in your **United States**. . . the statue of Prometheus in **Rockefeller Center**, the Greek facades . . . in **Washington**. . .—**America is now the heart of the flame. It is the great power of the West. And so Olympus is here. We are here.**”

The dialogue above mentions some place in America. This is another difference created by Rick Riordan in his mythological novel. Greece mythological story is usually uses Greece as the main background of place. Instead of using Greece, Rick used America as the home of the gods and humans. This is taken as the way of how Rick made the story to be set in modern place.

“**The Long Island Railroad**, of course. You get off at **Penn Station. Empire State Building, special elevator to the six hundredth floor.**” (p. 99)

The next dialogues show the existence of earth as a part of classical mythology settings are appeared in a conversation between Annabeth and Percy discussing the way a demigod come to the Olympus. In this conversation Annabeth mentioned some places on earth such as The Long Island Railroad and Empire State Building.

#### **4.2.3.3. Death Realm or The Underworld**

The place where humans go to when they die, the world of the dead, is usually said to be located somewhere beneath the surface of the earth. Since the world of the dead is situated sometimes below and sometimes beyond the horizon,

it is preferable to refer to it generically as a “death realm” rather than as an “underworld”. The world of the dead is situated in a distant place that is nearly impossible for a living person to reach. The palace of the dead is also a house for one god, Hades, the god of the underworld (Hansen William, 2004:22-24).

Rick Riordan as the author of this novel took Underworld almost the same with William Hansen’s definition of Underworld or death realm. The difference is if William preferred to use ‘death realm’ as the general words, Rick Riordan preferred to use the Underworld to describe this place.

Underworld is also the house of Hades, the lord of the death. The first dialogues about Underworld as the place for the death souls is shown through a conversation between Chiron and Percy Jackson as follow:

**“Chiron,” I said. “If the gods and Olympus and all that are real ... “  
 “Yes, child?” “Does that mean the Underworld is real, too?” Chiron’s  
 expression darkened. “Yes, child.” He paused, as if choosing his words  
 carefully. “There is a place where spirits go after death. ...”**

The next dialogues and narrations also show the nature and situation in Underworld.

**We were standing in a wooden barge. Charon was poling us across the dark, oily river, swirling with bones, dead fish, and other, stranger things—plastic dolls, crushed carnations, soggy diplomas with gilt edges. (p. 289)**

Those dialogues and narrations above happened when Percy, together with Annabeth and Grover, successfully reached the Underworld to finish their quest to meet Hades and find the lightning bolt. Through those dialogues and narrations

Underworld is described as a scary place filled with death soul and some monsters. Charon is one of the Underworld's monsters worked as the only ferryman of the Underworld, worked to deliver the death soul to the Underworld.

#### 4.2.3.4. Tartaros

Tartaros is stated by William Hansen as the lowest place of the worlds that make up Greek mythic cosmology. It is primarily a prison for supernatural beings which are not subject to death and cannot be killed, only stored or prisoned. It is here that the Olympians imprisoned the Titans after they vanquished them in the battle for cosmic supremacy and it is here that Zeus threatened to cast any Olympian god who disobeyed him (Hansen William, 2004:25).

Tartaros in this novel has the same definition with William Hansen's. Tartaros is portrayed through some dialogues and narrations in the novel such as the darkest part of the Underworld where Zeus prisoned his father, Kronos, the god of the Titans in the following dialogues when Percy Jackson have a field trip with Mr. Brunner to a Greek museum:

“ ... The gods defeated their father, sliced him to pieces with his own scythe, and scattered his remains in **Tartarus, the darkest part of The Underworld.** ... “. (p. 6) Even in the throne room of Olympus, far away from **Tartarus,** . . . (p. 344)

Another dialogue between Percy and Chiron explains more about Tartarus as the place where the Olympians stored Kronos after the great battle between Titans and the Olympians:



“The gods defeated their father, sliced him in to pieces with his own scythe, and scattered his remains in **Tartarus**, the **darkest part of the Underworld**. . .” (p. 6)

Tartarus is defined there as the darkest part of the Underworld. This is here where Zeus and all his brothers and sisters stored their father, Kronos. As one of the immortal or supernatural beings, Kronos cannot be killed, so he is kept and stored in Tartarus.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter aimed at providing the conclusion and suggestion. In this chapter, the writer concluded her research and suggested some related theories which can be used to conduct another study in this topic.

#### 5.1. Conclusion

The data that used to be analyzed in chapter 4 are taken from the narrations and dialogues in novel *The Lightning Thief: Percy Jackson and The Olympians* that have been analyzed in the table of mythological characteristics in a prose fiction. This classification table contains three main criteria divided into four criteria of mythological narrative, four criteria of classical mythological characters, and four criteria of classical mythological places portrayed in this novel used by Rick Riordan to produce a mythological prose fiction. It is found that there are 243 dialogues and narrations show the characteristics and criteria of mythopoeia in novel *The Lightning Thief: Percy Jackson and The Olympians*. From these dialogues and narrations, there are 481 processes of creating myth.

From the four special characteristics of mythological narrative proposed by William Hansen, only three of them are used in this novel: supernaturalism,

binatural beings, and personification and reification. The supernaturalism is shown through the immortality of the gods and other mythological creatures and also the strength and power owned by demigods that is inherited by their immortal parents and some supernatural food and drink that can only be consumed by immortal beings and the heroes.

The next characteristic of a mythological prose fiction is the existence of mythological characters. Rick Riordan created the four classical mythological settings proposed by William Hansen: gods and goddesses, demigods or heroes, humans, and other mythological creatures. There are some gods' and goddesses' names mentioned in this novel such as Zeus, Poseidon, Hades, Ares, Hermes, Athena, Aphrodite, Kronos, and Theseus. These names also exist in classical mythological stories. The names of demigods or heroes shown in this novel are Percy Jackson as the son of Poseidon, Annabeth Chase as the daughter of Athena, and Luke as the son of Ares. The last characteristic of classical mythological characters portrayed by other mythological creatures which are dominated by the Underworld' monsters such as Cerberus, Chimera, Echidna, The Fury, The Fates, and The Minotaur.

Classical mythological settings in this novel portrayed the four types of classical mythological settings by William Hansen. He described sky as Mount Olympus where the gods and goddesses live, earth as the place of humans as mortal beings, Underworld as the territory of Hades and his monstrous followers, and Tartarus as the place for immortal beings that can be killed.

After analyzing the whole data portraying mythopoeia in this novel, the researcher found that Rick Riordan used 27% characteristic and criteria of mythological narrative, 56% characteristics and criteria of classical mythological characters, and 17% characteristics of classical mythological settings proposed by William Hansen in his book *Handbook of Classical Mythology* in 2004. These calculations then divided based on the three main criteria. From the characteristics and criteria of mythological narrative the researcher found that supernaturalism is shown about 17%, followed by 8% appearances of binatural beings, 2% portrayal of personification and reification, and 0% of reversible and irreversible change. Classical mythological characters is shown through 21% of the nature and appearances of the gods and goddesses, 16% of demigods or heroes, 7% of humans, and 13% of the existences of other mythological creatures in Greek mythology. The last category is classical mythological settings grouped as 4% dialogues and narrations about sky, 4% of earth, 6% of the portrayal of the Underworld as the death realm, and the last is shown by 2% of the existence of Tartarus.

From those findings, it can be concluded that Rick Riordan in his mythological novel, *The Lightning Thief: Percy Jackson and The Olympians*, used classical mythological characters most dominantly, followed by the criteria of mythological narrative and classical mythological settings. He took original name together with the specific power owned by gods and goddesses and also monstrous creatures from Greek mythological history so that the reader can also get the idea of the real Greek mythology combined with fiction names of the

demigods and humans and also set the story in America to give the modern impression in this story.

## **5.2. Suggestion**

After conducting this study, the writer suggested some related theories to the mythopoeia study that can be used by the next English Department students who are interested in studying mythological narrative. Beside those criteria mentioned by the researcher in this study there still others related theories in William Hansen's *Handout of Classical Mythology* such as classical mythological times and the way an author combine the past time of Greek mythology and the present time. These theories can be used to complete and give deeper understanding of a mythopoeia study in a prose fiction.

Classical mythology is only one of many genres of mythological story so the next researcher can conduct a research of mythopoeia in other genres of mythological story such as folklore and extraterrestrial live.

## REFERENCES

- Berens. E.M.. *A Handbook of Mythology: The Myths and Legends of Ancient Greece and Rome*. New York. Maynard, Meyrill, & Co.
- Hall, Oakley. 2001. *How Fiction Works*. Ohio. Story Press
- Hansen William. 2004. *Handbook of Classical Mythology*. California. ABC-CLIO Inc.
- Isaac A., Olaofe, et.al.. 2008. *An Introduction to Literature and Literary Criticism*. Abuja. National Open University of Nigeria.
- Klarer Mario. 1999. *An Introduction to Literary Studies*. London. Routledge
- Klarer Mario. 2004. *An Introduction to Literary Studies Second Edition*. London. Routledge.
- Levi-Strauss, Claude. 1955. *The Structural Study of Myth*. American Folklore Society.
- Mack, Natasha et.al.. 2005. *Qualitative Research Methods: A Data Collector's Field Guide*. North Carolina. USAID.
- McGee James, Sharon. *Analyzing Literature*. Kansas. Longman.
- M. Houle, Michelle. 2001. *Gods and Goddesses in Greek Mythology*. USA. Enshow Publisher Inc.

Peretti, Dan. 2007. *From Olympus to Camelot: The World of European Mythology*.  
by David Leeming. Indiana University.

Ratna, Nyoman Kutha. 2010. *Teori, Metode, dan Teknik Penelitian Sastra*.  
Yogyakarta: Pustaka Pelajar.

Riordan, Rick. 2005. *The Lightning Thief: Percy Jackson and The Olympians*.  
New York. Disney Hyperion Books

#### PDF REFERENCES

Adcox John. *Can Fantasy be Myth?*

<http://www.jungatlanta.com/articles/spring03-can-fantasy-be-myth.pdf>

Clifford F., Marry. *Literature: An Introduction to Reading and Writing by*  
*Roberts and Jacobs*

C. Bocarnea, Mihai and Osula Bramwell. *Edifying the New Man: Romanian*  
*Communist Leadership's Mythopoeia*. Regent University

Groensteen, Thierry. *The Current State of French Comic Theory*.

Hancock, Beverly. 2002. *An Introduction of Qualitative Research*. University of  
Nottingham

<http://library.binus.ac.id/eColls/eThesis/Bab2/2009-2-00296-IG%20Bab%202.pdf>

<http://www.mensaforkids.org/lessons/greekmythology/mfklessons-mythology-all.pdf>

[http://www.polyinos.de/tolk\\_stuff/mythopoeia\\_engl..html](http://www.polyinos.de/tolk_stuff/mythopoeia_engl..html)

Skidmore Joel. *The Heroic Myths: From Wrath of The Gods.*

### **Blog References**

Watkins Stephen. 2011. *The Maker's Art, Part 2: Refining a Definition of Mythopoeia Through a Sample Exegesis of the Fantasy Corpus*

<http://undiscoveredauthor.wordpress.com/2011/02/24/defining-mythopoeia-2/>

Watkins Stephen. 2011. *The Maker's Art, Part 3: Creating Mythopoeia and Anthropological Artifacts*

<http://undiscoveredauthor.wordpress.com/2011/02/28/defining-mythopoeia-3/>