



Myth-Making in Rick Riordan's Percy Jackson and The Lightning Thief Using Campbellian's Monomyth Theory

M. Swathi¹

II M.A., English

PG and Research Department of English

Thiagarajar College, Madurai - 09

Madurai Kamaraj University

Mobile No. (0) 89407 02557

Email ID: mercyhelen38@gmail.com

S. Dinesh Kumar²

PhD Research Scholar

PG and Research Department of English

Thiagarajar College, Madurai – 09

Madurai Kamaraj University

Mobile No. (0) 90806 49939

Email ID: scholar_10467@tcarts.in

Abstract

Joseph Campbell said, “Myths are public dreams, dreams are private myths.” The Heroic Adventure of Percy Jackson in Rick Riordan’s novel *Percy Jackson and the Lightning Thief* is examined using Joseph Campbell’s notion of the Monomyth. Departure, Initiation, and Return are the three primary sections of this Monomyth. Many prior findings in this study dealing with the hero’s journey have been published. Similarly, Brace used songs and music as an object in his research, but Kealy used classical poetry. The researcher utilized the descriptive qualitative method to assess *Percy Jackson and the Lightning Thief’s* hero’s quest. The researcher concludes that every person’s life journey that every person undertakes in their daily lives.

Keywords

Myths, Monomyth, Return, Descriptive Qualitative Method, Hero’s Journey.

Introduction

“Myths are public dreams, dreams are private myths” - Joseph Campbell. Mythology means the spoken story of the people. Joseph Campbell declares that mythology is the groundwork of every civilization. In his groundwork, the Hero with thousand faces concludes that mythology explains, empowers, stabilizes, and elevates a person’s life from the state of mere existence to a life embedded with eternal meaning. Mythology’s Half-Blood the most famous pioneer writers are Homer, Sophocles, Herodotus, Euripides, Aristophanes, Aristotle, Plato, Euclid, and Archimedes. Literature has borrowed a lot from mythology.

Problem statement

Based on the background of the study and research focus, the researcher creates the research question that the researcher wants to be analyzed the following questions:

- How is the Adventure of Percy Jackson in Rick Riordan's novel according to Joseph Campbell's theory of Monomyth?
- Is this text based on myth-making?
- Does the theory Monomyth or hero's journey suit this novel?
- Does the protagonist finally realize his identity?

Objectives

To analyze the Adventure of Percy Jackson in Rick Riordan's novel according to Joseph Campbell's theory Monomyth.

Significance

The writer hoped that this research is valuable and gives information to the readers who want to know about the beautiful adventure and 17 stages of the Hero's Journey of Percy Jackson in Rick Riordan's novel according to Joseph Campbell's theory Monomyth.

Scope of the research

Related to the research question above, the writer focuses on the Monomyth Theory to analyze the beautiful adventure of Percy Jackson in Rick Riordan's novel. It includes three parts Departure, Initiation, every journey that every journey, that every and Return.

Review of Literature

There have been many previous findings in this study. All earlier results are from the theses that have the same problems as this research, which is the Monomyth, and they are as follows:

Brace (2009) "*A Modern Musical Exploration of Monomyth.*" This thesis presents and analyses the author's original jazz composition, A Hero's Journey, based on Joseph Campbell's ancient and widely used storytelling pattern known as the Monomyth. Based on significant concepts from the Monomyth, the author composed a suite for a ten-piece jazz orchestra, consisting of six scenes divided into two acts. Despite its jazz roots, the piece freely borrows from classical music, African music, Indian music, and modern rock and hip-hop to create an adventurous and ever-changing musical experience. This thesis begins with an overview of the entire suite, then discusses its major melodic themes, and finally examines the harmonic development techniques employed in this piece.

Hardy, “*Mad Hero in a Box: Christianity, Secular Humanism, and the Monomythin Doctor Who*” (2015). This thesis looks at how Christian precepts in helping the Doctor on his heroic journey, Secular Humanist ideologies draw him away from that path, and the resulting contradictions create an anti-hero who no longer represents the heroic ideal he is supposed to uphold.

Kealy (2011) “*Beowulf, Odysseus, and Roy Hobbs as Superman’s Ancestor: Joseph Application and Analysis Kealy’s Monomyth Theory, Campbell’s Monomyth Theory*”(2011). In this thesis, Work will apply Campbell’s Monomyth Theory to literary classics such as Beowulf, Homer’s The Odyssey, and Malamud’s The Natural. These various pieces will put Campbell’s theory to the test, revealing whether the Hero’s Journey can withstand not only the test of time but also the test of space.

The writer discovers differences and similarities between them based on the previous findings. The researchers have used Campbell’s Monomyth or the Hero’s Journey in the earlier studies, but with different objects. Brace, for example, employs a song or musical as an object; Hardy, a film; and Kealy, poetry. As a result, the author will examine Rick Riordan’s novel *Percy Jackson and the Lightning Thief* as the subject of this study. The author will use Joseph Campbell’s Monomyth theory.

Research Methodology

The method applied in this research is the descriptive qualitative method. This method aims to analyze the adventure of a hero *Percy Jackson and the Lightning Thief* by Rick Riordan. Endraswara says that descriptive qualitative is the research method used to describe in words or pictures if necessary, but not the numerals. In conducting the research, the writer uses note-taking as the instrument. Endraswara views note-taking as the process of data collection. In the note-taking process, the irrelevant points to the topic are omitted while the relevant ideas given are stressed, such as underlined or bold, to help the writer study the issues. In other words, the writer observes and writes down any critical information of the novel. Analyzing text in literary research always sticks around the theory, concept, and method. The writer applies the Monomyth theory of Joseph Campbell to analyze the fantastic adventure of the Hero in the novel *Percy Jackson and the Lightning Thief* by Rick Riordan.

Discussion and Findings

“Myths are public dreams, and dreams are private myths” - Joseph Campbell. Departure, Initiation, and Return are three essential divisions in Joseph Campbell’s Monomyth or Hero’s Journey stages. Departure, Initiation, and Return stages are five, five, and seven steps, respectively. The spoken story of the people is known as mythology. According to Joseph Campbell, mythology is the foundation of all civilizations. The hero with a thousand faces concludes in his groundwork that mythology explains, empowers, stabilizes, and raises a person’s life from a condition of mere existence to a life imbued with eternal significance. The most prominent mythology pioneers are Homer, Sophocles, Herodotus, Euripides, Aristophanes, Aristotle, Plato, Euclid, and Archimedes. Mythology has influenced literature in numerous ways.

1. Departure

a. The call to Adventure

The “Call to Adventure,” the first stage of the mythological trip, means that destiny has beckoned the hero and relocated his spiritual center of gravity from within the pale of his society to an uncharted zone.

“I have moments like that a lot when my brain falls asleep or something, and the next thing I know, I’ve missed something as if a puzzle piece fell out of the universe and left me staring at the blank space behind it. The school counselor told me this was a part of the ADHD, my brain misinterpreting things” (*Percy Jackson and The Lightning Thief* 11).

Percy Jackson is suddenly forced into an adventure that he may not like and initially realizes. He is loaded with responsibilities that he cannot be refused. Something must have anchored the Gods, and the hero must take it upon himself to solve it. In the novel *Percy Jackson and the Lightning Thief* (2005), Percy is the typical teenage boy forced to find the stolen Zeus’ Lightning Bolt. If it is not returned, it will result in a war between the Gods, Zeus, Poseidon, and Hades. Percy tries to handle the fact that he is the son of the Greek God Poseidon, his disabled friend Grover is a satyr who is protecting him all along, and his pre-algebra teacher Mrs. Dodds of the furries.

b. Refusal of the Call

“That’s the property line, my mom said. Get over that, hi, and you’ll see a big farmhouse down in the valley. Run and don’t look back. Yell for help. Don’t stop until you reach the door. “Run, Percy, she told me. I can’t go any further; run! But I just stood there, frozen in fear, as the monster charged her. She tried to sidestep, as she’d told me to do, but the monster had learned his lesson. His hand shot out and grabbed her by the neck as she tried to get away. He lifted her as she struggled, kicking and pummeling the air” (*Percy Jackson and The Lightning Thief* 49).

The next stage is “Refusal of the Call.” Sometimes the hero is provided with a choice to go on a quest. He may or may not go on a search, and the decision lies in his will. In some cases, the hero is not given any choices and is forced to quest. Just like Percy, whose mom is captured and is promised to get her back when he returns the lightning bolt to Zeus. Percy shows resistance to enter Camp Half-Blood and almost refuses to accept the quest.

B. Meeting the Mentor

“Then things got even stranger. Mr. Brunner, who’d been out in front of the museum a minute before, wheeled his chair into the doorway of the gallery, holding a pen in his hand. “What ho, Percy!” he shouted and tossed the pen through the air. Mrs. Dodds lunged at me. With a yelp, I dodged and felt talons slash the air next to my ear. I snatched the ballpoint pen out of the air, but when it hit my hand, it wasn’t a pen anymore. It was a sword—Mr. Brunner’s bronze sword,

which he always used on tournament day. Mrs. Dodds spun toward me with a murderous look in her eyes. My knees were jelly. My hands were shaking so bad I almost dropped the sword” (*Percy Jackson and The Lightning Thief* 12).

Meeting the Mentor is the next stage of the Monomyth. In this stage, the hero unknowingly or knowingly gets himself involved in the task, or a quest meets and is guided by a mentor. It doesn't necessarily have to be a guide, and the hero is also presented with any magical weapons to help him defend himself. In this novel, Percy Jackson is often advised by his Latin teacher Mr. Brunner in the mortal world, later revealed as Chiron, a centaur in charge of Camp Half-Blood.

c. Supernatural aid

“I was too tired to argue. I stepped back into the creek, the whole camp gathering around me. Instantly I feel better. I could feel the cuts on my chest closing up. Some of the campers gasped. ‘Look. I -I don’t know why,’ I said, trying to apologize, ‘I’m sorry.’ But they weren’t watching my wounds heal. They were staring at something above my head” (*Percy Jackson and The Lightning Thief* 12).

Throughout the novel, Percy is supported emotionally and physically by Chiron and spiritually by his father, Poseidon, the God of the Sea. Before venturing on a quest, he is gifted a celestial bronze sword by Chiron to aid him on his journey, in addition to his inborn power over water as Poseidon's son.

d. Crossing of the threshold

“Most of the campers were older than me. Their satyr friends were bigger than Grover, all of them trotting around in orange CAMP HALF-BLOOD T-shirts, with nothing else to cover their bare shaggy hindquarters. I wasn't normally shy, but the way they stared at me made me uncomfortable. I felt like they were expecting me to do a flip or something” (*Percy Jackson and The Lightning Thief* 75).

Next is the 'Crossing the Threshold,' a stage where the hero is faced with the choice of leaving his past world and taking up the adventures that await him. The first step to cross the thinning line between the mortal and perpetual world is considered 'Crossing the Threshold.' The hero is unaware of the unvisited world and impending danger and sets foot on the journey to build his strengths. Percy begins his journey from the known world into an unknown world in this novel. He enters the Half-Blood Camp, leaving his mortal and developing himself to strengthen his bases. He builds himself physically and mentally to deal with the dangerous and perpetual world where no one can guess what could happen because the rules and limits are undefined and unpredictable.

e. Belly of the Whale

“Grover was leaning against the porch railing, looking like he hadn’t slept in a week. Under one arm, he cradled a shoebox. He was wearing blue jeans, Converse hi-tops, and a bright orange T-shirt that said CAMP HALF-BLOOD. Just plain old Grover. Not the goat boy. Grover was a satyr. I was ready to bet that if I shaved his curly brown hair, I’d find tiny horns on his head. But I was too miserable to care that satyrs existed, or even minotaurs.” (*Percy Jackson and The Lightning Thief* 58).

“The man facing me was small but porky. He had a red nose, big watery eyes, and curly hair so black it was almost purple. He looked like those paintings of baby angels—what do you call them, hubbubs? No, cherubs. That’s it. He looked like a cherub who’d turned middle-aged in a trailer park. He wore a tiger-pattern Hawaiian shirt, and he would’ve fit right in at one of Gabe’s poker parties, except I got the feeling this guy could’ve out-gambled even my stepfather. “That’s Mr. D,” Grover murmured to me. “He’s the camp director. Be polite. The girl, that’s Annabeth Chase. She’s just a camper, but she’s been here longer than just about anybody. And you already know Chiron....” (*Percy, Jackson and The Lightning Thief* 62).

The fifth stage of the Hero’s Journey is the ‘Belly of the whale.’ The phrase usually signifies the hero’s rebirth, especially in Greek Mythology. The hero is absorbed into a completely new world where he may suffer, making the reader feel that the hero is doomed for eternity. The ‘Whale’ represents the ‘first evil’ the hero faces initially. The author Joseph Campbell borrows the phrase ‘Belly of the Whale’ from the biblical story of Jonah entering the whale. The hero realizes that he is too far into the problem to turn back. Greek Mythology is filled with lots of swallowing motifs. The King of Gods, Zeus is destroyed by his father, the Titan Kronos. The great hero Hercules has to dive into the monster’s belly sent by Poseidon to kill it. Percy Jackson at first fights the Minotaur when his mom is taken to the Underworld. This is the stage where Percy realizes that there is no way he can turn back.

2. Initiation

a. The Road of Trials

“My fingers curled around the Minotaur’s horn. I thought about my mom, but I had good thoughts: her smile, the bedtime stories she would read me when I was a kid, the way she would tell me not to let the bedbugs bite. When I closed my eyes, I fell asleep instantly. That was my first day at Camp Half-Blood. I wish I’d known how briefly I would get to enjoy my new home.

The only thing I excelled at was canoeing, and that wasn’t the kind of heroic skill people expected to see from the kid who had beaten the Minotaur.

We started with primary stabbing and slashing, using straw-stuffed dummies in Greek armor. I guess I did okay. At least, I understood what I was supposed to do, and my reflexes were good” (*Percy Jackson and The Lightning Thief* 106).

The six stages of the Hero’s Journey involve the ‘Trials.’ The hero accepts his fate and prepares himself for the quest, physically and psychologically. The hero faces his fears and overcomes the obstacles thrown at him. The process is not easy as he faces many setbacks. This is where the readers get a deeper insight into the hero’s character. The trials harden the mind of the hero. Percy soon realizes that Camp Half-Blood is not precisely the safe place it is supposed to be. He starts to feel threatened from the moment he sees a Hellhound that gets inside, breaking the protective wall of the Camp. In addition, the people at Camp Half-Blood are not exactly welcoming. Percy feels like an outsider. But with the help of Luke, Annabeth, and Grocer, he learns to handle his sword and fit in to manage the daily grind of the Camp. Percy soon learns his way around the Camp.

b. The Meeting with the Goddesses

Grover tensed. We were getting close to a touchy subject. “No. One of them, number two, is Hera’s,” he said. “That’s another honorary thing. She’s the goddess of marriage, so of course, she wouldn’t go around having affairs with mortals. That’s her husband’s job. When we say the Big Three, we mean the three powerful brothers, the sons of Kronos” (*Percy Jackson and The Lightning Thief* 113).

The seventh stage in the hero’s journey is the ‘Meeting with the Goddess.’ The hero gets endowed with the gifts that will help him through his quest. They may be people or objects. In the novel, Percy Jackson receives a celestial bronze sword and pearls for his safety, gifts from Poseidon to guide Percy through the quests. Then Percy meets Annabeth at the Camp Half-Blood, the intelligent demigod daughter of Athena. Due to the scuffle between Poseidon and Athena, Annabeth and Percy get off on the wrong foot at first, aside from their differences, and start their quest. Annabeth is more analytical and rational. She controls the impulsive Percy and drafts out a plan for every pursuit. Without Annabeth, Percy would be lost. Grover, the satyr friend of Percy, is also willing to put his life on a lie for Percy.

Women as Temptress

“The Gray-Eyed One did this to me, Percy,” Medusa said, and she didn’t sound anything like a monster. Her voice invited me to look up, to sympathize with a poor old grandmother. “Annabeth’s mother, the cursed Athena, turned me from a beautiful woman into this” (*Percy Jackson and The Lightning Thief* 180).

The eighth stage is ‘Woman as Temptress.’ This stage mainly focuses on the temptations and distractions the protagonist faces throughout his journey. The hero is unaware of what will happen and longs to return to the ordinary world. ‘Women as Temptress’ mostly symbolizes any distraction that attracts the hero,

which does not necessarily have to be a woman. The temptations of life, either physical or material, are shown as the metaphor woman, not the real woman. They lead the hero to abandon his quest, which sometimes makes him lose his perseverance. Any distraction that drives away the hero from his journey may be labeled as a 'woman.' The woman is just used as a motif, as usually Greek Mythology is filled with stories of gods and heroes who are distracted by women. Often all the heroes are driven away by some distractions. Another distraction that the heroes face in the novel is when they go to Las Vegas and Casino and are hypnotized to stay in the Lotus Hotel. They later realized that they had lost five days of their quest.

c. Atonement with the Father

“He pulled a pen from his coat pocket and handed it to me. It was an ordinary disposable ballpoint, black ink, removable cap. Probably cost thirty cents. “Gee,” I said. “Thanks.” “Percy, that’s a gift from your father. I’ve kept it for years, not knowing you were who I was waiting for. But the prophecy is clear to me now. You are the one.” I remembered the field trip to the Metropolitan Museum of Art when I’d vaporized Mrs. Dodds. Chiron had thrown me a pen that turned into a sword. Could this be...? I took off the cap, and the cell grew longer and heavier in my hand. In half a second, I held a shimmering bronze sword with a double-edged blade, a leather-wrapped grip, and a flat hilt riveted with gold studs” (*Percy Jackson and The Lightning Thief* 153).

The next stage of Campbell's “Hero’s Journey” is the ‘Atonement with the Father / Abyss.’ This is the stage; the protagonist is confronted with a parental figure, father, or any entity with ultimate power in life and death. Atonement with the father is considered the central part of the journey. Percy’s story has two perspectives: one where he encounters his father Poseidon after he returns the lightning bolt and the helm of darkness to the respective Greek Gods and the other where Poseidon has not officially claimed him as his son, yet still took care of him on his psychological journey, guiding him throughout his life.

d. Apotheosis

“So let me get this straight,” I said. “I’m supposed to go to the Underworld and confront the Lord of the Dead. Percy, think,” Chiron said. “You are the son of the Sea God. Your father’s bitterest rival is Zeus, Lord of the Sky. Your mother knew better than to trust you in an airplane. You would be in Zeus’s domain. You would never come down again alive” (*Percy Jackson and The Lightning Thief* 145).

The next stage is ‘Apotheosis.’ The literal meaning of ‘Apotheosis’ is culmination or climax. Campbell’s Hero’s Journey defines ‘Apotheosis’ as that section of the story. The protagonist deals with situations that help him identify and purpose, i.e., a point of realization, after which he attains a greater understanding. The hero primarily accepts his journey and prepares himself to face the bitter realities. The hero aims to resolve the matter at stake, or problems and duties are entrusted to his name even if it is the difficult road he is supposed to take to achieve it. Here, in the novel, Percy does not know of his identity as a

demigod, namely that he is the son of Poseidon, God of Seas. His World, Sally Jackson, and friend Grover eventually revealed to him. His encounter with unrealistic creatures and the attack by monsters, mainly the Minotaur, confirmed his status as a demigod. Percy also realizes his birth as a demigod is one of the reasons behind ADHD and Dyslexia. Now that he knows his identity as Percy Jackson, son of Poseidon, he is unaware of the impending danger ahead of his road. Percy is accused of stealing the lightning bolt and the helm of darkness. He is sent on a quest to resolve the problem. He realizes now that he is no longer an ordinary boy but someone with an essential destiny from which he cannot return.

e. The ultimate boon

“Grover had been my best friend in sixth grade. He’d gone on this adventure with me and a girl named Annabeth to save the world, but I hadn’t seen him since last July when he set off alone on a dangerous quest—a quest no satyr had ever returned from. Anyway, in my dream, Grover was hauling goat tail, holding his human shoes in his hands the way he does when he needs to move fast. He clopped past the little tourist shops and surfboard rental places. The wind bent the palm trees almost to the ground” (*Percy Jackson and The Lightning Thief* 350).

The ultimate boon is the most outstanding achievement at the quest’s end. It is a continuation of the previous stage of Apotheosis. They help the hero define his stature in the world and, as a result, complete the task given to them, thereby allowing them to receive the ultimate boon.

3. Return

a. Refusal of the Return

“The Gateway Arch,” she said. “This may be my only chance to ride to the top. Are you coming or not?” Grover and I exchanged looks. I wanted to say no, but I figured that if Annabeth was going, we couldn’t very well let her go alone. Grover shrugged. “As long as there’s a snack bar without monsters” (*Percy Jackson and The Lightning Thief* 203).

In the novel, Percy initially goes on a quest to resolve the problem; he retrieves the lightning bolt and helm of darkness and returns them to the respective Greek gods, thereby eventually ending the conflict that was about to burst out between the gods. Along the way, he confronts monsters such as Medusa, the furies, the minotaur, a hellhound on his journey, all of which help him build his strength and move forward to settle the dispute. He was also supported regularly by Grover and Annabeth every time he found himself in trouble. From the beginning to find his identity, right up to; the quest, the hero experiences a drastic transformation that defines his nature.

b. The Magic Flight

I ran to the nearest newspaper stand and read the year first. Thank the gods, and it was the same year it had been when we went in. Then I noticed the date: June twentieth. We had been in the

Lotus Casino for five days. We had only one day left until the summer solstice. One day to complete our quest” (*Percy Jackson and The Lightning Thief* 265).

The refusal to return begins the third part in the Monomyth. The hero finds himself on a new path and does not want to stop his adventurous transformation. As a guest in the new world, the hero has found bliss and enlightenment, so he will be reluctant to go back into the ordinary world. Percy refused to return as a teenager, and he is very much connected with the younger generation’s societal mindset.

c. Rescue from Without

There is no relevant information regarding this stage in *Percy Jackson and The Lightning Thief*.

d. The Crossing of the Return Threshold

“But a hero’s story always ends in tragedy. Poseidon had told me that. I remembered the Underworld. I thought about Gabe’s spirit drifting forever in the Fields of Asphodel or condemned to some hideous torture behind the barbed wire of the Fields of Punishment—an eternal poker game, sitting up to his waist in boiling oil listening to opera music. Did I have the right to send someone there? Even Gabe?”(*Percy Jackson and The Lightning Thief* 351).

The crossing of the return threshold for Percy is when he comes back to Camp Half-Blood first after completing his quest and later when he returns home to his mother. Thus, he is returning from the unknown to the known world, but he is not doing so. He has changed. He has learned many new things- like his identity, fighting and becoming a warrior, and the existence of a world beyond the normal one. Through his adventures, he has also learned to recognize and endure all kinds of supernatural things and surroundings.

e. Master of two worlds

“We were the first heroes to return alive to Half-Blood Hill since Luke, so of course, everybody treated us as if we’d won some reality-TV contest. According to camp tradition, we wore laurel wreaths to a big feast prepared in our honor, then led a procession down to the bonfire, where we got to burn the burial shrouds our cabins had made for us in our absence” (*Percy Jackson and The Lightning Thief*).

In ‘Masters of the two worlds,’ having finished the journey out and back in, the hero is now a master of both the domestic and alien worlds. He can pass over the threshold between the two without further trial. At the end of the quest, Percy is almost an entirely different person. Percy is no longer the timid boy introduced at the novel’s start. Now he has gained experience about many things in both the regular and divine world. Finally, after ‘Master of the Two Worlds,’ Percy chooses to accept both worlds and live in them. Thus we see how the hero has grown a great deal throughout his physical and metaphorical journey to achieve his quest.

f. Freedom to live

“I’ll be back next summer,” I promised him. “I’ll survive until then. After all, I am your son.” I asked Argus to take me down to cabin three, so I could pack my bags for home” (*Percy Jackson and The Lightning Thief*).

In ‘Freedom to live,’ at last, having conquered the demons without and within, the hero has earned the right to live life as they take. Hence, the hero’s life may take many paths, frequently one of wisdom. They may become rulers, teachers, or advisers. They may get married and settle down or perhaps go adventuring again.

After a great struggle, Percy Jackson has successfully averted a war between the Gods. Still, now Percy is left with an even more important choice to make, which is whether to go back to living as an ordinary teenage boy without all the pressures of being the demigod son of Poseidon or strand his ground in Camp Half-blood. Percy knows that his problems and his destiny are far from over.

Conclusion and Suggestion

Conclusion

The hero isn’t someone who decides to wake up one day and fight evil. He is someone who builds himself up with the help of others. He is not a hero because he performs heroic deeds. He is a hero because he is virtuous and does not easily slip into evil, which always influences him. A hero is often a person with superpowers. A person is a hero because he stands distinctively unique from the others even when the whole world is against him. Every hero undergoes a ground breaking or innovative change Percy Jackson After called Percy’s journey. Percy Jackson describes on the first page is not the same person on the last page. He gets bullied in both the mortal and immortal just like every other teenager, which makes the reader feel connected with the characters. Percy Jackson goes through almost every feeling and emotion that a typical teenager undergoes, starting from being bullied to troubled parenthood, making every reader look at their own life. Percy Jackson and almost every hero undergo a considerable transformation, making him likable. A hero is someone who has given their life to something bigger than oneself. A hero has to fulfill his physical and psychological journey despite overwhelming obstacles. It isn’t always necessary that the hero be more significant than life itself. Analyzing the hero’s journey is an excellent way to explore plot structure, myths, legends, films, novels, and even comic books. The hero’s journey also gives a better insight into the hero’s character. The most famous literary works always tap into the timeless story structure called the hero’s journey, which has existed for a thousand years.

From the analysis and discussion result, the researcher answers the problem statement. According to Joseph Campbell’s theory, the adventure of Percy Jackson in Rick Riordan has three structures: Departure, Initiation, and Return.

In this novel, the Monomyth theory applies in all sixteen stages except Return; the third stage, 'Rescue from without,' because there is no saviour to rescue the protagonist Percy Jackson in his return journey. In mythical stories, the intervention may come from God. In Percy Jackson and the Lightning Thief, the hero returns safely out of trouble, and there is no kind of intervention from God. He identifies himself and returns to the Camp of Half-Blood without anyone's help. Percy's adventure continues in the next sequel Percy Jackson and the Olympians, the Sea of Monsters,

Suggestions

After doing analysis, the recommendations are:

1. For preceding research, Rick Riordan's sequel series of Percy Jackson and the Olympians can also be analyzed using the Monomyth theory.
2. Especially for the Literature students, the researcher endorses the other novels containing the Monomyth theory, such as Harry Potter, Alice in the Wonderland, The Trial of Apollo, The Heros of the Olympus, Kane Chronicles, and so on.
3. The researcher proposes to the readers to read this novel because this novel is one of the best novels contains a story of someone's life that is similar to other people's lives in common.

Future Recommendation

1. There is another possible area of research in this novel, namely a psychoanalytical study of the characters' minds, Survival of the Fittest, and a good Leader.
2. Social inquiry into good and evil as a choice.
3. Analysing the Mythological Figures that are adopted into the Modern World.

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