CREATION OF AMERICAN'S PEACE STRUGGLE AS REPRESENTED IN RICK RIORDAN'S *PERCY JACKSON AND THE OLYMPIANS: THE LIGHTNING THIEF*

a final project
submitted in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*
in English

by
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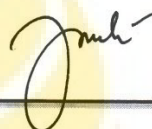**SEMARANG STATE UNIVERSITY**
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APPROVAL

This final project was approved by the Board of Examination of the English

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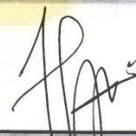   Arif Suryo Priyatmojo , S.Pd., M.Pd.
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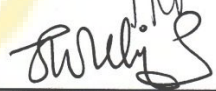   Bambang Purwanto, S.S., M.Hum.
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DECLARATION OF ORIGINALITY

I, Nanik Wulandari hereby declare that this final project entitled **Creation of American's Peace Struggle as Represented in Rick Riordan's** *Percy Jackson and the Olympians: the Lightning Thief* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.

Semarang, 14 December 2016

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MOTTO AND DEDICATION

"Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do."

Steve Jobs

To:

My father and my mother, Sutego and Sutimah

My younger sister, Nurul Setyowati

My dearest one, Muhamad Nur Samian

My beloved friends, Ersa, Tika, Retno,

Nuri, Dewi, Lidya, and Iif

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Praise be to Allah SWT, Lord of the Worlds, the Most Beneficent, the Most Merciful, the Compassionate, the Knower of the Invisible and Visible, the Guardian, the Superb the Protector, Master of the Day of Recompense. He alone we worship; He alone we ask for help. He guides us to the straight path, the path of those whom He has favored.

I wish to express my gratitude to Prof. Dr. Agus Nuryatin, M. Hum, the Dean of Languages and Arts Faculty. Dr. Rudi Hartono,S.S.,M.Pd, the Head of the English Department.
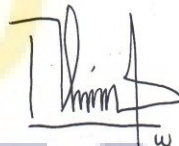
Furthermore, my sincerest gratitude goes to my first advisor Mohamad Ikhwan Rosyidi, S.S, M.A. who has supported me throughout my final project, who guides me with his patience, who turns me into a reader and writer. To my second advisor Sri Wuli Fitriati, S.Pd., M.Pd.,Ph.D., who has supported me throughout my final project with his patience, guidance, suggestions, and corrections. I want to thank also to all lecturers, librarians, and staffs at English Department of Semarang State University who have given their knowledge and guidance during my studies.

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ABSTRACT

Peace is an interesting topic to be discussed and analyzed since it is the right of human being. Besides, peace is a fundamental principle that people always struggle to achieve it. There are many famous figures that struggle to gain peace such as the Dalai Lama and Malala Yousafzai. Therefore, this study aims at describing the struggle to create peace done by the characters in *Percy Jackson and the Olympians: the Lightning Thief* and explaining the creation of peace struggle portrayed as cultural representation. This study is a qualitative analysis by applying a Barthes' semiological approach (1983; 1991). The data were collected by reading, identifying, and classifying excerpts from the novel. Furthermore, the data were analyzed by interpreting excerpts based on their literal meaning in order to find the signifieds in the primary modeling system and the signifiers in the secondary modeling system, interpreting the signifiers based on their cultural meaning in order to find signifieds in the secondary modeling system and contextualizing signifieds as cultural representation. The findings of this study were: first, the struggles to create peace were done in thirteen ways: fighting against mythological creatures and god, offering help, educating others, doing consultation, facilitating others, protecting others, discussing a solution of a problem, giving smart strategy; warning; command; suggestion; and direction, investigating a problem, delivering a message, taking a risk, sacrificing others, and returning the lightning bolt along with doing explanation. Second, peace is the cultural representation that Riordan wants to raise in his novel since novel is the representation of the real life. Therefore, American's life is closely connected to *Percy Jackson and the Olympians: the Lightning Thief* in the form of peace struggle. Riordan represents American society who struggles to create peace through the characters in his novel.

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CHAPTER I

INTRODUCTION

Chapter I presents background of the study, reasons for choosing the topic, research questions, purposes of the study, significance of the study and outline of the report.

1.1 Background of the Study

On October 7, 1950, Tibet was invaded by Chinese troops. Tibet has been occupied and colonized by China for five and a half decades. The Dalai Lama said that "Tibet was an independent country before its occupation by China". There is no justification claiming that Tibet was 'part of China' and that Tibet "is an issue of colonial rule: the oppression of Tibet by the people's Republic of China and resistance to that rule by the people of Tibet" (Sautman 2006:166).

Related to that invasion, Tenzin Gyatso (the fourteenth Dalai Lama) who is a religious figure took over the running of government. Furthermore, he did several actions in order to make Tibet an independent state. The condition of the Tibet and the actions that he took can be explained as follows: In 1954, the Tibetan revolted China because the Chinese destroyed monasteries and imposed collectivization. Finally on March 17, 1959, the Dalai Lama and around 100,000 of his followers fled Tibet following the second Chinese invasion and established a government-in-exile in Dharamsala, India. The government-in-exile was not formally recognized as the legitimate Tibetan government by the international

community (Hannum 1990:425). Moreover, the Dalai Lama repudiated the 17-Point Agreement that had been signed before by Tibet and Beijing in 1951 (Zhiyue 2010:219). As the next action, in 1963, he even issued the Charter Tibetan in Exile which wanted freedom of speech, belief, assembly, and movement. The Dalai Lama did not stop his action to create peace yet, he continued his action. On September 21, 1987 the Dalai Lama put forth his five point peace plan during a meeting with the US Congressional Human Rights Commission in Washington. It called for: 1) The transformation of the whole of Tibet into a Zone of Peace. 2) The abandonment of China's population transfer policy. 3) Respect for the Tibetan people's fundamental human rights and democratic freedoms. 4) Restoration and protection of Tibet's natural environment and the abandonment of China's use of Tibet for the production of nuclear weapons and the dumping of nuclear waste. 5) Commencement of earnest negotiations on the future status of Tibet and of relations between the Tibetan and Chinese people (Zhiyue 2010:226). Due to his great action, the Dalai Lama was awarded the Nobel Peace Prize in 1989 "for his efforts to promote dialogue and draw international attention to the plight of the Tibetan people and the international community became a major player in his long-running engagement with Chinese authorities" (Famularo 2012: 11-12).

That is how a person called the Dalai Lama struggles to create a peace in Tibet. Another struggle also has been done by Malala Yousafzai. She struggled to get peace including the right for getting education. Unfortunately on October 9, 2012 in Mingora, Malala Yousafzai was returning home from school when

hooded Tehrik-i-Taliban Pakistan (TTP) militants stopped and boarded the school bus. Then, Malala was shot in the head. Finally she survived although a bullet traversed her brain and lodged in her spine (Chai, J. et.al. 2014:2). This incident occurred because of her published diary that told about how she feels to live under Taliban rule.

Observing the two phenomena above, peace is an interesting topic to be discussed and analyzed since it is the right of human being. The absence of peace makes people suffering. If people have not got peace, automatically they will struggle to achieve it. Besides, the theme of struggle for peace itself is inspired many scholars to analyze it and writers to write a novel. There are many writers that write it based on the myth in the society or based on the real events that happened long time ago. Related to that theme, I find a novel that tells about the creation of peace struggle. This novel entitled *Percy Jackson and the Olympians: the Lightning Thief* (2005) written by Rick Riordan. It is the first novel of Percy Jackson and the Olympians series.

Furthermore, I choose to use *Percy Jackson and the Olympians: the Lightning Thief* as my object of the study for several reasons. First, this novel gives depiction about creation of peace struggle. Peace struggle done by the characters is in the form of taking a quest for thwarting World War III. There are many ways to do peace struggle that can be analyzed from this novel. Second, *Percy Jackson and the Olympians: the Lightning Thief* is the New York Times best seller novel. It has sold over 1.2 million copies in the subsequent four years. Third, *Percy Jackson and the Olympians: the Lightning Thief* is actually a bed-

time story for Haley. Haley who is dyslexic and the first son of Rick Riordan asked Riordan to make a bed time story related to Greek Mythology. When Riordan finished telling the story, then Haley asked him to write the story (*rickriordan.com*). Now, that story appears as a children novel.

Related to *Percy Jackson and the Olympians: the Lightning Thief*, there are many studies that used it as the object of the study. First, a study conducted by Alyssa M. Checkai (2009) entitled *the Function of Gods in Modern Children's Literature: A Content Analysis of the Gods' Roles in Rick Riordan's Percy Jackson and the Olympians Series*. The result showed that there were five roles of gods: helper, opponent, manipulator, enabler, and beneficiary. Second, a study conducted by Maia Anne Swanson (2014) entitled *the Myth Continues in Percy Jackson: A Look into Mythology and Its Persistence Today*. The result showed that myth is about the continuation of culture and understanding what society wants to believe. Riordan chooses to have morals in his stories where a Greek or Roman would not. He knows his myths, so it is no surprise that he is able to work the old myths with readers' different thought processes. Third, a study conducted by Muhamad Nurul Hikmat (2012) entitled *Greek Mythology as seen in Rick Riordan's The Lightning Thief*. The result showed that the characters in the novel involve four significant mythological characters such as four demigods, five gods, one Titan and seventeen mythological creatures. While in the setting of place, there are two places related to Greek mythology. Fourth, a study conducted by Hasyim As'ari (2014) entitled *Percy Jackson's Obsession and Motive to Get His Mother Back Described in Rick Riordan's the Lightning Thief*. He concluded that

Percy Jackson is a loyal, heroic, brave, poor and good in fighting. Besides, Percy Jackson's obsession is divided into two sections. They are thought and action. Fifth, a study conducted by Merry Rullyanti and Ice Inda Rukmana (2005) entitled *The Repression of Percy Jackson in the Lightning Thief Novel*. They concluded that the repression of Percy Jackson is divided into two kinds : the imaginary and the symbolic. The cause of repression because Percy Jackson is as son of Poseidon (god of sea) and Poseidon himself should not be allowed to have children of human. Percy Jackson against the repression of him, he returns the stolen lightning bolt from Zeus and thwart World War III. Sixth, a research conducted by Mohammad Sugeng Rahman Hakim (2015) entitled *an Analysis on the Monomyth through Rick Riordan's Percy Jackson the Lightning Thief*. The result of his study showed that during Percy Jackson journey, he discovered that the story has similar reenactments of common patterns with the ancient myth through patterns order of how the Percy's journey is told. The patterns used are separation, initiation and return.

Based on those studies, it can be seen that most of the topics are about mythology, role of gods, and Percy Jackson's repression and obsession while creation of American's peace struggle has not been presented before. Therefore, I choose to analyze the creation of American's peace struggle as represented in *Percy Jackson and the Olympians: the Lightning Thief*. In this study I would like to use semiology of Roland Barthes (1983; 1991) to analyze the problem stated. The concept of representation itself has come to occupy a new and important place in the study of culture. Hall states (1997:15) states that "representation

connects meaning and language to culture. "Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people". Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, signs and images which stand for or represent things (Hall 1997:15). Next about semiology, according to Roland Barthes (1991:110) "semiology is a science of forms, since it studies significations apart from their content". At first, I will describe struggle to create peace as reflected on *Percy Jackson and the Olympians: the Lightning Thief.* Afterwards, I will identify the sign, signified and signifier from the excerpts to explain the cultural representation.

1.2 Reasons for Choosing the Topic

In choosing the topic, I consider the following reasons:

(1) Peace is an interesting topic to be discussed, since peace is the right of human being. Many scholars have analyzed it. There are many journals that specially discuss about peace study. In order to achieve peace, many people have to struggle. Although they are in danger but they keep struggling. Life without peace like living in the cage. There is no freedom and harmony. Without the struggle of the ancestor, human will not live peacefully like now.

(2) People who struggle to create a peace are the heroes because what they have done not only benefit for themselves but also society even the state. They have the right to be respected and awarded. That statement is in line

with the struggle of the characters in *Percy Jackson and the Olympians: the Lightning Thief*. What they did in the story was for the world peace. Their struggle can be used as cultural representation. Representation itself is for showing the relevance of the story into the real life.

(3) *Percy Jackson and the Olympians: the Lightning Thief* has been analyzed in literary study on several approaches and theories such as structuralism, psychoanalysis, latent content analysis, reception, and monomyth; and on several topics such as mythology, god's roles, the repression, and the obsession. While the topic of creation of peace struggle , as far as I am concerned, it has not been analyzed yet especially by applying a semiological approach.

1.3 Research Questions

The research questions of the study are stated as follows:

(1) In what way is the struggle to create peace done by the characters described in Rick Riordan's *Percy Jackson and the Olympians: the Lightning Thief*?

(2) How is the creation of peace struggle portrayed as cultural representation described in Rick Riordan's *Percy Jackson and the Olympians: the Lightning Thief*?

1.4 Purposes of the Study

Based on the research problem, the purposes of the study can be stated as follows:

(1) To describe the way of the struggle to create peace done by the characters described in Rick Riordan's *Percy Jackson and the Olympians: the Lightning Thief.*

(2) To explain the creation of peace struggle portrayed as cultural representation described in Rick Riordan's *Percy Jackson and the Olympians: the Lightning Thief*.

1.5 Significance of the Study

There are three significances of the study. For me as the researcher, this study is conducted as a fulfillment of the requirements for the degree of *Sarjana Sastra* in English. Furthermore, this study can improve the knowledge of the researcher about the process of analyzing literary work. For the reader, this study is made in order to give the reader more knowledge about how to analyze literary work using a semiological approach. Besides, this study will be a benefit for the reader as the reference to conduct a new research related to the same novel and approach. For the faculty, this study is expected to add the number of finding and make a better learning of literature.

1.6 Outline of the Report

This study is systematically organized into chapters and subchapters. There are five chapters. Chapter one is the introduction, which consists of subchapters:

background of the study, reasons for choosing the topic, research questions, purposes of the study, significance of the study and outline of the report.

Next, chapter two is the review of related literature, which consists of three subchapters. First of subchapters contains previous study discussing about the study of the novel, which was conducted by scholars. The second is theoretical background explaining about the theories which I use to investigate the object of study. The last is the theoretical framework.

Chapter three contains research methodology. This chapter consists of five subchapters. The first is the object of the study which consists of material object and formal object. The next subchapters are the role of researcher, the type of data, the procedures of data collection, and the procedures of data analysis.

Chapter four is the findings and discussion. In this chapter, I give the analysis of the novel. Here, I answer the questions that have stated in the research questions of the first chapter.

The last chapter is chapter five in which I present conclusions and suggestions dealing with the subject matter of this study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of review of previous studies, theoretical background, and theoretical framework. The review of previous studies discusses about some previous studies that have the same object with this study. Theoretical background presents the discussion about the general concept of the topic and the approach that will be applied to this study. Theoretical framework includes the application of semiological approach to this study.

2.1 Review of Previous Studies

There are several studies with the same object with this study. First, a research conducted by Alyssa M. Checkai (2009) entitled *the Function of Gods in Modern Children's Literature: A Content Analysis of the Gods' Roles in Rick Riordan's Percy Jackson and the Olympians Series*. Checkai used latent content analysis to examine the roles gods play in Riordan's *Percy Jackson and the Olympians series*. The result showed that in *Percy Jackson and the Olympians: the Lightning Thief* the gods played five roles: helper, opponent, manipulator, enabler, and beneficiary.

Helper means the gods provide aid to facilitate others' lives. The gods not only provide a refuge for half-bloods, but they also facilitate their arrival, rescuing their children from imminent dangers and protecting them until they learn enough to take care of themselves, for example Poseidon who saved Percy when he

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jumped to Mississippi river. When the gods are not able to save the lives of these mortals, they can sometimes grant them something better than death. In addition the gods also gave magical gifts to their children, teach and advise mortals. Opponent means act negatively towards others. The gods are inherently dangerous to mortals, even half-bloods, for example Ares. The gods do not usually fight mortals directly but when one does attack, a god is the most powerful opponent that a mortal can face. But when one does attack, a god is the most powerful opponent that a mortal can face. Manipulator means control the actions of others. The gods use their powers to manipulate and control mortals for their own purposes, often acting through them. They can control the laws of nature that mortals must live by, offer extraordinary gifts, and lightly throw around powerful threats and punishments. Enabler means the gods enable mortals to achieve great things, empowering them and pushing them to succeed on their own. The gods literally empower their demigod children, imbuing them with supernatural powers from birth. In addition, every half-blood inherits powers from their divine parent. Beneficiary means receive help from others. In *The Lightning Thief,* Zeus received information about Kronos from Percy.

Second, a study conducted by Maia Anne Swanson (2014) entitled *the Myth Continues in Percy Jackson: A Look into Mythology and Its Persistence Today.* Swanson used the reception theory to conduct her study. She drew a conclusion that myth is about the continuation of culture and understanding what society wants to believe. Ultimately people choose what myths they like and still think apply to them, and them they pass the myths down. Riordan chooses to have

morals in his stories where a Greek or Roman would not. It is about how one's actions against another could affect everyone. Moreover, Riordan was finding a way to interest readers in the ancient works by writing about the gods today. In *the Lightning Thief*, there were other times when the god was almost unrecognizable because the culture had changed his image so much (for example Dionysus, though still a lover of parties, had to sit soberly at a hero camp as punishment for chasing after a nymph). Riordan knows his myths, so it is no surprise that he is able to work the old myths with readers' different thought processes. In his novel, Riordan added the characterization to his gods by giving them physical features, which they in turn give to their children. In addition, Riordan described the gods based on the way Percy saw them. He was supposed to be a normal kid with some normal problems and some not so normal ones, but they were still relatable. Therefore, the way that he saw the gods should be the right way for the readers to understand the gods.

Third, a research conducted by Muhamad Nurul Hikmat (2012) entitled *Greek Mythology as seen in Rick Riordan's The Lightning Thief*. The research discussed about how Greek mythology is depicted in *The Lightning Thief*. Hikmat used dynamic structuralism approach by Jan Mukařovský focusing on plot, characters and settings (factual structure) of the novel to analyze the data. He focused on the intrinsic elements of the book where the ideas of Greek mythology are represented. The result showed that the characters in the novel involve four significant mythological characters out of twenty seven mythological characters in the novel including four demigods, five gods, one Titan and seventeen

mythological creatures. While in the setting of place, there are two places related to Greek mythology.

Fourth, a research conducted by Hasyim As'ari (2014) entitled *Percy Jackson's Obsession and Motive to Get His Mother Back Described in Rick Riordan's the Lightning Thief*. As'ari discussed about the obsession and motive of Percy Jackson to get his mother back. In analyzing the data, he used structural and psychological approach. In his study, he found that Percy Jackson is a loyal, heroic, brave, poor, and good in fighting boy. Furthermore, he concluded that the obsession of Percy Jackson is divided into two sections. First, thought. It is subdivided into obsession, description, and interpretation. Second, action. It is subdivided into distress or fear and consequences.

Fifth, a research conducted by Merry Rullyanti and Ice Inda Rukmana (2005) entitled *The Repression of Percy Jackson in the Lightning Thief Novel*. Merry and Ice presented the discussion about the repression of Percy Jackson, the cause of Percy Jackson's repression and how Percy Jackson overcomes his repression. They used psychoanalysis theory especially by Jacques Lacan namely the imaginary and the symbolic. At last, they concluded: first, the repression of Percy Jackson is divided into two kinds: the imaginary and the symbolic. In the imaginary Percy Jackson has repression from the past that made him depressed, while in symbolic Percy Jackson have repression from what he saw and he heard which is a symbol from monster and gods, as a result Percy was depressed when he experiencing it. Second, the cause of repression of Percy Jackson because he is as son of Poseidon (god of sea) and Poseidon himself should not be allowed to

have children of human. Third, Percy Jackson against the repression of him, he returns the stolen lightning bolt from Zeus and thwart World War III.

Sixth, a study conducted by Mohammad Sugeng Rahman Hakim (2015) entitled *an Analysis on the Monomyth through Rick Riordan's Percy Jackson the Lightning Thief*. He used the theory of Monomyth by Joseph Campbell *the Heroes with Thousand Faces* to find out how the reenactment of common patterns of Monomyth applied through Rick Riordan's *Percy Jackson: the Lightning Thief*. Based on his research, since Rick Riordan's story is born based on the hero of the ancient myth stories like *Hercules* and *Perseus*, many sources of Greek mythologies patterns are used in *Percy Jackson: the Lightning Thief*. The result of his study showed that during Percy Jackson journey, he discovered that the story has similar reenactments of common patterns with the heroes of the ancient myth through the patterns order of how the Percy's journey is told. He concluded that Percy follows the three phases of the Hero's Journey - Separation, Initiation and Return. The separation includes the common world, the call to adventure, and refusal of the quest. The initiation includes crossing the first threshold, meeting the mentor, and road of trials. The return includes crossing the return threshold and master of two worlds.

The present study differs from the researchers above because this study will focus on the problem that is creation of peace struggle while the researchers above focus on the several topics such as mythology, god's roles, the obsession and the repression. I do not only focus on Percy character but also other characters that related to the peace struggle. I would like analyze more about the struggle that

Percy and the other characters had to be done in order to create peace or thwart the war between Poseidon and Zeus (World War III). Besides, creation of peace struggle portrayed as cultural representation will also be explained in this study. The representation will be gained from the state where Riordan lives; that is America. To support this study, I will use semiology of Roland Barthes since it is the appropriate approach for my topic.

2.2 Theoretical Background

The theoretical background presents the novel, representation, peace, semiology, biography of Rick Riordan and summary of the novel.

2.2.1 Novel

Eagleton (2005:1) defines that "a novel is a piece of prose fiction of a reasonable length". Besides, he also states that "a novel is an anarchic genre, since its rule is not to have rules". An anarchist is not just someone who breaks rules, but someone who breaks rules as a rule, and this is what the novel does too. Myths are cyclical and repetitive, while the novel appears excitingly unpredictable. (Eagleton 2005:1).

Because it is hard to say what a novel is, it is hard to say when the form first arose. Several authors have been proposed as plausible candidates for the first novelist, among them Miguel de Cervantes and Daniel Defoe; but the game of identifying origins is always a dangerous one. If a lecturer proclaims that the paper-clip was invented in 1905, someone at the back of the hall will always rise

to announce that one has just been unearthed from an ancient Etruscan burial site. The Russian cultural theorist Mikhail Bakhtin traces the novel back to imperial Rome and ancient Hellenistic romance, while Margaret Anne Doody in *The True Story of the Novel* likewise locates its birthplace in the cultures of the ancient Mediterranean. Even so, something like the novel can indeed be found in ancient times. In the modern era, novel has been linked with the emergence of the middle class, but when exactly was that? Some historians would locate it as early as the twelfth or thirteenth centuries (Eagleton 2005:1-2).

Most commentators agree that the novel has its roots in the literary form that is known as romance. Indeed, these are roots that it has never entirely cut. Novels are romances- but romance which have to negotiate the prosaic world of modern civilization. Romance is full of marvels, whereas the modern novel is nothing if not mundane. It portrays a secular, empirical world rather that a mythical or metaphysical one. Its focus is on culture, not nature or the supernatural. It is wary of the abstract and eternal, and believes in what it can touch, taste and handle (Eagleton 2005: 2).

Back to the definition of novel, there is another definition about novel comes from Lukacs. He states that "a novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality" Lukacs (1971:14). Moreover, Lukacs adds the explanation about novel.

> A novel is the art-form of virile maturity, in contrast to the normative childlikeness of the epic (the drama form, being in the margin of life, is outside the ages of man even if these are conceived as a priori categories or normative stages). The novel is the art-form of virile

maturity. This means that the completeness of the novel's world, if seen objectively; is an imperfection, and if subjectively experienced, it amounts to resignation (Lukacs 1971:21)

Furthermore, Lukacs asserts that "a novel tells of the adventure of inferiority; the content of the novel is the story of the soul that goes to find itself, that seeks adventures in order to be proved and tested by them, and, by proving itself, to find its own essence" (Lukacs 1971: 29).

2.2.1.1 Aspect of the Novel

Forster in his book entitled *Aspect of the Novel (1955),* he takes on the six elements vital to a novel: story, people, plot, fantasy, prophecy, and pattern and rhythm. Since I only use some elements relating to my analysis, I will focus on the following elements:

2.2.1.1.1 *Story*

The fundamental aspect of the novel is its story-telling aspect (Forster 1955: 25). Forster states that "the basis of a novel is a story, and a story is a narrative of events arranged in time sequence" (Forster 1995:30). A story, by the way, is not the same as a plot. It may form the basis of one, but the plot is an organism of a higher type.

2.2.1.1.2 *People*

Forster (1927:43) suggests that "since the actors in a story are usually human, it seemed convenient to entitle this aspect People". The relation of characters

(people) to the other aspects of the novel will form the subject of a future inquiry

(Forster 1955:44)

Furthermore, Forster makes some reference about the difference between people in daily life and people in books in this following quotation:

> In daily life, people never understand each other; neither complete clairvoyance nor complete confessional exists. People know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy. But people in a novel can be understood completely by the reader, if the novelist wishes; their inner as well as their outer life can be exposed (Forster 1955:47)

In *Aspect of the Novel*, Forster (1955:67-69) gives explanation about two devices to solve the novelist's problem. The first device is the use of different kinds of characters. It relates to divide characters into flat and round. One great advantage of flat characters is that they are easily recognized whenever they come in recognized by the reader's emotional eye, not by the visual eye, which merely notes the recurrence of a proper name. A second advantage is that they are easily remembered by the reader afterwards. Forster states that "the test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is a flat pretending to be round" (Forster 1955:78). The second device is point of view from which the story may be told. To some critics this is the fundamental device of novel-writing. The novelist can either describe the characters from outside, as an impartial or partial onlooker; or he can assume omniscience and describe them from within; or he can place himself in the position of one of them and affect to be in the dark as to the motives of the rest; or there are certain intermediate attitudes (Forster 1955:78)

2.2.1.1.3 Plot

Forster (1955:86) defines that "a plot is a narrative of events, the emphasis falling on causality". Moreover he gives explanation it further. If someone would grasp the plot he or she must add intelligence and memory. The intelligent novel-reader, unlike the inquisitive one who just runs his eye over a new fact, mentally picks it up. He sees it from two points of view: isolated, and related to the other facts that he has read on previous pages. Probably he does not understand it, but he does not expect to do so yet a while. Memory and intelligence are closely connected, if someone remembers he or she cannot understand (Forster 1955:87-88).

The plot, then, is "the novel in its logical intellectual aspect: it requires mystery, but the mysteries are solved later on: the reader may be moving about in worlds unrealized, but the novelist has no misgivings" (Forster 1995:96). The novelist is competent, poised above his work, throwing a beam of light here, popping on a cap of invisibility there, and *(qua* plot-maker) continually negotiating with himself *qua* character-monger as to the best effect to be produced.

2.2.2 Representation

The concept of representation has come to occupy a new and important place in the study of culture. Hall (1997:15) states that "representation connects meaning and language to culture." Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people." Representation is an essential part of the process by which meaning is

produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things (Hall 1997:15)

Language is therefore the second system of representation involved in the overall process of constructing meaning. The general term that is used for words, sounds or images which carry meaning is signs. These signs stand for or represent the concepts and the conceptual relations between them which people carry around in their heads and together they make up the meaning-systems of their culture. Signs are organized into languages and it is the existence of common languages that translate human's thoughts (concepts) into words, sounds or images, and then to use these, operating as a language, to express meanings and communicate thoughts to other people (Hall 1997:18).

At the heart of the meaning process in culture, there are two related systems of representation. The first is to give meaning to the world by constructing a set of correspondences or a chain of equivalences between things, people, objects, events, abstract ideas, etc. It is system of concepts, which is a conceptual map. The second depends on constructing a set of correspondences between conceptual map and a set of signs arranged or organized into various languages which stand for or represent those concepts. The relation between things, concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is called representation (Hall 1997:19).

2.2.2.1   Theories of Representation

According to Stuart Hall, there are three approaches to explain how representation of meaning through language works.

The first approach is reflective approach. Based on this approach, "meaning is thought to lie in the object, person, idea or event in the real world and language functions like a mirror, to reflect the true meaning as it already exists in the world" (Hall, 1997:24). As the poet Gertrude Stein once said, 'A rose is a rose is a rose'. In the fourth century BC, the Greeks used the notion of mimesis to explain how language, even drawing and painting, mirrored or imitated nature; they thought of Homer's great poem, *The Iliad,* as 'imitating' a heroic series of events. The theory which says that language works by simply reflecting or imitating the truth that is already there and fixed in the world, is sometimes called 'mimetic' (Hall 1997:24).

The second approach is intentional approach. Based on this approach, Hall (1997:25) states that "meaning in representation argues the opposite case. It holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language". Words mean what the author intends they should mean. Language is a social system through and through. This means that private thoughts have to negotiate with all the other meanings for words or images which have been stored in language which the language system will inevitably trigger into action (Hall 1997:25)

The third approach is constructionist approach. Hall (1997:25) explains that "it is not necessary to confuse the material world, where things and people exist,

and the symbolic practices and processes through which representation, meaning and language operate". Constructivists do not deny the existence of the material world. However, it is not the material world which conveys meaning: it is the language system or whatever system which is used to represent the concepts. It is social actors who use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others. Of course, signs may also have a material dimension. Representational systems consist of the actual sounds the images, the marks, and the digital impulses. Representation is a practice, a kind of work, which uses material objects and effects. But the meaning depends not on the material quality of the sign, but on its symbolic function. It is because a particular sound or word stands for, symbolizes or represents a concept that it can function, in language, as a sign and convey meaning - or, as the constructionists say, signify (sign-i-fy) (Hall 1997:25-26).

2.2.3 Peace

Galtung explains about peace in the following quotation:

> Peace seems to be an "umbrella concept", a general expression of human desires, of that which is good, that which is ultimately to be pursued. Mankind will always be heading for goals, some of them very concrete, some of them more abstract and diffuse, and "peace" seems to be one of the terms that is used for this generalized goal. "Happiness" is perhaps another such term, to be used at the more individual level, "peace" has the advantage of expressing global, collective concerns (1967:6).

Furthermore, Galtung explains that there are many ideas about peace. First, there is the old idea of "peace as a synonym for stability or equilibrium". This conception of peace also refers to internal states of a human being, the person who is at peace with himself. It also covers the "law and order" concept, in other words the idea of a predictable social order even if this order is brought about by means of force and the threat of force. In general this concept does not exclude violence, since the soldier can have peace with himself on the battlefield (Galtung 1967:12).

Second, the idea of peace as "the absence of organized collective violence, in other words violence between major human groups; particularly nations, but also between classes and between racial and ethnic groups because of the magnitude internal wars can have". Galtung refers this type of peace as negative peace. In stressing "collective violence" a limitation in the use of the word is indicated: most authors seem to use this word in such a way that it does not cover occasional homicide, i.e. unpattern individual violence. It is the transition from this type of violence to violence across clear human borderlines, frontiers, so that it becomes group violence that constitutes a break of peace. But again, it is the organized group violence that the concept of peace excludes, not occasional outbursts, sporadic demonstrations and crowd behavior, and so on (Galtung 1967:12).

Third, the idea of peace is "a synonym for all other good things in the world community, particularly cooperation and integration between human groups, with less emphasis on the absence of violence." Galtung refers to it as "positive peace

and clarify it the concept would exclude major violence, but tolerate occasional violence" (Galtung 1967:12).

He explains further about positive peace in the following quotation:

> Positive peace is a concept that seems to be particularly widespread in underprivileged groups, groups that are less status quo oriented, whereas both the first and the second concepts would meet with more ready acceptance in overprivileged groups: they are interested in stability, law and order, and uninterested in violence since any violence would be directed against themselves (Galtung 1967:12)

In addition, there are many writers that propose the concept of peace. Cousins proposes that "peace can be slavery or it can be freedom; subjugation or liberation" (Cousins, 1946). Besides, peace is defined as "the absence of war, partially because the early peace studies was strongly motivated by the reflection on the tragedies of the second World War and by a sense of crisis of human survival caused by the danger of a total nuclear war between the two superpowers" (Matsuo 2005: 19).

Moreover, Dasgupta proposes a new concept of peace. He proposes the notion of "peacelessness," which refers to "the situations, especially in developing countries, where, in spite of the absence of war, human beings are suffering just as much from poverty, malnutrition, disease, illiteracy, discrimination, oppression and so on, as from war". Dasgupta's definition of peace contains such peace values as (the absence of) poverty or underdevelopment, (the absence of) famine, (the absence of) insufficient education (opportunities) and so on. It is clear that poverty and underdevelopment cannot be a relation of sovereign independent state, much less famine and insufficient education. Generally speaking, these

peace values can only be realized at the level of a domestic society or group within a state (Dasgupta 1968).

2.2.4 Semiology

In this study, I apply semiology of Roland Barthes to cover questions about *Percy Jackson and the Olympians: the Lightning Thief*. Based on their book entitled *Key Ideas in Linguistics and Philosophy of Language* (2009: 205-206), S. Chapman and C. Routledge explain that the term Semiotics (*Semiologie*) in the sense that it is understood in the twenty-first century was first used by Ferdinand de Saussure in his 1908 lessons on general linguistics. Ferdinand de Saussure defined what he called *Semiologie* as "the science of signs". "Semiology as a science is related to the word semiosis which is a term used in semiotics to designate the production and interpretation of a sign" (Busmann, 2006). In addition, Roland Barthes proclaimed that "semiology aims to take in any system of signs whatever their substance and limits; images, gestures, musical sounds, objects" (Barthes 1983:9).

Furthermore, Roland Barthes on his book entitled *Mythologies* (1991:110) defines semiology is "a science of forms, since it studies significations apart from their content". It should like to be said that word about the necessity and the limits of such a formal science. The necessity is that which applies in the case of any exact language. Zhdanov made fun of Alexandrov the philosopher, who spoke of *'the spherical structure of our planet.' 'It was thought until now'*, Zhdanov said, *'that form alone could be spherical.'* Zhdanov was right: one cannot speak about structures in terms of forms, and vice versa. It may well be that on the plane of

life. There is a totality where structures and forms cannot be separated, but science has no use for the ineffable. Science must speak about life if it wants to transform it. Against a certain quixotism of synthesis, quite platonic incidentally, all criticism must consent to the ascesis, to the artifice of analysis. Furthermore in analysis, it must match method and language. Less terrorized by the spectre of formalism, historical criticism might have been less sterile; it would have understood that the specific study of forms does not in any way contradict the necessary principles of totality and history. On the contrary, the more a system is specifically defined in its forms and more amenable it is to historical criticism (Barthes 1991:110-111)

In order to parody a well-known saying which was said by Alexandrov above, Barthes says that a little formalism turns one away from history but that a lot brings one back to it. Is there a better example of total criticism than the description of saintliness, at once formal and historical, semiological and ideological, in Sartre's *Saint-Genet*? The danger, on the contrary, is to consider forms as ambiguous objects, half-form and half substance, to endow form with a substance of form, as was done, for instance, by Zhdanovian realism. Semiology, once its limits are settled, is not a metaphysical trap but it is a science among others, necessary but not sufficient. The important thing is to see that the unity of an explanation cannot be based on the amputation of one or other of its approaches, but, as Engels said, on the dialectical co-ordination of the particular sciences it makes use of. This is the case with mythology and it is a part both of

semiology inasmuch as it is a formal science, and of ideology inasmuch as it is an historical science: it studies ideas-in-form (Barthes 1991:111).

Any semiology postulates a relation between two terms, a signifier and a signified. This relation concerns objects which belong to different categories, and this is why it is not one of equality but one of equivalence. The signifier expresses the signified. In any semiological system, it is not only dealing with two, but with three different terms. It is important to understand not at all one term after the other, but the correlation which unites them: the signifier, the signified and the sign, which is the associative total of the first two terms. For the first example, take a bunch of roses to signify a passion. Are there only a signifier and a signified, the roses and the passion? Not even that, there are here only passionified roses. But on the plane of analysis, there is three terms; for these roses weighted with passion perfectly and correctly allow themselves to be decomposed into roses and passion: the former and the latter existed before uniting and forming this third object, which is the sign. It is as true to say that on the plane of experience it cannot dissociate the roses from the message they carry, as to say that on the plane of analysis it cannot confuse the roses as signifier and the roses as sign: the signifier is empty, the sign is full, and it is a meaning (Barthes 1991:111)

The second example is take a black pebble. It can make it signify in several ways, it is a mere signifier; but if it is weighten with a definite signified (a death sentence, for instance, in an anonymous vote), it will become a sign. Naturally, there are between the signifier, the signified and the sign, functional implications

(such as that of the part to the whole) which are so close that to analyze them may seem futile; but it is necessary to notice that this distinction has a capital importance for the study of myth as semiological schema (Barthes 1991:112).

Then, Barthes (1991:113) draws a pattern of a semiological system as below:

It can be seen that in myth there are two semiological systems, one of which is staggered in relation to the other, which is called a linguistic system. The language (or the modes of representation which are assimilated to it), which is called the language-object, because it is the language which myth gets hold of in order to build its own system; and myth itself, which is called meta language, because it is a second language, in which one speaks about the first. When he reflects on a meta language, the semiologist no longer needs to ask himself questions about the composition of the language object, he no longer has to take into account the details of the linguistic schema; he will only need to know its total term, or global sign, and only inasmuch as this term lends itself to myth. This is why the semiologist is entitled to treat in the same way writing and pictures: what he retains from them is the fact that they are both signs, that they both reach the threshold of myth endowed with the same signifying function, that they

constitute, one just as much as the other, a language-object (Barthes 1991:113-114).

2.2.4.1 The Sign

Barthes (1983:39) states that "the sign is a compound of a signifier and a signified". The plane of the signifiers constitutes the plane of expression and that of the signifieds constitutes the plane of content. Within each of these two planes, Hjelmslev has introduced a distinction which may be important for the study of the semiological (and no longer only linguistic) sign. According to him, each plane comprises two strata: form and substance. "The form can be described exhaustively, simply and coherently (epistemological criteria) by linguistics without resorting to any extra linguistic premise; while substance is the whole set of aspects of linguistic phenomena which cannot be described without resorting to extra linguistic premises" (Barthes 1983:39-40).

Since both strata (form and substance) exist on the plane of expression and the plane of content, there will be: first, a substance of expression which includes the phonic, articulatory, non-functional substance which is the field of phonetics, not phonology. Second, a form of expression which is made of the paradigmatic and syntactic rules. Third, a substance of content which includes the emotional, ideological, or simply notional aspects of the signified, its positive meaning. Fourth, a form of content which is the formal organization of the signified among themselves through the absence or presence of a semantic mark (Barthes 1983:40).

Form and substance is difficult to grasp because of the impossibility of separating the signifiers from the signifieds in human language, but for this very reason the subdivision form or substance can be made more useful and easier to handle in semiology such as in the following cases : i) when dealing with a system in which the signifieds are substantivized in a substance other than that of their own system ,ii) when a system of objects includes a substance which is not immediately and functionally significant, but can be, at a certain level, simply utilitarian: the function of a dish can be to signify a situation and also to serve as food (Barthes 1983:41).

Barthes (1983) on his book *Element of Semiology* gives explanation about the semiological sign to foresee the nature of the semiological sign in relation to the linguistic sign. "The semiological sign is also, like its model, compounded of a signifier and a signified (the colour of a light, for instance, is an order to move on, in the Highway Code), but it differs from it at the level of its substances" (Barthes 1983:41). Many semiological systems (objects, gestures, pictorial images) have a substance of expression whose essence is not to signify; often, they are objects of everyday use, used by society in a derivative way, to signify something. For example, clothes are used for protection and food for nourishment even if they are also used as signs. All of those signs are called semiological signs, whose origin is utilitarian and functional, sign-functions. The function of sign bears witness to a double movement, which must be taken apart. This semantization is inevitable: as soon as there is a society, every usage is converted into a sign of itself; the use of a raincoat is to give protection from the rain, but this use cannot be dissociated

from the very signs of an atmospheric situation. Since the society produces only standardized, normalized objects, these objects are unavoidably realizations of a model, the speech of a language, and the substances of a significant form. Rediscovering a non-signifying object can be done by imagining a utensil absolutely improvised and with no similarity to an existing model (Levi-Strauss has shown to what extent tinkering about is itself the search for a meaning): a hypothesis which is virtually impossible to verify in any society. This universal semantization of the usages is crucial. It expresses the fact that there is no reality except when it is intelligible, and should eventually lead to the merging of sociology with socio-logic. When the sign is constituted, society can very well re-functionalize it, and speak about it as if it were an object made for use , for instance, a fur-coat will be described as if it served only to protect from the cold (Barthes 1983:41-42).

2.2.4.2 The Signified

Barthes (1983:42) asserts that "the signified is not a thing but a mental representation of the thing". Saussure himself has clearly marked the mental nature of the signified by calling it a concept. The signified of the word ox is not the animal ox, but its mental image. The functional definition of signified is one of the two relata of the sign; the only difference which opposes it to the signified is that latter is a mediator. The situation could not be essentially different in semiology, where objects, images, gestures, etc. Inasmuch as they are significant, refer back to something which can be expressed only through them, except that

semiological signified can be taken up by the linguistic signs. It can be said that a certain sweater means long autumn walks in the woods; in this case, the signified is mediated not only by its vestimentary signifier (the sweater), but also by a fragment of speech. The phenomenon whereby language wields its signifier and signified so that it is impossible to dissociate and differentiate them is called isology (Barthes 1983: 43-44).

In the isologic systems, the signified has no materialization other than its typical signifier; one cannot therefore handle it except by imposing on it a meta language. One can for instance ask some subjects about the meaning they attribute to a piece of music by submitting to them a list of verbalized signifieds (anguished, stormy, sombre, tormented, etc.); whereas in fact all these verbal signs for a single musical signified, which ought to be designated by one single cipher, which would imply no verbal dissection and no metaphorical small change. These meta languages, issuing from the analyst in the former case, and the system itself in the latter, are probably inevitable, and this is what still makes the analysis of the signifieds, or ideological analysis, problematical; its place within the semiological project will at least have to be defined in theory (Barthes 1983: 45-46).

Talking about the extension of the semiological signifieds, the whole signifieds of a system (once formalized) constitutes a great function; now it is probable that from one system to the other, the great semiological functions not only communicate, but also partly overlap; the form of the signified in the garment system is probably partly the same as that of the signified in the food

system, being, as they are, both articulated on the large-scale opposition of work and festivity, activity and leisure. One must therefore foresee a total ideological description, common to all the systems of a given synchrony (Barthes 1983:46).

2.2.4.3 The Signifier

"The nature of the signifier suggests roughly the same remarks as that of the signified. It is purely a relatum whose definition cannot be separated from that of the signified. The only difference is that the signifier is a mediator: some matter is necessary to it "(Barthes 1983:47). But on the one hand it is not sufficient to it, and on the other, in semiology, the signifier can be relayed by a certain matter. This materiality of the signifier makes it once more necessary to distinguish clearly matter from substance. A substance can be immaterial (in the case of the substance of the content); therefore, it can be said that the substance of the signifier is always material (sounds, objects, images). In semiology, where it is dealing with mixed systems in which different kinds of matter are involved (sound and image, object and writing, etc.), it may be appropriate to collect together all the signs, inasmuch as they are borne by one and the same matter, under the concept of the typical sign such as the verbal sign, the graphic sign, the iconic sign, the gestural sign are all typical signs (Barthes 1983:47-48).

2.2.5 *Percy Jackson and the Olympians: The Lightning Thief Novel Summary*

Percy Jackson and the Olympians: the Lightning Thief tells a story about creating peace struggle done by Percy Jackson and the other characters. Struggle and peace

is closely related, it becomes the most important theme in this story. Creating peace struggle here becomes the cultural representation. It can show people the relevance of the story into the real life. Furthermore, it can give comparison of the peace struggle concept in this story and the peace struggle concept in every human thought whether it is the same or different. The interesting thing here is Percy Jackson was just a trouble kid with ADHD, but Rick Riordan, the author of this novel, presented him as a hero. The journey of Percy Jackson and his two best friends, Grover and Annabeth, to do a quest was filled with many obstacles. They did almost everything to face every obstacle. Moreover, Riordan inserted the characters of ancient Greek Mythology in this novel that makes this story more interesting. He did not insert them as they really are, but he presented them differently. He made as if the characters in Greek Mythology exist in this modern era. Riordan even changed the setting of Mount Olympus in United States to make it more real.

Riordan told this story from Percy's point of view to make the readers feel what Percy and other characters had experienced .The story was begun in Yancy Academy, a private school for troubled kids in upstate New York where Percy attended school. Percy was twelve years old boy who was diagnosed dyslexia. He even was a trouble kid and was often expelled from his school. The first trouble that he faced in Yancy Academy was the attack from his pre-algebra teacher who was actually a Fury. This sudden attack signified that there was something wrong. Zeus' lightning bolt was stolen by someone; thus, he got angry. The other evident of his anger was the weather all across New York State had been weird since

Christmas. Moreover, Fury who turned into Percy's pre-algebra teacher was asked by Hades to look for the lightning bolt. Percy actually was the suspect one, since he was a son of Poseidon. It had been told that anyone who was able to steal Zeus' lightning bolt was a son of the God. At that time Percy did not know anything about the Greek God who lived in modern era.

In Yancy Academy Percy had a best friend named Grover who was actually his keeper. Among all subjects that were given in his school, Percy only liked Latin who was taught by Mr. Brunner. Furthermore, Percy was expelled from his school because he insulted his English teacher and decided to go home. On the way home, Percy who was together with Grover looked three old women were knitting the big socks. Grover was afraid because he knew if someone could look those old women; it meant that his/her death came closer. As Percy's keeper, Grover offered Percy to accompany Percy on his way home. Later, it ended up with Percy left Grover alone. After arriving at his home Gabe Ugliano whose Percy's mother second husband welcomed him coldly. Not long after that, his mother name Sally Jackson came home. Soon, they planned to go to Montauk beach where Percy's father and Sally Jackson met. In Montauk beach, Sally was surprised with the Grover's sudden arrival. In this part, it revealed the real identity of Grover who was a satyr. Percy then told about what he had experience in his school. Sally began realizing that Percy's life was in danger. Afterwards, she took Percy and Grover to the Summer Camp. On the journey to Summer Camp, they were attacked by a Minotaur. That Minotaur made his Percy disappeared; therefore, Percy fought against that creature and Percy won.

The setting turned to Summer Camp; there Percy began to be acquainted with Annabeth who took care of him. Furthermore, Chiron who was ex-Mr.Brunner began explaining Percy everything about the Camp Half-Blood. Here, Percy began wondering that the characters in Greek Mythology that he learnt really existed in this modern era or not. Percy was still undetermined; thus,Chiron asked him to stay in Hermes' cabin. Afterwards, Percy knew Luke who was a son of Hermes that soon became his sword-fighting trainer.

Percy began showing his ability that helped the others to determine who his father was. First, Percy was able to shot out the water from toilet water unconsciously. Second, while capturing the flag Percy was wounded by a hound. Percy's wound healed magically after he got in the water. A three-tipped spear: a trident appeared above his head. It signified that Percy was admitted by his father, Poseidon (a god of the sea). Soon Percy got the mission from Chiron to do a quest. Percy had to return Zeus' lightning bolt by the summer solstice (June twenty-first). Percy actually did not want to do a quest, but he considered it again. Chiron asked him to go to the Underworld to take the lightning bolt from Hades. It was a best chance for him to save his mother. Therefore, Percy accepted the quest. Chiron gave Riptide to Percy while Luke gave him flying shoes. Percy was accompanied by Grover and Annabeth to do a quest. Before doing the quest, Percy visited Oracle who said that Percy should go west and faced the god, he should be betrayed by his friend, and he should fail to save what matters most.

The journey to do a quest was begun. They faced every obstacle that they met. First, they were attacked by the Furies on the bus. Second, at the Garden

Gnome Emporium Medusa wanted to turn them into statues. Finally, Percy was able to cut Medusa's head and found the location of the Underworld that was in DOA Recording Studios, West Hollywood, California. Third, Percy had to defeat Echidna and Chimera who were huge dogs with horrible appearance. This attack made Percy had to jump into the Mississippi River to take his sword. Percy heard a woman's voice in the river who asked him to go to Santa Monica. Fourth, they had to manage their desire not to stay longer in the Lotus Hotel and Casino. As a woman's voice suggestion, then Percy went to Santa Monica and got three white pearls from Nereid. Fifth, their journey was continued to the Underworld. There they met Hades. The obstacles that they met here was not the attack but the accusation of the lightning bolt and helm stealing because there was a lightning bolt inside Percy's back-pack which was given by Ares. Ares actually trapped Percy as Luke had ordered him. Afterwards, Hades made an agreement if Percy returned his helm, Hades would let his mother goes. Percy used the three pearls to go outside from the Underworld. Sixth, Percy fought against Ares and was able to get the helm. Furies that knew the truth told Hades that Percy was not the thief, finally Hades returned Percy's mother home. They had faced the obstacle and succeeded to bring lightning bolt. Percy went to the 600th floors of Empire State Building to return Zeus' lightning bolt while Grover and Annabeth returned to Summer Camp. Finally Percy was free from the accusation and prevented the war between Gods. As it had been told in novel if Percy did not return Zeus' lightning bolt, a war would be occurred. Now, it has been clear that the antagonist one was

Luke. Luke trapped Percy to be the lightning thief. In the end of the story, Luke tried to kill Percy with a scorpion, luckily Percy was safe.

2.3 Theoretical Framework

The theoretical framework used in this study is based on library research and reading related materials such as journals, dictionaries, theoretical books, essays, and articles. I use semiology of Roland Barthes to answer the research problems. In this study, I will specify the study on the creation of American's peace struggle as represented in Rick Riordan's *Percy Jackson and the Olympians: the Lightning Thief* as the topic. The theoretical framework of this present study can be seen in the following figure:

Figure 2.1 Theoretical Framework

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┌─────────────────────────────────┐
│ Percy Jackson and the Olympians: the │
│          Lightning Thief            │
└─────────────────────────────────┘
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Signifier	Signified
Words, phrases, sentences, paragraph and dialogues related to the creation of peace struggle in *Percy Jackson and the Olympians: the Lightning Thief*	Meaning of words, phrases, sentences paragraph and dialogues related to the creation of peace struggle in *Percy Jackson and the Olympians: the Lightning Thief*

Primary Modeling System

Sign	Representation of creating peace struggle as cultural representation
Meaning of words, phrases, sentences, paragraph and dialogues related to the creation of peace struggle in *Percy Jackson and the Olympians: the Lightning Thief*	
I. Signifier	II. Signified

Secondary Modeling System

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┌─────────────────┐
│    III. Sign    │
└─────────────────┘
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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this last chapter, there are two subchapters: conclusions and suggestions. The first subchapter presents the conclusions of what I have been discussed in the previous chapters. The last subchapter covers the suggestions for the readers or the next researchers who want to conduct similar study.

5.1 Conclusions

Based on the analysis in the previous chapter, I would like to draw some conclusions as follows: The first conclusion is about the struggle to create peace done by the characters in *Percy Jackson and the Olympians: the Lightning Thief*. The characters' peace struggle was described in thirteen ways: fighting against mythological creatures and god, offering help, educating others, doing consultation, facilitating others, protecting others, discussing a solution of a problem, giving smart strategy; warning; command; suggestion; and direction, investigating a problem, delivering a message, taking a risk, sacrificing others and returning the lightning bolt along with doing explanation.

The second conclusion is related to the creation of peace struggle portrayed as cultural representation in *Percy Jackson and the Olympians: the Lightning Thief*. Based on the cultural representations in the form of condition of Riordan's family, the United States Armed Forces, the values of American lifestyle and American dream, I conclude that peace becomes the fundamental principle in

human life. As long as people live, they will always struggle to gain peace in their life. In this case, peace is a precious thing that people have to reach through many ways. Riordan takes the idea of peace from the society where he lives that is America. In the American's life, peace is gained by making a comfortable and respectable life for someone who is dyslexic or has other flaw, having a powerful army, preserving values of Americans lifestyle, and gaining American dream. In short, it can be highlighted that peace itself is the cultural representation that Riordan wants to raise in his novel since novel is the representation of the real life. He represents American society who struggle to create peace through the characters in his novel. The concepts of peace among American people are achieving a prosperous, welfare, and peaceful life. In addition, American's life is closely connected to *Percy Jackson and the Olympians: the Lightning Thief* in the form of peace struggle.

5.2 Suggestions

Discussing about the creation of peace struggle cannot be separated from life. Peace often becomes the main issue that people achieve and debate; thus, I suggest the opinion that people should avoid matter that would trigger conflict with other since that conflict could harass the peace life of others. Every problem has to resolve with the best way. Moreover, every person should respect other human right.

In addition, for further research about creation of peace struggle, I suggest to observe not only the struggle to create peace and its cultural representation but

also the reason why such peace has to be achieved and the meaning of peace itself. The last, for the students of Literary Program, I hope that this study could be used as a reference for those who would intend to study a further discussion on the same topic or approach.

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