



**REPRESENTATION OF GREEK MYTH AND FANTASY IN  
RICK RIORDAN'S NOVEL *PERCY JACKSON AND THE SEA OF  
MONSTERS***

Final Project

submitted in partial fulfillment of the requirements for the degree

of *Sarjana Sastra* in English Literature

by:

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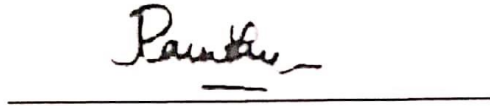
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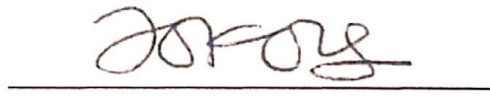
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## DECLARATION OF ORIGINALITY

I, Astri Supriyati, hereby declare that final project entitled **Representation of Greek Myth and Fantasy in Rick Riordan's Novel *Percy Jackson and The Sea of Monsters*** is my own work and has not been submitted in any form for another degree or diploma at any university and 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 Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.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, August 2020

A handwritten signature in black ink, appearing to read 'Astri' with a stylized flourish at the end.

Astri Supriyati

## **MOTTO AND DEDICATION**

For indeed, with hardship (will be) ease

Indeed, with hardship (will be) ease

QS 94:5-6

If you can't fly, run

If you can't run, walk

If you can't walk, crawl

Even if you have crawl, gear up

BTS

This thesis is dedicated to:

My beloved parents and lovely sister

My grandparents and my late grandfather

My sweats, tears, and sleepless nights

## ACKNOWLEDGEMENT

All praises be to Allah SWT the most merciful of all for the strength, love, and compassion. Furthermore because of His guidance, I was capable to accomplish my final project entitled *Representation of Greek Myth and Fantasy in Rick Riordan's Novel Percy Jackson and The Sea of Monsters*.

My deepest appreciation is for Mr. Henrikus Joko Yulianto, S.S., M.Hum., Ph.D., as my advisor for his guidance, patience, and time throughout the process of accomplishing this final project. I would like to extend my appreciation towards all lecturers and staffs for having educated and helped me during my study.

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I realize this final project is far away from being perfect. Accordingly, I hope this final project would be useful for further study.

Writer

## ABSTRACT

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Literary works contain creative imagination and pleasurable language. Novel, as one of literary works, will then come close to myth, its characters portray symbols of permanent human states or impulses. Myth involves gods and goddesses or godlike beings that might be hapless or humanly fallible and also took place in heaven or earth. It has become the root of fantasy fiction which contains imaginary world and features the magic of mythical beings. Rick Riordan's *Percy Jackson and the Sea of Monsters* is one of the recent novels for young adult readers that adopts Greek myth in its plot and character. This study tries to identify Greek myth and fantasy of the novel within the narrative structure by using Greimas' structuralism. The result shows that this novel still occupies with myth of golden fleece and its power but the subject is the modern demigod. The myth is connected by the fantasy of mythical mist since the location of the golden fleece and the truth appearance of gods/goddesses and monsters are covered from the human sight. The mist makes human could only see into understandable things. From the main narrative structure, the myth and fantasy represented that there is no different class between gods/goddesses, monsters, demigod/human.

Keywords: *Actantial model, Greek myth, Greimas' structuralism, Fantasy, Sea of Monsters*

## TABLE OF CONTENTS

<b>COVER</b> .....	i
<b>APPROVAL</b> .....	ii
<b>DECLARATION OF ORIGINALITY</b> .....	iii
<b>MOTTO AND DEDICATION</b> .....	iv
<b>ACKNOWLEDGMENT</b> .....	v
<b>ABSTRACT</b> .....	vi
<b>TABLE OF CONTENTS</b> .....	vii
<b>LIST OF FIGURES</b> .....	x
<b>CHAPTER I</b> .....	1
<b>INTRODUCTION</b> .....	1
1.1 Background of the Study .....	1
1.2 Reasons for Choosing the Topic .....	4
1.3 Research Questions .....	5
1.4 Purpose of the Study .....	5
1.5 Significance of the Study .....	5
1.6 Outline of the Study .....	6
<b>CHAPTER II</b> .....	7
<b>REVIEW OF RELATED LITERATURE</b> .....	7
2.1 Previous Studies .....	7
2.2 Review of Related Literature .....	19
2.2.1 Novel .....	19
2.2.2 Elements of Plot .....	21
2.2.3 Myth and Fantasy .....	23
2.2.4 Structuralism .....	24
2.2.5 Structure of Narrative .....	25

2.2.5.1 Greimas’s Narratology .....	25
2.3 Theoretical Framework .....	28
<b>CHAPTER III .....</b>	<b>30</b>
<b>RESEACRH METHODOLOGY .....</b>	<b>30</b>
3.1 Research Design .....	30
3.2 Object of the Study .....	30
3.3 Role of the Researcher .....	31
3.4 Type of Data.....	31
3.5 Procedure of Data Collection .....	32
3.6 Procedure of Data Analysis.....	32
<b>CHAPTER IV .....</b>	<b>34</b>
<b>FINDINGS AND DISCUSSION.....</b>	<b>34</b>
4.1 The Elements of Plot of Percy Jackson and the Sea of Monsters Novel	34
4.1.1 Exposition .....	35
4.1.2 Complication .....	38
4.1.3 Crisis .....	41
4.1.4 Falling Action.....	42
4.1.5 Resolution .....	45
4.2 Interweaving Greek Myth with Fantasy in the Narrative Structure of Percy Jackson and the Sea of Monsters .....	46
4.2.1 Actant Scheme 1 .....	48
4.2.2 Actant Scheme 2.....	50
4.2.3 Actant Scheme 3.....	52
4.2.4 Actant Scheme 4.....	53
4.2.5 Actant Scheme 5.....	57
4.2.6 Actant Scheme 6.....	60
4.2.7 Actant Scheme 7.....	61
4.2.8 Discussion on the Interweaving of Greek Myth and Fantasy in Narrative Structure of Percy Jackson and the Sea of Monsters .....	63



**CHAPTER V** ..... 67  
**CONCLUSION AND SUGGESTIONS** ..... 67  
    5.1 Conclusion..... 67  
    5.2 Suggestions..... 68  
**BIBLIOGRAPHY** ..... 69  
**APPENDIX** ..... 71

## LIST OF FIGURES

Figure2.1 Stages of Plot based on Pickering and Hoepfer. ....	22
Figure2.2 Greimas' Actantial Model.....	27
Figure2.3 Theoretical Framework. ....	29
Figure4.1 First Actantial Scheme. ....	48
Figure4.2 Second Actantial Scheme. ....	50
Figure4.3 Third Actantial Scheme.....	52
Figure4.4 Fourth Actantial Scheme. ....	54
Figure4.5 Fifth Actantial Scheme.....	57
Figure4.6 Six Actantial Scheme. ....	60
Figure4.7 Seven Actantial Scheme. ....	62
Figure4.8 Actantial scheme of plot in the novel.....	63

# CHAPTER I

## INTRODUCTION

This chapter presents background of the research, reason for choosing the topic, the formulation of problems, the purposes of the research, the significance of the research, and outline of the report.

### 1.1 Background of the Study

Literary works are written work in which contain creative imagination and pleasurable language (Damrosch, 2009: 6). Novel, as one of literary works, tells about social condition and human living in a narrative version (Damrosch, 2009: 21-23). A writer can be inspired by the social condition where he/she lives or it can include a critique combining with his/her imagination. A novel will then come close to myth, its characters turning into symbols of permanent human states or impulses (Kuiper, 2012: 13).

The word myth was derived from Greek *mythos* which means story (Morris and Powell, 2014). According to Attebery (2014), myth involves gods or godlike beings that might be hapless or humanly fallible and also took place in heaven or earth. Mostly in every myth there will be Morris and Powell (2014) divided myth into three types namely myth, legend, and folktale. Myth itself is stories in which gods are

creating the universe and establishing its rules. Legend tells about heroes and human past while folktale is fictional stories which contain moral advice.

Myth has become the root of fantasy fiction. Fantasy is the imaginative fiction that set in imaginary world and features the magic of mythical beings (Kuiper, 2012: 66-67). J.R.R. Tolkien's *The Lord of the Rings*, C.S Lewis's *The Chronicles of Narnia*, J.K Rowling's *Harry Potter*, and Rick Riordan's *Percy Jackson* are the example of the fantasy fiction.

It has no surprise if mythology has become an inspiration for author. One of which is Greek myth which remains until present. For instance Homer, an ancient writer, wrote *Iliad* and *Odysseus* in which his works contain early stories of Greek mythology. This mythology also inspires Rick Riordan to write *Percy Jackson* series. Riordan describes the story of Percy combining with Greek myth and fantasy.

*Percy Jackson & the Olympians* is a series novel by Rick Riordan. It consist of five series and due to its popularity, some of which are adapted into film, namely *Percy Jackson and the Lightning Thief* (2010) followed by *Percy Jackson and the Sea of Monsters* (2013). Percy Jackson is a son of Poseidon, god of the sea, and most of the series talk about Percy's adventure. In this second series of Percy Jackson, he is looking for Golden Fleece to save the camp as Thalia's tree, the camp border, is poisoned. The story itself is mostly about Greek myth and fantasy that is blended up with American life.

The discussion on myth and fantasy is always interesting to discuss. The story of god and the supernatural beings has made other researchers conduct the myth and fantasy within literary works. This study aims to reveal the representation of Greek myth and fantasy portrayed in *Percy Jackson and the Sea of Monsters*. The researcher realized that the study of myth and fantasy is frequently discussed while the book is quite popular that has become a common object. However, this study has significance difference from the other studies. Other researchers seek for the relation of Percy Jackson and the Greek mythology and focus on main character. This study underlay on Greek myth and fantasy and analyze using Greimas structuralism of actantial model to reveal its representation within the novel.

Algridas Julien Greimas introduced actantial model to examine the structure of narrative. The actantial model is a tool to analyze any real or thematized action, particularly in literary text or images (Hébert, 2011). In Greimas term the figures of characters are called actants. It shows the representation of each character's role. There are six actants which are divided into three binary oppositions: subject - object, opponent - helper, sender - receiver. This structuralism theory will be used to examine the narrative structure of novel *Percy Jackson and the Sea of Monsters*.

Based on the explanation above, it can be concluded that myth has influence authors to write literary works. The novel combines Greek myth and fantasy in a modern life. In this research, the main focus is how the narrative structure incorporates Greek myth and fantasy within the plot. The actantial model of Greimas

structuralism and the topic of analyzing plot were chosen to describe clearly every character's role and the myth representation.

## **1.2 Reasons for Choosing the Topic**

The researcher considers these following reasons in choosing the topic.

First, *Percy Jackson* is one of fabulous works by Rick Riordan. Some of the reasons is that the series had been on The New York Times Best Seller list for 245 weeks. Due to its popularity, two out of five series are adapted into film. Additionally, this popular novel is chosen in order to be beneficiary for many people. Furthermore, the story itself is mostly about Greek myth and fantasy that is blended up with American life, so it may convey mythic and spiritual values as well. The second series entitled *Percy Jackson and the Sea of Monsters* is chosen because there is an additional character named Tyson, who is Percy's half brother, and Thalia, daughter of Zeus who was already dead and turned into pine tree as the camp border.

Second, plot is the vital elements of narrative. Within the story of *Percy Jackson and the Sea of Monsters* there is combination of Greek myth and fantasy. Therefore, by understanding the plot, it reveals the incorporation of myth and fantasy.

Third, previous studies mostly talk about the relation of Percy Jackson and the Greek mythology and they focused on the main character. Meanwhile, the researcher analyzed the representation of Greek myth and fantasy in the novel by using Greimas

structuralism. Greimas structuralism has an advantage in presenting the detail character life from the beginning to the ending of the story.

### **1.3. Statement of the Problem**

Based on the background of the study above, there are some questions as the core of the analysis:

1. How do the elements of plot compose the narrative structure of *Percy Jackson and the Sea of Monsters*?
2. How does narrative structure reveal the interweaving of Greek myth and fantasy in *Percy Jackson and the Sea of Monsters*?

### **1.4 Objectives of the Study**

According to the background of the study and statement of the problem, the objective of the study is (1) to describe the composing of narrative structure in *Percy Jackson and the Sea of Monsters* based on the elements of plot and (2) to explain how the narrative structure reveal the interweaving with Greek myth and fantasy in novel.

### **1.5 Significance of the Study**

This study hopefully will contribute to the discussion of narrative structure as one major element in novel and study on Greek myth and fantasy. Theoretically, this study is expected to be useful to present an analysis of Greek myth and fantasy using

structuralism theory of Greimas'. Practically, this study is expected to increase the readers' knowledge about Greimas's structuralism.

### **1.6 Outline of the Report**

In order to make the research easy to follow, the researcher divides this final project into five chapters:

Chapter I is introduction which includes the background of the study, the formulation of problems, the purposes of the research, the significance of the research, and outline of the report.

Chapter II presents review of the related literature. It consists of underlying previous studies, review of the theoretical background, and framework of the present study.

Chapter III presents research methodology. This covers research design, object of the study, role of the researcher, type of the data, procedure of data collection, and procedure of data analysis.

Chapter IV presents finding and discussion of the research data.

Chapter V covers conclusion and suggestion.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter shows the review of related literature of the present study. The review comprises: (1) review of previous studies (2) review of related literature (3) theoretical framework.

#### **2.1 Review of Previous Studies**

The previous studies on the related topic had conducted by several researchers. Therefore, some studies on related topic about Greimas structuralism and *Percy Jackson series* are presented in this study. The previous studies dealt with Greimas structuralism in examining the narrative structure of fictional works had done by Hayati (2013), Hidayat (2013), Hobyane (2015), Karnanta (2015), Sharita (2016), Adji (2017), Istiqomah (2017), Megawati (2018), Nurhadi (2018), Setijowati (2018), and Yuniasti (2019). They studied on various works to seek different perspective using Greimas structuralism.

Hayati (2013) had done a research on *Wuthering Heights* novel by Emily Bronte. In her study, she examined three main problems of the main character. The problems were Mrs. Dean's loyalty toward the Earnshaw's, the relation between actants and function model in constructing the narrative of Mrs. Dean's loyalty, and the effects of Mrs. Dean's loyalty to Earnshaw family's life. Her finding was that Mrs. Dean is a loyal maid in Earnshaw family, the relation between actants and

functional model in constructing the narrative of Dean's loyalty is complex, and her loyalty had good impacts on Earnshaw family's members, even toward Edgar Linton family life.

Hidayat (2013) analyzed on novel entitled *17 Ramadan* by Jurji Zaidan. This novel was a historical Islamic novel which told about before and after the murder of Caliph Ali ibn Abi Talib on 17 Ramadan. His aimed was to identify the structural action by using Greimas' narrative theory. His study showed that novel *17 Ramadan* was constructed by four main actantial structures. These structures also constructed five macrostructures. Meanwhile, Hobyane (2015) investigated the possible purpose of the Greek apocryphal book of Judith. The finding showed that the Judith narrative was aimed at revitalizing Jewish religious patriotism during the difficult times of the Second Temple period.

Karnanta (2015) did a study on a short story entitled *Filosofi Kopi*. His aim is to reveal the scope and limitation and the paradigm of the structuralism. The study showed that structuralism could identify meaning rigidly; yet, it could not elaborate meaning more thoroughly. It means that structuralism as theory and method can be used to identify meanings but to explain more about those meanings need another theory.

On the other hand, Sharita (2016) in her paper entitled "The Actantial Analysis and Discussion on Gender Ideology in *The Book of Life* (2014)" discussed

about gender ideology in the film *The Book of Life*. She analyzed two selected scenes using the actantial scheme of Greimas. In her study, she found out that this film failed to give new gender ideology in animated films.

Another study on film also done by Adji (2017) in “Revolting Against Imperialism and Capitalism in *Sherlock Holmes: A Game of Shadows* (2011)”. Adji did a study on Guy Ritchie’s *Sherlock Holmes: A Game of Shadows*. The purpose of his study was to reveal the struggle among imperialism, capitalism, and social class dominance found within the story, which its setting took place in Britain, France, and Germany in 1891. He focused on the representation of imperialist and capitalist traits of Professor Moriarty as the much honoured academic figure who was able to disguise his criminal activities and the revolt of the marginalized people which were represented by the working-class; Gypsy immigrant minorities who are isolated from the imperialist West European social class strata. By using Greimas narrative structure, he was able to find out that the film has managed to show the success in fighting against imperialism and capitalism by determining each character’s positions.

Istiqomah (2017) analyzed story of Thalut in Q.S Al-Baqarah 246-251 by using Greimas theory. The theory was used to explore structure text of Quran and to give a broad meaning of a text. She found out that in the story of Thalut there were two structures named the birth and the mind as the textual structure. They described Thalut efforts to save people but his arrogance impeded them. She concluded that

theory of narrative semiotics, the text of the Qur'an becomes more broadly meaningful and not only fixated on textual understanding.

Megawati (2018) did a research on a novel by Imad Zaki entitled *Mencari Perempuan yang Hilang*. She aimed to discover the structure of fabula within the novel by applying Greimas narratology. She analyzed the text based on Greimas actantial model and also applied functional model. Her analysis showed that this story came true by fabula (the whole story). The analysis also showed that there were six actants as suggested by Greimas which were sender, receiver, subject, object, helper, and opponent.

Nurhadi (2018) analyzed on *Kecil-kecil Punya Karya's* series written by children writers around 7-12 years old by DAR!Mizan publisher. The object of his study focused on the works whose main characters were men and published around 2015-2016. He found three works that matches the criteria which were *Untukmu Ayah* (Rafid, 2015), *Matahari dan Pelangi* (Rafid, 2015), and *Misteri Tengkorak Purbakala* (Bagus, 2016). He sought on the masculinity typologies that were constructed by the writers in those three works from their narrative structure. His research adopted isotopy's concept by Greimas to reveal the masculinity typologies through the relation between actant and story. The result showed that there were similarity perspectives in masculinity forms from written by the writers. Moreover, the children also showed that they wanted to be part of the society by proving that they were like a real man.

Setijowati (2018) applied actantial model by Greimas on *Nyali* by Putu Wijaya to reveal the symbolic violence within the novel. He also applied Pierre Bourdieu's perspective about symbolic violence. Symbolic violence in the novel depicted through the domination of high-rank officer towards lower-rank officer, in a form of obedience, indoctrination, command, lies, invasion strategy, and instruction. The result of his study indicated that people in lower rank use all their strength to question their fate since they have nothing to lose. On the other hand, higher rank people tend to do anything to support their career including lying. The novel also reflected the daily life or urban communities.

Yuniasti (2019) did research on *Man Tiger* by Eka Kurniawan whose story centers on family problems leading into murder. The plot of the story was not arranged in order. The story exposed the story of murder that did by Margio, the main character, while the resolution showed what caused the murder. Therefore, she aimed to help readers in understanding the flow of the plot and the discourse within the novel by applying A.J Greimas perspective of narratology. In analyzing the novel, she identified the structure of actant followed by compiling the functional model. The use of the functional model was to elaborate the role of object in implementing the role of sender in the actant scheme. The result showed that the storyline in sequence was Chapter III – Chapter II – Chapter IV – Chapter V – Chapter I. Besides, the result also portrayed the domestic violence phenomenon which perpetrated by Komar against Nuareni.

Furthermore, Greimas structuralism also can be applied on the study of folklore. Several studies on folklore had been conducted by Rahmah (2015), Wardarita and Negoro (2017), also Sri Astuti and Taum (2017). Rahmah (2015) studied on Japanese folktale entitled *Sanmai No Ofuda*. She examined the intrinsic elements through actants schemes and functional structure. The finding showed that the narrative structure explained the intrinsic elements more specifically.

Another study on Japanese folklore also done by Wardarita and Negoro (2017) in “A Comparative Study: The Folktale of *Jaka Tarub* (Indonesia) and *Tanabata* (Japan)”. They compared Indonesian’s folktale *Jaka Tarub* with Japanese one, *Tanabata*. Their aim was to discover the similarities and differences of the structure and elements of both folktales. Beside Greimas structuralism, they also applied universal cultural elements to examine its seven cultural aspects and comparative literature approach. They found out that both folktales have similarities and differences due to social culture of the respective country. However, the two folktales did not influence each other since they represented their own characteristics based on the society where they belong.

On the other hand, Sri Astuti and Taum (2017) did study on *Kana Inai Abang Nguak*, a folk lyric of Dayak Desa which is spoken in formal ritual language by chanting. They claimed that the characters in *kana* were related with the life of nirvana and represented the thoughts and world view of Dayak society. The study aimed to reveal both surface and deep structure of the story. The surface structure

deals with context and sequence of the story, while the deep structure reveals the syntactical structure and also semantic structure. The text of *Inai Abang Nguak* consisted of seven sequence story which centers on Inai Abang as the subject of the story. There were three factors: 1) although the heaven is blessed with eternal life, the heaven is actually blood-related with this earth; 2) the heaven's act in capturing earth's ritual leaders is a heavy violation that has to be fought against by the earth; 3) the power of the earth as one unit (human beings, animals, spirits, and magical powers) to attack the heaven and bring back harmony to the earth which became the key success of earth in conquering the heaven. They found out that Greimas' narratology can be used to understand the surface structure, deep structure, and even discursive structure of a folk story.

Moreover, some studies about myth conducted using Greimas structuralism had done by Darta (2011), Lestari (2014), Andari et al. (2016), and Putri et al. (2018). Darta (2011) did a research entitled "The Structure of Myth Found in Pramoedya's *The King, The Priest and The Witch*". Darta tried to see the influence of certain culture in literature by analyzing six actants from the selected important actions from the plot analysis to see the pattern. The pattern was used to understand the structure of myth found in the story. The result she found was the existence of the structure of myth which the good one will win over the evil one. This structure was common in Javanese culture.

Andari et al. (2016) in “Mitos Nyai Roro Kidul dalam Novel *Sang Nyai*” also did a study on Javanese myth of Nyai Roro Kidul on a novel entitled *Sang Nyai* by Budi Sardjono. Nyai Roro Kidul is a myth story that was believed by Javanese as the goddess who guards the Southern Sea. The result showed that the utilization of the Nyai Roro Kidul myth included in plot, characters, and background. Furthermore, the structure of meaning found in the form of myths utilization were objectification of the role of Nyai Roro Kidul, demystification of mythic of the myth within the novel, also commodification of transformation to popular culture.

Meanwhile, Lestari (2014) studied on the structure of myth of Lembah Baliem’s oral myth namely Ukullek of Hubula people in Papua. The study showed that there is a relevancy between Ukullek myth and Hubula people. Its relevancy is depicted through the culture of tribal warfare in the society. The myth has relevance to Hubula culture in which people tend to solve each problem by tribal warfare; yet, it creates solidarity of the community as well.

Putri et al. (2018) did research on a novel entitled *Hunus* by Sunaryo Basuki Ks. This novel had an intense social depiction of traditional belief about the supernatural power of kris. The aim of their research was to find out the structure of the novel to see how the myth of kris within the aspects of culture, religion, and education that were revealed in the novel *Hunus*. This research was conducted using the theory of structure and literature sociology. The result showed that the structure of novel composed of plot, character and setting. The myth of kris in the novel *Hunus*



was focused on three aspects; they were the aspects of culture, religion, and education. The aspect of culture was depicted through the ceremony of *Tumpek Landep*. Meanwhile, the aspect of religion was portrayed through the religious background of the characters who believed in the myth of kris. Furthermore the aspect of education discussed about the education background of the religious characters influenced the perspective towards the myth of kris.

The previous studies of other *Percy Jackson series* give reference to enlarge knowledge about the object of the study. Several other researchers did analysis of *Percy Jackson series* which convey myth and fantasy done by Hikmat (2012) in “Greek Mythology as Seen in Rick Riordan's *The Lightning Thief*”, Mugijatna et al.(2013) in “Rick Riordan’s Intention in Writing *Percy Jackson and the Lightning Thief* and the Reception of the Readers”, Safitri and Christinawati (2013) in “The Relation of Journey in Rick Riordan’s *The Sea of Monster* and Homer’s *The Odyssey* Translated by Samuel Butler”, Rullyanti & Rukmana (2014) in “The Repression of Percy Jackson in *The Lightning Thief* Novel”, Arora (2018) in “The Hero through the Ages- Rick Riordan’s *Percy Jackson* as a Contemporary Counterpart to Homer’s *Odysseus*”, and Sivasubramaniam and Kakkat (2018) in “Weaving the Threads of Fantasy and Reality Exploring the Worlds of *Harry Potter* and *Percy Jackson*”.

Hikmat (2012) had a study on Rick Riordan’s *Percy Jackson and the Lightning Thief* to identify the representation of Greek mythology within the novel. He believed that Greek mythology was the Greek’s manifestation of culture that ages

for thousands years, so he used dynamic structural approach focusing on plot, characters, and setting within the novel. The result showed that the plot was originated from three Greek heroes' stories. The novel also involved four significant mythological characters while there were two places related to Greek mythology from the setting of place. The difference of my research from his is that my research showed the representation of actant role and not only telling about the relation of mythological characters within the story.

Mugijatna et al. (2013), analyzed the Greek mythology, Rick Riordan's intention, and reception of the readers. They used hermeneutics by referring to Ricoeur's theory to analyze *Percy Jackson and the Lightning Thief*. They found out that Greek mythology presented in the novel was blended up with American life, the main character was a son of a Greek mythology god and a real American woman while setting is a blend of places in Greek mythology and real American cities. Riordan's intention was to open up the American culture in which part of its culture is Greek mythology. The readers accepted the intermix of Greek mythology with American life. To differentiate my research from theirs is that the analysis focus on plot in which myth and fantasy represent in the novel. Moreover, my research used the second series of Percy Jackson while theirs is the first.

Safitri and Christinawati (2013) analyzed Rick Riordan's *Percy Jackson and the Sea of Monsters* and Homer's *The Odyssey* translated by Samuel Butler. Their study aims to find the relation of journey in *Percy Jackson and the Sea of Monsters*

and *The Odyssey*. They analyzed plot, setting, characters, and theme of both works. To examine the relation of the journeys, they applied intertextuality. The result showed that both stories had the similar plot but the chronological orders were modified in the Percy Jackson novel. The two stories also took place in the same location which is the Sea of Monsters yet had differences in showing the setting of place and time. The characters involved also similar but in Percy Jackson novel appeared in modern life. Both stories had the same themes which were about the hardship of achieving goals. All in all, most of the elements of the story of the both literary works were quite similar that made the relation of journey was agreement since there are many elements of *the Odyssey* that shapes the story of *the Sea of Monsters*.

Rullyanti & Rukmana (2014) did a study on *Percy Jackson and the Lightning Thief*. They used Jacques Lacan theory namely the imaginary and the symbolic to figure out Percy Jackson's repression and what cause his repression. The result showed that Percy Jackson's repression was divided into two kinds, namely the imaginary and the symbolic. In the imaginary, Percy got his repression from the past while in the symbolic, Percy had repression form what he saw and he heard was the symbol of gods and monsters. Both of Percy repressions made him depressed. Being a child to God of the Sea made Jackson to get repression. Meanwhile, to overcome his repression Jackson decided to return Zeus' lightning bolt.

Arora (2018) did a study entitled *The Hero through the Ages- Rick Riordan's Percy Jackson as a Contemporary Counterpart to Homer's Odysseus*. She had

studied on the similarity of patterns, motifs, symbols, and theme between Riordan's *Percy Jackson* and Homer's *Odyssey* even though they were apart for thousand years. By doing the comparative study on both objects, she found out that the story of heroes remain the same.

Sivasubramaniam and Kakkat (2018) did a research entitled *Weaving the Threads of Fantasy and Reality: Exploring the Worlds of Harry Potter and Percy Jackson*. They used the fantasy and reality in *Harry Potter and The Philosopher's Stone* and *Percy Jackson and The Lightning Thief* as an attempt to examine varied elements of fantasy such as myths, legends, folklores, and magic co-existing with the real world foregrounding spatial theory, archetypal theory and magical realism to justify that fantasy is not an escape from reality but a way to address genuine problems of the real world. They found out that reality blended with the make-believe world of magic in both of the novels. The archetypes employed in the plots help to bring out the use of magic and spatial discrepancies of the texts. Furthermore, they also mention that combination of fantasy with the reality like the setting of place as one major characteristic of magical realism.

Therefore, my study on Rick Riordan's *Percy Jackson and the Sea of Monsters* was in such a different way from the other previous studies. It might still deal with Greek myth and fantasy but this study focus on its representation within the novel. The analysis is using Greimas' structuralism theory by focusing on the plot of the novel.

## 2.2 Review of Related Literature

The review of related literature contains novel and its elements, myth and fantasy, also structuralism theory.

### 2.2.1 Novel

Literary works contain creative imagination and pleasurable language (Damrosch, 2009: 6). All the ideas, critiques, experiences and etc. can be shared through literature. Novel is one of literary works. It contains a story that is created by author about his and her imagination or way to criticize his and her social surroundings. Novel tells about social condition and human living in a narrative form (Damrosch, 2009: 21-23). Rick Riordan's *Percy Jackson* series belong to popular novel whose language is easy to understand. The second series entitled *Percy Jackson and the Sea of Monsters* tells about Percy and his friends' adventure in search for Golden Fleece to the Sea of Monsters.

In every narrative work, there are elements that consist of plot, character, setting, theme, and point of view. These elements are intertwined to be one unity. Traditionally, the narrative structure of novel is called 'plot' (Wellek and Warren, 1949: 224) while the basic of a novel is a 'story' (Forster, 2002: 24). Both story and plot refer to narrative of events arranged in sequence of time, however the difference is that plot emphasizes falling on causality (Forster, 2002: 61). Plot is divided into five

parts. They are beginning, rising action, climax, falling action, and ending (Eneste, 1991: 20).

Another important element of novel is character. Characters determine readers to understand the plot and story because they are intertwined. The function of character is to support the plot to get the reason for making actions. It makes the readers much understand why something happen (Eneste, 1991: 24-25). Wellek and Warren (1949) stated that naming is the simplest form of characterization. It means that every character should have a name to differentiate one another.

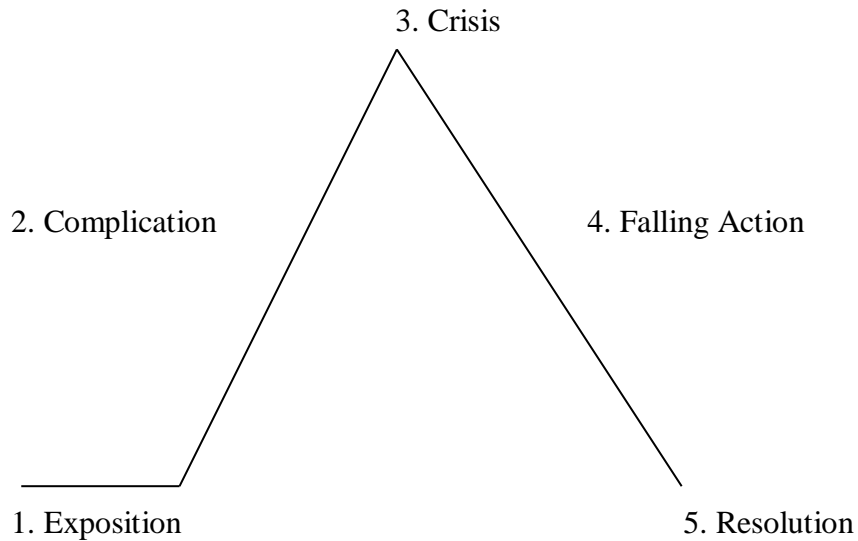
Setting describes where and when the actions take place (Eneste, 1991: 31). This elaborates the entire action in which the novel is set. Setting is not always a real-life locale but the author can make their own imaginative and creative location (Kuiper, 2012: 9). Environment has massive determinant of a character. It is viewed as physical or social causation, something over which the individual has a little individual control. The big city like Paris, London, and New York is the most real-life locale in modern novel (Wellek and Warren, 1949: 229-230).

Theme is the main idea that the author wants to express or tell to the readers. It tells about the main idea which is elaborated through elements of novel (Eneste, 1991: 56). Theme may include the author's attitude or opinion about the main idea of the novel itself. This contains author's message of the main idea (Eneste, 1991: 57).

Point of view is the way an author narrates to let the readers know what happened in the story (Kuiper, 2012: 10). Two major of points of view are first-person and third-person narrators. The first-person point of view is a method of telling story weighed in a character and not confounded with the author. The author let the readers identify himself with a character in the novel. Sometimes the effect is to make the teller less sharp and “real” than the other characters (Wellek and Warren, 1949: 230). In the third-person point of view, the author has a role as the “omniscient author”. The author can tell a story without laying claim to having witnessed or participated in what he narrates. This becomes the traditional and “natural” mode of narration (Wellek and Warren, 1949: 231).

### ***2.2.2 Elements of Plot***

It is stated previously that plot is a narrative of events arranged in sequence of time emphasizing on causality (Forster, 2002: 61). Most plots originate in some conflicts. There are two types of conflicts namely external and internal. The external conflict reflects a basic opposition between man and nature, man against society, and man against man; while the internal conflict is a conflict within the character himself like the character’s psyche or personality (Pickering and Hoeper, 1981: 15). Traditionally, plot is conceived of as moving through five distinct sections or stages, which can be diagrammed as follows:



*Figure 2.1 stages of plot based on Pickering and Hoepfer*

Based on Pickering and Hoepfer, the explanation of the stages of plot is described below.

1. Exposition, is the beginning stage in which the author provides necessary background information, sets the scene, established situation, and dates the action. It may also include characters and initial conflicts.
2. Complication, also known as the rising action, introduces the characters and the underlying conflict (if they have not already been introduced by the exposition).
3. Crisis, also refers to as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is a turning point of the plot directly precipitating to falling action.



4. Falling Action, once the crisis has been reached, the tension subsides and the plot moves towards its appointed conclusion.
5. Resolution, it records the outcome of the conflict and established new equilibrium or stability.

### 2.2.3 *Myth and Fantasy*

Myth comes from the Greek word *mythos* that means story. It may contain historical elements but not embrace whole truth (Morris and Powell, 2014). Attebery (2014) stated that myth involves gods or godlike beings that might be hapless or humanly fallible and also took place in heaven or earth. Myth is a story that told and retold within community for instance the story of Oedipus who married his mother (Morris and Powell, 2014: 127).

According to Morris and Powell (2014), myth can be divided into three types, namely myth, legend, and folktale. Myth itself is stories in which gods are creating the universe and establishing its rules. Legend tells about heroes and human past while folktale is fictional stories which contain moral advice (Morris and Powell, 2014). A novel will then come close to myth, its characters turning into symbols of permanent human states or impulses, particular incarnations of general truths perhaps only realized for the first time in the act of reading. The mythic or symbolic intention of a novel may manifest itself less in structure than in details, which, though they appear naturalistic, are really something more (Kuiper, 2012: 13).

Greek mythology has become inspiration for many literary works. Starting with Homer, an ancient writer, who wrote *Iliad* (800 BC) in which most of his works contain early stories of Greek mythology. This mythology also inspires Rick Riordan to write *Percy Jackson* series. Some of the characters and events in Greek mythology are taken to enrich the story (Safitri and Christinawati, 2013: 10). Familiar gods and goddesses of Olympus were also Greek heroes such as Perseus, Heracles, Odysseus and Jason who are mentioned in Riordan's *Percy Jackson and the Sea of Monsters*.

Myth has become the root of fantasy fiction. Attebery mentioned that fantasy is a way of reconnecting to traditional myth and the worlds they generate (Attebery, 2014: 18). Fantasy is notoriously negative since it is rather childish or unrealistic. However, its central aspect is that each feature fundamental is impossible in the real world. It is also concerned in mythical creatures or involve events that circumvent physical laws (Fowkes, 2010: 1-2). Kuiper (2012) claimed that fantasy is the imaginative fiction that set in imaginary world and features the magic of mythical beings (p. 66-67). The examples of fantasy including J.R.R. Tolkien's *The Lord of the Rings*, C.S Lewis's *The Chronicles of Narnia* and the popular one is *Harry Potter* by J.K Rowling.

#### **2.2.4 Structuralism**

According to Bressler (1999), structuralism is the science of language which offers scientific view of all communication and social behavior. Structuralism was introduced by Ferdinand de Saussure, a Swiss professor and linguist who found

structuralism as a basis for literary analysis. Structuralism does not look for the cause or origins of a language but it looks for the structure which underlies language and governs how it functions (Tyson, 2006: 213). Saussure called *langue* and *parole* to differentiate the structure of language from utterance. Furthermore, structuralism emphasizes on binary opposition for human mind that perceives in opposites.

### 2.2.5 *Structure of Narrative (Narratology)*

Structure of narrative is also called narratology; this examines detail of literary text in order to find the fundamental structural units or functions that govern text's narrative operations (Tyson, 2006: 224). Narratologists expand Levi Strauss's linguistic model of myth. Similar to Saussure and Levi-Strauss, narratology illustrates how a story's meaning develops from its overall structure, its *langue*, rather than each individual story's isolated theme. Vladimir Propp, a Russian linguist, investigated Russian fairy tales and found out functions that enact to further the plot of story (Bressler, 1999: 98).

#### 2.2.5.1 Greimas's Narratology

Greimas's work attempts to describe a narrative structure in terms of an established linguistic model derived from the Saussurean notion of an underlying *langue* or competence which generates a specific *parole* or performance, as well as from Saussure's and Jakobson's concept of the fundamental signifying role of binary opposition (Hawkes, 2004 : 69). He observes that human beings make meaning by

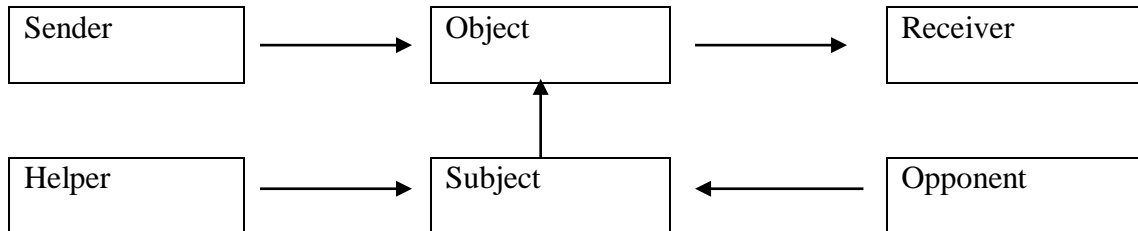
structuring the world in two terms of kind of opposed pairs. He believes that this fundamental structure of binary oppositions shapes language, experience, and narratives (Tyson, 2006: 224).

A.J. Greimas developed the actantial model of structuralism based on the theories of Vladimir Propp. The actantial model is a tool to analyze any real or thematized action, particularly in literary text or images (Hébert, 2011). In Greimas term the figures of characters are called actants. It shows the representation of each character's role. A single character may perform two or more separate actants or character functions (Tyson, 2006: 225).

In the actantial model, an action may be broken down to six components, called actants. Based on Tyson (2006), those six actants in Greimas actantial model are divided into three binary oppositions that will be enumerated as follows:

- Subject – Object : Stories of Quest/Desire (a subject, or hero, searches for an object)
- Sender – Receiver : Stories of Communication (a sender – a person, god, or institution – sends the subject in search of the object, which the receiver ultimately receives)
- Helper – Opponent : Subplots of stories of Quest/Desire or Communication (a helper aids the subject in the quest; an opponent tries to hinder the subject)

These actants could be depicted in the following diagram:



*Figure 2.2 Greimas' Actantial Model*

The explanation of the model is described below.

1. Sender initiated the subject to get the object
2. receiver is the one who takes beneficiary
3. Subject needs to undergo the task to get the object
4. object copes with something or someone that is wanted by sender and aimed by subject
5. Helper needed to assist subject to achieve the object
6. Opponent hinders the subject to get the object

These are all abstract roles that should not be confused with the actual characters. Therefore, a character in a story may play all those roles and vice versa (Herman and Vervaeck, 2005: 53). The roles do not have to be played by real characters but it can be an emotion, a motivation or an idea, as the following cited example:

“In the case of someone who wants to quit smoking, one could say the subject is the smoker and his object quitting. The sender is also the smoker – he himself wants to stop, he himself thinks it is necessary – and the receiver is the smoker as well – he will benefit from giving up. The smoker’s willpower is the helper and

his old addiction amounts to the opponent. This example shows that roles do not have to be played by real characters. Also an emotion, a motivation or an idea can function as an *actant*, for instance as the sender.”

(Herman and Vervaeck, 2005: 53)

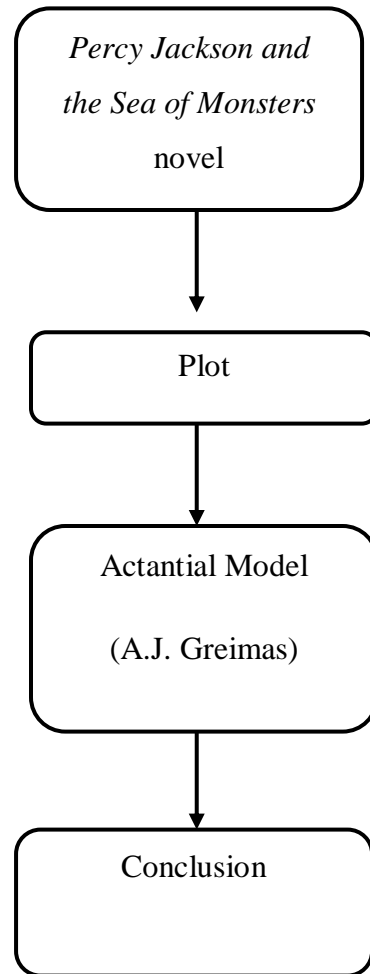
From the quotation above it is clear that an actant is not always a real character but it can have an abstract role.

### **2.3 Theoretical Framework**

Literary works mostly contain a reflection of human life. Thought, experiences, ideas, and etc. can be shared through literature. Novel, as one of literary works, is engaged with narrative structure. *Percy Jackson and the Sea of Monsters* by Rick Riordan is the second out of five books which incorporated Greek mythology (Hikmat, 2012). The story focuses on Percy Jackson in search of Golden Fleece to save the camp. Since the book contains Greek mythology and fantasy, its representation is interesting to discuss. Considering that reason, the researcher intends to reveal the narrative structure dealing with mythic and fantastical elements of novel. Greimas theory of structuralism is applied to analyze the narrative structure from the novel. The researcher hopes that this topic will contribute to the discussion of narrative structure for further literature study.

This research applies theoretical framework as the content analysis research. The theoretical framework of this research is described in the following schematic diagrams

### The Diagram of Framework Analysis



*Figure 2.3 Framework Analysis*

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter presents a research methodology used in conducting the study which is qualitative research. It covers research design, object of the study, role of the researcher, type of the data, procedure of data collection, and procedure of data analysis.

#### **3.1 Research Design**

This study employs a qualitative descriptive method. According to Creswell (2014) qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to social or human problem. This study is narrative research; therefore, this used qualitative method. Nevertheless, the data of this research are in the form of words. Descriptive method is used to describe the findings of the research.

#### **3.2 Object of the Study**

The object of the study is divided into two kinds, material object and formal object. The material object is a novel by Rick Riordan entitled *Percy Jackson and the Sea of Monsters* which is the second sequel of *Percy Jackson* series that was first published in 2006. It tells about Percy and his friends' adventure in search for Golden Fleece to save the camp as well as his friend.



The formal object is the study of the novel focusing on the representation of Greek myth and fantasy within the plot of the novel. This study uses Greimas structuralism to analyze the representation of Greek myth and fantasy within the plot of the novel *Percy Jackson and the Sea of Monsters*.

### **3.3 Role of the Researcher**

In this study, the role of the researcher is as a data collector, data compiler, analyst as well as a reporter. Those roles are explained as follows.

First, as the data collector, the researcher gathered the necessary data from the object of the study, book, articles, essays, and journals related to the research topic. Second, the researcher as a data compiler read them thoroughly then compiled the proper data to support the analysis of novel *Percy Jackson and the Sea of Monsters*. Then, after all the data were compiled, the researcher analyzed those data to find out the narrative structure of the novel. For further data analysis, the researcher gave the interpretation based on the data which had been classified. At last, the researcher applied the approach and theories needed to uncover the representation of Greek myth and fantasy. Finally, the researcher, reported the findings of the analysis.

### **3.4 Type of Data**

In this research, there are two types of data, primary and secondary data source. The primary data source is *Percy Jackson and the Sea of Monsters* novel while the

secondary data sources were taken from books, journals, websites, and other materials related to the study.

### **3.5 Procedure of Data Collection**

In the procedures of data collection, the researcher used a documentary method to collect the data. The researcher applied some steps of collecting data:

1. The researcher read the whole novel carefully and repeatedly. Close reading is aimed to understand the plot of the story. Besides, the researcher also read some references such as essay, journals, books which were related to the research.
2. After reading the data, the researcher identified quotations or dialogues based on the objectives of the study.
3. Then the researcher classified the important main data which was taken from the quotations or dialogues based on the purpose of the study by underlining and making a note for the main data that were related to the research questions.
4. Finally, after all the data were gathered, the researcher selected and interpreted the data to support the analysis.

### **3.6 Procedure of Data Analysis**

Data analysis is the process of moving collected data into the form of explanation. There are several steps of data analysis in the research. First, close reading of the novel of *Percy Jackson and the Sea of Monsters*. In this step, the researcher tried to

understand the story in the novel. Foster (2002) states that story is a narrative of events arranged in their time-sequence while plot is also a narrative of events, the emphasis falling on causality. Plot becomes the main interest of narratologist.

A. J. Greimas developed actantial model based on theory of Vladimir Propp. In the actantial model there are six components which called actants. According to Hébert (2011), creating an actantial model can be applied by selecting general actions and convert them into an actantial model by defining the subject and object actant first.

Therefore, the summarization of the explanation above can be elaborated into procedures of data analysis as follows;

1. The researcher described the elements of plot of the novel as it is one of the important elements of the narrative.
2. Then, the researcher presented some general actions taken from the plot to create actantial model and its interpretation to discover the narrative structure as the main elements through identifying the role of actants.
3. Finally, the researcher interpreted the relationship between the narrative structure, Greek mythology and fantasy to discuss its representation and the relevance between both elements within the novel.

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter presents and discusses the finding in *Percy Jackson and the Sea of Monsters* novel. It is divided into two parts. The first part is about the description of the elements of plot composing the narrative structure of the novel. The second part discusses the interweaving of Greek myth and fantasy in the narrative structure.

#### **4.1. The Elements of Plot of *Percy Jackson and the Sea of Monsters* Novel**

*Percy Jackson and the Sea of Monsters* is the second series of *Percy Jackson* written by Rick Riordan and was first published in 2006. It tells about Percy and his friends' adventure in search of Golden Fleece to the Sea of Monsters. In each prose narrative there are elements that consist of plot, character, setting, theme, and point of view. Traditionally, the narrative structure of novel is called 'plot' (Wellek and Warren, 1949: 224). Plot is a narrative of events arranged in sequence of time falling on causality (Forster, 2002: 61). According to Pickering and Hoeper, plot is conceived of as moving through five distinct stages, which are exposition, complication, crisis, falling action, and resolution. The following part is the discussion on the narrative structure through identifying the stages of plot.

#### 4.1.1. *Exposition*

Exposition is the beginning of the stages which introduces the background information of characters and potential problems. In the first four chapters of the story, the main characters and potential problems are introduced. The beginning of the novel told about Percy's dream about Grover, his satyr friend.

My nightmare started like this.

I was standing on a deserted street in some little beach town. It was the middle of the night. A storm was blowing. Wind and rain ripped at the palm trees along the sidewalk. Pink and yellow stucco buildings lined the street, their windows boarded up. A block away, past a line of hibiscus bushes, the ocean churned.

*Florida*, I thought. Though I wasn't sure how I knew that. I'd never been to Florida.

Then I heard hooves clattering against the pavement. I turned and saw my friend Grover running for his life.

Grover is trying to call Percy by using empathy link in which it connected their empathy to ask for help. By connecting their empathy link, their lives are shared. It meant that if Grover was in danger it could affect Percy's life as well. Therefore, this becomes the potential problem of the novel that leads to the conflict. Another problem that arose in the first chapter is when Percy and friends played dodgeball at school along with monsters while human could not see them as monsters.

"I hope so, Perseus Jackson! I hope so!"

The way he said my name sent a chill down my back. Nobody called me Perseus except those who knew my true identity. Friends ... and enemies.

What had Tyson said? *They smell funny.*

Monsters.

All around Matt Sloan, the visitors were growing in size. They were no longer kids. They were eight-foot-tall giants with wild eyes,

pointy teeth, and hairy arms tattooed with snakes and hula women and Valentine hearts.

The quotation above shows that Percy was attacked by monsters in school even if he was together with Tyson, which was a Cyclops, around him.

Other potential problems are described in chapter four.

As soon as we exited the taxi, the Gray Sisters peeled out, heading back to New York, where life was safer. They didn't even wait for their extra three-drachma payment. They just left us on the side of the road, Annabeth with nothing but her backpack and knife, Tyson and me still in our burned-up tie-dyed gym clothes.

"Oh, man," said Annabeth, looking at the battle raging on the hill.

What worried me most weren't the bulls themselves. Or the ten heroes in full battle armor who were getting their bronze-plated booties whooped. What worried me was that the bulls were ranging all over the hill, even around the back side of the pine tree. That shouldn't have been possible. The camp's magic boundaries didn't allow monsters to cross past Thalia's tree. But the metal bulls were doing it anyway.

This quotation showed that metal bulls attacked the half-blood camp.

However, the half-blood camp was protected by Thalia's tree as the camp border; therefore monsters could not attack it easily. The history of Thalia's tree can be seen in the following quotation.

Every camper knew the story behind the tree. Six years ago, Grover, Annabeth, and two other demigods named Thalia and Luke had come to Camp Half-Blood chased by an army of monsters. When they got cornered on top of this hill, Thalia, a daughter of Zeus, had made her last stand here to give her friends time to reach safety. As she was dying, her father, Zeus, took pity on her and changed her into a pine tree. Her spirit had reinforced the magic borders of the camp, protecting it from monsters. The pine had been here ever since, strong and healthy.

But now, its needles were yellow. A huge pile of dead ones littered the base of the tree. In the center of the trunk, three feet from the ground, was a puncture mark the size of a bullet hole, oozing green sap. A sliver of ice ran through my chest. Now I understood why the camp was in danger. The magical borders were failing because Thalia's tree was dying.

Someone had poisoned it. (Riordan. 2013: 44-45)

Thalia's tree arose from Thalia, daughter of Zeus, dead body that her spirit reinforced to be a magical border to keep away from monsters' attack. Since then, However, Thalia pine tree was poisoned and it made the bulls and other monsters attack the half-blood camp easily. This quotation becomes the main problem in the story. The relation between this poisoned tree and Percy's dream was that both Grover and the golden fleece, the thing that can cure the tree, was located in the same location.

In the first chapter, the author had mentioned about the main characters of the story. The author explained about Percy's friends, namely Grover, Annabeth, and Tyson who also become the main characters of the story. The quotations of each main character are given below.

Grover is a satyr. From the waist up, he looks like a typical gangly teenager with a peach-fuzz goatee and a bad case of acne. He walks with a strange limp, but unless you happen to catch him without his pants on (which I don't recommend), you'd never know there was anything un-human about him. Baggy jeans and fake feet hide the fact that he's got furry hindquarters and hooves.

Percy was the main focus character in the story, but there were also some of Percy's friends who become the main characters. The first character

introduced was Grover. He was Percy's best friend who was a satyr, half human-half goat.

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. (Riordan, 2013: 1)

Another one was Annabeth, a daughter of Athena, and Percy's best friend. She was a demigoddess, half-human and half-god, like Percy. She accompanied Percy's journey in this story.

Besides, she was right about my friend Tyson. I had to meet him at the subway station on time or he'd get upset. He was scared of traveling underground alone. (Riordan, 2013: 6)

The author also introduced Tyson as Percy's friend in school. He was a Cyclops, basically was a monster, but his appearance was covered by a mystical mist so he looked like a normal human. Partially, he was a son of Poseidon; therefore he was Percy's half brother. Percy and these introduced characters were the main characters in the story.

#### ***4.1.2. Complication***

In this part a central conflict between the characters emerges. The complication talks about the dismissal of Chiron as the one who should be responsible for the poisoned tree; therefore, Tantalus was elected as the new activities director. It can be seen on the following citation.



"Jackson, if you can stand, get up. We need to carry the wounded back to the Big House, let Tantalus know what's happened."

"Tantalus?" I asked.

"The activities director," Clarisse said impatiently.

"Chiron is the activities director. And where's Argus? He's head of security. He should be here."

Clarisse made a sour face. "Argus got fired. You two have been gone too long. Things are changing."

"But Chiron ... He's trained kids to fight monsters for over three thousand years. He can't just be *gone*. What happened?"

As the result of the poisoned camp border, the condition of half-blood camp was even worse as the campers were tired of fighting against the monsters but they kept coming. Therefore, the activities director was changed. However, Tantalus ignored the condition of the camp which was under attack. He even set a chariot race. The tension between Percy and Tantalus was rising since then.

“And here on my first day of authority,’ he continued, ‘I’d like to say what a pleasant form of punishment it is to be here. Over the course of summer, I hope to torture, er, interact with each and everyone of you children. You all look good enough to eat.’...’and now some changes!’ Tantalus gave camper a crooked smile. ‘We are reinstating the chariot races!’” (Riordan, 2013: 59)

The chariot race that was planned by Tantalus was disturbed by stymphalian birds, and that made Percy, Annabeth, and Tyson lose and be punished as they tried to chase away the birds. While doing their punishment, Percy talked to Annabeth about his dream of Grover as shows in this citation “....The only good thing about our punishment was that it gave Annabeth and me a common enemy and lots of time to talk. After listening to my

dream about Grover again, she looked like she might be starting to believe me.”

From their discussion, Annabeth mentioned about the Golden Fleece that has ability to cure something as quoted in the following citation “...That's why Jason wanted the Fleece. It can revitalize any land where it's placed. It cures sickness, strengthens nature, cleans up pollution—” "It could cure Thalia's tree" (Riordan, 2013: 82-83). Annabeth also mentioned about the Jason and the Argonauts story in which Jason looked for the Golden Fleece to claim his throne as well as to make his country prosper. This event could be seen in Graves's book (1955) entitle *The Greek Myths: The Complete and Definitive Edition*. In the Greek myth, Pelias asked Jason to set his country free from a curse that make the country would never prosper until the golden fleece was brought home, then Pelias agreed to resign the kingship. In both novel and myth the heroes become the subject and the golden fleece was the target object. There is a similarity of the use of fleece in the novel and the real myth which is to set their 'home' free from calamity. The story of Jason and the Argonauts has become the main event of the story.

Percy asked Tantalus to conduct a quest as he knew that Golden Fleece which was located in Sea of Monsters could heal the Thalia's tree. Tantalus decided to let the winner of chariot races to go for the quest.

“I shall authorize a champion to undertake this perilous journey, to retrieve the Golden Fleece and bring it back to camp. Or die trying.”  
 ... “The champion should be one who has earned the camp’s respect, who has proven resourceful in the chariot races and courageous in the defence of the camp. You shall lead this quest . . . Clarisse!”  
 (Riordan, 2013: 87-88).

Instead of Percy, Clarisse, the winner of the previous chariot race, was chosen to be the one who would make for a quest.

#### **4.1.3. Crisis**

Crisis is a moment at which the plot reaches its point of greatest emotional intensity. In this part, Percy Jackson decided to go to the Sea of Monsters with Annabeth and Tyson to rescue Grover even though he had no permission to start a quest. He got a help from Hermes as it is shown in the following quotation.

"I hope I packed well for you," Hermes said. "I do have some experience with travel."  
 He snapped his fingers and three yellow duffel bags appeared at my feet. "Waterproof, of course. If you ask nicely, your father should be able to help you reach the ship."  
 ...He jogged off down the beach. Twenty paces away, he shimmered and vanished, leaving me alone with a thermos, a bottle of chewable vitamins, and five minutes to make an impossible decision.  
 (Riordan, 2013: 100-101)

Percy hesitated because he wanted to save Grover and the camp as well, but he had no permission. Clarisse was pointed to get the quest. While he was thinking, Hermes came to assemble Percy and friends’ things. He let Percy decided whether going to save Grover or otherwise being eaten by Harpies.

Percy immediately decided to go to Florida where the Sea of Monsters was located by joining the *Princess Andromeda*, a cruise ship. To get to that cruise ship, Percy and friends were helped by hippocampi that was sent by Poseidon. While boarding on the ship, Percy found out that Luke, Hermes's son, was the one who poisoned the Thalia's tree and planned to raise Kronos.

#### **4.1.4. *Falling Action***

Falling action occurs when the crisis has been reached and the problem begins to resolve. On the journey to the Sea of Monsters, Percy and friends faced kinds of monsters. First, they met hydra while hiding from Luke's chase "As soon as my glowing blade appeared, the Hydra whipped toward it with all its heads, hissing and baring its teeth.... I sliced the Hydra's head clean off. It rolled away into the grass, leaving a flailing stump, which immediately stopped bleeding and began to swell like a balloon. In a matter of seconds the wounded neck split into two necks, each of which grew a full-size head. Now I was looking at an eight-headed Hydra" (Riordan, 2013). Hydra is a monster whose head turned to multiply if it was chopped.

To get rid of Hydra, they needed fire as the Heracles story that has been mentioned by Annabeth "'Fire!" Annabeth said. "We have to have fire!"

As soon as she said that, I remembered the story. The Hydra's heads would only stop multiplying if we burned the stumps before they grew again. That's what Heracles had done." There is a repetition of Heracles story in the novel. Some monsters that belonged to the twelfth labours of Heracles story are mentioned in the novel. As

stated from Graves (1955) that Heracles was helped by Iolaus to supply the firebrands. In this novel, Percy was helped by Clarisse who was chosen to go for the quest helped them to blow the Hydra.

Their journey continued, and met Scylla and Charybdis who guarded the entrance of the Sea of Monsters as seen in this following quotation "...Charybdis." Annabeth paled. "Are you crazy?" "Only way into the Sea of Monsters. Straight between Charybdis and her sister Scylla..." (Riordan, 2013: 150). Percy and Clarisse argued in which monsters they would face to pass the way. Clarisse insisted to face the Charybdis so that she could blow it. However, it made the ship explode due to overheating. Because of it, they were separated apart. Percy and Annabeth survived and continued their journey by using a rowboat.

Percy and Annabeth landed on C.C. island. They did not know that this was a trap by goddess Circe, a minor goddess with magic ability. She did not like men, and thought that sorcery was the power of women. Since Percy was a man, Circe transformed Percy into a guinea pig "...When I twisted, so did the furry critter in the mirror. I was ... I was ..." "A guinea pig," C.C. said." (Riordan, 2013: 169). In the novel was also explained that there were some other guinea pigs that were changed by Circe. Percy could transform back into human again after eating multivitamins which was given by Hermes. They could escape from the land taking the *Queen Anne's Revenge* ship.

They faced another monster again. They met sirens which lured humans by their song as seen in "...I remembered stories about the Sirens. They sang so sweetly

their voices enchanted sailors and lured them to their death..." (Riordan, 2013: 183). Even though Annabeth knew that it could lead her to her death, but she insisted to try to hear the song in order to be wiser if she could pass. However, the plan she managed was failed so she made Percy drown her into the water since sound did not travel well underwater.

Percy and Annabeth finally arrived to their destination, the monster island where the Polyphemus, a giant Cyclops live. The monster lived in such a beautiful island with strong magic power that even Percy could feel it, seen in the following quotation.

"But except for that, the place looked like a Caribbean postcard. It had green fields and tropical fruit trees and white beaches. As we sailed toward the shore, Annabeth breathed in the sweet air. "The Fleece," she said.

I nodded. I couldn't see the Fleece yet, but I could feel its power. I could believe it would heal anything, even Thalia's poisoned tree."

(Riordan, 2013:193)

There was no wonder if Grover or other satyrs were attracted to come to the island as the Golden Fleece has strong magic power. In this island Percy and Annabeth reunited with their separated friends, Clarisse and Tyson.

"Did you say *bride*?" Clarisse demanded. "Who— Grover?"  
 Next to me, Annabeth muttered, "Shut up. She has to shut up."  
 Polyphemus glowered. "What 'Grover'?"  
 "The satyr!" Clarisse yelled.

(Riordan, 2013: 196)

Percy who thought that their friends were dead relieved knowing that his friends were still alive. Together they fought against Polyphemus. Since they knew that they could not kill the monster, Annabeth used the same trick as Odysseus to beat it.

“Now, the "Nobody" thing wouldn't have made sense to anybody, but Annabeth had explained to me that it was the name Odysseus had used to trick Polyphemus centuries ago, right before he poked the Cyclops's eye out with a large hot stick. Annabeth had figured Polyphemus would still have a grudge about that name, and she was right. In his frenzy to find his old enemy, he forgot about resealing the cave entrance. Apparently, he didn't even stop to consider that Annabeth's voice was female, whereas the first Nobody had been male.”

(Riordan, 2013: 203)

Polyphemus had partially blinded eye due to the trick used by Odysseus. The Greek myth story was repeated again by the young demigod. Finally they were able to take back the golden fleece after fighting against Polyphemus.

#### **4.1.5. Resolution**

Resolution records the outcome of the conflict. The resolution shows that Clarisse was the one who took back the fleece to save the camp just like the oracle said.

"Clarisse," I said, "what did the Oracle tell you exactly?"  
She looked up. I thought she was going to tell me off, but instead she took a deep breath  
and recited her prophecy:

*"You shall sail the iron ship with warriors of bone,  
You shall find what you seek and make it your own,  
But despair for your life entombed within stone,  
And fail without friends, to fly home alone."*

(Riordan, 2013: 222-223)

Clarisse told Percy about the Oracle in which it told about Clarisse's journey to the Sea of Monsters for the quest to save the camp. They could not be back together since the one who was pointed to do the quest was Clarisse herself. Instead, Percy entrusted the Golden Fleece to Clarisse because the tree was dying. Therefore Clarisse had responsibility to keep it to cure the Thalia's tree and the camp border.

Luke, who was the villain of the story, and his army aimed the Golden Fleece just in time when Clarisse took the taxi to go to the airport. However, they were taken down by Percy and Chiron's friends. Percy was able to make Kronos, the main villain in the series, postpone his sly plan.

#### **4.2. Interweaving of Greek Myth with Fantasy in the Narrative Structure of *Percy Jackson and the Sea of Monsters' Novel***

Myth may contain historical elements but not embrace a whole truth (Morris and Powell, 2014). It involves gods or godlike beings that might be hapless or humanly fallible and also took place in heaven or earth (Attebery, 2014). Myth has become the root of fantasy fiction. Fantasy is an imaginative fiction that is set in imaginary world and features the magic of mythical beings (Kuiper, 2012: 66-67). Rick Riordan got inspiration of Greek myth to write *Percy Jackson* series. Within his works, he describes the story of Percy combined with Greek myth and fantasy.



A.J. Greimas developed the actantial model of structuralism based on the theories of Vladimir Propp. The actantial model is a tool to analyze any real or thematized action, particularly in literary text or images (Hébert, 2011). In Greimas term the figures of characters are called *actants*. It shows the representation of each character's role. There are six actants which are divided into three binary oppositions: subject - object, opponent - helper, sender - receiver. In order to get some data to analyze, some important actions taken from the plot were observed. Percy's actions are certainly focused on those that contain Greek myth and fantasy. The following lists describe Percy's actions.

1. Percy dreamed about Grover, his satyr friend, who was trying to run away from something. He hid in a bridal shop. He was in a dangerous quest in which no satyr had ever returned.
2. Percy went to school and joined all the classes, including gym class. The students played dodgeball, Percy and Matt Sloan, big bully in his class, became the captain of each team. There were three visitors who were actually cannibals joining Sloan's side.
3. They were heading to half-blood camp as Annabeth got a dream that the camp was not in a good condition as Thalia's tree, the barrier of the camp, was sick. To get to the camp, they took Grey Sister's taxi in which they gave a clue about Percy's on-going journey. As soon as they arrived at the camp, the

camp had already been attacked by bulls. The bulls attacked the camp because the camp barrier was poisoned. It made the monsters come and attack easily.

4. Tantalus, the new activities director, held a chariot race. Percy, Annabeth, and Tyson were punished as they were considered messing up the game after fighting against demon pigeons. Clarisse, the winner, was able to carry out the quest to bring the goldenfleece to save the camp.
5. Percy, Annabeth, and Tyson secretly left the camp to both save Grover and the camp. Hermes helped them by packing everything they needed. They reunited with Luke on board of *Princess Andromeda* and joined Clarisse on her *CSS Birmingham*. They faced some monsters on the way to Sea of Monsters.
6. Percy and Annabeth saved Grover and Clarisse from Polyphemus. They fought against Polyphemus. Tyson came to help to seize the fleece. Hippocampus helped to bring them along with the golden fleece back to Miami.
7. Clarisse fled home alone to bring back the fleece. Luke and his friends came to take away the fleece. Percy was able to call the camp by using iris message. Chiron came to help them. Other heroes were fighting against monsters to keep the camp. The golden fleece cured Thalia's tree, the barrier of the camp, and the surrounding nature. It also healed Thalia; she was alive again.

#### 4.2.1. Actant scheme 1

The first scheme describes the relation between Percy and Grover who were connected by empathy link.

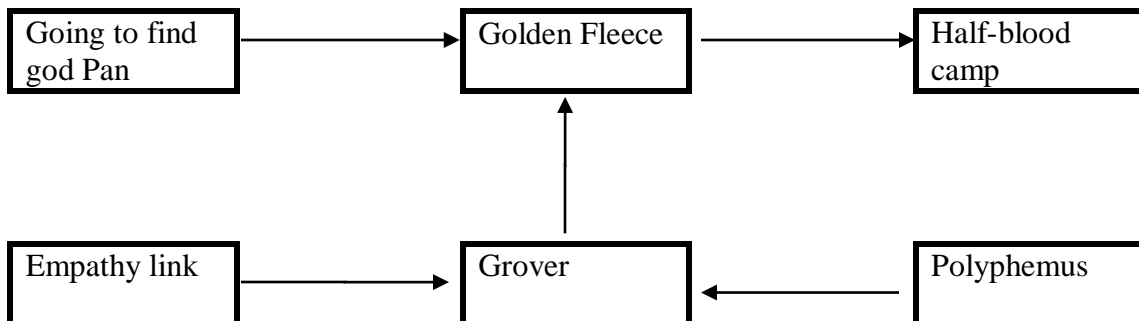


Figure 4.1 First Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

Sender initiated the subject to get the object. Grover set a quest to find the god Pan, but it put him in danger “...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” (Riordan, 2013: 1). However, he met a monster that might kill him, so he wanted to save his life.

The receiver is the one who takes beneficiary. In the scheme, Grover and half-blood camp got benefit of receiving object which is aimed by the subject. Grover would be the first satyr who found the god Pan, but he found the golden fleece instead. The fleece could heal the half-blood camp border.

Subject needs to undergo the task to get the object. The subject on this scheme was Grover because he was the one who went for a quest and wanted to find the god Pan. The actant of object copes with something or someone that is wanted by sender

and aimed by subject. Golden fleece was the object of this scheme. However, the link between sender and object is disjunction since Grover did not mean to seek the golden fleece.

Helper needed to assist the subject to get the object. In this scheme the helper had an empathy link between Grover and Percy. Grover was trying to warn Percy by using the empathy link in which Percy was able to see Grover in his dream. This empathy link connected their emotions. If Grover died, Percy did, too. Meanwhile, opponent hinders the subject to get the object. In this scheme Polyphemus was the opponent. He hindered Grover to find the god Pan. He ate satyr instead.

#### 4.2.2. Actant scheme 2

The second scheme described the Percy playing the dodgeball without knowing that the monsters were in his opposition team.

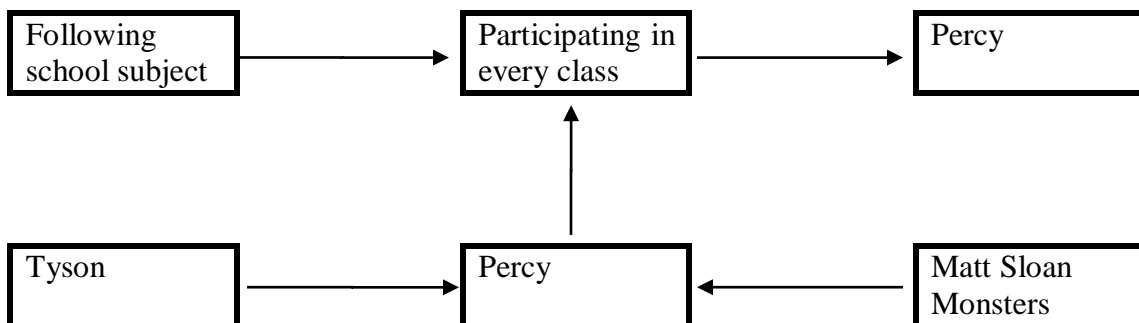


Figure 4.2 Second Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

The sender in the second scheme was the way Percy followed the entire subject before his summer break. "...“Last day of school. You should be excited! You’ve almost made it!” (Riordan, 2013: 3). “Take my first class today:

English...our next exam was science...in social studies...it was time for PE (Riordan, 2013: 8-13). It meant that Percy went for school as usual, but it was even special for him because it was his last day of school before holiday.

The receiver was Percy himself because if Percy did something bad in school, he might be expelled from the school. Percy was also the subject on this scheme. He was the one who joined the dodgeball in gym class.

Being a participant in every class, including gym class was the object of this scheme. Percy aimed to participate in the entire subject.

The helper was Tyson who was an orphan but actually he was partially half-monster. He became one and only Percy's friend at the school. He was in his side and helped Percy when Percy was bullied or in danger "...Tyson had saved my life three or four times" (Riordan, 2013: 24).

There were two opponents in this scheme. They were Matt Sloan who bullied Percy and some friends, also three monsters who were cannibals. "...the school bully, Matt Sloan, led most of those activities" (Riordan, 2013: 8). Matt Sloan liked to bully the other students mostly Percy and his friend, Tyson. Three monsters, called Laistrygonians, were trying to kill Percy. They looked like a normal mortal because of mythical mist so the mortals saw them as human rather monster as stated in "... that's the problem with mortals. A magical force called the Mist obscures the true appearance of monsters and gods from their vision, so mortals tend to see what they

can understand” (Riordan, 2013: 17).The mist covered the human sight to see monsters and gods as an understandable thing.

#### 4.2.3. Actant scheme 3

The third scheme described Percy, Annabeth, and Tyson who were on the way to half-blood camp, a summer camp to train heroes or half-blood characters who were half-human and half-god.

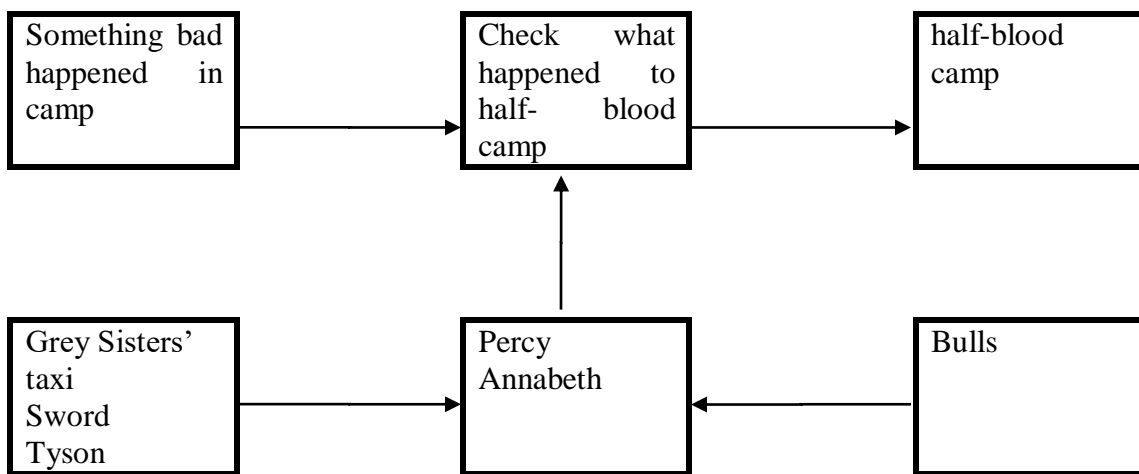


Figure 4.3 Third Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

The sender of this scheme was the news that Annabeth had told Percy that there was something wrong with the camp, while the receiver was the half-blood camp including the nature spirit or other heroes.

The subject was Percy and Annabeth. Even Tyson joined them on the way to camp but Tyson had not known about the half-blood camp. The object was to get there to the half-blood camp right away. Annabeth got a dream that something bad

happened to the half-blood camp. Therefore, Annabeth was chased by monsters all the way from Virginia.

There were three helpers in this scheme. First, there was Grey Sisters' taxi who took them to the half-blood camp. They even gave a clue about the coordination of Sea of Monsters where Grover was trapped (Riordan, 2013: 34). Second was the sword. Percy had a sword named Riptide "I uncapped my ballpoint pen. It shimmered, growing longer and heavier until I held the bronze sword Anaklusmos in my hands" (Riordan, 2013: 37). He used the sword to attack the monster, and in this case he helped the other heroes to fight against the bulls. However, the bulls breathed fire and was able to burn anything to a crisp (Riordan, 2013: 37). Annabeth let Tyson come to help Percy because he was in danger. Furthermore, Tyson was partially a monster who resisted the fire.

The Bulls were the opponents in this scheme. They came to attack the camp as the barrier was broken. "What worried me was that the bulls were ranging all over the hill, even around the back side of the pine tree. That shouldn't have been possible. The camp's magic boundaries didn't allow monsters to cross past Thalia's tree. But the metal bulls were doing it anyway" (Riordan, 2013: 36). Thalia's pine tree is the half-blood camp's border which arose from Thalia's dead body. It protected the camp; however, since the tree was poisoned, many monsters could easily attack.

#### 4.2.4. Actant scheme 4

The fourth scheme described the chariot game that was held by Tantalus, a new activities director.

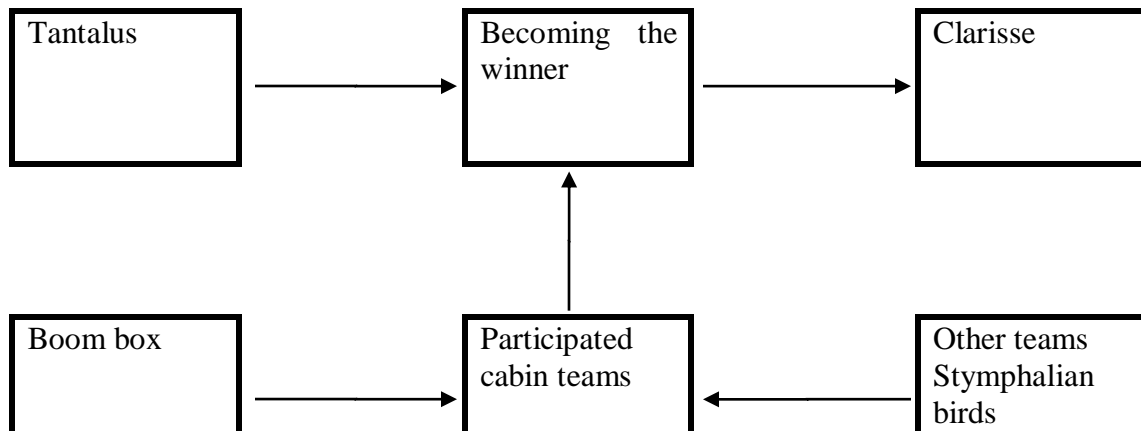


Figure 4.4 Fourth Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

In the fourth scheme, the sender was Tantalus, the new activities director to replace Chiron.

“And here on my first day of authority,’ he continued, ‘I’d like to say what a pleasant form of punishment it is to be here. Over the course of summer, I hope to torture, er, interact with each and everyone of you children. You all look good enough to eat.’...’and now some changes!’ Tantalus gave camper a crooked smile. ‘We are reinstating the chariot races!’” (Riordan, 2013: 59)

The quotation shows that Tantalus held a chariot race rather made a strategy to keep the camp away from monsters’ attack. Therefore he was the sender of the scheme. He asked the campers to join the race. Even he made a prize for the winner.



Receiver was the one who took the beneficiary after the object was achieved. Clarisse was the winner of the chariot racing after competing with other campers and the accident of demons pigeons. The benefit of being the winner itself was that she and her cabin mates would not have to do the chores for the rest of the month.

“I shall authorize a champion to undertake this perilous journey, to retrieve the Golden Fleece and bring it back to camp. Or die trying.”  
 ... “The champion should be one who has earned the camp’s respect, who has proven resourceful in the chariot races and courageous in the defence of the camp. You shall lead this quest . . . Clarisse!”  
 (Riordan, 2013: 87-88).

Luckily, as the winner of the chariot race, she was also able to have a quest to save the camp. Therefore, the receiver in this scheme was Clarisse.

“Yes, yes!” Tantalus said. ‘But I know that you will all join me in welcoming the return of this camp tradition. Golden laurels will go on the winning charioteers each month. Teams may register in the morning! The first race will be held in three days’ time. We will release you from most of your regular activities to prepare your chariots and choose your hero. Oh, and did I mention, the victorious team’s cabin will have no chores for the month in which they win?’  
 (Riordan, 2013: 59-60).

From the quotation above, Tantalus expected that all the cabins will participate in his chariot racing. It means that all of the cabin teams and other campers were the subject of this scheme. Tantalus as the sender wanted the subject to aim to be the winner of the race.

Beckendorf led the Hephaestus team on to the track...the Ares chariot was blood-red...Clarisse climbed aboard with a batch of javelins...Apollo’s chariot was trim and graceful and completely gold...Hermes’s chariot was green and kind of old looking... that

left two chariots: one driven by Annabeth, and the other by me”  
(Riordan, 2013: 73).

According to Allston (1988) in his book entitled *Mythic Greece: The Age of Heroes*, chariot race is one of Greek sports. The participant of the race is one man with a two-horse chariot as seen in the novel as well “... two horses per chariot. Each team will consist of a driver and a fighter” (Riordan, 2013). Therefore, the participants of the chariot race in the quotation above are the team of participating cabins.

The quotation above also shows the explanation of the appearance of each chariot of participating cabins before the race starts. It shows that not all cabins participated in this game. There were twelve cabins in total, but the participants were seven. Therefore, the subject was the charioteers who registered the cabin team to join this race. Subject always aimed to get the object, while the object in this scheme was winning the race. The charioteers attempted to be the winner. They applied tricks and anything to leave other teams behind.

Boom box was the helper in this scheme. The demon pigeons were scared of noise. Therefore, Percy got Chiron’s boom box along with his CD to scare them away as stated in “She stabbed at a pigeon with her knife. ‘Heracles used noise! Brass bells! He scared them away with the most horrible sound he could –’ ... Her eyes got wide. ‘Percy. . . Chiron’s collection!’” (Riordan, 2013: 78). In fact, that was Annabeth’s idea and Percy was the one who took away the boom box. The noise from the boom box made all the birds go nuts.

On the other hand, the opponents of this scheme were other teams and Stymphalian birds. This was a race so every cabin was rivals. In the middle of the game, they were attacked by demon pigeons which ate meat.

Annabeth's fighter wasn't smiling now. He pulled a javelin from his collection and took aim at me. He was about to throw when we heard the screaming. The pigeons were swarming – thousands of them dicebombing the spectators in the stands, attacking the other chariots (Riordan, 2013: 77).

From the quotation above it can be seen that Annabeth's cabin tried to defeat Percy's chariot and also the other cabins team tried to defeat each other in order to win the race. The stymphalian birds were birds which eat meat, they came to attack the charioteers and disturb the race.

#### 4.2.5. Actant scheme 5

The fifth diagram described the Percy, Annabeth, and Tyson who left the camp to save Grover and get the fleece.

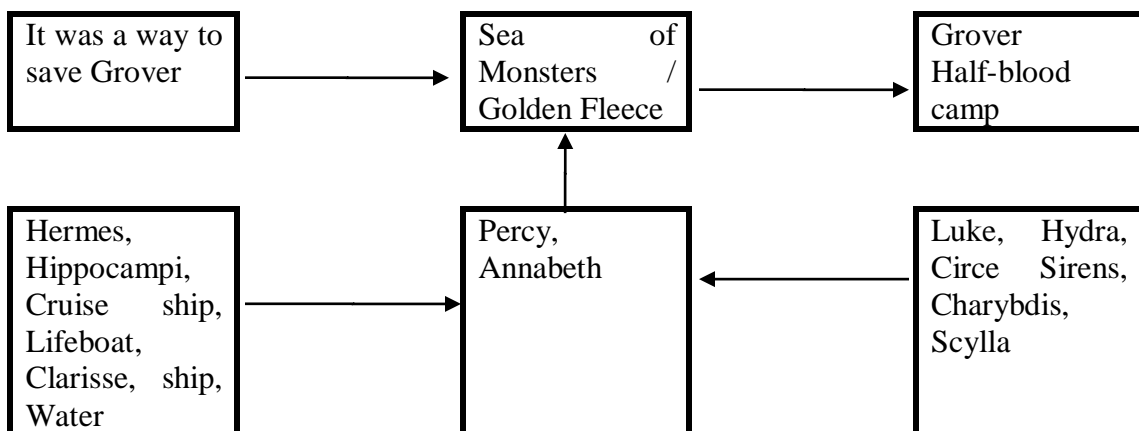


Figure 4.5 Fifth Actantial Scheme in novel Percy Jackson and the Sea of Monsters

The diagram above showed that Percy's intention was to save Grover as the sender. Grover was trapped somewhere and was in danger because he can be eaten by the monster anytime. The smell of golden fleece which was similar to God Pan led Grover to the Sea of Monsters. The golden fleece itself could save the Thalia's tree, the border camp.

"...Now, Percy, you still haven't answered my question. What do you intend to do about the quest?"

"I – I don't have permission to go."

"No indeed. Will that stop you?"

"I want to go. I have to save Grover." (Riordan, 2013: 96)

The quotation above showed that Percy wanted to save Grover. Besides, they would be eaten by harpies or expelled from the camp if they got back to the camp.

There were two receivers in this scheme namely Grover and half-blood camp. Grover was trapped in The Sea of Monsters and so was the Golden Fleece. Grover would be safe and free from Polyphemus. Half-blood camp would be healed by the Golden Fleece.

"Percy" Annabeth said, "we have to do the quest."

"We'll get expelled, you know. Trust me, I'm an expert at getting expelled."

"So? If we fail, there won't be any camp to come back to."

"Yeah, but you promised Chiron –"

"I promised I'd keep you from danger. I can only do that by coming with you! Tyson can stay behind and tell them –"

"I want to go," Tyson said. (Riordan, 2013: 102)

The quotation above shows that Percy and Annabeth were the subject. They were secretly leaving the camp to do the quest to save Grover, the camp, or even Luke. Tyson, however, was not part of the subject because Tyson had no intent to save

Grover. Sharita (2016) in her paper, stated that subject was also the one who made an agreement with the sender to achieve what the sender wishes. Therefore, Tyson was not the subject even though he joined Percy to do the quest.

The object in this diagram was heading to Sea of Monsters because Polyphemus lived there in which Grover was trapped. He used the Golden Fleece to lure satyr for food.

To be able to do the quest, Percy needed some help from other characters. In this scheme there were seven helpers. Hermes gave them two items and duffel bags they would need. To get to Florida where Grover was, they got on hippocampi to get *Princess Andromeda*. They were able to run away from Luke to *Princess Andromeda* by using lifeboat and Hermes' thermos. They were hiding in an island, but they met hydra. Percy and Annabeth Clarisse came in time by exploding the hydra because it died by fire. They headed to Sea of Monsters together by using Ares' ship named *CSS Birmingham*. Percy and Annabeth were alive after *CSS Birmingham* exploded. They stopped by C.C Resorts and Spa. Annabeth used Hermes' vitamin to make her immune towards spell and change Percy into human again. They used *Queen Anne's Revenge* ship to escape. Annabeth who was lured by Siren's song was drowned by Percy into water and used the water bubble to make her be able to breathe. Water was as bad as the sound conductor.

There were also some opponents that hindered Percy and Annabeth to aim the object. *Princess Andromeda* was a cruise ship; Luke and friends were boarding on it. Luke who knew that Percy, Annabeth, and Tyson were on board, was trying to kill them. While they were hiding from Luke, they met a hydra in an island. They should face Scylla and Charybdis as they were the guide of Sea of Monsters. They used the lifeboat and dropped by *C.C Spa* run by Circe. Circe who did not like boy cursed Percy into agueina pig. When they were able to escape from C.C Island, Annabeth was lured by Siren's song.

#### 4.2.6. Actant scheme 6

The sixth diagramdescribed the Percy beached in Polyohemus island to take the fleece.

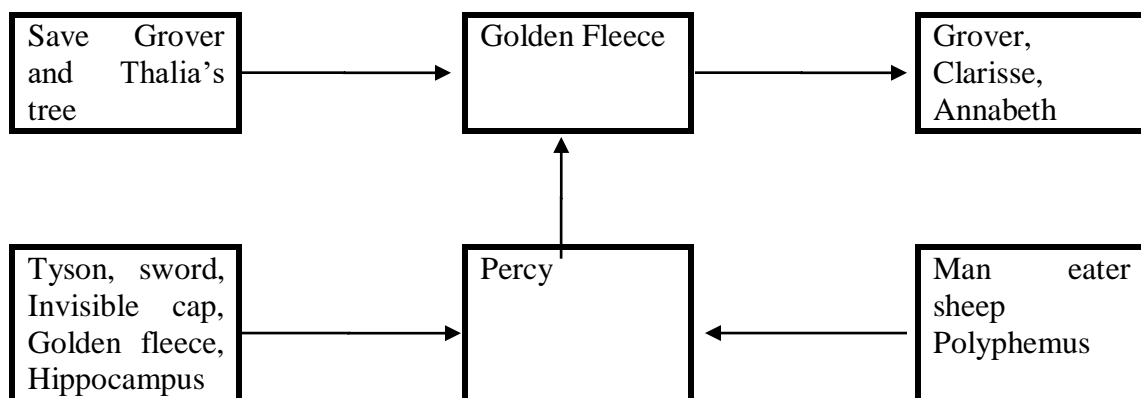


Figure 4.6 Sixth Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

“...Now, Percy, you still haven't answered my question. What do you intend to do about the quest?”

“I – I don't have permission to go.”

“No indeed. Will that stop you?”

“I want to go. I have to save Grover.” (Riordan, 2013: 96)

The quotation above showed that Percy's intention to save Grover became the sender of this scheme. He continued his journey in the Sea of Monsters where Polyphemus lived and caught Grover.

The receiver of this scheme was absolutely Grover. However, when Percy and Annabeth got to the Sea of Monsters, Clarisse was already arrested by Polyphemus. That's why Clarisse became one of the receivers in this scheme. While Annabeth was also the receiver because she got the advantage of Golden Fleece which healed her from dying.

Percy was the subject in this scheme. While the aim that the sender formerly wanted was to save Grover and take back the Golden Fleece to save the camp.

Annabeth used an invisible cap to trick Polyphemus. Percy used his riptide to attack the monster. Tyson helped them to distract the man eater sheep and fought against Polyphemus. Hippocampus took them back to the human world.

Man eater sheep were the sheep that ate meat. They guarded the Golden fleece. Polyphemus the one who lived in the island was not willing to relinquish the fleece.

#### ***4.2.7. Actant scheme 7***

The seventh scheme described the magic of Golden Fleece which was able to heal a dying person.

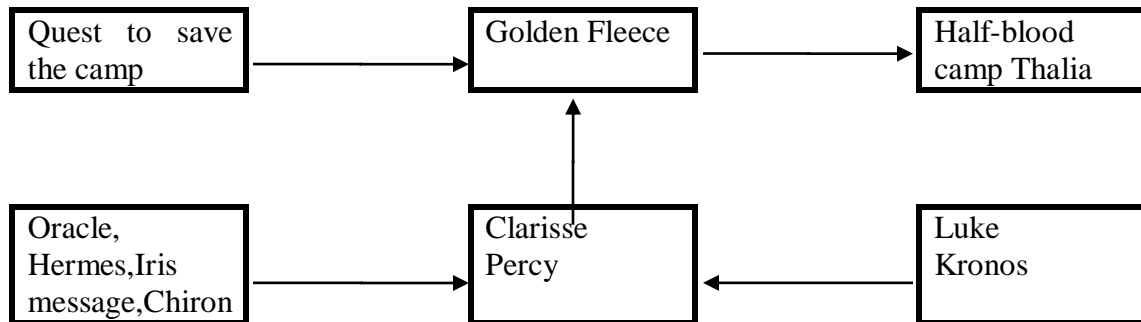


Figure 4.7 Seventh Actantial Scheme in novel *Percy Jackson and the Sea of Monsters*

The sender was the quest to save the camp. The quest was to find the Golden Fleece to cure Thalia's tree, the camp border, which had been poisoned. The receiver of this scheme was absolutely the camp itself. Golden Fleece was able to heal the Thalia's tree and the surroundings of the camp. However, Thalia, was part of the receiver as well because she was alive again after dying. Golden Fleece not only cured the tree but Thalia herself.

The subjects of this scheme were Clarisse and Percy. Tantalus sent Clarisse to save the camp. Percy joined the quest in the middle of saving Grover, while the object of this scheme was saving the camp.

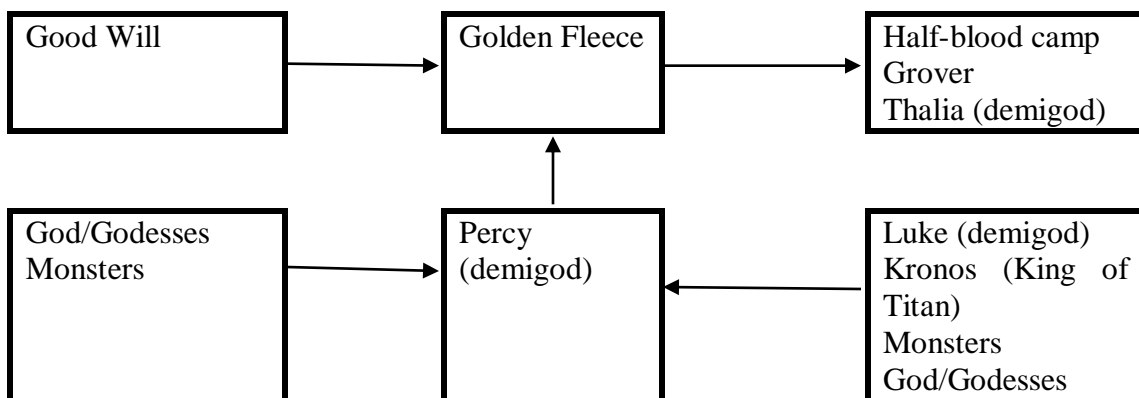
Some helpers were needed in this scheme. Oracle gave a clear clue about Clarisse's quest, while Hermes helped them by packing some money in their duffel bags. Tyson was part of helper in the story because he saved the duffel bags after *CSS Birmingham* exploded. Percy made an iris call to show Luke's plan to all his camp mates. Iris message helped Percy to make Tantalus be fired from the half-blood camp. It also connected to Chiron who was god Iris' friend. Chiron and his centaurus cousins came to help. The Golden Fleece was able to cure the camp as well as Thalia.



In this scheme Luke was the opponent because he was the one who hindered Percy to get the fleece. Moreover, he wanted to use the fleece for a bad purpose.

From the analysis of the actantial models above, there are several recurring patterns. These patterns will be used to discuss the interweaving of myth with fantasy within the novel. The subject actants who conduct the task are mostly demigods. Most of the scheme shows that Percy represents the subject actant. Golden fleece always occupies the object actants. Monsters mostly employ the opponent actants but Tyson, who is partially a monster, could be a helper. The good side of Gods is represented by Hermes as the helper actants and goddess Circe tries to hinder the subject. The sender of the scheme is the emotion to save the beloved one, either Grover or camp. The receiver of the whole scheme is half-blood camp. However, in the last scheme Thalia, the daughter of Zeus who died, was alive again. She also became the receiver of the scheme.

To sum up the explanation above the researcher presented the main structure of the novel which could be depicted through the following scheme.



#### *4.8. Actantial scheme of plot in novel Percy Jackson and the Sea of Monsters*

Furthermore, all of these patterns will be further discussed in the following section.

#### ***4.2.8. Discussion on the Interweaving of Greek Myth with Fantasy in Narrative Structure of Percy Jackson and the Sea of Monsters' Novel***

This section discusses the result of the actantial analysis from the previous section. All of the patterns and other important analysis that are mentioned in the previous section will be explained to see the interweaving of Greek myth with fantasy in narrative structure of *Percy Jackson and the Sea of Monsters'* novel.

From the main structure of the novel, that the golden fleece is the object that Percy (subject) wanted to achieve. The myth of the golden fleece is described to have the ability to cure sickness and strengthen nature. In the novel, Jason, one of Greek hero, also mentioned and described as one of hero who looked for the golden fleece. This fleece was used to set both Percy and Jason's "home" from calamity. Moreover, some actions that Percy and other demigod did to fight against monsters and the monsters themselves in this novel were imitated from other Greek heroes, including Jason, Heracles, and Odysseus. Therefore, this novel still occupies with myth of golden fleece and its power however the subject is the modern demigod.

Moreover, the location of the golden fleece is described in the Sea of Monsters or the ordinary people called it as Bermuda Triangle. The location is described as the house of various of monsters as in Percy's journey he faced them.

However, the ordinary human can only see it as the place that most of things were disappear mysteriously. It is happen since the ordinary human cannot see the truth appearance of god/goddesses or monsters. There is fantasy of mythical mist that covered the real appearance of the Greek characters (gods/goddess and monsters) to things that human could understand. On the other hand, Percy is a demigod who is half-human and half-god. His appearance looked like normal human but they had certain ability to resemble his god parent. So, half part of Percy's consciousness could see monsters and gods that ordinary individuals could not perceive. Even, Percy sometimes misunderstands monsters (Tyson) as human being when he is in the real world. Therefore, the fantasy of mist in the novel is used to connect the Greek myth and Percy's modern world.

From the previous actantial model analysis, there is significant recurring pattern, that showed the creation of Greek myth hierarchy. Percy, a demigod, in this analysis, actively undergoes the task as subject-actant. Moreover the one who acts as sender is the good will from Percy (demigod). Nevertheless, demigod also employs the role of receiver (Thalia) and opponent (Luke). Meanwhile monsters mostly employ the opponent-actant since they were trying to hurt or even kill the demigod. However, not all of monsters were bad. Tyson, which was partially a monster, in the schemes were always being the helper-actant. On the other hand, most gods and goddesses represented as the helper-actant. But it did not mean that they were always

in good side. Goddess Circe, a minor goddess, opposed Percy to get the object.

Therefore there is no different class between god/goddesses, monsters, and demigod.

## CHAPTER V

### CONCLUSION AND SUGGESTION

The conclusion summarizes the findings of the research questions which cover the result of analysis. Suggestion encourages readers and researcher in the future to conduct a research a corresponding topic and on the same objects.

#### 5.1. Conclusion

Based on the previous analysis, the researcher concludes that the main narrative structure of *Percy Jackson and the Sea of Monsters* novel is good will (as the sender) sends Percy (As subject) to look for the golden fleece (object). However, it was opposed by Luke and Kronos as they were the villain of the story. Some gods or goddesses and monsters could be either helper or opponent. The receivers were definitely Grover, the half-blood camp and Thalia. Furthermore, this novel still occupies with myth of golden fleece and its power but the subject is the modern demigod. The myth is connected by the fantasy of mythical mist since the location of the golden fleece and the truth appearance of gods/goddesses and monsters are covered from the human sight. The mist makes human could only see into understandable things. From the main narrative structure, the myth and fantasy represented that there is no different class between gods/goddesses, monsters, demigod/human.

## 5.2. Suggestion

After conducting an analysis of *Percy Jackson and the Sea of Monsters* novel, the suggestion for the reader is to learn and do more research about narrative structure by A.J Greimas. Next researchers who are interested in analyzing narrative structure of novel can do more research on other *Percy Jackson* series. In addition, the next researcher can continue this research focusing on a deep narrative structure to see it as a whole, to identify the minor parts of the text to create the whole meaning of the narrative. On the other hand, this research can be a reference for next researchers in using structuralism theory especially narratology or narrative structure. Narratology examines the detail of literary text to seek the universal patterns within the work itself. Hopefully, this research will give any referenceto the next researchers who want to analyze a literary work especially novel by using Greimas' structuralist theory or to analyze narrative structure of story.

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## APPENDIX

Data of inventorying the plot

No	The Elements of Plot Structure	Citation	Explanation
1.	Exposition	<p>My nightmare started like this.</p> <p>I was standing on a deserted street in some little beach town. It was the middle of the night.</p> <p>A storm was blowing. Wind and rain ripped at the palm trees along the sidewalk. Pink and yellow stucco buildings lined the street, their windows boarded up. A block away, past a line of hibiscus bushes, the ocean churned.</p> <p><i>Florida</i>, I thought.</p> <p>Though I wasn't sure how I knew that. I'd never been to Florida.</p> <p>Then I heard hooves clattering against the pavement. I turned and saw my friend Grover running for his life (pg. 1)</p> <p>Grover is a satyr. From the waist up, he looks like a typical gangly teenager with a peachfuzz goatee and a bad case of acne. He walks with a strange limp, but unless you happen to catch him without his pants on (which I don't recommend), you'd never know there was anything unhuman about him.</p>	<p>In the first chapter, the author provides the main characters in the story. They are Percy's best friend, Grover and Annabeth. In a very first beginning, Percy's dream about Grover was one of the potential problem that was introduced.</p>

		<p>Baggy jeans and fake feet hide the fact that he's got furry hindquarters and hooves.</p> <p>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.</p> <p>(Riordan, 2013: 1)</p>	
		<p>"I hope so, Perseus Jackson! I hope so!"</p> <p>The way he said my name sent a chill down my back. Nobody called me Perseus except those who knew my true identity. Friends ... and enemies.</p> <p>What had Tyson said? <i>They smell funny.</i></p> <p>Monsters.</p> <p>All around Matt Sloan, the visitors were growing in size. They were no longer kids. They were eight-foot-tall giants with wild eyes, pointy teeth, and hairy arms tattooed with snakes and hula women and Valentine hearts.</p>	<p>In the last paragraph of first chapter, Tyson was presented as new character in the series. He is Percy's friend in school which is also a Cyclops. Another problem that showed in the first chapter is when Percy and friends playing dodgeball at school along with monsters while human cannot see them as monsters. Percy was attacked by monsters even when Tyson around.</p>

		<p>As soon as we exited the taxi, the Gray Sisters peeled out, heading back to New York, where life was safer. They didn't even wait for their extra three-drachma payment. They just left us on the side of the road, Annabeth with nothing but her backpack and knife, Tyson and me still in our burned-up tie-dyed gym clothes.</p> <p>"Oh, man," said Annabeth, looking at the battle raging on the hill. What worried me most weren't the bulls themselves. Or the ten heroes in full battle armor who were getting their bronze-plated booties whooped. What worried me was that the bulls were ranging all over the hill, even around the back side of the pine tree. That shouldn't have been possible. The camp's magic boundaries didn't allow monsters to cross past Thalia's tree. But the metal bulls were doing it anyway.</p> <p>Every camper knew the story behind the tree. Six years ago, Grover, Annabeth, and two other demigods named Thalia and Luke had come to</p>	<p>The main problem in the story itself is Thalia's pine tree which is poisoned. It is the boarder camp to prevent from monsters' attack. As the tree is sick, monsters attacked the camp easily one of them is the bulls. The relation to the two other potential problems is that Grover was trapped somewhere but he also found something to cure the tree. The monsters that attacked Percy were from north and not usually travelled so far.</p>
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		<p>Camp Half-Blood chased by an army of monsters. When they got cornered on top of this hill, Thalia, a daughter of Zeus, had made her last stand here to give her friends time to reach safety. As she was dying, her father, Zeus, took pity on her and changed her into a pine tree. Her spirit had reinforced the magic borders of the camp, protecting it from monsters. The pine had been here ever since, strong and healthy.</p> <p>But now, its needles were yellow. A huge pile of dead ones littered the base of the tree. In the center of the trunk, three feet from the ground, was a puncture mark the size of a bullet hole, oozing green sap. A sliver of ice ran through my chest. Now I understood why the camp was in danger. The magical borders were failing because Thalia's tree was dying. Someone had poisoned it. (Riordan. 2013: 44-45)</p>	
2.	Complication	"Jackson, if you can stand, get up. We need to carry the wounded back to the Big House, let Tantalus know	The complication talks about the dismissal of Chiron as one to be responsible for the poisoned tree, therefore

		<p>what's happened."          "Tantalus?" I asked.          "The activities director,"          Clarisse said          impatiently.          "Chiron is the activities          director. And where's          Argus? He's head of          security. He should be          here."          Clarisse made a sour          face. "Argus got fired.          You two have been          gone too long. Things          are changing."          "But Chiron ... He's          trained kids to fight          monsters for over three          thousand years. He can't          just be <i>gone</i>. What          happened?"</p>	<p>Tantalus was set as the          new activities          director. However,          Tantalus ignored condition          of the camp which is under          attack. He even set a          chariot race.</p>
		<p>"And here on my first day          of authority,' he          continued, 'I'd like to say          what a pleasant form of          punishment it is to be          here. Over the course of          summer, I hope to torture,          er, interact with each and          everyone of you children.          You all look good enough          to eat.'...'and now some          changes!' Tantalus gave          camper a crooked smile.          'We are reinstating the          chariot races!'" (Riordan,          2013: 59)</p>	
		<p>The only good thing about          our punishment was that it          gave Annabeth and me a          common enemy and lots          of time to talk. After</p>	<p>The chariot race that          planned by Tantalus was          disturbed by stymphalian          birds, and that's made          Percy, Annabeth, and</p>

listening to my dream about Grover again, she looked like she might be starting to believe me.

"If he's really found it," she murmured, "and if we could retrieve it—"

"Hold on," I said. "You act like this ... whatever-it-is Grover found is the only thing in the world that could save the camp.

What *is* it?"

She sighed. "A fleece. The coat of a ram is called a fleece. And if that ram happens to have golden wool—"

"The Golden Fleece. Are you serious?"

Annabeth scrapped a plateful of death-bird bones into the lava.

"Percy, remember the Gray Sisters? They said they knew the location of the thing you seek. And they mentioned Jason. Three thousand years ago, they told him how to find the Golden Fleece. You do know the story of Jason and the Argonauts?"

"Just listen. The real story of the Fleece: there were these two children of Zeus, Cadmus and Europa, okay?...The point is, when Cadmus got to Colchis, he sacrificed the golden ram to the gods

Tyson lose and punished as they tried to chase away the birds. While doing their punishment, Percy talked to Annabeth about his dream about Grover. From their discussion, Annabeth mention about the Golden Fleece that has ability to cure something.

		<p>and hung the Fleece in a tree in the middle of the kingdom. The Fleece brought prosperity to the land. Animals stopped getting sick. Plants grew better. Farmers had bumper crops. Plagues never visited. That's why Jason wanted the Fleece. It can revitalize any land where it's placed. It cures sickness, strengthens nature, cleans up pollution—"</p> <p>"It could cure Thalia's tree."(Riordan, 2013: 82-83)</p>	
		<p>"I shall authorize a champion to undertake this perilous journey, to retrieve the Golden Fleece and bring it back to camp. Or die trying." ... "The champion should be one who has earned the camp's respect, who has proven resourceful in the chariot races and courageous in the defence of the camp. You shall lead this quest . . . Clarisse!" (Riordan, 2013: 87-88).</p>	<p>Percy asked Tantalus to set a quest as he knew that Golden Fleece which is located in Sea of Monsters can heal the Thalia's tree. Tantalus decided to let the winner of chariot races to go for the quest. However, Clarisse, the winner of the previous chariot race, is chosen to be the one who will make for a quest.</p>
3.	Crisis	<p>"I hope I packed well for you," Hermes said. "I do have some experience with travel."</p> <p>He snapped his fingers and three yellow duffel bags appeared at my feet. "Waterproof, of course. If</p>	<p>Percy Jackson decided to go to the Sea of Monsters with Annabeth and Tyson to rescue Grover even though he has no permission to set a quest. He got a help from Hermes. They go to</p>

	<p>you ask nicely, your father should be able to help you reach the ship." "Ship?"</p> <p>Hermes pointed. Sure enough, a big cruise ship was cutting across Long Island Sound, its white-and-gold lights glowing against the dark water.</p> <p>"Wait," I said. "I don't understand any of this. I haven't even agreed to go!"</p> <p>"I'd make up your mind in the next five minutes, if I were you," Hermes advised. "That's when the harpies will come to eat you. Now, good night, cousin, and dare I say it? May the gods go with you."</p> <p>He opened his hand and the caduceus flew into it.</p> <p><i>Good luck,</i> Martha told me.</p> <p><i>Bring me back a rat,</i> George said.</p> <p>The caduceus changed into a cell phone and Hermes slipped it into his pocket.</p> <p>He jogged off down the beach. Twenty paces away, he shimmered and vanished, leaving me alone with a thermos, a bottle of chewable vitamins, and five minutes to make an impossible decision. (Riordan, 2013:</p>	<p>Florida where the Sea of Monsters is located by joining the <i>Princess Andromeda</i>, a cruise ship. To get to that cruise ship, Percy and friends are helped by hippocampi that sent by Poseidon. While boarding on the ship, Percy found out that Luke, Hermes's son, was the one who poisoned the Thalia's tree and planned to raise Kronos.</p>
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4.	Falling action	<p>Too late. I sliced the Hydra's head clean off. It rolled away into the grass, leaving a flailing stump, which immediately stopped bleeding and began to swell like a balloon.</p> <p>In a matter of seconds the wounded neck split into two necks, each of which grew a full-size head. Now I was looking at an eight-headed Hydra. ...."How do we kill it?"</p> <p>"Fire!" Annabeth said.</p> <p>"We have to have fire!"</p> <p>As soon as she said that, I remembered the story. The Hydra's heads would only stop multiplying if we burned the stumps before they regrew. That's what Heracles had done, anyway.</p> <p>But we had no fire.</p> <p>(Riordan, 2013: 139)</p> <p>"Damn the heroes!" the girl said. "Full steam ahead!"</p> <p>"Aye, m'lady."</p> <p>"Fire at will, Captain!"</p> <p>Annabeth understood what was happening a split second before I did. She yelled, "Hit the dirt!" and we dove for the ground as an earth-shattering <i>BOOM</i> echoed from the river. There was</p>	<p>The falling action occurred when the crisis had been reached and the problem began to resolve. After deciding to go to the Sea of Monsters without any permission, Percy started his journey to save Grover. In the middle of his journey Percy and his friends met hydra, a monster which could not die by a sword instead it should be burned. This monster was also appeared in twelfth labour by Heracles. It was mention clearly when Percy remember Heracles story. As stated from Graves (1955) that Heracles was helped by Iolaus to supply the firebrands. In this novel, Percy was helped by Clarisse who was chosen to go for the quest helped them to blow the Hydra.</p>

		<p>aflash of light, a column of smoke, and the Hydra exploded right in front of us, showering us with nasty green slime that vaporized as soon as it hit, the way monster guts tend to do...And standing next to the smoking cannon that had almost killed us, wearing full Greek battle armor, was Clarisse. (Riordan, 2013: 140)</p>	
		<p>To the north, a huge mass of rock rose out of the sea—an island with cliffs at least a hundred feet tall. About half a mile south of that, the other patch of darkness was a storm brewing. The sky and sea boiled together in a roaring mass. "Hurricane?" Annabeth asked. "No," Clarisse said. "Charybdis." Annabeth paled. "Are you crazy?" "Only way into the Sea of Monsters. Straight between Charybdis and her sister Scylla." Clarisse pointed to the top of the cliffs, and I got the feeling something lived up there that I did not want to meet. (Riordan, 2013: 149-150)</p>	<p>They continued their journey, and met the Scylla and Charybdis which are the monsters who guarded the entrance of the Sea of Monsters. Percy and Clarisse argued in which monsters they would face to pass the way. Clarisse insisted to face the Charybdis so that she could blow it. However, it made the ship explode due to overheating. Because of it, they were separated apart. Percy and Annabeth survived and continued their journey by using a rowboat.</p>
		<p>She stepped over to her wet bar and filled a glass with water. Then she</p>	<p>Percy and Annabeth landed on C.C's Spa and Resort. They did not know that this</p>

		<p>ripped open a drinkmix packet and poured in some red powder. The mixture began to glow. When it faded, the drink looked just like a strawberry milk shake. (Riordan, 2013: 167)</p>	<p>was a trap by goddess Circe, a minor goddess with magic ability. She did not like man, and thought that sorcery was the power of women. Since Percy was man, Circe transformed Percy into guinea pig. The</p>
		<p>It tasted just like it looked—like a strawberry milk shake. Almost immediately a warm feelingspread through my gut: pleasant at first, then painfully hot, searing, as if the mixture were coming to a boil inside of me. (Riordan, 2013: 167)</p>	<p>multivitamins from Hermes helped Percy to turn into human again and made Annabeth immune to magic. They could escape from the land taking the <i>Queen Anne's Revenge</i> ship.</p>
		<p>She held me up to the mirror, and what I saw made me scream in terror, "<i>Reeet, reeet, reeet!</i>" There was C.C., beautiful and smiling, holding a fluffy, bucktoothed creature with tiny claws and white and orange fur. When I twisted, so did the furry critter in the mirror. I was ... I was ... "A guinea pig," C.C. said. (Riordan, 2013: 169)</p>	
		<p>Annabeth held up my bottle of vitamins for the sorceress to see. Circe howled in frustration. "Curse Hermes and his multivitamins! Those are such a fad! They do <i>nothing</i> for you." (Riordan, 2013: 174)</p>	
		<p>"Land," she said grimly.</p>	<p>Percy and Annabeth faced</p>

		<p>"We're approaching the island of the Sirens." I could barely make out the island ahead of us—just a dark spot in the mist. "I want you to do me a favor," Annabeth said. "The Sirens ... we'll be in range of their singing soon." I remembered stories about the Sirens. They sang so sweetly their voices enchanted sailors and lured them to their death. (Riordan, 2013: 183)</p>	<p>monsters again. They met sirens which lured human by their song. Annabeth wanted to try to hear the song to be wiser if she could pass. However, the plan she managed was failed that made Percy drowned her into the water since sound did not travel well underwater.</p>
		<p>When you think "monster island," you think craggy rocks and bones scattered on the beachlike the island of the Sirens. The Cyclops's island was nothing like that. I mean, okay, it had a rope bridge across achasm, which was not a good sign. You might as well put up a billboard that said, SOMETHINGEVIL LIVES HERE. But except for that, the place looked like a Caribbean postcard. It had greenfields and tropical fruit trees and white beaches. As we sailed toward the shore, Annabeth breathed in the sweet air. "The Fleece," she said. I nodded. I couldn't see</p>	<p>Percy and Annabeth finally arrived to their destination, the monster island where the Polyohemus, a giant Cyclops live. The monster lived in such a beautiful island with strong magic power that even Percy could feel it. Percy's intention to come this far was to save Grover as well as the half-blood camp, but he could reunited with Clarisse and Tyson in which they were separated before. Together they fought against Polyphemus. Since they knew that they could not kill the monster, Annabeth used the same trick as Odysseus to beat it. Polyphemus had partially blinded eye due to the trick used by Odysseus. The</p>

		<p>the Fleece yet, but I could feel its power. I could believe it would heal anything, even Thalia's poisoned tree. (Riordan, 2013:193)</p>	<p>Greek myth story was repeated again by the young demigod.</p>
<p>"Did you say <i>bride</i>?" Clarisse demanded. "Who— Grover?" Next to me, Annabeth muttered, "Shut up. She has to shut up." Polyphemus glowered. "What 'Grover'?" "The satyr!" Clarisse yelled. (Riordan, 2013: 196)</p>			
<p>Now, the "Nobody" thing wouldn't have made sense to anybody, but Annabeth had explained to me that it was the name Odysseus had used to trick Polyphemus centuries ago, right before he poked the Cyclops's eye out with a large hot stick. Annabeth had figured Polyphemus would still have a grudge about that name, and she was right. In his frenzy to find his old enemy, he forgot about resealing the cave entrance. Apparently, he didn't even stop to consider that Annabeth's voice was female, whereas the first Nobody had been male. (Riordan, 2013: 203)</p>			

5.	Resolution	<p>"Clarisse," I said, "what did the Oracle tell you exactly?"</p> <p>She looked up. I thought she was going to tell me off, but instead she took a deep breath and recited her prophecy:</p> <p><i>"You shall sail the iron ship with warriors of bone, You shall find what you seek and make it your own, But despair for your life entombed within stone, And fail without friends, to fly home alone."</i></p> <p>"It's your quest," I said. "We only have enough money for one flight. Besides, I can't travel by air. Zeus would blast me into a million pieces. That's what the prophecy meant: you'd fail without friends, meaning you'd need our help, but you'd have to fly home alone. You have to get the Fleece back safely." (Riordan, 2013: 222-223)</p>	<p>The resolution shows that Clarisse was the one who take back the fleece to save the camp just like the Oracle said.</p>
		<p>That's when I turned and found a sword's point at my throat.</p> <p>"Hey, cuz," said Luke. "Welcome back to the States." His bear-man thugs appeared on either of side</p>	<p>Just in time when Clarisse was already set off, Luke and his army came to 'welcome' Percy and friends. He wanted the golden fleece as well. However he would use it for the bad sake. he wanted to</p>

		<p>of us. One grabbed Annabeth and Grover by their T-shirt collars. The other tried to grab Tyson, but Tyson knocked him into a pile of luggage and roared at Luke. (Riordan, 2013: 224)</p>	<p>rise Kronos to revolt against Olympians. Percy and his friends were helped by Chiron and his friends. They were able to slow down Kronos' sly plans.</p>
		<p>Then there was a wild chorus of war cries and hooves thundering against metal. A dozen centaurs charged out of the main stairwell. "Ponies!" Tyson cried with delight. My mind had trouble processing everything I saw. Chiron was among the crowd, but his relatives were almost nothing like him. (Riordan, 2013: 233)</p>	