

CHAPTER I

INTRODUCTION

1.1 Background

Abrams in his book *A Glossary To Literary Term*, argues that novel is a fiction narrative that displays a realistic depiction of the state of society, while romance encompasses any fictitious narrative that emphasizes marvelous or uncommon incidents (1999: 192). One of the tools that a novel used, especially a fantasy novel, is myth. Dundes in his book *Sacred Narrative: Readings in the Theory of Myth* mention a definition of myth according to Honko:

Myth, a story of the gods, a religious account of the beginning of the world, the creation, fundamental events, the exemplary deeds of the gods as a result of which the world, nature, and culture were created together with all parts thereof and given their order, which still obtains. A myth expresses and confirms society's religious values and norms, it provides a pattern of behavior to be imitated, testifies to the efficacy of ritual with its practical ends and establishes the sanctity of cult (1984: 49).

Many fantasy novels used myth as a tool, such as *Chronicles of Narnia* by C S Lewis, *Harry Potter* by J K Rowling, *The Heroes of Olympus* by Rick Riordan, etc. The novel that will be analyzed in this study is the 4th novel in *The Heroes of Olympus* series which is *The House of Hades*, this novel shows a lot of Greek and Roman Myth such as some of The Twelve Olympians, The Primordial Deities, Giants, Minor Gods, and the focus of this study, which is Titans.

As an initial introduction, *The Heroes of Olympus* series revolves around the conflict between Greek demigods, Roman demigods, Gaea and Gaea's Army. The series *The Heroes of Olympus* has been set up by a prophecy that the author introduced in *Percy Jackson and The Olympian: The Last Olympian*, which predicted seven demigods from the Greek camp, which is Camp Half-Blood and a newfound Roman camp, which is Camp Jupiter, will be united to go on an adventure in order to save the world from being destroyed by the also newfound enemy, Gaea. The prophecy reads:

Seven half-bloods shall answer the call,
To storm or fire, the world must fall.
An oath to keep with a final breath,
And foes bear arms to the Doors of Death (2009: 194).

Seven demigods that are mentioned in the prophecy are the protagonist of the series; Annabeth Chase, Leo Valdez, Percy Jackson and Piper McLean from Camp Half-Blood, with Jason Grace, Frank Zhang, and Hazel Levesque from Camp Jupiter. Some other important characters are Nico di Angelo, Reyna Avila Ramirez-Arellano and Gleeson Hedge, a satyr. In the novel, they are the main people trying to bring peace between the Greeks and the Romans while the seven protagonists are fighting the main battle. Without their unity, it would be impossible to defeat Gaia and save the world.

The Heroes of Olympus: The House of Hades itself revolves around the adventure of the eight main protagonists towards the Doors of Death to close it the mortal world side and underworld side. In the novel

before *The House of Hades*, which is *Mark of Athena*, Annabeth Chase fell into the underworld in an accident followed by her boyfriend Percy Jackson, who refuses to let Annabeth fall alone. In the underworld, Percy and Annabeth travel towards the Doors of Death (the only exit to the mortal world) hoping to escape and simultaneously stop more monsters from getting through. In the mortal world, the remaining six of eight protagonists search for the mortal side of the door to close them.

The researcher decided to focus on Titan in this study because, in the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan, Titans became not only a character that provides challenges for the seven protagonists, but also provides crucial help. As stated in *All About History: Greek Mythology* (2018: 56 – 57) that published by Future Published, Titan is the offspring of Ouranos (sky) and Gaea (earth), and they are the first generation Titans, there are 12 first generation Titans Oceanus, Koios, Krios, Hyperion, Iapetus. Theia, Rhea, Themis, Mnemosyne, Phoebe, Tethys, Kronos. Eight of the Titans married each other and some of their children are counted as second and third-generation Titans, some are not.

The reason of the researcher use Mythopoeic Approach in this study is because, the myth in the novel suits the study that categorized as mythopoeic. In *The Heroes of Olympus: The House of Hades*, the author create his 'own' myth through combining ancestral myth (phylogenesis)

and his own imagination (ontogenesis), this myth-making process is called mythopoeic.

1.2 Statements of the Problem

1.2.1 How does Rick Riordan portrait the titans inside the novel *The Heroes of Olympus: The House of Hades*?

1.2.2 What are the impacts the titans gave on the protagonist in the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan?

1.3 Scopes of the Study

According to the statements of problems above, the researcher focus on how the author portrait the titans and the impact the titans give to the protagonist in the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan.

1.4 Objectives of the Study

Based on the statements of the problem and the scope of the study above, there are two objectives which are:

1.4.1 To figure out how Rick Riordan portrays the titans in the novel *The Heroes of Olympus: The House of Hades*.

1.4.2 To identify and analyze the impact that the titans gave to the protagonist in the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan.

1.5 Significances of the Study

1.5.1 Theoretical Significances

1.5.1.1 Can deepen the study of literature in the myth department, especially about the myth of Titans in the novel *The Heroes of Olympus: The House of Hades*.

1.5.1.2 Would enrich the study of Mythopoeic Approach, since this approach is only used in very little study.

1.5.2 Practical Significances

1.5.2.1 Can be used as a reference for a further study conducted by different researchers. Since *The Heroes of Olympus: The House of Hades* is a rich novel, future researchers may conduct an analysis from a different point of view.

1.5.2.2 This study could be used as a basis, or guideline for students who will conduct research related to myth.

1.6 Review of Related Literatures

To support this study, the researcher tries to look at previous studies related to this research, some of previous studies are as follows, first is a scientific journal by Blanariu (2017) entitled *Transmedial Prometheus: from the Greek Myth to Contemporary Interpretations* focuses on a titan called Prometheus and the significance of his myth with modern world. The author of this scientific journal concludes that the myth of Prometheus has involved a significant shift: in its preromantic messianic connotations, in its Nietzschean moral reminiscences reinterpreted by

Gide in a loss of transcendence, in its multitude of representations in the visual arts, each with its own particularities, in cinematography and the contemporary transmedia scenario.

Secondly, the researcher found a thesis by Putri (2013) a student from Sebelas Maret University, entitled *Perceus Percy Jackson: The Re-Invention Of Mythological Characters In Rick Riordan's Percy Jackson And The Olympus: The Lightning Thief*. This study focuses on how the mythological characters reflected and re-invented and the ideologies conveyed in the novel. The author of this thesis concludes that Rick Riordan has his own version and depiction of the Greek mythological creatures, and the ideologies that Rick Riordan conveyed in the novel are about how he believes that people need kind guidance in their life.

Lastly, the researcher found a thesis entitled *The Significance of Greek Mythological Figures in Jeffrey Eugenides' Middlesex* by Hidayanto (2010), this study focuses on the figures of Greek mythology and its significance in Jeffrey Eugenides' *Middlesex*. The author of this thesis concludes there are at least 5 figures of Greek mythology presented in the novel which are Tiresias, Calliope, Minotaur, Hermaphroditus and Zeus and each of those myths becomes a character in the novel which have a different significances level.

Each of the previous studies has significance to this study. The significance of the first study is, because in the first study mention many version of Prometheus myth, it becomes the reminder for the researcher

that the Greek Myth has many different version thus in the process of writing this study the researcher only focus on two sources, the main and side sources, that correspondence with each other, and the difference between the first study and the researcher's is the Titans that will be analyzed are different. The significance the second study contributes is it gave the researcher an understanding of how Rick Riordan re-invented myth and the difference between the second study and the researcher is the object of the study is different although from the same author. Then the significance of the last study contributes is it gave the researcher an understanding of what is Mythopoeic Approach claimed by Frazier, and the difference between the last study and the researcher is, this study doesn't use phylogenesis and ontogenesis in their theoretical base.

1.7 Theoretical Bases

In this study, there are two points that theoretical bases will cover and will use, those points are:

1.7.1 Concept Of Myth

Ratna (2004: 66 – 67) in her book *Teori, Metode, dan Teknik Penelitian Sastra* mentions that myth in the traditional sense has parallels with fables and legends. But in the modern sense, particularly claimed by Frazerian (anthropology) and Jungian (psychology), according to Rohrberger and Woods, a myth has a connection with the past as primordial images and archetypes. Myths are anonymous stories rooted in primitive cultures. If at first myth was defined as a simple and primitive

imagination to compose a story, in the modern sense myth is the structure of the story itself. Literary work is not a myth, but as an aesthetic form literary work is a manifestation of myth itself.

1.7.2 Mythopoeic Approach

Mythopoeic derives from the word *Mythopoeia*, which Tolkien defines as myth-making. According to Frank Weinreich (2007) in his journal entitled *Metaphysics of Myth. The Platonic Ontology of 'Mythopoeia'*. Weinreich explained that Tolkien's *Mythopoeia* is written to defend the creative myth-making process, this poem was also a direct reply to C.S Lewis' saying that myth is full of lies. Quoted from the poem *Mythopoeia*:

"To one who said that myths were lies and therefore worthless,
even though 'breathed through silver'"
Philomythus to Misomythus

Tolkien opens the poem by directly mentioning who's the poem directed to, which is Lewis, because he, Tolkien and Hugo Dyson had a heated discussion about the true meaning of myth in September 1931. Lewis said "myths were lies although they might be of the highest artistry" therefore it's 'lies breathed through silver'. The meaning of Philomythus to Misomythus in the poem's opening line indicating that the entire poem is a one-way conversation, from myth-lover (Philomythus) to myth-hater (Misomythus).

1.7.2.1 Mythopoeic According to Frazier

Frazier in his book *The Golden Bough*, utilize many myths as an example to explain that human creates myth to act as a tool for explaining a certain social phenomenon, he also explains the effect of myth towards human behavior. Below is one of the quotation from *The Golden Bough*:

The myth that he had been killed by horses was probably invented to explain certain features in his worship, amongst others the custom of excluding horses from his sacred grove (1890: 677).

In the quotation above, Frazier tries to explain the reason why Virbius the god is killed by a horse in the myth *Virbius and The Horse*. Frazier explains that humans invented such a myth to act as a tool for explaining why horses are excluded from the religious customs of Virbirus, which is one of the gods that is worshiped in Aricia. The theory of Mythopoeic Approach by Frazier that explains myth affects human behavior, is applied to solve the statement of problem number two, the impacts of Titans on the protagonists.

1.7.2.2 Mythopoeic According to Ratna

Ratna forms a theory about Mythopoeic after drawing from the definition of myth stated by other experts in her book *Teori, Metode, dan Teknik Penelitian Sastra*. Ratna stated the focus of Mythopoeic Approach tends to:

Para seniman memanfaatkan ketaksadaran masa lampau, yang terdiri dari ketaksadaran personal, yang diterima dalam kehidupan sekarang (ontogenesis) dan ketaksadaran impersonal yang diterima melalui nenek moyang (filogenesis) (2004: 67).

The translation of the quote above is “An author used past unconsciousness, which consists of personal consciousness that accepted in today’s life (*ontogenesis*) and impersonal unconsciousness which accepted through ancestor (*phylogenesis*)”. To the researcher's understanding, the meaning of this quote is about how an author creates or re-invented a myth in their story, to create a myth, an author used an old or already existing myth (*phylogenesis*) then blend it with their own twist of the myth (*ontogenesis*).

According to the understanding above, myth in a novel consists of *phylogenesis* and *ontogenesis* the problem is how to distinguish the two. To distinguish *phylogenesis*, the researcher will use a secondary data source to prove that the points that are listed in *phylogenesis* were already ‘an existing myth’, and in this study, the researcher used a book entitled *All About History: Greek Mythology* that published by Future Published Limited in 2018 as the secondary data source.

On the other hand, the points that are listed in *ontogenesis* would be a myth that doesn’t exist in the secondary data source, meaning it was added by the author. Below is an example of how the researcher would distinguish between *phylogenesis* and *ontogenesis*, using the myth of Primordial Goddess Nyx in the novel:

a. Phylogenesis

1) Identity

According to Oxford Dictionary, identity is the characteristics, feelings or beliefs that make people different from others. There are several things about Nyx's identity that was mentioned in the novel. First is the fact that she is the goddess of night, which is also addressed on page 49 in the secondary data source, quoted from the novel:

...Nyx pulled back on the reins.
"Do you know who I am?" she demanded.
"Well, you're Night, I suppose," said Annabeth. "I mean, I can tell because you're dark and everything, though the brochure didn't say much about you." (2013: 408)

In the dialogue above Annabeth Chase mentioned that Nyx is the goddess of the night very casually, this is not because she is not sure about Nyx's identity, but because she wants to distract and confuse Nyx to avoid direct confrontation with her. The second Nyx's identity fact which was stated in the novel is that she is the mother of a lot of Gods, the secondary data source also mentions the same thing on pages 48 and 57, quotation from the novel:

"You mean Hemera? She is my daughter! Night is much more powerful than Day!"
"Eh," said Annabeth. "I liked the arai, or even Akhlys better."
"They are my children as well!"
Percy stifled a yawn. "Got a lot of children, huh?"
"I am the mother of all terrors!" Nyx cried. "The Fates themselves! Hecate! Old Age! Pain! Sleep! Death! And all

of the curses! Behold how newsworthy I am!" (2013: 408 – 409)

The conversation between Annabeth, Percy and Nyx above happens because Annabeth tried to distract Nyx by poking at her ego, and Percy supports Annabeth move by saying he also prefers another goddess and monster, this leads to the reveal of several of Nyx's children, which are Hemera (the day), the arai (curses), Akhlys (poison and misery), Hecate, Fates and many more.

2) Physical Appearance

According to Oxford Dictionary, appearance is the way that someone or something looks on the outside. Nyx physical appearance was explained the same way in both the secondary data source page 49 and in the novel, a quotation from the novel:

But normally the dark wasn't forty feet tall. It didn't have black wings, a whip made out of stars, and a shadowy chariot pulled by vampire horses. (2013: 405)

Nyx first time appears in the novel in chapter 53, which is a chapter using Annabeth Chase POV. When Nyx appears, Annabeth immediately feels fear then proceeds to monologue Nyx's physical appearance.

b. Ontogenesis

1) Identity

There is one thing about Nyx's identity that was mentioned in the novel that counts as ontogenesis, and that is Nyx was older than Gaea, quoted from the novel:

She pushed down Percy's sword arm, forcing him to lower his weapon. This was a goddess beyond anything they had ever faced. Nyx was older than any Olympian or Titan or giant, older even than Gaea. She couldn't be defeated by two demigods—at least not two demigods using force. (2013: 408)

Annabeth Chase mentioned that Nyx was older than Gaea when she tries to find a way to defeat her, but according to the secondary data source page 56, Gaea is older than Nyx, however from this fact alone, it could be decided that Nyx is also a Primordial Goddess just like Gaea, which is technically included in *phylogenesis* point.

2) Personality

According to Oxford Dictionary, personality is the various aspects of a person's character that combine to make them different from other people. Throughout the three chapters where Nyx makes an appearance, the two things that are clear about her personality are that she is cruel and has a huge ego, quotations from the novel:

Nyx's quasar eyes burned. "Of course not. I would not let my horses eat you, any more than I would let Akhlys kill you. Such fine prizes, I will kill myself!" (2013: 406)

“Gods, totally!” Annabeth agreed. “So we booked the Tartarus excursion, but no one even mentioned we’d run into Nyx. Huh. Oh, well. Guess they didn’t but no one even mentioned we’d run into Nyx. Huh. Oh, well. Guess they didn’t think you were important.”

“Not important!” Nyx cracked her whip. Her horses bucked and snapped their silvery fangs. Waves of darkness rolled out of the chasm, turning Annabeth’s insides to jelly, but she couldn’t show her fear. (2013: 407 – 408)

In the first quotation, Nyx prevents both her horses and daughter, Akhlys, from directly killing Percy and Annabeth just so she can kill them herself, this shows that Nyx has a cruel personality. While in the second quotation Annabeth Chase lied to Nyx about her reason in Tartarus, then poke Nyx’s ego by saying she isn’t known, Annabeth does this because based on her own experience, Gods have a huge ego, and their ego was big enough to cover their reasoning and sense her deceit.

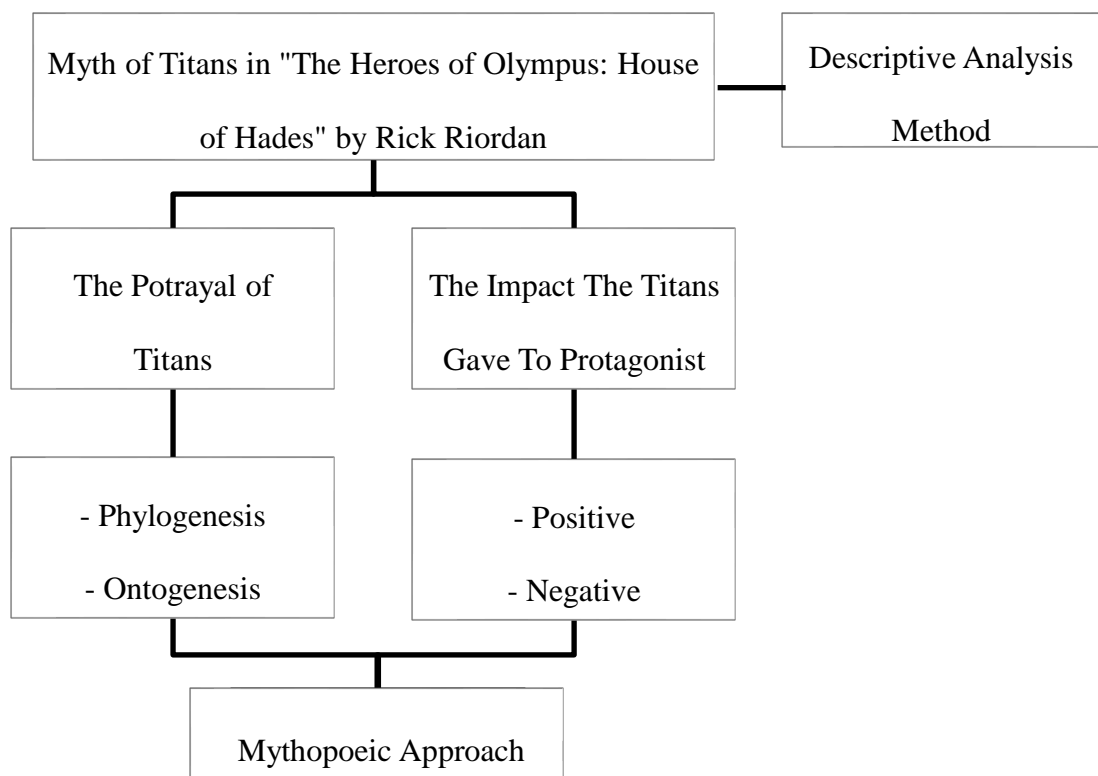
3) Detailed Physical Appearance

Even though Nyx's physical appearance was described in Greek Myth originally, the author of the novel added more detail on her physical appearance, using Annabeth Chase as the narrator when the first time she saw Nyx. Quoted from the novel:

Nyx was almost too much to take in. Looming over the chasm, she was a churning figure of ash and smoke, as big as the Athena Parthenos statue, but very much alive. Her dress was void black, mixed with the colors of a space nebula, as if galaxies were being born in her bodice. Her face was hard to see except for the pinpoints of her eyes, which shone like quasars. When her wings beat, waves of darkness rolled over the cliffs, making Annabeth feel heavy and sleepy, her eyesight dim. (2013: 405)

It was clear that Nyx's appearance was overwhelming Annabeth, she described that Nyx was as tall as Athena Parthenos, which is mentioned to be 12 meters in the previous novel "The Heroes of Olympus: The Mark of Athena". Nyx's appearance feature that Annabeth keeps emphasizing on, is how dark she is. this could be seen as an attempt the author makes to correlate Nyx's physical appearance and her identity as the Goddess of Night.

1.8 Conceptual Scheme



Based on the conceptual scheme above, it illustrates that the researcher would like to analyze the myth of titans in the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan. Therefore the

researcher only focuses on how the author portrait the titans in the novel and the impacts the titans give to the protagonist in the novel *The Heroes of Olympus: The House of Hades*.

1.9 Method and Technique

This section discusses the aspects of dealing with the research method which is used to analyze the novel. Those aspects are (1) Method of the study; (2) Data and Data source; (3) Data Collection; (4) Data analysis.

1.9.1 Method of the Study

Based on the data source, the researcher applies the Descriptive Analysis Method. Descriptive Analysis Method stated by Ratna (2004), is done by describing the facts, then followed by analysis.

1.9.2 Data and Data Sources

The main source of data in this research is the novel *The Heroes of Olympus: The House of Hades* by Rick Riordan. The data are taken by quoting the sentences in the novel which are related to the problem of the statement in this research. The secondary data source is taken from some references related to the study.

1.9.3 Data Collection

There are some steps, which are used to collect the data of this study. They are as follows:

1.9.3.1 Reading *The Heroes of Olympus: The House of Hades* by Rick Riordan many times to get a well understanding of the novel.

1.9.3.2 Marking the word, phrase, and line in the novel by underlining, highlighting, circling, etc, that suitable for the problem of the study.

1.9.3.3 Searching and selecting the references which are related to or support the data collection.

1.9.4 Data Analysis

In analyzing the data, the researcher will do the steps as follows;

1.9.4.1 Quoting and explaining the portrait of the titans in the novel *The Heroes of Olympus: The House of Hades* using Mythopoeic approach.

1.9.4.2 Quoting and explaining the way the impact the protagonist go the titans.

1.9.4.3 Drawing the conclusion based on the result of the analysis.