

**THE HEROINE'S JOURNEY OF ANNABETH CHASE IN RICK  
RIORDAN'S *THE MARK OF ATHENA***

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement  
to Obtain the *Sarjana Sastra* Degree in English Literature**



**SELGENOV ARIZAL PRIAMBUDI**

**30801800050**

**ENGLISH LITERATURE STUDY PROGRAM  
FACULTY OF LANGUAGES AND COMMUNICATIONS SCIENCE**

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Prepared and Presented by:

**SELGENOV ARIZAL PRIAMBUDI**

**30801800050**

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**Riana Permatasari, M.A., M.Pd.**

Advisor

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Prepared and Presented by:

**SELGENOV ARIZAL PRIAMBUDI**

**30801800050**

**Defended before the Board of Examiners**

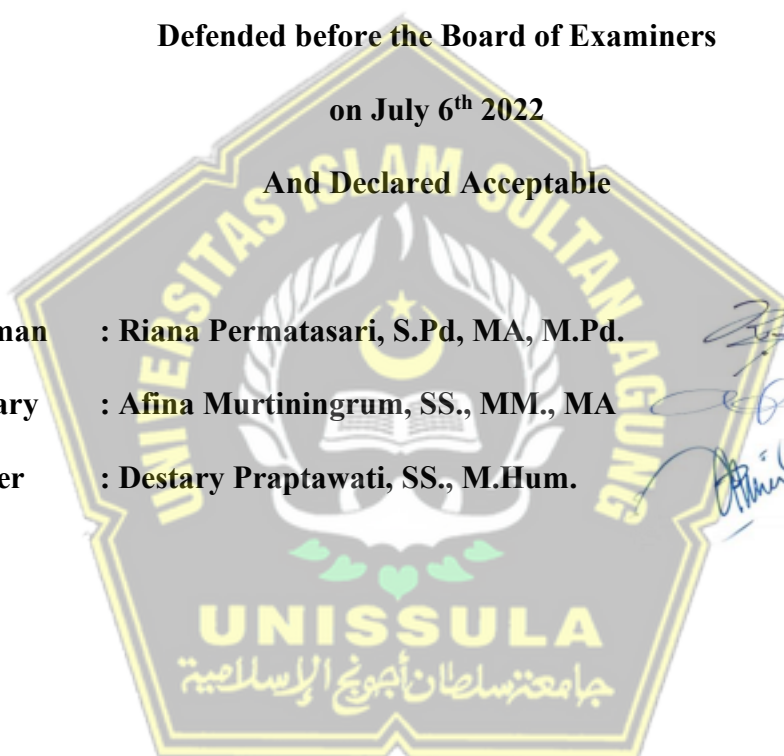
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**And Declared Acceptable**

**Chairman : Riana Permatasari, S.Pd, MA, M.Pd.**

**Secretary : Afina Murtiningrum, SS., MM., MA**

**Member : Destary Praptawati, SS., M.Hum.**



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**Faculty of Language and Communication Science UNISSULA**

**Dean**



**Kurniawan Yudhi Nugroho, S.Pd., M.Pd.**

## STATEMENT OF WORK'S ORIGINALITY

Hereby I honestly declare that the undergraduate thesis I wrote does not contain the work or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.



## MOTTO

*“A blade embraces its duty as a jeweler cherishes their gems.”*

— Kamisato Ayaka

## DEDICATION

Dedicating this research to myself and the future researchers who may stumble upon those seemingly immovable obstacles; know that we can and shall overcome them, for Allah always grant His followers the things unimaginable.



## ABSTRACT

**Priambudi, Selgenov Arizal. 30801800050.** The Heroine's Journey of Annabeth Chase in Rick Riordan's *The Mark of Athena*. Final Project of Language and Communication Science Faculty. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Riana Permatasari, S.Pd., M.A., M.Pd.

The novel by Rick Riordan titled *Heroes of Olympus: The Mark of Athena* was the focus of this study. The lone journey of Annabeth Chase in the novel was used as an object of the research. Maureen Murdock's heroine's journey theory was applied to analyze the object's validity as a heroine's journey narrative, and the duality that Annabeth Chase achieved by the end of her journey.

This study used qualitative methodology, of which the primary data were extracted from the narrations and dialogues within the novel. The secondary data were concluded from the theory textbook, together with several relevant sources that supported this study. The data were later identified, classified, then reduced to a better nuance.

This study concluded with two results, according to data provided. First result was the applicability of Maureen Murdock's theory of heroine's journey on Annabeth Chase's journey in *The Mark of Athena*. The study concluded the theory was indeed applicable, for which Annabeth reached every stage in the theory, starting with her departure from Athena, her identification with the masculine, venturing the road of trials, the illusory boon of success, rejecting the negative masculine, descending to the goddess, yearning to connect with the feminine, healing the mother/daughter split, finding the inner man within heart, and achieving duality. The second result was Annabeth's duality at the end of her journey. The study found that Annabeth Chase reached duality, where she reunited with her masculine while mending her feminine regardless of the future that awaited her.

Keywords: **Annabeth Chase, The Mark of Athena, heroine's journey, Maureen Murdock, Rick Riordan**

## INTISARI

**Priambudi, Selgenov Arizal. 30801800050.** Perjalanan Pahlawan Wanita Annabeth Chase dalam *The Mark of Athena* karya Rick Riordan. Tugas Akhir Fakultas Bahasa dan Ilmu Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Riana Permatasari, S.Pd., M.A., M.Pd.

Novel karya Rick Riordan berjudul *Heroes of Olympus: The Mark of Athena* menjadi fokus penelitian ini. Perjalanan tunggal Annabeth Chase dalam novel tersebut dijadikan sebagai objek penelitian. Teori perjalanan pahlawan wanita Maureen Murdock diterapkan untuk menganalisis validitas objek sebagai narasi perjalanan pahlawan wanita, dan dualitas yang dicapai Annabeth Chase di akhir perjalanannya.

Penelitian ini menggunakan metodologi kualitatif, dimana data primer diambil dari narasi dan dialog dalam novel. Data sekunder disimpulkan dari buku teks teori, bersama dengan beberapa sumber relevan yang mendukung penelitian ini. Data tersebut kemudian diidentifikasi, diklasifikasikan, kemudian direduksi ke nuansa yang lebih baik.

Studi ini menyimpulkan dengan dua hasil, menurut data yang disediakan. Hasil pertama adalah penerapan teori Maureen Murdock tentang perjalanan pahlawan wanita pada perjalanan Annabeth Chase dalam *The Mark of Athena*. Studi tersebut menyimpulkan bahwa teori itu memang dapat diterapkan, di mana Annabeth mencapai setiap tahap dalam teori, dimulai dengan kepergiannya dari Athena, identifikasinya dengan maskulin, menjelajahi jalan percobaan, anugerah kesuksesan ilusi, menolak maskulin negatif, turun kepada dewi, kerinduan untuk terhubung dengan feminin, penyembuhan perpecahan ibu/anak, menemukan batin manusia di dalam hati, dan mencapai dualitas. Hasil kedua adalah dualitas Annabeth di akhir perjalanannya. Studi tersebut menemukan bahwa Annabeth Chase mencapai dualitas, di mana dia bersatu kembali dengan maskulinnya sambil memperbaiki femininnya terlepas dari masa depan yang menantinya.

Kata kunci: **Annabeth Chase, The Mark of Athena, perjalanan pahlawan wanita, Maureen Murdock, Rick Riordan**

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It has come to my utmost attention that this project is not what people may deem perfect, thus, any criticisms and suggestions are important to be imparted. Alas, I wish this final project to give a better nuance to the academics in the field, and to anyone who reads it.

Semarang, June 30, 2022



Selgenov Arizal Priambudi

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Literature has been a part of humankind for millennia. Writing as a media of documentation was used dating back from before 3000 BC by Mesopotamians' cuneiforms (BBC), one of the notable works being *Epic of Gilgamesh*, an epic poem written in Akkadian on twelve (12) clay tablets, telling about Gilgamesh, a king of Uruk (The Editors of Encyclopaedia Britannica); to Ancient Egyptians with their hieroglyphs (Clayton), even though the Ancient Egyptians called their writing system as *medu-netjer* which means *the words of god*, since they believed it was the gift from one of their gods, *Thoth* (Mark). Moving on to the English language, one of the Old English Literature is the epochal *Cædmon's Hymn*, whom according to Katherine O'Brien O'Keeffe, "is the earliest documented oral poem in Old English" (1), and *Beowulf* as "the greatest literary relic from Anglo-Saxon England" (Orchard 137). More reformed English literature is exemplified by the Renaissance Era of Europe (15th to 17th century) where literature, art, and music were much frequently produced, in which some notable literary works are by William Shakespeare (*King Lear*, *Hamlet*), Sir John Milton (*Paradise Lost*), Dante Alighieri (*Divine Comedy*) and many more. The Renaissance Era was like an opening to the classical European civilization, whence it became the historical enlightenment of knowledge (and politics) for England.

Fast forward to a century later, the Romantic Period had started (18th to 19th century), where of British and Americans had produced notable writers and works; like Jane Austen's *Pride and Prejudice*, Mary Wollstonecraft's *A Vindication of the Rights of Woman*, John Keats's *Ode to a Nightingale*, Edgar Allan Poe's *The Masque of Red Death*, and Nathaniel Hawthorne's *The Scarlet Letter*. This period ended as the Reform Bills were signed, denoting the commencement of the Victorian Period—named after the reign of Queen Victoria—starting from 1837 to 1901. In her reign, the United Kingdom went through several issues at hand, such as: industrial revolution (Evans), class division (Khan 515), and oppression of women (Abdessattar and Boukhezna 8). A lot of authors from this era portrayed the socio-cultural-political of the Victorian Era, like Thomas Hardy's *Tess of the d'Urbervilles*, Charles Dickens's *Great Expectations*, and George Elliot's *Middlemarch*.

Now, the term of “English Literature” governs both British and American literature, which can also be described as all works written in the English language, like scriptures, screenplays, proses, poems, lyrics, and stories—in which those forms are divided into two parts, the nonfiction and fiction. Henceforth, from all these forms, it bears what a genre means, which is “A recurring type or category of text, as defined by structural, thematic and/ or functional criteria” (Duff xxiii). Let's take a fictional story as an example. A fiction may fall under five main genres: science fiction, mystery, thriller, romance, and fantasy.

One, science fiction talks about how science takes a large part in contributing to the worldwide society. Two, we have mystery, where it is about



the desire to find out things that are not fully known, usually this fiction is related to correlative puzzles that have many plot twists. Three, thriller, it refers to stories that boil the adrenaline of the enjoyers, to the point where things they see/read/listen raise their heartbeat. Four is romance, it's simply stories about love and drama in relationships. And the last one is fantasy, where it builds a whole new concept of magical/supernatural elements integrated into the story. All these genres would have sub-genres depending on how and where the author specified the plot they shall commence to, where, of course, plots always have one streamline in common, like Rick Riordan's works.

Rick Riordan is an American writer, and is one among many fantasy authors of the 21<sup>st</sup> Century. He had written three quintologies of the same streamline of plot: Percy Jackson and the Olympians, The Heroes of Olympus, and Trials of Apollo; including two spinoff-trilogies: *The Kane Chronicles* and *Magnus Chase and the Gods of Asgard*. His mythography integrated the mythology of the ancient times to the modern world, making his works to bear a "considerable flair" (Paul 233). Looking back to the three quintologies; the first installment started from the child of a Greek god; the second installment, Heroes of Olympus, merged the Greco-Roman history of pantheons and mishaps; and the third one tells about the fall of a god. Focusing on the second installment, Riordan portrayed the duality of Greco-Roman civilization and sub-cultural history to his work, where he fictionalized the amendment of centuries old untold disparities between the Greeks and Romans, that was superbly unraveled in the third novel, *The Mark of Athena*.

This novel has two ongoing subplots, one being the rescue of Nico di Angelo (which will be disputed from this research), and the solitary mission for Annabeth Chase to retrieve the ancient chryselephantine statue of her mother, *Athena Parthenos* that was raided from Athens centuries ago. To seek the statue, Annabeth must draw her path alone, by following the Mark of Athena. In her journey, Annabeth Chase went through a series of trials that challenged her knowledge and wisdom as a daughter of Athena, where in the end she became a *heroine* for discovering *Athena Parthenos* that could heal the clashes between the Roman and Greek pantheon. This, of course, becomes an issue that may be perceived as a reference to the famous theory by Maureen Murdock, *The Heroine's Journey*.

To begin the research, one must be familiar with the preceding theory of Hero's Journey by Joseph Campbell, where he specifically listed eight stages of paths for someone to be called a hero. These stages represent experiences that someone has to pass through. Before going further, it is important to mention Campbell's Hero's Journey as it is the pioneer for the theory exemplified in this study, as Murdock's *Heroine's Journey* exists to criticize and remodel Campbell's male-oriented narratology. Maureen Murdock, who was both a psychotherapist and under Joseph Campbell's tutelage, published a book titled *The Heroine's Journey*, because Maureen saw that "his model failed to address the specific psycho-spiritual journey of contemporary women" (Murdock). *Heroine's Journey* is a narratological guide for women to achieve and desensitize their heroic actions. Thus, this study aims to exemplify the heroism of Annabeth Chase in the novel, *The Mark of Athena*.

## B. Problem Formulation

This research will access the profound analysis of Annabeth Chase in *Heroes of Olympus: The Mark of Athena* by Rick Riordan using Maureen Murdock's theory of Heroine's Journey. Thus, evoking two problem formulations:

1. How does Annabeth Chase in *Heroes of Olympus: The Mark of Athena* fit into the Heroine's Journey narrative?
2. How does Annabeth Chase achieve duality by the end of her mission?

## C. Objectives of the Study

The purposes of this study are: 1. to provide an in-depth analysis on Annabeth Chase's adventure in *Heroes of Olympus: The Mark of Athena* by using Heroine's Journey theory by Maureen Murdock; 2. how Annabeth Chase achieved duality when her journey was finished.

## D. Limitations of the Study

There are several boundaries/limitations set into the research to underpin the important points. First, Annabeth Chase's journey is limited to the third installment of the series, *The Mark of Athena*; not because she had no journeys in the other series, but her journey in this particular installment is more suitable and narratical compared to the others. Second, this research focuses on the journey that Annabeth Chase experienced, for her lore, character, and identity are further narrated into the story. Third, and furthermore, any subplots

which do not involve Annabeth Chase—direct or indirect—are omitted from the research.

#### **E. Significance of the Study**

This research is conducted so it will be of use on giving a particular example of the Heroine's Journey's knowledgeability in further similar research. It will also provide a better in-depth understanding on the character of Annabeth Chase in *Heroes of Olympus: The Mark of Athena*. This research will improve the need for female portrayal in heroic acts, as females are often portrayed as inferior with their male equivalent, thus straying them away from the heroic journey they deserve to have. This research also hopes to strengthen Maureen Murdock's Heroine's Journey as a reference to be used for the female journeys.

#### **F. Organization of the Study**

The organization of the study aims make it easier to be interpreted as a whole comprehensive corpus of academic research, in which contains the delineation of three brief chapters.

The first chapter offers the initiation of the research, governing five sub-chapters of assistance in understanding the aim of the study, which are: background, problem formulation, objective, significance, and the organization. The second chapter provides deeper and prominent insight on the things that will undergo research. It will saturate on the character and the characterization of Annabeth Chase, the synopsis of the story, the definitive answer of being a hero/heroine, the abstraction of Joseph Campbell's *Hero's*

*Journey*, and the employment of Maureen Murdock's *Heroine's Journey*. The third chapter contains the development of the methodology, data related to the study, and the analytical approach to conducting research. The fourth chapter describes all the findings and discussions that are overseen by the mechanisms of chapter III. The fifth and last chapter gives the final conclusion from the findings and discussions in chapter IV, together with suggestions on what further similar studies may be conducted.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Synopsis

Annabeth Chase is a character from Rick Riordan's *Camp Half-Blood* trilogy. She is the demigod daughter of Athena (goddess of wisdom) and Frederick Chase (a mortal). Like any other demigods of Athena, Annabeth has the complexion of blonde hair and grey eyes, tan skin and is a few inches shorter than her boyfriend, Percy Jackson. She bears a Yankee cap that turns her invisible (a gift from her mother), and a celestial bronze dagger. She is calm, fearless, and determined. Children of Athena are different from the other demigods; they have no magical powers from their godly mother, only depending on their instinct and intelligence. She is selfless, even since she is in her early teenage years. For example, she tries her best to hold the weight of the Sky for Luke Castellan and Artemis (Riordan, *The Titan's Curse* ch. V, ch. VII, ch. XVII). Her fatal flaw is *hubris*, as she explained to Percy after their encounter with the sirens, "Hubris means deadly pride, Percy. Thinking you can do things better than anyone else...even the gods" (Riordan, *The Sea of Monsters* ch. XIII). In *The Mark of Athena*, Annabeth Chase is faced with her personal quest of retrieving something that could turn the tables of the upcoming war against Gaea.

The story started with Annabeth Chase with two demigods—Leo Valdez, and Piper McLean who were also the Greeks—together with Jason

Grace who was a *praetor* of the New Rome, arrived at the New Rome, approximately Camp Jupiter, where Annabeth's boyfriend currently resided. When the *Argo II* (a flying trireme, tribute to the original Argo) arrived at New Rome, a force blasted the ship, and *Terminus* (Roman god of the protection of borders) manifested on the ship, prohibiting the demigods to land on New Rome. Jason, Piper and Leo tried to consort to the boundary god, only to have Annabeth intervene by offering not to land on New Rome and leave all weapons on the ship as long as the Romans did the same, which Terminus agreed to since he couldn't tolerate rule breakers. Leo asked her if it was really okay, Annabeth felt another uneasiness, like the one when they arrived at New Rome, but she decided to brush it off because her priority now was to meet her boyfriend. The four demigods climbed down to New Rome, and made their path to platoons of Roman soldiers, Reyna (the current *praetor*), and Percy Jackson (who was also a *praetor*), who was Annabeth's boyfriend. Reyna ordered "the legion to stand" and "to prepare a welcome feast" (Riordan *The Mark of Athena* ch. II). Octavian (the *augur*, or a seer) was against it, but his complaint was dismissed by Reyna and Percy, and continued to the feast.

They had many conversations at the forum, sharing stories and such, until they got to the point of Prophecy of the Seven, which Annabeth interpreted as involving seven demigods of both camps to unite and fight Gaea, the Earth. She quickly decided who to go, but Octavian still told Reyna that the Senate should have a meeting for such a big decision, in which she agreed. Right after that, Ella—the harpy who Percy, Frank, and Hazel met on their

quest to Alaska—started muttering something—in front of the whole pack of demigods—like a prophecy which involved Athena, Annabeth mother; the crew knew it was a prophecy, including Octavian, but Annabeth quickly brushed him off, saying that Ella was just a harpy. Leo dragged Octavian into the *Argo II* as Annabeth felt that uneasiness again as she watched Leo and the *augur* go to the flying trireme. Annabeth was going to go around New Rome with Percy, but Reyna interjected and asked to go take a walk with Annabeth alone. The daughter of Athena had to convince Reyna's trust and talked about the dispute between Greeks and Romans, but was interrupted by *Argo II*, which was attacking New Rome.

The trireme escaped New Rome with three more demigods, Frank Zhang, Hazel Levesque, and Percy Jackson. Later on they traveled to Charleston Harbor. Annabeth, Hazel, and Piper met Aphrodite there. The goddess of love tipped a clue to Annabeth, that what she was looking for was lying within Fort Sumter. But then the Romans had ambushed them. Annabeth parted ways with Hazel and Piper, going into Fort Sumter to get a map she was looking for. Upon finding that map scroll, Reyna blocked her way, saying there would be no way for them to win this war. Annabeth convinced Reyna, saying the war shouldn't end this way. Reyna caved in and let her go. The *Argo II* finally sailed to the Atlantic ocean. Aboard the ship, Annabeth told the others about the map scroll she found at Fort Sumter, but it was blank when opened. Jason finally mentioned Athena Parthenos, a statue that the Romans stole from



Athens when they ransacked the ancient city. He said the statue was hidden under an underground shrine in Rome.

After numerous fights across the Atlantic ocean, they finally descended to Rome. Annabeth and (persistent) Percy parted ways with the rest of the crew, and went to River Tiber. There, they met Tiberinus and Rhea Silvia (Riordan *The Mark of Athena* ch. XXXIII) who would take Annabeth to follow the Mark of Athena while Percy had to return with the crew to save Nico di Angelo who was imprisoned by the Alodais, Otis and Ephialtes.

Tiberinus and Rhea Silvia led her to the entrance into the beginning of her mission, an underground site leading to the old structures of Ancient Rome. The first obstacle she faced was a vertical path into the deeper regions of Ancient Rome. She gazed down on the burning red owl below, the mark of Athena. With creativity, she made a makeshift ladder from ropes and toy swords to climb down. Later, she reached the altar of Mithras, as Tiberinus told her that she should “find the altar of the foreign god” (Riordan *The Mark of Athena* ch. XXXIV), as it was known that Mithras was neither Greek or Roman, hence he was a romanized foreign deity from Zoroastrianism (Encyclopaedia Iranica Foundation).

In the altar, she was stopped by Mithraist ghosts/spirits that inhabited the underground altar. They admitted their cooperation with someone called “the weaver” to stop every child of Athena from finishing their mission. But, Annabeth outsmarted their acts by pointing out the obvious clues laid within

the altar. But, finding herself trapped inside it, she had no choice but to collapse the altar with her.

Her leg broke when she reached a tunnel. She gathered inventory and splinted her leg with some woods around her, then continued to walk. At the end of the tunnel, she was greeted by a big chasm separating the way. On the other side, the mark of Athena burned bright over another tunnel, as if telling Annabeth the only way was to cross the chasm. With the lumber she had found plus the ropes she brought, Annabeth hastily wove them into one makeshift bridge for her to cross over—while itsy bitsy spiders were lurking behind Annabeth, ready to devour. She successfully crossed the chasm, although it was weird that the tiny spiders did not follow her through the bridge.

She followed the tunnel inside. Not far after, she reached a large cavern that was mostly covered with cobwebs. Magnificent tapestries were hung on the walls, layers and layers of silk were holding the ceiling and floor together; and there, the most prized possession of all were the Athena Parthenos. The cobweb-covered chryselephantine statue that had been stolen and hidden within Rome. Annabeth calculated on how to rescue the statue from underground, as she realized that the layers of web were the only thing that kept the cavern intact. All of a sudden, the fear of every Athena's children had arrived; Arachne, the mother of spiders, was the one who had been guarding the statue for centuries. And she was ready to eat Annabeth.

Annabeth knew that Arachne was cursed by her mother because she thought she could weave better than the goddess of weaving herself—and she did admit that the tapestries around her were beautiful, nothing like she had ever seen before. That made her realize Arachne had the same weakness as her; pride. The monster was so prideful of her own creations that she dared to challenge god to prove her right, and ended up with her getting monster-ified.

Annabeth attempted to humble Arachne, praising her tapestries and lied that she would be honored to put them in the halls of Olympus (because she was the architect as per post-Titan War II). Finally, Arachne caved in to Annabeth's temptations. She put on a fake test from Daedalus' laptop, and showed the spider-monster a model/prototype. As it was a large model, Annabeth forced Arachne to use the webs from around the cavern to fill up the required amount of web, although Arachne complained because her webs were the only thing that kept that cavern together, adding that below them was a hole leading straight into Tartarus.

As it was done, Annabeth lied to Arachne, saying that there was a flaw in the center of her work, and told her to check the inside. Foolishly, Arachne checked and found herself unable to get out, because the prototype given to her was a design of Chinese handcuffs. Arachne was angered and threatened to collapse the entire cavern as long as she got to kill a child of Athena. A thick stream of silk punched Annabeth in the chest and threw her across the cavern's wall, until the ceiling collapsed with a boom, revealing the Argo II hovering

above, along with several cars. One of the cars hit trapped Arachne, plunging the monster down into Tartarus with it.

Demigods including Percy and Nico di Angelo went down the trireme and helped Annabeth. Knowing how unstable the floor was, Annabeth told them to save the statue. As they were saving it, one of the silk strains was pulling Annabeth into the chasm where Arachne once was. It was too strong and sucked both Annabeth and Percy into it. Percy's hand was holding onto Annabeth and one small ledge a few feet inside the hole's mouth. As he was losing his grip, Percy told Nico di Angelo that he would meet them at the other side, and made him promise that he would lead the team there. He finally let go of his grip, and plunged into the dark abyss of Tartarus with Annabeth.

## **B. Related Literature**

### **B.1. *Heroes, Heroines, and Heroic Acts*: the definitive meaning**

Heroism has been a very broad type of genre in fictional narrativism. This leads to the vast definitions regarding the meaning and what makes someone a hero. The Oxford Learner's Dictionary defines the term *hero* as "a person, especially a man, who is admired by many people for doing something brave or good" ("Hero," def. 1), or as based on Online Etymology Dictionary as "one who had done service to mankind" ("Hero | Origin and Meaning of Hero"). A heroine, whereas, is the female version of a hero. The Merriam-Webster Dictionary describes a heroine as "the principal female character in a literary or

dramatic work” (“Heroine,” def 2.a). Heroism, on the other hand, is a quality of “great courage and bravery” (“Heroism,” def 1), it consists of a group of rare, extraordinary people who construct their whole day through self-commitment “for a moral, social or political cause” (Goethals et al. xxi) in which they are prepared to fight in search of that morality. Scott Allison and George G. Goethals also suggest that “heroism involve overcoming challenging obstacles” (Allison and Goethals 11).

## **B.2. Previous Studies**

The study of monomyth or the hero’s journey has undergone extensive research and challenges. The theory was cultivated by Joseph Campbell in his work, *The Hero With a Thousand Faces*, published first in 1949. From then, his proposition was famously used in numerous papers and academic research. But about four decades later, an ex-pupil of Campbell challenged his theory. Maureen Murdock interviewed Joseph Campbell about his opinion on her proposed theory, in which he dismissed, saying that:

“In the whole mythological tradition the woman is there. All she has to do is to realize that she’s the place that people are trying to get to. When a woman realizes what her wonderful character is, she’s not going to get messed up with the notion of being pseudo-male.”  
(Murdock ch. Introduction)

This, of course, did not please Murdock. She wants women not to be enraptured in the shadows of men; that women have their own way of journey to be a hero. Jacey suggests that Murdock perceives Campbell's disagreement as a dismissal to the importance of women narrative, while it is a perfect use of an "emblematic of the central problem of many women's stories" (313). Thus, this motivated Maureen Murdock into the completion of her work, *Heroine's Journey: Woman's Quest for Wholeness*. Many studies have been conducted with the theory, like Candice Nel's dissertation on comparing both theories through four films (Nel 4), an exegesis also uses the theory in making a fantasy story (Calder), an analysis on the infamous character, Chihiro of a Japanese anime film, *Spirited Away* by Ghibli Studios (Callis 186), then "Unfolding The Female Journey in Pynchon's *The Crying of Lot 49* and Alameddine's *An Unnecessary Woman*" by Ms. Dina Al-Khatib and Dr. Yousef Awad, and many innumerable works.

### **B.3. Maureen Murdock's *The Heroine's Journey: Woman's Quest for Wholeness***

Maureen Murdock is a Jungian psychotherapist who proposed the theory of Heroine's Journey that is meant to oppose Joseph Campbell's male-centered version of Hero's Journey. The theory covers ten (10) stages of events which a woman should overcome to acquire wholeness. The cycle below will visualize the steps:

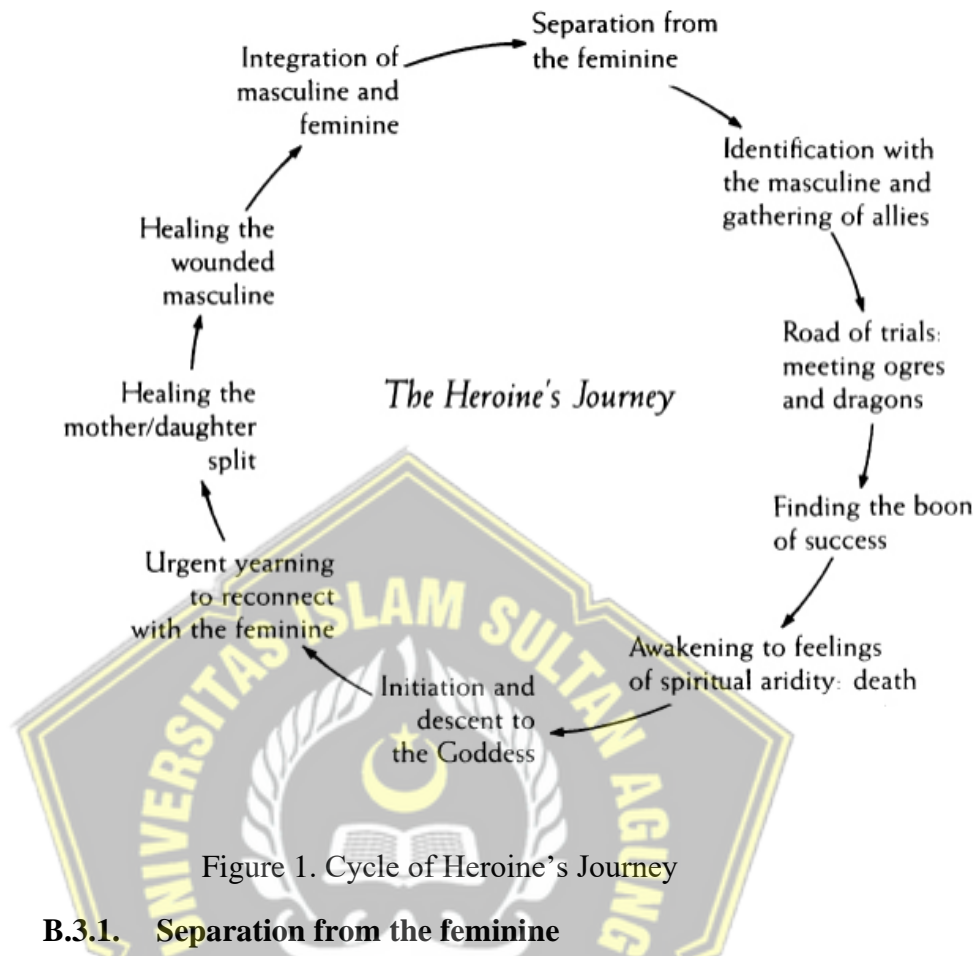


Figure 1. Cycle of Heroine's Journey

### B.3.1. Separation from the feminine

This stage urges the importance of the relationships between mothers and daughters. Mothers, or women in general, are often blamed for the lack of decency, yet rarely praised for greatness.

This part aims and marks the beginning of the heroine's awakening; to separate herself from the clutches of femininity to arise, reaching for the betterments of journey. This femininity is discerned from the existence of the actual mother: the inner mother. This terrible form of maternal figure differs from the real mother and comes in much darker nuance; possessing the values that are against the daughter's. She "function(s) in us as

a shadow figure” (Murdock ch. 1) in which daughters shall destroy.

### **B.3.2. Identification with the masculine**

This stage emerges when the heroine sees a masculine figure that she may tend to be close with, who is often a father figure, but this is not limited to fatherhood only. The heroine will feel the tendency to unite with her masculinity that she would try to adapt and overcome with masculine constructs while hindering the feminine features. Such things will make them feel belonged and integrated to the men-driven society.

### **B.3.3. The road of trials**

In the road of trials, she will be challenged by a series of trials to prove herself of something. This may vary from partaking in battles, facing her own missteps, romance, to doubting her capabilities of finishing her objectives, and separating her femininity and masculinity, where these trials and tribulations will question the heroine’s power and self-worthiness.

### **B.3.4. The illusory boon of success**

Success is of course the main objective of heroic acts, but it is often so vaguely misrepresented in the eyes of females to the means of self-worth. This stage is meant to exemplify how the



overcoming of the road of trials would give an illusion to the heroine that she had accomplished her mission, while all she did was completing some portions of her objectives to her ultimate success.

### **B.3.5. Strong women can say no**

This part means to be the fruition of the prolonged illusion of her dream of achieving success. Seeing many things from the eyes of masculine views makes her doubt the glorified masculine figure, giving her a new perspective to live her own life, persuading a new pathway, invalidating the masculine constructs. By dissenting the influence of men, she shall commence to form a great self-formed rectitude.

### **B.3.6. The initiation and descent to the Goddess**

The heroine will succumb to her own attempts on surviving after her separation from the masculine, this would pressure her to the edge where she might never see the lights. Then she shall be met with the force of a Dark Mother, a feminine entity which holds power and emanates fear. In this stage, the heroine will acknowledge her dark/hidden side of feminine nature.

### **B.3.7. Urgent yearning to connect with the feminine**

The woman would feel urged to reconcile with her femininity to fight against the compelling force. She will see the importance of grasping the feminine feature and create a breakthrough in her consciousness.

### **B.3.8. Healing the mother/daughter split**

After finally figuring out her conscience, the heroine will ultimately seize her feminine power and rebind the ridge in between the mother and daughter relationship. This would be her exploring every part of her femininity and utilizing it for her advances.

### **B.3.9. Finding the inner man with heart**

On this stage, she will craftily pull out her best idea in completing her mission. The heroine shall begrudgingly yearn with the ideal masculine who holds heart to her wisdom.

### **B.3.10. Beyond duality**

Upon the yearning of masculine, she shall be reunited with it. In her reconciliation, the heroine may feel the masculine throughout herself while still latching onto the feminine, which transcends her into duality; her mission. This will complete the

cycle and finally create a circle; completion of the quest for wholeness.

#### **B.4. Duality Within Heroine's Journey**

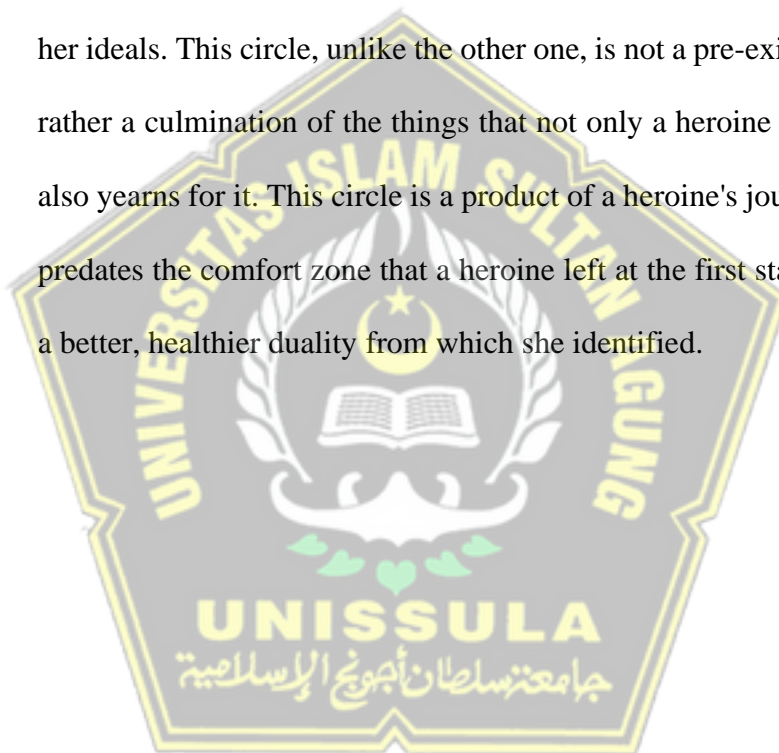
Murdock describes four (4) examples of duality that a heroine may achieve as she approaches the final stage. First example is how duality is sinfully manifested into two divided aspects. Murdock explains that "we divide ideas and people into hierarchies of good/bad, us/them, black/white, right/wrong" (ch. 10). This division—Murdock explains further—drives people into the self-righteous homogeneity that defines their own particular group/belief is superior over others. These dynamics breed contesting views in each group involved, and are likely to turn against each other. This form of duality may come in the life of a heroine, she will have to choose either sides that she identifies herself with.

The second example describes that power dynamics exists as a form of duality, existence of the controller and the controlled. This power dynamics is none but a pyramid scheme in which the controller dominates in the highest hierarchy, having power over the lower subjects, while these subjects exist to cater to the controllers' needs. The duality that a heroine possesses may be in this form, let her be the controller, or the controlled.

The third example is how Murdock exemplifies a circle as a cluster of women who support each other. Because in this circle, women

tend to do things together, and henceforth a heroine identifies herself with the circle of women. She seeks and she gains purpose in the circle. This duality is a result of the heroine seeking the eyes of a pleasant hill, the place where she can happily be herself.

The fourth example is how a heroine does not achieve duality by identifying herself into a circle, but rather manifests a circle that fits her ideals. This circle, unlike the other one, is not a pre-existing idea; but rather a culmination of the things that not only a heroine needs, but she also yearns for it. This circle is a product of a heroine's journey of which predates the comfort zone that a heroine left at the first stage, becoming a better, healthier duality from which she identified.



## CHAPTER III

### RESEARCH METHOD

#### A. Type of the Study

The method and methodology used in conducting the research was the descriptive qualitative method, which was the most important factor in making the most of the information that was written by focusing on the meaning of the text rather than the quantity. The study is anchored to *Heroes of Olympus: The Mark of Athena* by Rick Riordan (2014) for the novel's textual basis towards the focal point of the research.

#### B. Types of the Data

This study classified two types of data to conduct the research comprehensively. The primary data consisted of descriptive verbiages such as settings, scenes, dialogues, and narrations in the novel *Heroes of Olympus: The Mark of Athena* by Rick Riordan as the prime textual source. *The Mark of Athena* is the third installment of the second series of the *Camp Half-Blood Chronicles; The Heroes of Olympus*. It is an American adventure novel combined with drops of historical fantasy based on Greco-Roman mythology. Rick Riordan, the author of the *Camp Half-Blood Chronicles*, released the novel on 2 October 2012, acquiring 237.000 sales ("A Home Run for 'Hades'"); following *The Son of Neptune*, and antecending *The House of Hades*. This novel was published by Disney Hyperion Books (Library of Congress), the series' story follows the prophecy of seven demigods from

different pantheons that are destined to prevent the rise of Mother Earth herself.

The novel is rated 4 out of 5 by *Common Sense Media*, one of the senior reviewer mentioned how the story did not give equal chance to each of the main protagonists, though, it still “combines plenty of action and danger (usually not gory but sometimes scary) mixed with lots of humor and learning” (Wheadon). *Kirkus* compared the story’s tension with the previous installments, saying that Riordan put his characters at risk, showing his “infectious love” (Kirkus). *The Guardian* also mentioned how Rick Riordan did not show all characters’ point of view, even though it is understandable (Guardian Staff Reporter). Fantasy Literature gave 3.5/5 rating, for it had the “middle book syndrome, with nothing started and nothing finished”, nevertheless, they praised Annabeth as the key-holder of the whole story (Fisher).

The secondary data was the theory of Heroine’s Journey as proposed by Maureen Murdock, as well as related studies that focus on female heroes, Ancient Greco-Roman mythology, plus femininity and masculinity—in the form of textbooks, journal articles, theses, dissertations, and any relevant academic sources that may support the research.

### C. Data Collection Method

What made the descriptive qualitative research valid was the source of the data provided. This method encompassed data from “observations, and

examination of records, reports, photographs, and documents” (Lambert and Lambert 255), which concluded that it covered anything that was recorded in the form of written works. This part attempted to categorize and filter the primary and secondary data to refine and avoid possible multi-meanings in defining them, which were divided into these course of actions:

### **C.1. Primary Data Collection Method**

#### **C.1.1. Reading the Primary Source**

The primary source of this research was a novel, thus the first step to do was to read. This novel is a part of a series’ quintology, in which the quintology is a part of a bigger stream of trilogy. Thus, the researcher was to read the previous series and the preceding novels to understand the bigger picture of the main object of the study. After the completion of the preceding novels, the researcher reread the primary source of the research for three times in a row to acquire better knowledge regarding the plot and subplot, characters, characterizations, writing styles, particular scenes, dialogues, and narrations.

#### **C.1.2. Identifying the Primary Data**

After numerous attempts on reading the primary source, the author recollected and distinguished some parts of the data to recognize and discern the prospective data that were

deployable in constituting the research. After the author collected the raw data, they were differentiated from the ones with small-to-none impact/importance in the research, and have it compiled in one table consisting of the quotes from the primary and secondary data.

### **C.1.3. Classifying the Primary Data**

To classify the primary data, the identified sources as taken from the previous steps were coded to those which supported the solvent of problem formulation. Furthermore, this research contained two (2) problem formulations; henceforth, the data identifications were classified into one pile of evidence.

### **C.1.4. Reducing the Primary Data**

In reducing the primary data, the data classifications were processed and severed down into specific parts that contained the bits of specifics related to the theoretical framework of the research. This data reduction helped to simplify the understanding of later discussion and analysis, with the support of relevant secondary data.

## **C.2. Secondary Data Collection Method**

### **C.2.1. Reading and Identifying the Secondary Data**



Reading secondary sources are necessary to provide and gather the secondary data. Since the secondary data were gathered and collected over time, the development occurred as the research processes. Reading and identifying were often concurrently undertaken to acquire the secondary data.

The secondary data were gathered from the proposition of the heroine's journey, Greco-Roman mythology, and female roles in literary arts, because the primary data and the problem formulation surrounded the topic mentioned.

### **C.2.2. Classifying the Secondary Data**

This step aimed to reformulate the data that are inputted to the research. The classifications of the secondary data did not abide only to the problem formulation, but also to the thematic relevance; these were to serve an easy but in-depth discussion towards the research. Exemplifying the terms related to the primary data and the theory assisted the analysis to be processed easier. By applying relevance to the secondary data, it gave versatility to be used in various ways.

## **D. Analyzing Data and Formulating Finding(s)**

In this part, the classified primary and secondary data is investigated in a critical manner. As the research resides on qualitative descriptive

approach, it utilizes the theory of Heroine's Journey by Maureen Murdock on a narrative basis; specifically on the mission of the character, Annabeth Chase. Analysis and results are to be disclosed in chapter IV.



## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This fourth chapter exemplifies the findings and discussions as mentioned in two problem formulations from chapter one. There are two focuses to be discussed, which are: a. Whether Annabeth Chase's journey in *Heroes of Olympus: The Mark of Athena* by Rick Riordan fits into the theory of *Heroine's Journey* by Maureen Murdock; and b. How Annabeth Chase achieves duality by the end of her mission in the same novel.

#### A. The Heroine's Journey of Annabeth Chase in Rick Riordan's *Heroes of Olympus: The Mark of Athena*

##### A.1. Separation from the feminine

We often have people we look upon and revere as a figure of life, and often they are either feminine or masculine. In this case, the feminine figure often comes in the form of mothers, sisters, girl friends, female leaders and many more. Annabeth sees her mother, Athena the Greek goddess of wisdom, as someone calculated, wise, intelligent, and true. Comes an occurrence in chapter XIII when Annabeth meets Athena at the streets of New York behaving...different. She is confused, rambling, and keeps talking about revenge to the Romans who have "disgraced" her. Athena goes as far as claiming Annabeth as a failure, and disowns her as quoted below:

“Then you are nothing.” The goddess turned to the subway map. Her expression softened, becoming confused and unfocused. “If I could find the route...the way home, then perhaps— But, no. Avenge me or leave me. You are no child of mine.” (Riordan *The Mark of Athena* ch. XVII)

This Athena is not the Athena that Annabeth knows. Athena has transformed "into the image of the archetypal vengeful, possessive, and devouring female", although the real Athena does not "embody these qualities" (Murdock ch. 1). Athena, in her torn state of confusion between Roman and Greek form, explicitly told Annabeth if her revenge were not paid to the Romans,<sup>1</sup> Annabeth would be no child of Athena—completely disowning her. This Athena, who is full of disdain and resentment, becomes the very figure of what Annabeth has never seen before. She is no longer wise, strong, and bold like the inner-mother Annabeth has always known.

Later, she talks with Percy about her recent encounter with her mother and tells him that Athena is not like herself, like what Nemesis had mentioned about the gods torn between their Greek and Roman counterparts. This disowning and rejection means that Annabeth is forced to depart from the feminine figure of her entire life, her own mother. This Athena worries her

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<sup>1</sup> She might have meant the Siege of Athens (87-86 BC) by Sulla of Rome, which resulted in the sack of the city. Countless things are destroyed together with the internal records of what happened to Athena Parthenos. Yet, it conflicts with Marinus of Samaria's work in *Life of Proclus or Concerning Happiness* translated by Kenneth S. Guthrie, which mentioned that Christians had removed the statue from the Parthenon, not mentioning where it was relocated.

because although Athena is still a goddess, she never expresses such unwise presumptions towards her children, especially telling them that they failed.

## A.2. Identification with the masculine

Annabeth is a blonde girl living in the US. Although she is a smart and hardworking person, Annabeth never feels comfortable with her blonde appearance, since she'll be associated with the *dumb blonde* stereotype; which according to studies Sherrow finds “that people may presume blonds are not only less serious-minded but also less intelligent than brunettes. This is reflected in the ‘dumb blond’ jokes that became part of American culture during the 1900s” (149). With this stereotype, “nobody took her seriously as a blonde” (Riordan *The Mark of Athena* ch. XVIII).

Maureen mentions how women have to put in a harder effort and be more perfection-oriented to fight against their female inferiority (ch. 2), in which Annabeth mentioned that “she had to work twice as hard” to get recognized as a competent person. Her effort to be working harder is her trying to be more masculine, to not be recognized as a fragile woman like how society perceives her to be.

### A.3. The road of trials

Maureen Murdock suggests that the road of trials is the paveway into a heroine's true journey. In this stage, a heroine must depart to a whole new world, a place where she has nothing to depend on except herself. This journey that the heroine will pursue may be school, job, a trip, or in Annabeth's case, a quest of discovery to what she seeks and believes in (ch. 3). In a conversation between her and Percy, Annabeth tells her boyfriend that she has to "search for Athena Parthenos on my own" (Riordan *The Mark of Athena* ch. XXXII). Upon meeting Tiberinus<sup>1,2</sup> and Rhea Silvia,<sup>3</sup> the immortal figures explains as following:

Rhea Silvia laughed sweetly. "But you can't, silly boy. You must return to your ship and gather your other friends. Confront the giants! The way will appear in your friend Piper's knife. Annabeth has a different path. She must walk alone."

"Indeed," Tiberinus said. "Annabeth must face the guardian of the shrine by herself. It is the only way." (Riordan *The Mark of Athena* ch. XXXII)

Annabeth has to separate herself from her current masculine figure, Percy, and decides to go into her journey on her own. Not that she chooses to

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<sup>2</sup> Tiberinus (mythology) is the god of the River Tiber, a river where the founder of Rome, Romulus and Remus washed ashore and was saved by the she-wolf, Lupa.

<sup>3</sup> Rhea Silvia (mythology) was a Vestal virgin and the mother of Romulus and Remus, who later would be the founder of Rome.

go alone, but the quest must be done alone for it—for her, to succeed. Percy’s departure from her side hallmarks the beginning of Annabeth’s journey.

#### **A.4. The illusory boon of success**

Annabeth doubts herself when she first faces her trial. This is a normal thing to occur amongst women, as they are often doubted with their capacity whilst they can do more than that. As Murdock suggests, “when a woman can find the courage to be limited and to realize that she is enough exactly the way she is, then she discovers one of the true treasures of the heroine’s journey” (ch. 4).

As she continues to struggle with obstacles that she must get over, she finally comes to a realization with the line that Ella the Harpy recited back in Camp Jupiter, *wisdom’s daughter walks alone*. To Annabeth, the line means that not only she has to pursue the mission alone, she must do it with her own strength; without any special power (Riordan *The Mark of Athena* ch. XXXIII). Annabeth is nothing like her fellow demigods, but she accepts that regardless of her limitedness, Annabeth is a resourceful woman and can do things on her own.

#### **A.5. Strong women can say no**

Passing her first trial easily, Annabeth finally deals with the shadows of men that taunt the strength of women. These male ghosts seem to be the

followers of Mithras,<sup>4</sup> which strictly forbids the involvement of women in the belief. Mithraism strictly forbade women from entering the cult, in which reason the ghosts harbor great misogyny towards Annabeth and Athena herself, for their presence as a Greek female "taints" the sanctity of the temple of Mithras. Their interaction upon meeting Annabeth for the first time is how they forbid Annabeth, and that her presence is "inexcusable" (Riordan *The Mark of Athena* ch. XXXIV). These men are not the men that Annabeth familiarizes with, they are not the masculine figures Annabeth sought to interact with, and they are hindering Annabeth to her objective.

Annabeth challenges the patriarchy within the temple, and defies the "rules" that those ghastly Mithraists revere. Annabeth rebounds herself again with Athena's wisdom, challenging the pre-existing conditions with her ways of thinking through her mother's blessing. Looking around her environment, she knows that there is a way out and that she has to take the risk. She reclaims her mother's trait of architecture and finds a weak spot that has been hiding right above her (Riordan *The Mark of Athena* ch. XXXIV). In this part, Annabeth follows Murdock's narrative where a heroine slowly finds her inner strength, rebinding herself with her femininity while assuming her masculinity over the male figures, showing them that she can and she will act upon her decisions unfazed by the voices of men (ch. 5).

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<sup>4</sup> Mithraism is an Ancient Roman belief that replaces the position of Minerva as a goddess of war amongst Roman soldiers.



#### A.6. The initiation and descent to the goddess

The fight against masculine brings the heroine to a lower level of esteem, a higher state of shock. Together with the devastating aftermath, a heroine may find herself lost, hopeless, dying, anything that breaks her will (Murdock ch. 6). Annabeth, after escaping the voices of men, finds herself literally at rock bottom (courtesy of falling from the Mithras temple) and broken (her ankle). Annabeth is now temporarily paralyzed. Her physique does not support her the way it was before, and she is slowly getting desperate. Her mind relies on her body, so upon realizing her broken ankle, Annabeth does her best not to go into shock (Riordan *The Mark of Athena* ch. XXXV).

This condition is worsened when she notices that spiderlings are crawling in cobwebs all over the walls. Spiders, being the fear of Athena's children, begin cornering her. Annabeth knows that if she does not act quickly, she shall either be devoured by thousands of tiny spiders, or forced to dive into the chasm where she will most certainly die. Her recounting of fellow demigods' powers makes Annabeth more down. She feels completely, utterly out of tricks and ideas as fear tries to consume. This leaves her no choice but to unravel her mind to get any ideas so she can escape them alive.

### A.7. Urgent yearning to reconnect with the feminine

Annabeth descends to her dark-mother, the bane of Athena, the mother of all spiders, Arachne.<sup>5</sup> Annabeth now has nowhere to run and nothing to depend on except herself, while knowing that if she cannot outwit Arachne, her death is assured, and Gaea will win the war. Annabeth must resort to her own wits and wisdoms to defeat Arachne and escort Athena Parthenos safely. Arachne, who is every Athena children's biggest fear, is now in front of Annabeth, with the power that can end her in an instant, plus that she is in a weak state at the moment does not help at all.

Murdock states that a heroine's life is not about overpowering or dominating over the others, she implies that a heroine must make amends and survive with her masculine and feminine so heroines may heal and project to betterments (ch. 7). Furthermore, this part resonates with Annabeth's situations. She is cornered by Arachne, she is overpowered by her, and she has no capacity to overpower the woman-turned-monster. Before, Annabeth and Percy have always been the brain-and-brawl dynamics, and this time she has no brawl that she can depend upon.

This urgency forces Annabeth to make amends with her dependance on power that the masculine possesses, departs from it, and reconnects with her feminine brain that has always been with her the whole time. On chapter XLIX,

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<sup>5</sup> Arachne (mythology) is a woman cursed by the goddess Athena for challenging her in a tapestry weaving contest, where the woman ultimately won. Losing the challenge, Athena was enraged by Arachne and cursed her into a spider-like monster.

Annabeth manipulates Arachne into thinking that if Gaea wins the war, the spider mother will not be revered as the greatest weaver. This is one of the other examples where she uses everything she can to trick Arachne. This symbolizes Annabeth, fully reclaiming and utilizing her femininity in the form of what Athena has, wits and trickeries, outsmarting the opponent in the battlefield like the goddess of warcraft.

#### **A.8. Healing the mother/daughter split**

Annabeth finally gets to see Athena Parthenos in its full glory, unveiled. Annabeth discovered Athena's glory that had been stolen from her by the Romans, and takes in the feeling of Athena Parthenos's true power that resembles Athena's might.

More than that, the statue radiated power. As Athena was unwrapped, the air around her grew warmer. Her ivory skin glowed with life. All across the room, the smaller spiders became agitated and began retreating back into the hallway (Riordan *The Mark of Athena* ch. L)

This fits in with Murdock's analogy in chapter 8 about the tale of Mesmeranda who was kept in the kitchen by her mother, unlike her other sisters. Long story short, Mesmeranda's sisters were kidnapped—possibly eaten—by a wolf, and her mother came home to no answers from her three daughters. Their absence drove the mother mad, but this circumstances gave Mesmeranda to find her voice, without her mother's interference. Long time

later, Mesmeranda became a better woman, living in a palace of her own. Word flew around the kingdom that there is a dirty, tattered madwoman who kept searching in songs for her daughter named Mesmeranda. Upon hearing her mother's song, Mesmeranda finally took her mother back and revitalized her, for she is still her mother regardless of the madness.

Annabeth's condition is pretty much the same as Mesmeranda's. She was shunned away by her mother's madness, but she knows that she is not herself, she cannot let Athena be mad and ungodly, for that is not Athena's pride. Annabeth unveiled Athena Parthenos and felt the glory of her mother, "Centuries of mortal prayers and burnt offerings had been made in its presence. It was infused with the power of Athena" (Riordan *The Mark of Athena* ch. L), the worth that Athena is. Discovering Athena Parthenos is Annabeth's way of healing Athena's madness, saving her mother from her old vengeance.

#### **A.9. Finding the inner man within heart**

At this point, Annabeth realizes she is not enough. Annabeth is at her limit, she has done her best to attain the statue and she knows she will fail at this exact moment. Being cornered by Arachne and her spiderlings, Annabeth finally gives up and all she thinks about is Percy, her masculine counterpart that she yearns the most, and how she apologizes that she fails to reunite with him like they promised (Riordan *The Mark of Athena* ch. L).

However, Annabeth's masculinity is not wholly Percy, but rather is herself. Murdock proposes that the masculine is something developed and

formed; yet it does not follow the crafter's (Annabeth's) "human limitations"—that the masculine will always crave for everything and still be dissatisfied (ch. 9). Annabeth, of course cannot fulfill her bad masculine's satiety, and will always crumble. She can never be enough for it.

#### A.10. Beyond duality

In chapter LI, The Argo II<sup>6</sup> barged in through the room's ceiling, together with cars that hit Arachne, made a hole on the ground, sending her straight into Tartarus below. Annabeth who was at her limit finally reunites with her masculine figure, and takes him in emotionally. She accepts how although they are not well in circumstances, they are, and will always be together. The same chapter explains how deep Annabeth has reconnected with her masculinity and chose to stick with it. Annabeth's masculine figure is not going away from her even in her hardest falls, and will always be there for her. Murdock explains how when a heroine fully embraces her fate—understanding that even in her worst lives, she knows that she is not alone in the darkness—that her femininity and masculinity shall coexist in "balance and inter-being" (ch. 10). This form of duality is what Annabeth yearns and achieves, to be with Percy in life and death, inseparable.

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<sup>6</sup> *The Argo II* (novel reference) is a warship that Leo Valdez built to travel. The ship can both sail at sea and sky. The name is a reference to *The Argo* that Jason and the Argonauts sailed on to discover the Golden Fleece according to *Argonautica* by Apollonius Rhodius in 3 BC.

## B. Annabeth's Duality in *Heroes of Olympus: The Mark of Athena*

Annabeth Chase and Percy Jackson had been friends since they were early teenagers, they have had their share of winning and losing. They both are in an understanding that even though things do not go as planned or if they are on the edge of death, it is alright as long as they are together. As Murdock suggests, the common/same/similar compassion that people feel will unify them, for it does not instill threat (ch. 10). As previously mentioned in Chapter II, Subchapter B.4, there are four (4) examples that were interpretable analogically as a reference to how duality is formed/manifested at the end of a heroine's journey. The first duality that Murdock mentioned manifested into a heroine's life through the separation of two contestating aspects such as good/evil, black/white, poor/rich; the second duality mentioned power dynamics that a heroine succumbed herself into, let her be a dominant or submissive; the third duality is where a heroine familiarized herself into a circle of women which comforts and takes care of her; and the last example of duality is where a heroine manifested her own circle, predating the pre-existing circles that she were involved in, making her own circle a place that she can trust.

Henceforth, Annabeth and Percy have reached a mutual understanding of belonging and become a duality in a sense, where they both are inseparable regardless of threats marching towards them; as per what happened in the following snippet:

“It’s okay,” he said. “We’re together.”

He didn't say *you're okay*, or *we're alive*. After all they'd been through over the last year, he knew the most important thing was that they were together. She loved him for saying that (Riordan *The Mark of Athena* ch. L)

Furthermore, it is solidified with the snippet below:

“We're staying together,” he promised. “You're not getting away from me. Never again.”

Only then did she understand what would happen. *A one-way trip. A very hard fall.*

“As long as we're together,” she said (Riordan *The Mark of Athena* ch. L)

Annabeth and Percy are literally on the edge of hell, and they both are not giving up on each other. This matches with Murdock's definition on the duality that the heroine achieves; where the heroine shifts from the tendencies of suffering to yearning for peace (ch. 10). They know the risks of falling into Tartarus and possibly them being killed upon impact under there, but it does not matter as long as they are together, exemplifying that Percy and Annabeth are a match that does not heed negativity because they are a positive energy to one another—that their consciousness are yearning for the same thing. They will suffer in Tartarus, but it does not matter because Annabeth is happy when she is with Percy. This duality that Annabeth and Percy were centered in juxtaposed with the fourth example of duality that Murdock mentioned.

Annabeth and Percy did have a circle of their own, and they were strong, but after all the separation and trials that Annabeth experienced, they did not waver. Annabeth's yearning for Percy, instead, they strengthened it. Annabeth overhauled their relationship from a yearning to destroy separation into finding and never abandoning each other at all costs.





## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

This study analyzed the Heroine's Journey of Annabeth Chase in the novel *Heroes of Olympus: The Mark of Athena*. The researcher applied Maureen Murdock's proposition of a heroine's journey in her handbook *Heroine's Journey: Woman's Quest for Wholeness* released in 1990. The first discussion described the phases Annabeth went through (in *The Mark of Athena*), that is felicitous to Maureen Murdock's Heroine's Journey theory. Furthermore, as the theory finalized with the duality of a heroine, the second discussion described Annabeth's form of heroine's duality at the end of the story.

Maureen Murdock's theory states that there are ten stages that a woman goes through in her heroic journey. The theory proposes that a heroine does not experience only physical journeys, but also spiritual ones. The first stage is the separation from the feminine. In this stage, Annabeth began to experience parting from her femininity, in the form of her mother, who disowned her. Then, she moved onto the next stage, in which she identified herself with the masculine. This masculinity of her came when she struggled to adjust in the world dominated by men.

Annabeth finally stepped into the third stage, road of trials. This stage formed her actual journey, where she had to pave her way alone. The later

stage, illusory boon of success, challenged Annabeth, for which she struggled to continue with her tasks without the fast-pass of her comrades' help. After passing the previous task, she met the shadows of men who taunted the presence of women. She rejected the aggravations by masculine and stuck with herself, defeating them. But that fight did not go smoothly. The heroine found herself in the rock bottom. Annabeth was hurt, mentally and physically, as a result from her previous trial. Yet, it only went south after that.

Annabeth met her Dark Mother, Arachne. This "mother" would consume her if she didn't act fast enough and fully reconnect with her real mother's blessing. Only then did she see her mother in full glory and unsheathed Athena Parthenos, the root of Athena's displacement in the Pantheon. Still, Annabeth was not enough, she found herself literally going to die, cornered by Arachne's spawns. She accepted that she was not enough to meet everyone's expectations, thus she took in whatever she had and prepared for the worst, death. Alas, her masculine figure came to rescue her. Percy told her that it was okay because they were together again, even when they were going to fall into "hell", Annabeth wouldn't care because she stayed with Percy there. They reached a duality where happiness is impenetrable by the sorrow that the world offered, closing this study's circle of Annabeth as the heroine.

## **B. Suggestion**

The theory of Heroine's Journey by Maureen Murdock can be applied to other characters in the series, such as Piper McLean or Hazel Levesque, or

preferably, it may be applied to real-life experience by women. Documentaries about prominent female figures in politics, or female in power in general, fits better for the theory covering more about women in jobs, education, sexuality, spirituality, and et cetera.



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