TRAGIC HERO ANALYSIS ON APOLLO IN RICK RIORDAN'S THE TRIALS OF APOLLO: THE HIDDEN ORACLE

THESIS



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ABSTRACT

Ghomam, K (2021). *Tragic Hero Analysis On Apollo In Rick Riordan's The Trials Of Apollo: The Hidden Oracle*. English literature, UIN Sunan Ampel Surabaya. Advisor: Dr. Sufi Ikrima Sa'adah, M.Hum.

Keywords: tragic hero, Apollo, myth, catharsis

This study aims to analyze the tragic hero shown by Apollo in Rick Riordan's *The Trials of Apollo: The Hidden Oracle*. This study focuses on two research questions: How are the characteristics of a tragic hero shown by Apollo, and how did Apollo escape from a tragic hero in *The Trails of Apollo: The Hidden Oracle*.

A descriptive qualitative method is used in the study. Aristotle's tragic hero theory is used in both research questions, supported by nee criticism theory. This study shows that Apollo shows all five characteristics of a tragic hero: noble birth, *Hamartia, Peripeteia, Anagnorisis*, and *catharsis*. Then to escape from his destiny as a tragic hero, Apollo have to finish the quest to regain five oracles and defeat three *Triumvirate* emperor plus Apollo's internal nemesis Python.

ABSTRAK

Ghomam, K (2021). *Analisis Pahlawan Tragis oleh Apollo di The Trials Of Apollo: The Hidden Oracle*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Sufi Ikrima Sa'adah, M.Hum.

Kata kunci: pahlawan tragis, Apollo, mitos, katarsis

Penelitian ini bertujuan untuk menganalisis pahlawan tragis yang ditunjukkan oleh Apollo di Rick Riordan's The Trials of Apollo: The Hidden Oracle. Penelitian ini berfokus pada dua pertanyaan penelitian; mereka; Bagaimana karakteristik pahlawan tragis ditunjukkan oleh Apollo dan bagaimana Apollo melarikan diri dari pahlawan tragis di Riordan's The Trials of Apollo: The Hidden Oracle.

Metode deskriptif kualitatif digunakan dalam penelitian ini. Teori Pahlawan Tragis Aristoteles digunakan dalam kedua pertanyaan penelitian, didukung oleh teori kritik baru. Hasil penelitian ini menunjukkan: Pertama, Apollo menunjukkan kepada kelima karakteristik pahlawan tragis yang merupakan kelahiran mulia, kesalahan, kejatuhan, kesadaran diri, dan katarsis. Kemudian untuk melarikan diri dari takdirnya sebagai pahlawan tragis, Apollo harus menyelesaikan pencarian untuk mendapatkan kembali lima Oracles dan mengalahkan tiga kaisar Triumvirate plus Python Nemesis abadi Apollo.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses the background, the statements of the problem, the objectives, the significance, scope and limitation, and the method of study.

1.1 Background of Study

Literature is a work that uses beautiful language and has the freedom to be different from the language in general, even violating the rules of everyday language. Literary language becomes specific, unique, and different because of the style, symbols, and literary devices (Minderop, 2010, p. 73). Work can be referred to as a literary work if the work has authenticity and aesthetic quality and contains artistic and aesthetic values (Cuddon, 1979, p. 365-66). Based on the explanation above, it can be concluded that literature is a work that provides entertainment and is delivered with a beautiful, artistic, and unique language. Furthermore, able to give the values of life and moral teachings to inspire and add experience, awareness, spiritual and emotional readers.

The tragedy of life presented in the story might evoke powerful emotions in the audience. As Aristotle defines, the tragic hero is a character who causes the audience to feel sorrow and dread (Aristotle, 1974, p. 42). It indicates that a tragic hero is a sad circumstance that occurred to a specific hero who was misunderstood by others due to a tragedy or an error that the hero made while doing heroic acts. The hero in the story is almost often from a royal or noble

Family, although it can also come from a lower social level. Each of them had unique childhood experiences that shaped them into heroes.

This study analyzed Rick Riordan's fictional character named Apollo as a tragic hero in the novel *The Trials of Apollo: The Hidden Oracle. The Trials of Apollo: The Hidden Oracle* is an adventure-fantasy neo-mythological novel written by Rick Riordan. The novel is based on Mythology in Greece and Rome. First released on May 3, 2016, the novel is the first book of The Trials of Apollo series. The series is the spin-off to its predecessor, the Greek mythology fantasy novel Percy Jackson and the Olympian.

This story centers on the god Apollo as the main character. Because of the mistakes he made, his father Zeus cursed him and turned him into a human. He was exiled to New York city from Olympus. Then he was saved by someone called Meg. He and his friend, who is a half-blood of god or further referred to as "demigod," went camping Half-blood to carry out the mission to restore his status as a god.

Apollo, as the main character in this story, is described as a selfish and narcissistic god. Since being sent down to earth and becoming an ordinary human because of his descendant's fault, everything he thinks goes the opposite way. Therefore the researcher found that Aristotle's theory of tragic hero is the appropriate theory for this research. The researcher also used new criticism as the supporting theory to better understand Apollo's characterization.

The researcher found several previous studies related to *The Trials of Apollo: The Hidden Oracle novel*. The previous studies were used to find out to what extent the related study has been done. The current researcher conducted research that nobody ever has done before. It means that the researcher improved the previous topic. The researcher found several studies related to the object of study: *The Trials of Apollo: The Hidden Oracle* novel. Dewi Savitri Permatasari (2017), Catarina Bintang Sukmajanti (2018), Gatot Wikanto (2019), and Nadya Hera Devanty (2019), but there is no analysis about tragic hero in studies above.

The researcher found several previous studies related to tragic hero theory, first by Daniel Rom (2016), Then Mahbuba Rahman (2015), RR. Lira Dewi Cahyaningrum (2007), and The last is by Sandra Siti Nurhanah (2019). Each of the previous studies has a different focus and approach to identify the tragic hero theory. All previous studies have not discussed the tragic hero shown by god Apollo in *The Trials of Apollo: The Hidden Oracle* novel, so the current study analyzed emphasized the tragic hero shown by Apollo as an ancient Greek god, as opposed to just mortal characters.

1.2 Statements of the Problem

- 1. How are the characteristics of a tragic hero shown by Apollo in *The Trials of Apollo: The Hidden Oracle novel*?
- 2. How did Apollo try to escape from his status as a tragic hero?

From the research questions above, there are two objectives of the study as follows:

- 1. To portray the characteristics of a tragic hero shown by Apollo in *The Trials of Apollo: The Hidden Oracle novel*.
- 2. To analyze how Apollo tried to escape from his status as a tragic hero in the novel.

1.3 Significance of the Study

The significance of the research explains the reason for the tragic hero in this study. Theoretically, The researcher believes that the findings of this study will be helpful to readers as references for future research. The researcher believes that this study will serve as a resource for anyone interested in character analysis in literary works. Character analysis is sometimes seen not just in tragedy but also in other literary works. Moreover, practically, the researcher hopes that by reading this thesis, the readers can be more aware of the tragic hero and be mindful of their conditions, so they do not be the tragic hero.

1.4 Scope and Limitation

The writer only focused on *The Trials of Apollo: The Hidden Oracle*, especially on Apollo as the main character. The study focused on the characteristics of the tragic hero shown by the main character and how he escapes from his status as a tragic hero.

1.5 Method of study

1.5.1 Research design

The study used descriptive qualitative as the method. It is because the current study was conducted to portray the data from the text. The present study used the library and online research to collect the data. The researcher used *the Trials of Apollo: The Hidden Oracle* as the primary source and the subject of research to look for the tragic hero in the novel. The researcher collected the data from books, articles, journals, and websites related to this study from libraries or the internet. The main instrument of this research was the researcher himself. The writer used qualitative analysis as a method to analyze the object. Then descriptive research design described situations or events related to tragedy, especially tragic hero.

1.5.2 Data source

This study used two data sources that are primary and secondary data which are used to support this research. *The Trials of Apollo: The Hidden Oracle* was the primary data of this study, whereas the other books of The Trials of Apollo series, books, articles, journals, and websites related to this study as the supporting data.

1.5.3 Data collection

The researcher used library research to collect the data. Hence, the steps are as follows:

1. The researcher read the story several times to understand and determine the issue that was analyzed.

- 2. Then, the researcher collected the quotations supporting his statements on god Apollo's characterization and the tragic hero characteristics shown by Apollo and how Apollo escaped from his status as a tragic hero in *The Trials of Apollo: The Hidden Oracle*.
- 3. The researcher linked the quotations to the theory or other knowledge used to help the interpretation in the research.

1.5.4 Data analysis

- 1. The researcher analyzed the characteristics of a tragic hero shown by the main character using an Aristotelian tragic hero approach.
- 2. The research elaborated on the characterization of the main character with his way of regaining his status using the new criticism approach.
- 3. The researcher drew the results and conclusions through the analysis, and the researcher also suggested the following research based on the analysis.

CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the researcher explains the theories that were used in this study and the previous studies

1 Tragic hero

In most literary works, the picture of a hero is often used as the primary point in characterization. Hero is defined as a person admired or idealized for courage, outstanding achievements, or noble qualities. However, there is also a hero who is used as a tragedy in several works. This tragedy is a type of drama or novel centered on human pain that gives the reader catharsis or pleasure while seeing it. (Bigsby, 1982, p. 163)

Aristotle said in his Poetics that Tragedy shows the collapse of a good person due to a misjudgment mistake or fatal flaws, causing agony and awareness in the main protagonist and generating pity and fear in the audience (2008, p. 11). A tragic hero is shown when the main character or hero suffers a downfall by their fatal error or flaws.

The depiction of a noble man's reversal of fortune should not be more than a person who has gone from prosperity to adversity (2008, p. 11). Aristotle writes in Poetics, suggesting that the hero of a tragedy should evoke pity and fear in the audience. In other words, the hero's attention should not shift away from his goodness. He creates the concept that pity is an emotion that should be invoked

when a character suffers an unseemly tragedy resulting from his deeds. Still, fear is an emotion that viewers should feel when they consider the possibility of such a catastrophe. Aristotle adds that such a shift of fortune should be from great to worse, not vice versa, and that the tragic hero's tragedy was brought about not by cruelty or wickedness but through some blunder. This error, also known as Hamartia, refers to a flaw in the hero's character or an error done by that character.

Aristotle mentions that tragic heroes have five essential characteristics.

The first is that the character must be in a high position, such as a noble birth, or have more qualities than humans in general. Then the tragic hero must have bad points, fatal flaws, or misjudgment, which Aristotle calls Hamartia. Third, a dramatic change, namely Peripeteia, leads the hero to a negative reversal of events. The hero's situation flips from good stances to bad ones, known as a turning point. Then Anagnorisis usually involves revealing the true identities of previously unknown people, such as when a father recognizes a stranger as his son or vice versa. Finally, Successful tragedy takes advantage of and appeals to two basic emotions: pity and fear, which is sometimes referred to as catharsis.

2.1.1 Noble birth

Aristotle said that the characters that fall into the criteria of a tragic hero are from a wealthy family, high social status, or higher qualities than humans in general. Poetics noted that he must be a well-known and prominent figure, such as Oedipus, Thyestes, or other notable individuals from similar families (2006, p.

11). In their seventh edition of *Literature: An Introduction to Fiction, Poetry, and Drama*, X. J. Kennedy and Dana Gioia explain the main character in a tragedy. They claim that the protagonist, hero, or prominent figure is a person of "high estate," presumably a king, queen, or another royal family member in the tragedy.

There are several examples of tragic heroes who are noble births, such as Oedipus, who in Sophocles' work *Oedipus Rex* is called the king of Thebes and the son of Corinth's king and queen (Sophocles, 2006). In Shakespeare's *Hamlet*, Hamlet is the Prince of Denmark, son of the late King Hamlet and Queen Gertrude (Shakespeare, 2004).

Nevertheless, not just any noble birth included in the tragic hero, the hero is not perfectly good, nor is he a totally evil character. Those who belong to a tragic hero are someone between the two extremes but are more inclined towards good characters, who have bad traits or fatal mistakes, as Aristotle explains:

A plot of this kind would, doubtless, satisfy the moral senses, but it would inspire neither pity nor fear, for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes - that of man who is not eminently good and just. However, whose misfortune is brought about by vice or depravity, but by some error or frailty, he must be highly renowned and prosperous, a personage like Oedipus, Thyestes, or other illustrious men of such families. (2008, p. 11)

2.1.2 Hamartia

In Poetics, Aristotle used Hamartia to characterize the incorrect judgment that leads to the tragic hero's downfall. As most would expect, the term is most commonly used in literary criticism. Charles E. Bressler explains in Literary

Criticism (2nd edition), "All tragic heroes must have a tragic flaw, or Hamartia, that leads to their downfall in such a way as not to offend the audience's sense of justice (1999, p. 20).

Hamartia is not a literary device that reflects a character's overall weakness. Instead, Hamartia is a distinctive character, flaw, or weakness that causes a literary character to suffer great misfortune or fall, such as greed, overconfidence, egotism, and vengefulness. In his book Poetics, Aristotle used the term hamartia to describe the catalyst that causes a main character's fortune to flip around, "It should come about as the result not of vice, but of some great error or frailty in a character, either such as we have described, or better rather than worse." (2008, p. 11)

2.1.3 Peripeteia

Peripeteia is derived from the Greek word peripiptein, which implies "to fall around" or "to change quickly." It generally covers a dramatic turning point, after which the story progresses gradually to its conclusion. Aristotle defines

Peripeteia in his Poetics as the change in the tragic protagonist's fate from good to bad, which is crucial to the storyline of a tragedy (2008, p. 11).

Peripeteia, according to Aristotle, is the single most essential and practical story element of a play. Peripeteia is intended to evoke fear and pity in the audience as they see the catastrophic twist of fate that quickly ends the protagonist's life. Peripeteia leaves the audience sad, unhappy, and horrified, whether the shift is from prosperity to poverty, safety to danger, or good to evil.

As a result, Peripeteia is the tragic plot's most essential and striking aspect. "the most powerful elements of Emotional: interest in Tragedy Peripeteia or Reversal of the Situation, and Recognition scenes are parts of the plot." (2008, p. 7)

2.1.4 Anagnorisis

Anagnorisis refers to a storyline where a character, generally the protagonist, moves from ignorance to awareness. Anagnorisis can occur when a character realizes something about themselves, circumstances, or other characters. This might involve a character's genuine identity being revealed, their actual relationship with another character being revealed, or their misunderstanding of something significant. Anagnorisis is frequently used as a literary device to mark a turning point in the storyline of a tale or play that leads to a resolution. Aristotle said in Poetics: "Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune." (2008, p. 10)

2.1.5 Catharsis

Originally, Aristotle uses the phrase as a metaphor in Poetics to explain the influence of tragedy on audiences. Catharsis, he claimed, was the final climax of a catastrophic artistic work, and it defined its worth. In Poetics, he also said:

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude, in language embellished with each kind of artistic ornaments, the several kinds being found in separate parts of the play. in the form of action, not a narrative, through pity and fear, effecting the proper purgation of these emotions. (2008, p. 7)

David H. Richter also describes the definition of catharsis. The plot of a tragedy can inspire pity or fear in the readers or audience, which is known as catharsis. Catharsis is a Greek word that means "clarification," "purification," or "purgation." According to Leon Golden, a classical scholar, catharsis means "clarification," referring to the clarified terrible events. While Lodovico Castelvetro and Francesco Robortello claim that tragedy has the job of taming or hardening emotions by presenting to the audience the right objects of pity and fear in their purification theory. (1998, p. 41)

2.2 New criticism

A piece of literature is treated as if it were a self-contained, self-referential object in New Criticism. Rather than basing their readings of a text on the reader's reaction, the author's stated goals, or similarities between the text and historical circumstances (such as the author's biography), New Critics focus on the relationships within the text that give it its particular character or form. According to New Critics, work structure should not be separated from its meaning, who see the two as forming a quasi-organic oneness. In poetry, repetition is given special attention, notably to pictures or symbols, but also to sound effects and rhythms. The employment of literary techniques such as irony to establish a balance or reconciliation between different, even opposing, components in work is particularly valued by New Critics.

2.2.1 Plot

the plot is the outset of a conflict and all of its repercussions, modifications, and developments (Robert and Jacobs, 1987, p. 9). The plot is crucial in arranging the story, according to the statement. The plot is the concept that guides the course of the story. To build a strong story organization, the plot will connect one action to the next. Nothing is unconnected in a well-crafted narrative. Time is significant in the plot, not because one event occurs after another but because one occurs as a result of another.

2.2.2 Character

Character is the essential aspect of every story. A character is a fictional character who appears in literature such as novels, poetry, and theatre (Barnet, 1988, p. 46). The figure might be a human or an animal with a moral quality and a specific orientation, manifested in what they say and do (Abrams, 1999, p. 76). If the story is a fable, the animal might be a character. In most stories, multiple characters appear. As a result, the story has two characters: the main character and the supporting character. The plot would be led by the main character, with the supporting character assisting the main character. The protagonist, antagonist, round and flat, dynamic and static, typical and neutral characters are all possibilities (Nurgiyantoro, 2007, p. 176). The qualities of the character might develop throughout time.

2.2.3 Characterization

Characterization, according to Djasi, is the portrayal of a character's physical or mental personality (As cited in Patmarinanta & Ernawati, 2016, p. 28).

Occasionally, the author of a literary work may explicitly characterize a character in the story. However, there are literary works in which a character's description is implied. It can be discovered through conversations or dialogues. The explicit representation is more approachable to the readers than the implicit one. Because the author only presents a clue to establish the character's characteristics, the implicit or indirect characterization would be complex. In this example, the researcher will use a New Criticism Theory to represent the main character to determine how he acted to his origin.

2.3 previous studies

Another thing to notice before the researcher conducts the study is that this has not been done before. As a result, the present researcher explored Rick Riordan's *The Trials of Apollo: The Hidden Oracle* as the subject of research or used the same tragic hero theory as the current study. The researcher discovered eight previous studies.

The first is a research conducted by Dewi Savitri Permatasari from English Literature, Faculty of Languages and Arts, State University of Surabaya. The title is Neo-Mythologism and The Individuation Process of The Contemporary Character of Apollo in Rick Riordan's *The Trials of Apollo: The Hidden Oracle* (2017). This research examines Apollo's individualism change throughout the story. The researcher relates Apollo's attitude with Carl Jung's personality theory and founds that Apollo, as the god, becomes humbler and nicer when turned into a

human since, as a god, he is very stubborn and selfish. This change happens because the conflict arose.

The second research is conducted by Nadya Hera Devanty, a student of English literature, Airlangga University. The title is Paradoxical representation of nature in Rick Riordan's *The Trials of Apollo: The Hidden Oracle*: an ecocritical study (2019). This research explores the paradoxical existence representation shown in the novel The Trials of Apollo by Rick Riordan: The Hidden Oracle. The writer applies the Theory of Ecocriticism by Lawrence Buell. The researcher found that nature is presented as strong and weak simultaneously, and nature is shown as anthropocentric since it still needs humans to keep it safe.

The next is a research conducted by Catarina Bintang Sukmajanti, a student of language and arts at Sanata Dharma University Yogyakarta. The title is A study of poetry translation principles and acceptability of *The Trials of Apollo:* The Hidden Oracle (2018). This research analyzes poetry translation and acceptability. The researcher relates the acceptability of the poetry with the theory of acceptability by Larson and found that 35 out of 39 poetry translations found 36 poetry is found acceptable.

The last is a research conducted by Gatot Wikanto, a student of the English letter department at Sanata Dharma University Yogyakarta. The title is the message revealed through Apollo's conflict in Rick Riordan's *The Trials of Apollo: The Hidden Oracle* (2019). This research analyzes Apollo's characterization, the conflict he faces, and the message revealed through the

conflict. The researcher uses New Criticism as the leading theory to analyze the study. Then the researcher found that the message revealed that sacrifice anything, be brave to take the risk, and never give up.

Then the researcher also found several studies related to the theory of tragic hero by Aristotle. Daniel Rom conducts the first, a student of Stellenbosch University, entitled The Suffering Heracles: An Analysis of Heracles as a Tragic Hero in The Trachiniae and the Heracles (2016). The study used Aristotle's theory of tragic hero to analyze Heracles as the tragic hero. Heracles' complexity as a mythological character stems partly from the Greeks' perception of him as both man and god in various situations. As a result, he is one of the ancient Greek world's only true demigods. This research also found that the Trachiniae and the Heracles are remarkable not because they put tragedy on Heracles for no reason but because they specifically examine this crucial part of his character. Instead of simplifying the problem, they bring it to a tragic end. As a result, we may better understand Heracles in this position, The Suffering Heracles.

Mahbuba Rahman conducts the second, a student at BRAC University,

Dhaka, Bangladesh, entitled Evolution of the Tragic Hero: A Shift from God to

Man (2015). The study used Aristotle's theory of tragic hero to examine the

diversity of tragic heroes in five plays. The study is divided into five chapters,

which examine the ancient idea of the tragic hero and the Aristotelian concept

discussed in Poetics. This study looked at how Sophocles framed his tragic hero in

terms of basic Greek notions, including religion, law, crime, and punishment. The

second chapter examines the renaissance notion of a tragic hero as depicted by

Christopher Marlowe and William Shakespeare, which differs from the Aristotelian model in a subtle but fundamental way. The third chapter discusses the modern notion of a tragic hero, which deviates from the conventional image of a tragic hero and emphasizes the transition from God to Man.

The next is conducted by RR. Lira Dewi Cahyaningrum, a student from Santa Dharma University, Yogyakarta, entitled Representation of Creon's Tragic Hero in Sophocles' Antigone (2007). The study used Aristotle's theory of tragic hero to describe what Creon as a tragic hero is to convey as the profound portrayal of Creon as a monarch. According to the writer, Creon's characteristics as a king included being loyal (to Thebes), obstinate (stubborn), arrogant, self-absorbed, authoritarian, stupid, male-chauvinistic, narrow-minded, fond of his family, affluent, not greedy, noble, influential, and intelligent. Second, the researcher can determine that Creon is an Aristotelian tragic hero based on his qualities.

The last is conducted by Sandra Siti Nurhanah, a student of Islamic State University of Sunan Gunung Djati Bandung, entitled Tragic Hero in Eugene O'neill's The Hairy Ape. (2019). The study used Aristotle's theory of tragic hero to analyze tragic hero in Eugene O'Neill's The Hairy Ape. As a result of the analysis, the researcher discovers characteristics and factors that are the origins of the tragic hero's issue. Yank's ordinary hero transforms into a tragic hero due to the story, which criticizes his friends. The main characters that continuously urge Yank to be a tragic hero are the main factors that make him a tragic hero.

All previous studies have not discussed the tragic hero shown by god

Apollo in the novel. Hence, the current study analyzed something new that has not
been investigated before.



CHAPTER III

FINDING AND DISCUSSION

This chapter discusses the characteristics of a tragic hero shown by Apollo in The *Trials of Apollo: The Hidden Oracle* and how Apollo regained his immortal status and freed him from being a tragic hero. This story centers on the god Apollo as the main character. Because of the mistakes he made, his father Zeus cursed him and turned him into a human. He was exiled to New York city from Olympus. Then he was saved by someone called Meg. He and his friend, who is a half-blood of god or further referred to as "demigod," went camping Half-blood to carry out the mission to restore his status as a god.

Apollo, as the main character in this story, is described as a selfish and narcissistic god. Since being sent down to earth and becoming an ordinary human because of his descendant's fault, everything he thinks goes the opposite way.

Apollo, the god of the sun and music, suddenly fell from the sky and landed right on top of a pile of trash cans. He was not becoming a demigod (half god) but becoming a mortal who does not have any power. Apollo, whose name is Lester Papadopulus after becoming a mortal, is very frustrated with his mortality.

Coupled with the disappearance of the Delphi oracle, which is the source of the prophecy that determines the vision and mission of both the gods themselves and the existing demigods at Camp Half-Blood, Apollo's life becomes upside down.

3.1 characteristics of tragic hero shown by Apollo

3.1.1 Noble Birth

Apollo is one of the twelve main Olympian gods. He is the god of the sun, light, archery, prophecy and oracles, art, music, poetry and song, reason, knowledge, truth, disease and plague, healing, and youth protection. He was represented as a gorgeous, beardless boy with long hair, a wreath, and branch of laurel, a bow, and quiver of arrows, a raven, and a lyre, among other things.

MY NAME IS APOLLO. I used to be a god. In my four thousand six hundred and twelve years, I have done many things. I inflicted a plague on the Greeks who besieged Troy. I blessed Babe Ruth with three home runs in game four of the 1926 world series. I visited my wrath upon Britney Spears at the 2007 MTV Video Music Awards. (Riordan, 2016, p. 1)

Aristotle said that the characters that are included in the criteria for a tragic hero are those who come from a wealthy family, high social status or higher qualities than humans in general, as noted in Poetics "He must be one who is highly renowned and prosperous, a personage like Oedipus, Thyestes, or other illustrious men of such families" (2006, p. 11). Nevertheless, not just any noble birth is included in the tragic hero. The hero is not perfectly good, nor is he a totally evil character. Those who belong to a tragic hero are someone between the two extremes but are more inclined towards good characters who have bad traits or fatal mistakes.

He is Artemis' twin brother, and they are generally recognized as the "twin archers." He is the son of Zeus and Titan Leto. Apollo is considered Zeus' most powerful son since Zeus bestowed more extraordinary powers than his other descendants. As a result, Apollo is a powerful deity who is only exceeded by the

six oldest Olympians (Hestia, Demeter, Hera, Hades, Poseidon, and Zeus). He is equal with Artemis and maybe a rival to Athena. (Evelyn-white, 1914)

My first thought was Artemis had come to my aid. My sister often appeared as a twelve-year-old girl for no reason I'd never fully understood, But something told me this was not she. (Riordan, 2016, p. 6)

Hera was enraged by Zeus' betrayal while Leto was pregnant and prohibited the Titan from giving birth on either the islands or the mainlands. Fortunately, Leto found refuge on the floating Isle of Delos. With the assistance of all the goddesses, who begged Hera to let Eileithyia (her daughter), the goddess of childbirth, come to Leto, she gave birth to Artemis and Apollo nine days later.

"I wanted to cry for her. Carrying such a weight didn't seem natural. My sister, Artemis, had experience with midwifery, but I had always found it on the healing arts area best left to others. 'how can you bear it?' I asked. 'My mother, Leto, suffered through a long pregnancy, but only because Hera cursed her. Are you cursed?'" (Riordan, 2016, p. 18)

With all these qualities, Apollo has some flaws and vices. And it's not too good but not too bad either. He wasn't as evil as the titans, but he wasn't a flawless saint either. One of Apollo's bad traits is ego-centric. He always thinks of himself as the most perfect in the novels, even when he becomes an ordinary human, ugly, and has no divine appearance. He said: I took a deep breath. Then I did my usual motivational speech in the mirror: "You are gorgeous and people love you!" (Riordan, 2016, p. 18)

He always enjoys the attention, even if it is not shown to him. However, he was frightened when he got attention because the topic was to destroy Apollo

at this one time. Python and Nero are the main antagonists of this series, and Apollo accidentally went to oracle Delphi while Python and Nero discuss destroying Apollo. He always enjoys the attention, even if it is not shown to him. However, he was frightened when he got attention because the topic was to destroy Apollo at this one time. Python and Nero are the main antagonists of this series, and Apollo accidentally went to oracle Delphi while Python and Nero discuss destroying Apollo.

"I should not have been surprised that they were talking about me. For millennia, I had assumed that everyone talked about me all the time. I was so interesting they simply couldn't help it. But this business about destroying me--I didn't like that". (Riordan, 2016, p.110)

Apollo's traits and character make him an egotistic and self-absorbed character. Therefore he ends up making lots of mistakes and makes him a tragic hero.

3.1.2 Hamartia

The term hamartia is often used to describe the protagonist's blunder or tragic fault, which sets in motion a sequence of circumstances that end in a turn of events from felicity to tragedy. What constitutes an error or defect varies and might include a mistake made out of ignorance, a blunder in judgment, a character flaw, or wrongdoing.

Apollo's first Hamartia was because he felt that his qualities were far more excellent than anyone else's or that other council, making him lose the most people he loved, namely Daphne and Hyacinthus. He is also arrogant in that he feels that what he does will be good for him and will not be bad for him.

"I'd lost Daphne because of one careless comment to Eros. I'd lost the beautiful Hyacinthus because of a quarrel with Zephyros. Now my broken oath would cost Meg her life". (Riordan, 2016, p.151)

He felt that Eros or the God of Love had lower archery abilities than him, so he mocked Eros which resulted in Eros complicating his relationship with Daphne so that he lost Daphne. Eros shoots Apollo with the arrow of love, so he becomes infatuated with Daphne. While Eros shoots Daphne with arrows of hatred and drives her away from Apollo, even though Apollo chases her continuously, Daphne keeps trying to escape until she turns herself into a laurel tree.

"In a moment of recklessness, I had ridiculed Eros's archery skills. Out of spite, he struck me with a golden arrow. He bent all my love toward the beautiful Daphne, but that was not the worst of it. He also struck Daphne's heart with a lead arrow, leeching all possible affection she might have had for me". (Riordan, 2016, p. 155)

Apollo is also an arrogant person, so when he is close to someone, he wants that person not to be close to other people, Zephyros, the god of the West Wind. Zephyros is also a close friend of Hyacinthus. However, Apollo, who is jealous of Zephyros, tries to take the Hyacinthus for himself, so Zephyros takes revenge by making Hyacinthus die in Apollo's lap.

"I sang of Hyacinthus, the most handsome of men. The West Wind Zephyros had also loved him, but I refused to share even a moment of Hyacinthus's time. In my jealousy, I threatened Zephyros. I dared him, dared him to interfere. I sang of the day Hyacinthus and I played discus in the fields, and how the West Wind blew my disc off course—right into the side of Hyacinthus's head". (Riordan, 2016, p. 169)

Due to his selfish and arrogant nature, it blinds him to compliments. His greed for compliments makes it challenging to tell whether it is sincere or has a hidden meaning behind it. As shown by Octavian, one of Apollo's descendants, He gave offerings and praises to Apollo, intending to destroy the Greek demigods. Because Apollo was dark in his eyes and thought the Praise was sincere because of his selfishness, he took it right away and gave Octavian a blessing that was used illegally and unwise way.

"That's when Zeus turned on me. He'd accused me of starting the whole thing, just because Gaea had duped one of my progeny, a boy named Octavian, into plunging the Romans and Greek demigod camps into a civil war that almost destroyed human civilization. I ask you: How was that my fault?" (Riordan, 2016, p. 18)

Zeus punished Apollo because his descendant Octavian used Apollo to do evil which almost killed the entire Greco-Roman pantheon even though it was Apollo's fault. However, Zeus still punished him because it was the result of his selfishness and recklessness. "Regardless, Zeus had held me responsible for Octavian's delusions of grandeur. Zeus seemed to consider egotism a trait the boy had inherited from me. Which is ridiculous. I am much too self-aware to be egotistical". (Riordan, 2016, p. 18)

Even though Apollo realized that his downfall was also one of his faults, he still blamed Octavian, who was 100% responsible for this because of his selfishness. "I could only remember my conversations with Octavian, the way he'd turned my head with his flattery and promises. That stupid boy...it was his fault I was here". (Riordan, 2016, p. 72)

3.1.3 peripeteia

Peripeteia is a drastic change in a story that leads to a negative reversal of fortune. The tragic protagonist's condition turns from good to bad at Peripeteia, also known as the turning point. This literary device is intended to surprise the audience, but it may also explain a character's previous acts or faults.

Peripeteia leaves the audience sad, unhappy, and horrified, whether the shift is from prosperity to poverty, safety to danger, or good to evil. As a result, Peripeteia is the tragic plot's most essential and striking aspect. "The most powerful elements of Emotional: interest in Tragedy Peripeteia or Reversal of the Situation, and Recognition scenes are parts of the plot". (2008, p. 7)

Due to Apollo's mistakes before, this story is that Apollo experiences a sudden change from his god status to an ordinary human without any powers and qualities that he had when he was a god. He began to feel things that only non-Gods could feel.

"Also, in this mortal form, my flawless memory had become...flawed. Mortal Fears and needs clouded my thoughts. I wanted to eat. I wanted to use the Restroom. My body hurt. My

clothes stank. I felt as if my brain had been stuffed with wet cotton. Honestly, how do you humans stand it?". (Riordan, 2016, p. 14)

Apollo is one of the two gods and goddesses whose archery abilities are called the most powerful. However, because of his status as a god, because Apollo was removed, Apollo's archery ability has decreased drastically to become very weak and even more miss.

"Archery was an even bigger travesty. If I ever become a god again (no, not if; when, when), my first act will be to Wipe the memories of everyone who saw me embarrass myself in that class. I hit One bull's-eye. One. The grouping on my other shots was abysmal. Two arrows Actually hit outside the black ring at a mere one hundred meters. I threw down My bow and wept with shame". (Riordan, 2016, p. 92)

Furthermore, other abilities, such as music, controlling the sun, endurance, long term memory, were also revoked by Zeus, so Apollo really felt Just like an ordinary human, Not even a demigod.

"But I didn't care. Zeus had cursed me with mortality. I was not going to pretend that everything was normal. I would not be Apollo until I was really Apollo. For now, I was just a stupid young man named Lester Papadopoulos. Maybe I would waste my time on skills I didn't care about—like sword fighting or badminton—but I would not sully the memory of my once-perfect music and archery". (Riordan, 2016, p. 93)

In this story, it is explained that Apollo, as a god is a mighty entity.

However, because his status has been changed to human, he quickly gets sick when hit or falls.

"As Cade and Mikey kicked me, I curled into a ball, trying to protect my ribs And head. The pain was intolerable. I retched and

shuddered. I blacked out and Came to, my vision swimming with red splotches. When my attackers got tired Of kicking me, they hit me over the head with a bag of garbage, which burst and Covered me in coffee grounds and moldy fruit peels". (Riordan, 201, p. 65)

These changes made Apollo begin to realize that his status had changed, and he realized that it was because of his own behavior that he had fatal flaws and misjudgment errors.

3.1.4 anagnorisis

Aristotle defines Anagnorisis as "a change from ignorance to knowledge, generating love or hate between the characters doomed by the poet for bad or good fortune." (2008, p. 11).

Apollo began to realize that what he did when he was a god was a useless and futile act. He spends too much time on himself and not on the safety of the world. Apollo regretted not realizing Python's resurrection while he was still a god. He regretted being too ignorant of his surroundings and causing the situation to complicate.

"'It's my fault Python retook Delphi,' I said. 'If I had killed him the moment he reappeared, while I was still a god, he would never have become so powerful. He would never have made an alliance with this...this Beast" (Riordan, 2016, p. 120)

He realized that he had broken his oath by the river of Styx, resulting in the punishment of not only him but also the people he cared about, in this case, Meg. Apollo borrows not to shoot arrows, nor does he make music until he regains his divine status, but in a critical situation, he sings to save Meg from

Myrmike. He finally manages to save Meg, but in the end, Meg leaves him to face his mission.

"Her abduction was my fault. I was sure of this. By playing music and saving myself, I had broken my oath on the River Styx. Instead of punishing me directly, Zeus or the Fates or all the gods together had visited their wrath upon Meg McCaffrey". (Riordan, 2016, p. 151)

Before Apollo's fall, he always blamed others for his actions. He blamed Zephyros for Hyacinthus' death. He also blamed Eros for Daphne's death, but this time, he realized that what was happening around him could be his fault.

Hyacinthus' death was due to his selfishness to have Hyacinthus himself. And Daphne's death was because Apollo was too arrogant in his abilities.

"How could I have been so foolish? Whenever I angered the other gods, those closest to me were struck down. I'd lost Daphne because of one careless comment to Eros. I'd lost the beautiful Hyacinthus because of a quarrel with Zephyros. Now my broken oath would cost Meg her life". (Riordan, 2016, p. 151)

Over time, Apollo realized that all his bad qualities made him and the people around him suffer. He realized that Daphne's death was purely Apollo's fault, who was arrogant and selfish. When the Myrmikes press Apollo and Apollo does not have any weapons to use, he must sing for his and his friends' safety. He sings everything in his heart, his regrets, and his worries.

"For the first time in four thousand years, I sang of my own faults. I poured out my guilt about Daphne's death. My boastfulness, envy, and desire had caused her destruction. When she ran from me, I should have let her go. Instead, I chased her relentlessly. I wanted her, and I intended to have her. Because of that, I had left Daphne no choice. To escape me, she sacrificed her life and turned into a

tree, leaving my heart scarred forever.... But it was my fault. I apologized in song. I begged Daphne's forgiveness". (Riordan, 2016, p. 166)

In this story, he begins to sing his regrets over 4000 years of being a god. He let out all sorts of regrets that had never been spoken during his time as a god. He started to gain his human side by becoming human.

"I sang of my failures, my eternal heartbreak, and loneliness. I was the worst of the gods, the most guilt-ridden and unfocused. I couldn't commit myself to one lover. I couldn't even choose what to be the god of. I kept shifting from one skill to another—distracted and dissatisfied. My golden life was a sham. My coolness was pretense. My heart was a lump of petrified wood". (Riordan, 2016, p. 167)

3.1.5 catharsis

Because Apollo began to realize his human side when he became a mortal human, the people around him and maybe readers also began to feel sympathy for Apollo. It is because he began to regret his mistakes in the past. Even Percy Jackson, who was initially annoyed with Apollo's very ego-centric behavior, began to soften him and sympathize with him.

"Percy faced me. "You sure about that? You seem pretty different." I think he meant that as a compliment, but I didn't find his words reassuring. If I was becoming more fully human, that was hardly a cause for celebration. True, I had mustered a few godly powers at important moments—a burst of divine strength against the Germani, a hay fever arrow against the Colossus—but I could not rely on those abilities. I didn't even understand how I had summoned them. The fact that I had limits, and that I couldn't be sure where those limits were...Well, that made me feel much more like Lester Papadopoulos than Apollo". (Riordan, 2016, p. 225)

Because Apollo began to have a human side, other humans around him began to sympathize with him. For example, such as Zephyros, who finally helped Apollo to defeat his enemies, it seems that Zephyros also began to forgive him and accept that Apollo had become better.

"Just as the projectile reached its apex and was about to fall back to earth, a gust of Wind caught it...perhaps Zephyros looking kindly on my pitiful attempt. The arrow sailed into the Colossus's ear canal and rattled in his head with a clink, clink, clink like a pachinko machine". (Riordan, 2016, p. 220)

And since Apollo gets better and better in the next series, the concerns of the surrounding characters and possibly the readers are even more remarkable, especially when he really tries to prevent Jason from sacrificing himself for Apollo's victory. Jason tried to sacrifice himself, knowing that Apollo had gotten better, and he was willing to help Apollo even if he sacrificed himself.

"He yelled again, 'GO! Remember!' I was slow, dumbstruck. Jason held my gaze a fraction of a second too long, perhaps to make sure that last word sank in: remember—the promise he had extracted from me a million years ago this morning, in his Pasadena dorm room. While Jason's back was turned, Caligula wheeled about. He threw his spear, driving its point between Jason's shoulder blades. Piper screamed. Jason stiffened, his blue eyes wide in shock". (Riordan, 2018, p. 201)

The catharsis felt is also stronger when Apollo returned to being a god. he did not forget being human. He changed himself into many and shaped as his moral human to meet all the people who had helped him, and he thanked them and convinced them that the Apollo now is not the Apollo who is selfish, arrogant, and self-centered like before.

"But calling it a punishment gave Zeus too much credit. It had been a journey – an important one I made myself, with the help of my friends. I hoped ... I believed that the grief and pain had shaped me into a better person. I had forged a more perfect Lester from the dregs of Apollo. I would not trade those experiences for anything. And if I had been told I had to be Lester for another hundred years ... well, I could think of worse things. At least I wouldn't be expected to show up at the Olympian solstice meetings". (Riordan, 2018, p. 201)

"Apollo always remembers the Last Message that Jason gave before his death which does not forget what it is like to be human. That sentence helps him continue to act like a human soul and kindness that he previously did not have, and it creates a strong enough catharsis in which the reader can feel. "I could hear Jason's voice in my mind, saying my name, asking me for one favor: Whatever happens, When you get back to Olympus, when you're a god again, remember. Remember what it's like to be a human". (Riordan, 2018, p. 270)

3.2 Apollo's way to escape the tragic hero status

Apollo is one of the twelve main Olympian gods. He is the god of the sun, light, archery, prophecy and oracles, music, art, song, and poetry, reason, knowledge, truth, healing, plague and disease, and youth protection. He was represented as a gorgeous, beardless boy with long hair, a wreath, and branch of laurel, a bow, and quiver of arrows, a raven, and a lyre, among other things.

Apollo is cast down from Olympus by his father, Zeus, as a punishment for enabling his legacy Octavian to follow his dangerous attitude to battle; dispossessed of his godhood, he becomes human for the third time. Apollo is dispatched on a journey to acquire the Oracles with his new master Meg McCaffrey, and it is believed that he would have to fight his old foe Python to become a god again. Apollo is restored to godhood after defeating Python.

3.2.1 Dodona Grove

To regain his status as God Apollo, he had to become a slave to someone. In this story, he becomes a slave by a demigod from Demeter named Meg McCaffrey. The condition to return to being a god is to get back the five Oracles and defeat the three triumvirate Emperors plus his mortal enemy python.

"I must leave the camp. The Triumvirate means to Possess all the ancient Oracles. I have to stop them. Once I have defeated the Former emperors...only then will I be able to face my old enemy Python and free The Oracle of Delphi. After that...if I survive...perhaps Zeus will restore me to Olympus". (Riordan, 2016, p. 225)

And the first they have to save is the Oracle from Dodona's grove, which is trying to be destroyed by one of the triumvirate emperors, namely Nero. He tries to burn down Dodona's grove because he feels that they cannot control him Apollo stops him, but Max, whom Nero brings up, returns to him.

"So, I thought,' I agreed. 'Now I am not so sure. I believe Triumvirate Holdings wants to control all the ancient Oracles. And I believe the most ancient Oracle of all, the Grove of Dodona, is right here at Camp Half-Blood". (Riordan, 2016, p. 129)

On the way to save Dodona's grove, he must feel the loss of his demigod sons kidnapped by Nero to be used as sacrifices for burning Dodona's grove, and to save him must pass through Myrmike's nest or giant ants that spout acid.

"He set a match to the striking surface of the box. 'As soon as I light these Stakes, our human torches will send a wave of fire

straight through that gateway. Nothing will be able to stop it. The entire forest will burn". (Riordan, 2016, p. 187)

Following a battle, Apollo temporarily regains his divine strength and defeats Nero's two Gemini guards, after which Nero sets fire to the grove and flees. Apollo frees his son from the stake and commands him to rescue the others.

"I ran to the stakes. The closest was Austin's. I wrapped my arms around the base and pulled Completely disregarding proper heavy-lifting techniques. My muscles strained. My eyes swam with the effort. I managed to raise the stake enough to topple it Backward. Austin stirred and groaned. I dragged him, cocoon and all, to the other side of the clearing, as far from The fire as possible. I would have brought him into the Grove of Dodona, but I Had a feeling I wouldn't be doing him any favors by putting him in a dead-end Clearing full of insane voices, in the direct path of approaching flames". (Riordan, 2016, p. 192)

The Myrmeke queen and the six flies are summoned to the camp, assaulted by Nero's automation. They touch down on a beach. Apollo formulates a strategy to use a plague arrow to strike the automaton, but he needs a chariot. Nico acquires one for him, and Apollo, Austin, and Kayla go to the skies.

"'I'm afraid so,' I said. 'While we're standing here, Nero is going to try to destroy Camp Half-Blood. And the Colossus will be his wrecking crew.' Miranda flinched. 'You mean a giant statue is about to stomp on camp? I thought the Colossus was destroyed centuries ago.' Ellis frowned. 'Supposedly, so was the Athena Parthenos. Now it's sitting on top of Half-Blood Hill." (Riordan, 2016, p. 208)

Apollo snatches an arrow from the automaton's armpit and manages to enchant a plague arrow, but both arrows crash to the ground. Fortunately, Percy appears and assists Apollo in distracting the automation while he aims. He misses,

but Zephyros, the Wind, blasts it into the automaton's ear. It then sneezes its head off,

"I drew the bow. My muscles burned as if boiling water was being poured over my shoulders. The plague arrow did not make me pass out, but its fumes Were disorienting. The warp of the shaft made my calculations impossible. The Wind was against me. The arc of the shot would be much too high. Yet I aimed, exhaled, and released the bowstring. The arrow twirled as it rocketed upward, losing force and drifting too far to The right. My heart sank. Surely the curse of the River Styx would deny me any chance at success. Just as the projectile reached its apex and was about to fall back to earth, a Gust of Wind caught it...perhaps Zephyros looking kindly on my pitiful attempt. The arrow sailed into the Colossus's ear canal and rattled in his head with a Clink, clink, clink like a pachinko machine." (Riordan, 2016, p. 220)

The following day, Apollo plans to search for the oracles, but he is interrupted by Percy and Rachel. They try to persuade him to get assistance, but he refuses. Percy thinks his mates will be at camp shortly after he informs them about the prophecy.

"I know what you're thinking,' Rachel said. 'Don't do it.' Rachel tugged at a strand of her hair. 'You know it's too dangerous to do all That alone, right?' 'Listen to her,' Percy urged. 'Chiron told me about Nero and this weird Holding company of his.' (Riordan, 2016, p. 228)

Seconds afterward, Leo and Calypso arrived. They agree to accompany him when the two were filled in. He is stunned when he learns that they are dating and that Calypso has also lost her abilities. They arrange to leave in the morning before going to the sing-along for s'mores.

"I followed his gaze. Spiraling down from the clouds was a large winged Creature that glinted of Celestial bronze. On its back were two human-size Figures. Their descent was silent, but in my mind, a joyous fanfare of Valdezinator music proclaimed the good news. Leo had returned". (Riordan, 2016, p. 228)

3.2.2 Oracle of Trophonius

Apollo, Leo, Festus, and Calypso are out on a mission to prevent Nero, the Beast, from possessing all of the oracles, six weeks after losing Meg McCaffrey to Nero and getting the first prophecy. Hemithea saves them from a swarm of attacking Blemmyae and invites them into the Waystation in the Indianapolis Union Station. Apollo remembers answering Hemithea's prayer and transforming her into a goddess when she was a Greek princess, only to have his gift rejected when she joined the Hunters of Artemis. He discovers that she is in a relationship with Josephine and that the two of them have given up their immortality as Hunters to live as humans.

"Emmie nodded, her eyes puffy and red. 'Georgina. Our adopted daughter.' I was glad I was sitting down. Suddenly, so many things made sense that they Overwhelmed me like another vision: the two aging Hunters who were not Hunters, the child's empty bedroom, the crayon drawings done by a little girl. Josephine had mentioned that Agamethus arrived in their lives approximately Seven years ago. 'You two left the Hunters,' I said. 'For each other.' (Riordan, 2017, p. 44)

Georgina, their adopted daughter, went missing while looking for the Oracle of Trophonius to get a prophecy that would prevent Emperor Commodus from stealing their griffins. Instead, she receives a message that harms her mind and leads her to become disoriented. Britomartis, the goddess of nets and keeper of the Waystation, sends Apollo and Calypso on a journey to find the griffins that Commodus has kidnapped.

"Emmie looked past me to Agamethus, her eyes as sharp as arrow points. 'Georgina got it into her head that the only way to save the Waystation and find the Captives was to consult the Oracle. She'd always been drawn to the place. She Didn't fear it the way most people did. One night she slipped away. Agamethus Helped her. We don't know exactly how they got there'" (Riordan, 2017, p. 44)

Apollo, Leo, and Meg go to Commodus' lair to free all of the trapped animals and people, including Georgina. They track down the Throne of Memory and find it, but Commodus discovers them. With the assistance of Festus and the Artemis Huntresses, they can flee and save Lit, son of King Midas, who was about to be killed. They return to the Waystation, where Georgina, instead of relaying a prophecy by Trophonius, who is revealed to be Apollo's son, broadcasts a recorded message. Georgina is referred to as a sister by him, making everyone assume she is Apollo's daughter. While the remainder Waystation defends the Waystation, Apollo and Meg decide to journey to the Oracle for the prophecy.

"'Cheer up,' Thalia told me. 'If Commodus comes at us with his full strength, The Oracle might be guarded with just a skeleton crew. It'll be your best chance to Get in.' 'Yeah,' Leo said. 'Besides, maybe you'll make it back in time to fight with Us! Or, you know, we'll all die, and it won't matter.' 'That makes me feel much better,' I grumbled. 'What problems could we Possibly run into, just Meg and I?' 'Yep,' Meg agreed." (Riordan, 2017, p. 179)

Apollo drinks from the Rivers of Memory and Forgetfulness at the Oracle to prepare himself for the prophecy but also causes him to lose his sanity for the time being. Meg performs a song about her sufferings, jolting Apollo back to reality and reawakening Trophonius' soul. Apollo begs Trophonius to take him

instead of Meg, which he agrees to in exchange for a wish, but he still delivers her the prophecy. "We have to drink," I told her. "Mnemosyne, the Spring of Memory, is black. Lethe, the Spring of Forgetfulness, is white. If we drink both at the same time, they Should counteract each other and prepare our minds—" (Riordan, 2017, p. 196)

With the help of the Arrow of Dodona, Apollo and Meg proceed to the Oracle of Trophonius. Yales patrol of the entrances, creatures that can't be harmed since they're endangered. Meg chooses not to drink from the Fountains of Memory and Forgetfulness in order to avoid the Yales and not be as silly as Apollo. Inside, Apollo gets two visions: one of Leto pleading with Zeus to bring Apollo back, but to no avail, and the other of Styx warning him that she is not done with him.

"In that moment, I was absolutely serious. I knew this was Styx, goddess of the Underworld's most important river. I knew she was the most powerful of all water nymphs, eldest daughter of the sea Titan, Oceanus. I knew she hated me, which wasn't surprising, since she was also the goddess of hatred. But I had no idea who I was or what I'd done to earn her animosity." (Riordan, 2017, p. 179)

The Waystation is being attacked by Commodus' soldiers, but Lityerses is assisting them in their defense. Commodus jumps out the window and vanishes when Apollo displays his Divine Form for a short instant. Thalia Grace explains that the hunters are on a mission to find the Teumessian Fox during Heloise's burial. Meg ascends to the throne and delivers an extensive prophecy about Camp Jupiter.

"The words that memory wrought are set to fire, Ere new moon rises o'er the Devil's Mount. The changeling lord shall face a challenge dire, Till bodies fill the Tiber beyond count. Yet southward must the sun now trace its course, Through mazes dark to lands of scorching death To find the master of the swift white horse And wrest from him the crossword speaker's breath. To westward palace must the Lester go; Demeter's daughter finds her ancient roots. The cloven guide alone the way does know, To walk the path in thine own enemy's boots." (Riordan, 2017, p. 252)

Over supper, they spoke about the prophecy. It said he and Meg have five days to alert Camp Jupiter of an attempted attack. He feels he and Meg can go to the third emperor in the southwest by using the Labyrinth. Before she leaves, he speaks with Thalia, who encourages him to give her brother her all. After breakfast, he talked to Agamethus, apologizing for his death and promising to do everything he could to get him into Elysium once he was a god again. Meg carried him up to the top, where she called Grover Underwood, a satyr, to lead them through the Labyrinth as the prophecy was predicted.

"'If you wish,' I said, 'when I attain my godhood again, I will personally visit the Underworld. I will petition Hades to let your soul pass on to Elysium.' Agamethus offered me his 8 Ball. 'Ah.' I took the sphere and shook it one last time. 'What is your wish, Agamethus?' The answer floated up through the water, a dense block of words on the small white die face: I WILL GO WHERE I MUST. I WILL FIND TROPHONIUS. TAKE CARE OF EACH OTHER, AS MY BROTHER AND I COULD NOT. (Riordan, 2017, p. 250)

3.2.3 Oracle of Sybil

Apollo, in the form of Lester Papadopoulos, goes through the Labyrinth with Meg McCaffrey and Grover Underwood, the satyr, in quest of the Triumvirate Holdings' third emperor. Grover releases the cry of Pan, the forgotten

god of the wild, and takes the trio to Aeithales, which is later revealed to be Meg's old home, while Strigae constantly attacks the trio.

"...when Grover did the unexpected: he screamed. Why is that surprising? you may be asking. When you're swarmed by entrail-devouring birds, it is a perfect time to scream. True. But the sound that came from the satyr's mouth was no ordinary cry. It reverberated through the chamber like the shock wave of a bomb, scattering the birds, shaking the stones, and filling me with cold, unreasoning fear." (Riordan, 2018, p. 14)

Jason Grace and Piper McLean have entered the Labyrinth, Mellie informs. Piper, who is going to Tahlequah, Oklahoma, is picked up by Apollo and Meg, as is Jason is at school and occasionally has confrontations with monsters disguised as instructors. Jason reveals to Apollo in private that he spoke with Herophile, the Labyrinth's Sibyl, who informed him that when the duo returns, one of them will die. Jason keeps this to himself because he is afraid of Piper's death.

"Fine,' he relented. 'The Sibyl said...She told me if Piper and I went after the emperor, one of us would die.' Die. The word landed between us with a thud, like a large, gutted fish. I waited for an explanation. Jason stared at his foam core Temple Hill as if trying to bring it to life by sheer force of will. 'Die,' I repeated." (Riordan, 2018, p. 140)

According to the Dark Prophecy, Caligula's shoes are a priority, so Apollo, Meg, Jason, and Piper sneak onto his ship to take them. Pandai, Caligula's trusty attendants, catch them all. They manage to flee with the assistance of Crest, a young Pandai, and Apollo, but Incitatus, Caligula's right-hand horse, arrested them. Jason fights Caligula in one-sided combat to gain time, only to be stabbed

twice by Caligula's spear and booted by Incitatus. Before dying, Jason summons his venti (wind spirit), who assists the others in escaping. When Piper arrives at Piper's home in Malibu, she accuses Apollo of being the cause of Jason's death. Meanwhile, Caligula sails north to Jupiter's Camp.

"He yelled again, 'GO! Remember!' I was slow, dumbstruck. Jason held my gaze a fraction of a second too long, perhaps to make sure that last word sank in: remember—the promise he had extracted from me a million years ago this morning, in his Pasadena dorm room. While Jason's back was turned, Caligula wheeled about. He threw his spear, driving its point between Jason's shoulder blades. Piper screamed. Jason stiffened, his blue eyes wide in shock." (Riordan, 2018, p. 201)

Her eyes flashed angrily. 'You don't care because you're a god. You'll go back to Olympus after you free the Oracles, so what does it matter? You're using us to get what you want, like all the other gods.' Piper pressed a hand on Jason's chest. 'What did he die for, Apollo? A pair of shoes?." (Riordan, 2018, p. 205)

Entering the Labyrinth, Apollo, Meg, Grover, and Crest are confronted with puzzles that appear to lead to Herophile's jail. However, Apollo answers one of them incorrectly. Faced with certain death, Apollo decides to find out the causes of the flames that have been erupting in the southern lands for a long time. He realizes the dead but still burning body of Helios, the lost retired god of the sun, whom Medea is using, a witch with whom they had a brief encounter, and Apollo vows to avenge Helios.

"Nevertheless, I lifted the ancient pair of Caligae we'd retrieved from the Yachts. 'At least we have these. Jason gave his life for us to have a chance at Stopping Caligula's plans. Tomorrow, I'll wear these into the Burning Maze. I'll Find a way to free the Oracle and stop the fires of Helios." (Riordan, 2018, p. 211)

Meg discovers and spreads the crops her father left her before they depart. The Meliai Caligula described by Joshua were produced from the blood of Ouranos when he was cut up by Kronos, and they mated humans from the Silver Age, giving birth to the Bronze Age species. his explains why Caligula burned Aeithales down and sent Meg in the care of Nero.

"Your family is ancient,' I noted. 'The line of Plemnaeus gives you a proud heritage. Your father was doing important work at Aeithales. The blood-born, the silver wives ... whatever those seeds are that you planted, they terrified Caligula.'" (Riordan, 2018, p. 217)

Grover takes Apollo, Meg, and Crest across the Morongo Valley in his red Mercedes XLS. Apollo taught Crest music throughout the journey, and he confesses that his mother sent him to work for Caligula. The vehicle comes to a halt near the old Los Angeles Zoo, which was abandoned by humans decades ago in favor of the modern zoo. Crest can't find the entrance because it's meant to be in a bear pit, and he hates himself for informing Screamer. Grover remembers the Door of Orpheus and unlocks a steep set of rough-hewn steps by playing Rush's "Tom Sawyer" on his pipes.

"Finally, Crest directed us south on Interstate 5, towards the city. We took the Crystal Springs Drive exit and plunged into Griffith Park with its winding roads, rolling golf courses and thick groves of eucalyptus. 'Further,' Crest said. 'The second right. Up that hill.' He guided us onto a gravel service road not designed for a Mercedes XLS. 'It's up there.' Crest pointed into the woods. 'We must walk.' Grover pulled over next to a stand of yuccas, who for all I knew were friends of his. He checked out the trailhead, where a small sign read OLD LOS ANGELES ZOO." (Riordan, 2018, p. 229)

When the group arrives at Herophile, they are confronted with another prophecy. They escape due to Meliai, the ash-tree fairies Meg had previously planted. Medea and Incitatus are killed, but Crest is murdered. Apollo and Meg leave Aiethales in Melai's care and continue their adventures. Piper leaves, Jason's body is handed to Apollo for burial at Camp Jupiter, and Hedge, Mellie, and Piper are taken to Oklahoma by Leo.

"Leo turned to us. 'Go on, you guys. Take...take Jason home. Do right by him. You'll find Camp Jupiter still there.' From the window of the plane, the last I saw of Piper and Leo, Coach and Mellie, they were huddled on the tarmac, plotting their journey east with their bronze dragon and their yellow Pinto." (Riordan, 2018, p. 275)

3.2.4 Oracle of Cumae

After escaping from Caligula, Apollo faced two of the three Triumvirate Emperors who would attack Jupiter Camp. But on his way to Jupiter, Apollo and his friends were intercepted by Greek zombies (Eurynomos) who had attacked Apollo so that they turned slowly into zombies but could be healed by Camp Jupiter.

"I tried to suck in my gut. I really did. But, oh, cursed flab! If I had been in my godly form, the ghoul's claws never would have connected. My hammered-bronze abs would have scoffed at the monster's attempt to reach them. Alas, Lester's body failed me yet again. The Eurynomos raked its hand across my midsection, just below my ukulele. The tip of its middle finger—barely, just barely—found flesh. Its claw sliced through my shirt and across my belly like a dull razor." (Riordan, 2019, p. 21)

Apollo's mission this time is to restore the Demigod communication system by getting the last breath of soundless gods and saving Sybil, whose soul is trapped in a jar.

"Finally, Harpocrates nodded as if they would agree. His face Tightening with concentration, he pulled his index finger from his mouth, lifted the jar to his lips, and gave it a gentle kiss. Normally, I would not have been Moved by a man caressing a jar, but the gesture was so sad and heartfelt, a lump formed in my throat. He twisted off the lid. 'Good-bye, Apollo,' said Sibyl's voice, clearer now. 'I forgive you. Not because you deserve it. Not for your sake at all. But because I will not go into oblivion carrying hate when I can carry love." (Riordan, 2019, p. 191)

Then the Jupiter Camp War broke, the Commodus and Caligula attacked Jupiter with many ships. Frank could kill Caligula while saving the legions at the expense, while Commodus was killed by Apollo, who was angry since Frank's death, even though Later on Frank could be safe.

"The firewood spontaneously combusted, as if it had been waiting years for This chance. Caligula's eyes widened with panic, perhaps just now beginning to understand. Flames roared around Frank's body, sparking the oil in one of the grooves on the asphalt—a liquid fuse, racing in both directions to the crates and traffic barrels that packed the tunnel. The emperors weren't the only ones who kept a supply of Greek fire. I am not proud of what happened next. As Frank became a column of flame, and the emperor Caligula disintegrated into white-hot embers, I followed Frank's last order. I leaped over Commodus and ran for the open air. At my back, the Caldecott Tunnel erupted like a volcano." (Riordan, 2019, p. 236)

"Commodus gave me a ghastly smile. His eyes glittered with hatred. I don't know where I found the strength, but I charged and tackled him. We hit the asphalt, my legs straddling his chest, my hands wrapped around his throat as they had been thousands of years before, the first time I killed him. This time, I felt no bittersweet regret, no lingering sense of love. Commodus fought, but his fists were like paper. I let loose a guttural roar—a song with only one note: pure rage, and only one volume: maximum. Under the

onslaught of sound, Commodus crumbled to ash." (Riordan, 2019, p. 239)

3.2.5 Oracle of Delphi

It is revealed onboard a train to Manhattan that Meg and Apollo are attempting to kill Meg's stepfather Nero and Apollo's archrival Python for Apollo to reclaim his godhood. Apollo is given a prophecy by a two-headed serpent, destroyed by a Gaul named Luguselwa, whom Meg refers to as Lu.

"The son of Hades, cavern-runners' friend, Must show the secret way unto the throne. On Nero's own your lives do now depend.' As abruptly as he'd grabbed me, he let me go. Muscles undulated along the length of his body as if he were Coming to a slow boil. He sat up straight, elongating his necks until he was almost nose-to-nose with me. The glow faded from his eyes." (Riordan, 2020, p. 7)

They want to beat Nero by fighting Lu in broad daylight and Apollo pushing Lu off the building. It causing Nero to assume Luguselwa is on his side when she is not, as Nero could see from one of the security cameras in a neighboring building. Everything goes as planned.

"Just a minute,' I protested. 'Even if we trust you, why would Nero? You say you'll go back to him with your tail Between your legs and report that we got away. Why would he believe that? Why won't he suspect you've turned on Him?' 'I have a plan for that, too,' Lu said. 'It involves you pushing me off a building." (Riordan, 2020, p. 24)

Soon after, they determine that Will, Nico, and Rachel will join the troglodytes in disabling the vats and alerting Camp Half-Blood. At the same time, Meg and Apollo will surrender to get closer to Nero's fasces, the source of his

strength and immortality, to destroy it and kill him. However, it turned out that Nero was already aware of their plot since the energies of Commodus and Caligula were combined in him, boosting his strength thrice. Luguselwa's hands are severed, and she and Apollo are imprisoned, while Nero forces Meg to return to her former chamber in the Imperial Residences, located within the Tower of Nero.

"The Three emperors of the Triumvirate hadn't just linked themselves through a corporation. Their life forces, their Ambitions, their greed, and malice, had entwined over the centuries. By killing Commodus and Caligula, I had Consolidated all the power of the Triumvirate into the fasces of Nero. I had made the surviving emperor three times as powerful and harder to kill. Even if the fasces were unguarded, destroying it would be difficult." (Riordan, 2020, p. 108)

Then there was a war in the Tower of Nero with the arrival of help from the Half-blood camp. During that war, Apollo sneaked into the Tower to look for fasces from Nero, guarded by one of the Gods. Then after defeating Nero, Apollo continued his mission to face the Python.

"Deep breath. This was for Meg. This was for Jason. This was for everyone who had fought and sacrificed to drag my sorry mortal butt from quest to quest for the last six months, just to get me this chance at redemption. I kicked forward, spilling head first out of the crack in the ceiling. I flipped in mid-air, aimed ... and fired my arrow at Python's head." (Riordan, 2020, p. 151)

The two are on the verge of falling into Chaos but are saved by a ledge.

Apollo, who is not in the mood to fight, is assaulted by Python but manages to push him off the cliff into Chaos, eternally killing him and releasing the Oracles from his dominion.

"By that point, I was no longer Lester Papadopoulos. I was not Apollo. I'm not sure who or what I was. I rose to my feet – I don't know-how – and found myself on a blade of obsidian, jutting over an endless churning Sea of umber and violet. With a combination of horror and fascination, I realized I was standing on the brink of Chaos." (Riordan, 2020, p. 159)

When the River Styx, who had been following Apollo since he violated his vows on the Styx in the first quest, congratulates him on learning his lesson, which he learns is always to keep a promise that makes, Apollo is left dangling off the edge. Apollo regains his godhood and arrives on Olympus two weeks later when he is greeted as an Olympian.

"Perhaps that was what Styx had been trying to teach me: it wasn't about how loudly you swore your oath, or what Sacred words you used. It was about whether or not you meant it. And whether your promise was worth making. Hold on, I told myself. To both the rock and the lesson." (Riordan, 2020, p. 161)

He notices Artemis hovering over him as he wakes up. He sobs and embraces his sister. Artemis consoles him, assuring him that everything will be OK because he made it. After they release the hug, Apollo examines himself and notices that all of his scars and wounds from his previous fight have vanished. He inquires as to how long he had been gone, and Artemis informs him that just two weeks had passed. He then inquires about his friends, to which Artemis responds that she has sent them all unmistakable signs of his accomplishment.

"My sister Artemis was leaning over me, her smile as bright as the harvest moon. 'Took you long enough,' she said. I rose with a sob and hugged her tight. All my pain was gone. I felt perfect. I felt ... I almost thought, like myself again, but I wasn't sure what that even meant any more. I was a god again. For so long, my deepest desire had been to be restored. But instead of feeling elated I wept on my

sister's shoulder. I felt like if I let go of Artemis, I would fall back into Chaos. Huge parts of my identity would shake loose, and I would never be able to find all the puzzle pieces." (Riordan, 2020, p. 172)

According to Zeus, the repair looks to be permanent, Python is no longer present, and all oracles are once again accessible. Zeus mentions the fates being able to fulfill their tasks once more, and Apollo realizes he never considered how they would be affected. He also notices Zeus's phrasing and how he stated that the problem appeared to be addressed because he was unable to witness the last fight. Apollo verifies Python's departure, and Zeus declares himself satisfied.

"Apparently, Python's poison had done more than simply strangle prophecies. If he could interfere with the Fates' weaving as well, the reptile could have ended or prolonged lives as he saw fit. The implications were horrifying. Something else struck me about Zeus's statement. He had said it appeared my fix was permanent. That implied Zeus wasn't sure. I suspected that when I fell to the edge of Chaos, Zeus had not been able to watch. There were limits to even his far sight. He did not know exactly what had happened, how I had defeated Python, how I'd come back from the brink. 'Yes, Father,' I said. 'Python is gone. The Oracles are free. I hope that meets with your approval.' how soon this meeting would end so he could get back to fly-fishing. 'I am satisfied,' Zeus pronounced." (Riordan, 2020, p. 220)

Apollo visits the Dodona Grove before dinner. He praises the trees for providing him with the Arrow, without which he would have failed and been unable to fight Python. As he finishes his discourse, the trees that were laughing earlier cease. He says he'll tell Rhea they sent their best and poofs away before they can see him smile, hoping for a nice chuckle from the Arrow.

"Before dinner, I teleported to the Grove of Dodona, deep within the camp's forest. Just as before, the ancient trees whispered in a cacophony of voices – snatches of riddles and songs, bits of doggerel (some of it actually about dogs), recipes and weather reports, none of it making much sense. Brass wind chimes twisted in the branches, reflecting the evening light and catching every breeze. 'Hello!' I called. 'I came to thank you!' The trees continued to whisper, ignoring my presence. 'You gave me the Arrow of Dodona as my guide!' I continued I detected a tittering of laughter among the trees. 'Without the arrow,' I said, 'my quest would have failed. It sacrificed itself to defeat Python. Truly, it was the greatest in all the grove!'" (Riordan, 2020, p. 238)

CHAPTER IV

CONCLUSION

This story centers on the god Apollo as the main character. Because of the mistakes he made, his father Zeus cursed him and turned him into a human. He was exiled to New York city from Olympus. Then he was saved by someone called Meg. He and his friend, who is a half-blood of god or further referred to as "demigod," went camping Half-blood to carry out the mission to restore his status as a god.

Apollo, as the main character in this story, is described as a selfish and narcissistic god. Since being sent down to earth and becoming an ordinary human because of his descendant's fault, everything he thinks goes the opposite way.

Apollo, the god of the sun and music, suddenly fell from the sky and landed right on top of a pile of trash cans. He was not becoming a demigod (half god) but becoming a mortal who does not have any power. Apollo, whose name is Lester Papadopulus after becoming a mortal, is very frustrated with his mortality.

Coupled with the disappearance of the Delphi oracle, which is the source of the prophecy that determines the vision and mission of both the gods themselves and the existing demigods at Camp Half-Blood, Apollo's life becomes upside down.

Four previous studies used this novel with a different theory, and four other studies used the tragic hero Theory, which has different literary works. This research used tragic hero theory to analyze the characteristics of the tragic hero shown by Apollo and how Apollo escaped from being a tragic hero. This study

aims to analyze the characteristics of the tragic hero shown by Apollo and how Apollo escape from being a tragic hero.

The results show that Apollo shows all five characteristics of a tragic hero in the novel. The first is noble birth. Apollo is the sun god, light, archery, prophecy and oracles, music, art, song, poetry, reason, knowledge, truth, healing, plague and disease, and youth protection. Then Apollo shows Hamartia by being an arrogant, self-centered, and egotistic person. Then it turned back on him and made him suffer Peripeteia by being exiled from Olympus to earth as a mortal human with no power and god abilities. Then he started to show Anagnorisis by realizing his fault and the feeling for being human and expressing humanity. Then since Apollo starts to be a kind, selfless and good personality, other characters and the reader feels pity to lose as human and fear of him if he dies, so Apollo starts to bring catharsis.

Apollo had to finish his quest to escape from being a tragic hero by reclaiming his five oracles taken from Python and defeat them. The three triumvirate emperors from classic Rome start to conquer America than the rest of the world. The first mission is to regain the Dodona Grove and push back Nero, the Beast. Then Apollo head to Indianapolis to take the oracle of Trophonius and fight with Commodus and defeat him, but Commodus escaped.

Apollo then went into the burning maze to take the oracle of Herophile, but he had to fight the dead but walked former Titan of sun, Helios. After Apollo took the third oracle, he had to fight with the third emperor, Caligula, who almost

killed Apollo but was saved by Jason's sacrifice and went camping Jupiter. After he took the oracle of Sybil Cumae and restored magical communication, Apollo, with all Roman demigods in camp Jupiter fight with Commodus and Caligula with their entire army, Apollo managed to kill Commodus while frank sacrifice himself. Then Apollo went to the Tower of Nero, managed to kill Nero, headed to the most potent oracle, Delphi, and sent Python to Chaos to finish it live. And

Apollo backs to Olympus and regains his status as a god.

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