

Chapter V

Conclusion

The select novels TLT, TSoM, TTC, TBoL, and TLO stand as testaments to the enduring significance of fantasy literature by bridging the gap between fantasy in the narrative and the reality of the readers, proving to be a modern mythopoeia (a new myth), produced in the background of Greek mythological tales through fictional sequences and characters that resonate with contemporary readers, making the novels engaging and accessible, maintaining the essence of mythology. The interwoven world of Greek myths and modern-day America in the select novels echo the timelessness and universal appeal through a reinterpretation of the conventional plot structural models to bridge literary studies, mythology, and modern narrative theory in the chapter titled “Breaking the Mould: Examining Structural Evolution”.

The analysis involves a deconstruction of the seemingly rigid traditional models namely Gustav Freytag’s ‘Freytag pyramid’, Northrop Frye’s criticism of myth, John Gardner’s ‘Fichtean Curve’, Tzvetan Todorov’s narrative theory of equilibrium, Vladimir Propp’s narrative structure, Joseph Campbell’s ‘monomyth’ or the Hero’s Journey, John Clute’s structure of fantasy and Christopher Vogler’s ‘Mythic Structure’. The plot structural models and the select novels have been compared to bring out the similarities and differences. The stages in the models are reassembled through reordering, merging, reinterpreting certain stages, discarding irrelevant ones, and demonstrating the subversion of the traditional plot structures in the select novels, asserting that modern fantasies do not strictly follow conventional patterns, but should be lucid and relatable to engage readers. In the essay, “Answering the question: what is the postmodern?” (1992) the idea of Jean Francois Lyotard that the war is on totality is the mantra of the novels, as they negate the totalising notions

of the plot structural models and emphasise that they are subject to constant evolution (9). The evolution extends to the functions of the characters which diverge from the roles of the archetypal characters as identified by Vladimir Propp, Joseph Campbell, Christopher Vogler, and A.J. Greimas's concept of actants, all marked by a subversion in their functions while the characters remain the same.

The first four instalments, TLT, TSoM, TTC, and TBoL are the part of a common quest that comes to a resolution in the fifth instalment TLO. An analysis of TLT shows that the exposition of the plot of the novels is similar to Freytag's 'exposition', Gardner's 'rising action', Todorov's 'equilibrium', Propp's 'absentation', Campbell's 'call to adventure', Clute's 'bondage', and Vogler's 'ordinary world', followed by events similar to Propp's 'interdiction' and 'violation, and Todorov's 'disequilibrium'.

In the conventional models as well as the select novels, it is the hero who undertakes the quest after 'departure' (Propp) from the primary world into the secondary world in a stage, similar to Campbell's 'crossing the first threshold' and Vogler's 'first threshold' where he meets his love interest (Campbell's 'meeting with the goddess'). The role of the hero in the novels is reversed to give importance to the multiple heroic figures in the novels, which is a major subversion from the traditional narratives. The shift from the conventional hero-centred quest challenges traditional archetypes and emphasises collaboration and community values, making the narrative more inclusive.

Each of the heroes locate ('spatial transference') Greimas's 'object' or Vogler's 'reward', which differs in each novel, contributing to the subversion of the structure of the models. The ultimate 'reward'/ 'object' in the novels like the importance of teamwork, sense of community, and relationships, are inanimate,

reflecting contemporary shifts toward cooperative problem-solving in an increasingly interconnected world where demigods and gods have to work together to overcome challenges, resonating with modern-day understandings of shared responsibility and group dynamics in achieving success. The adaptation of traditional narrative models speaks of the values of egalitarianism and collectivism, which are increasingly important in contemporary times.

In the myths, the hero moves from the known world to the unknown world only once, but in the select novels, the stages are subverted as Percy crosses the threshold ('the crossing of the threshold' by Campbell) multiple times as he chooses to live in both the mythological and the mortal worlds, termed as the 'master of the [two] worlds' by Campbell. The novels follow a linear progression of the journey of the hero, reflecting a modern narrative approach where characters are more versatile and adaptable.

Chiron, who functions as Greimas's 'sender' archetype or Campbell and Vogler's 'mentor' convinces the hero Percy, to undertake the journey to restore a 'lack' in the secondary world. The mentor appears in a disguise in the beginning of TLT when the conflict has not begun, but helps Percy once he crosses the threshold, causing subversion through reordering. There are Vogler's 'heralds' who incite the hero into the plot that coincides in the models and the novels. It is the stage where the hero is expected to make the journey in the models, either willfully or with no choice (Campbell and Vogler's 'refusal of the call'), when the conflict becomes apparent (Clute's 'recognition'), similar to Freytag's 'rising action' and Vogler's 'call to adventure'. Percy's initial hesitation transforms into a sense of duty, much like the youth of the present days who are often called to action, whether by choice or necessity, in the face of societal challenges. It reflects contemporary themes of

identity, agency, and social responsibility with an emphasis on the hero's internal struggles that mirror the complexities of modern life, making select novels relevant to contemporary readers who are in their own quests for purpose and belonging.

In Propp's stage of 'mediation', the hero willfully undertakes the journey and seeks 'counteraction', but in the select novels, Percy is forced to accept his fate and undertakes the 'counteraction', resulting in the subversion of Propp's stage. In the sequels, 'mediation' and 'counteraction' are shared between other heroic figures and the role of the main hero is conferred upon them. The denial of Percy's requests to go on quests and favouring of others is another subversion despite the alignment of the stages with the plot of the novels until TLO where Percy assumes the role of the ultimate hero. The shared burden is an illustration to the contemporary audience that heroism is not a solitary journey but a collective effort.

In Propp's model and the novels, the hero sets off for the quests with gifts or 'receipts of magical agent', entering Campbell's stage of 'belly of the whale' where the hero's journey is laden with conflicts as in Campbell's 'the road of trials', merged with Vogler's 'tests, allies and enemies', contributing to the 'rising action' of the novel, often caused by the antagonistic character archetypes, 'villain' as identified by Propp, 'shadow' by Vogler, 'opponent' by Greimas, and 'woman temptress' by Campbell, who act on behalf of the archvillain or the 'dark lord' identified by Clute, who resort to 'villainy' through 'reconnaissance', 'delivery', and 'complicity' of their victims, either directly or through 'trickery', to fulfil their desires, similar to that of the conventional narratives. The obstacles in Percy's quests symbolise real-life experiences of individuals, grappling with inner fears and external threats, which intimidate their sense of self and well-being, but they ultimately emerge stronger and confront the challenges.

In the traditional narratives, the hero is helped by the character archetypes, ‘trickster’, ‘mentor’, ‘despatcher’, ‘ally’, ‘helper’, and ‘donor(s) or provider(s)’ (which incite ‘hero’s reaction’ as identified by Propp), but in the novels the archetypes are merged as they have the same functions. In life, individuals rely on friends, family, or mentors to traverse difficult situations and find a sense of belonging, reflecting the idea that no one embarks on a journey alone.

The fulfilment of the destiny of the heroes is possible only after Campbell’s stage of ‘atonement’, where Percy decides to work for the greater good, followed by his preparation for the ultimate stand-off with the ‘dark lord’ (Propp’s ‘struggle’ and Vogler’s ‘ordeal’) after ‘approach to the inmost cave’ by Vogler to withstand his power during the confrontation which is realised during Campbell’s ‘apotheosis’. The stage symbolises the importance of gathering allies, honing skills, gathering self-awareness, and moral clarity in the face of odds. The scars that the hero endures during the battle are termed as ‘branding’ by Propp.

The hero emerges victorious (Propp’s ‘victory’), the villains are punished (Propp’s ‘punishment’), and the hero returns home (Vogler’s ‘return with the elixir’). Freytag’s ‘falling action’, Frye’s ‘triumph’, Gardner’s ‘climax’, Todorov’s ‘resolution’, Propp’s ‘liquidation’, Campbell’s ‘the ultimate boon’, Clute’s ‘metamorphosis’, and Vogler’s ‘reward’ are merged to show that the hero has accomplished the retrieval of the object of lack. The stage of Propp and Campbell’s ‘the return’ and Vogler’s ‘the road back’ are subverted in the novels, as the hero undergoes dual return, first to the mythological world and then to the mortal one, followed by ‘denouement’ (Freytag) or ‘resolution’ (Gardner). Subsequently, Propp identifies the stage ‘pursuit’, and Campbell, ‘the magic flight’, where the hero is tested with ‘difficult task’ as identified by Propp in which the hero survives with

the help of friends/ 'helper(s)'/ 'allies', termed as 'rescue' by Propp and 'rescue from without' by Campbell. The characters attain Todorov's 'return to equilibrium', Clute's 'healing' of the 'land' and Campbell's 'freedom to live'. The stages of 'isolation' and 'defeat of the hero' by Frye, 'unrecognised', 'unfounded claim', 'difficult task', 'solution', 'recognition', 'exposure' and 'wedding' by Propp, and 'eucatastrophe' by Clute do not occur in the novels. The ultimate resolution of conflicts and restoration of balance encourage readers to realise that struggles can lead to growth and renewal.

The characters in the novels diverge from their archetypal roles, and embody multiple roles, emphasising the fluidity, blurring the lines between traditional character functions, making them dynamic and relatable. The analysis employs a liberal approach to intertextuality to establish a connection between the multidimensional mythical characters in the novels like gods, mythical creatures, and heroes, that are repositioned from the mythological tales into a modernised context in the novels. The mythical characters, when captured in accessible forms, serve as a reminder of the beauty of human experience. The characters are given modernised physical attributes to suit the environment of their dwelling in the 21st century where gods and monsters disguise themselves as ordinary humans but the specifics of their appearances make them recognisable and help readers match them with their true form.

The metafictional concepts are illuminated using the conversations between the characters like the Olympians, Hera, Zeus, Poseidon, Persephone, Demeter, Hermes, Athena, Ares, Artemis, Apollo, Aphrodite, Dionysus, and Hestia, and Hades, the lord of the Underworld. There is a subversion of the traditional portrayal of power and authority of the gods, typically seen as omnipotent and infallible in classical myths,

who are depicted as flawed and sometimes irresponsible in the novels, reflecting contemporary scepticism toward authoritative figures and institutions. The theme resonates with modern-day critiques of governance and leadership, portraying a more complex relationship between power, and people like Percy questions and holds those in positions of authority as accountable.

The monsters, Medusa, Tantalus, Agrius, Oreius, Kampe, Laistrygonian giants, Sphinx, harpies, Charybdis, Scylla, Procrustes, Telekhines, Anteus, Chimera, and Echidna; other characters like Chiron, the Gray Sisters, Ladon, Argus, Hekatonkheires, the Oracle, Kronos, the demigods, Percy, Annabeth, Luke, the mortal host of the Oracle, Rachel, and the young Cyclops Tyson, shed light on modernised realistic characterisations. The re-imagination of historical figures like Amelia Earhart, Harriet Tubman, Houdini, Joshua Lawrence Chamberlain, William H. Seaward as demigods, human characters like Percy's mother Sally and his stepfather Gabe Ugliano, Sally's boyfriend, Paul Blofis, and the bully Nancy Bobofit of the mortal school, Yancy Academy exhibit blurred identities with grey shades, through a subversion of the traditional black or white and good or evil dichotomies. The antagonists in Riordan's work are not merely evil as they possess motivations that spring from their personal struggles and desires, providing a nuanced portrayal of villainy, challenging the theme of moral ambiguity, emphasising that characters in the real world, often operate within shades of grey, which resonates with modern audiences navigating similar dilemmas in their own lives. The conversations, especially in the opening of TLT and ending of TLO, are amplified through a provision of the contrasting picture of the formal and informal conversational styles, stressing on the informality, an unconventional narrative strategy, to blend the fantasy of the novels with the reality of the readers.

The character archetypes transcend the boundaries of time and remain influential in the modern era as they are depicted in a light where they adapt to the changing environment as the humans do. They provide readers with a lasting source of inspiration and a source of wisdom, instilling in them, a sense of hope, and a journey to follow, leaving much to be learnt from their struggles. The characters collectively speak to readers about the positive, negative, and neutral traits that people possess to lend them a realistic quality. They are symbols of humanity with feelings of love and hate, happiness and sadness, empathy and rage, and practicality and dilemma, reminding readers of strength and wisdom, with reassurance that even in uncertain times, individuals rise above adversity to reach their goals.

The resplendent narrative language and world building employed in the select novels, as analysed in the chapter titled “Unravelling the Magic: Exploring Narrative Techniques”, play a significant role in cementing its realistic quality. The scrutiny using metafiction, unveils a seamless melding of fantasy and reality. The narrative language has been used to further illustrate the plurality of voice, diversity of experience, contention of the concept of single interpretation and the decentering of dominating perspectives, interpretations, experiences, and backgrounds of the characters, paving way for multiple viewpoints and interpretations of events, myths, and characters, based on their divine heritage, personal histories, and individual identities. A dialogue between the ancient and the modern, the mythic and the real, and various cultural and individual viewpoints, enrich understanding and engagement of the readers with the novels, which is brought out through the concept of focalisation, mainly by exploring internal focalisation, akin to first person narration that allows readers’ insight into the thoughts and feelings of characters and external focalisation where the readers are granted limited access into the actions and

behaviours of characters, offering an objective view of the narrative. Metafictional elements of fragmentation of syntax (vocal pauses) and the usage of modern expressions, colloquial words, nicknames, humour, dark humour, satire, sarcasm, and parody in the novels, bind the novels with realism.

The author realistically portrays the geography and history of the narrative world by unifying real historical events with fantasy. The path breaking historical figures like Amelia Earhart, Harriet Tubman, Houdini, Joshua Lawrence Chamberlain, William H. Seaward, re-imagined as demigods in the novels, adds an astounding sense of reality to the novels. The author invents fictional accounts for the motivation behind World War II, the creation of the Underground Railroad, and real geographical places in America, with which the mythological world coexists in harmony, facilitating the idea using the mechanisms of the mystical shroud 'Mist' which veils the mythical world from the mortals. An enhanced understanding of the geography of the narrative world is provided through the scrutiny of the illustrations of the map of the Battle of Manhattan that depicts Mt. Olympus as being situated above the Empire State Building, the spot that the Titans set up camp during the battle, and the direction to Camp Half-blood as that of real locations.

Marked by the ability to adapt to the evolving literary landscape, the novels have an enduring appeal and the capacity to stay relevant for successive generations of readers as it offers a broad range of customary mythical tropes using familiar themes to both those who have poured over the classic text as well as those whose experience with the retelling genre, transmitted through popular culture. The narrative style in the select novels serves as a looking glass that provides a glimpse into contemporary trends and sensations like popular games, fast food chains, pop music, marketing campaigns, indulgence in merchandise from popular shows, and

psychedelic art of the real world, all contributing to the aesthetics of the novels. The attempt to relieve fantasy literature of its secondary status involves recognising its substantial contribution to the continuum of meaning in literature. Fantasy literature should not be relegated to a secondary status because it offers profound insights into the human condition and societal issues, just as much as other literary genres. Despite fantasy's recent surge in popularity, it has long been a significant part of literary history, with roots in ancient myths, legends, and folklore.

The capacity of fantasy literature to blend the extraordinary with the ordinary allows it to explore the human experience in innovative ways, contributing to a richer, more diverse literary landscape. It provides a unique platform for exploring complex ideas in a manner that is both accessible and engaging. By employing archetypal narratives and imaginative settings, fantasy enables readers to confront and reflect upon their realities through a different lens. Moreover, the growing popularity of fantasy literature in recent times signifies its relevance and resonance with contemporary audiences. The success of the select novels demonstrates the ability of the fantasy genre to capture the imagination of readers and provide meaningful commentary on modern life, underscoring the social relevance of the study. It proves the relevance of mythical retellings as they bind together the study of both classic and contemporary tales that can no longer be dismissed as simplistic or irrelevant.

The relevance of the novels to the contemporary era is further asserted in the chapter titled "Crossing the Limbo: Bridging Fantasy, Reality, and Readers of All Age Groups", through the examination of the widely accepted assumption that the genre, children's fantasy literature is termed as "imaginative", "escapist", and low-quality. An examination of the terms "high" and "low" literatures show that quality is not bound to genre, but to the subjects dealt in them. The genre transcends mere

escapism by addressing universal and existential themes of social justice, diversity, inclusivity, aspects of psychology, emotions, ecology, and dark themes in the select novels, to prove that children's fantasy literature is for all age groups as the adults write for children, encourage and guide them to read age-appropriate genre and books, rendering the practice of categorisation not as a determinant of quality, but as a factor that aids to ease discussions of books. The novels might not empirically prove the discussions as right, but the attempt to incorporate realistic themes into the plot serves a positive purpose by addressing contemporary concerns of growing up, identity crisis, identity formation, bullying, body image, jealousy, impulsiveness, and teenage angst that reflect the complexities of adolescence and the challenges that accompany it.

Unlike the homogenous heroes of classical myths, diverse representation of demigods with dyslexia and ADHD as having a significant impact on the world, exhibited through the life of the protagonist "Percy Jackson . . . might teach us a thing or two" (Riordan, *TBoL* 359). The intellectual prowess of Annabeth Chase and Grover's disability as a satyr who walks with crutches focus on diversity, mirroring the increasing demand in contemporary literature for representation, making the story more inclusive for a younger, modern audience. Riordan's words in the acknowledgement section of *TLO*, "You all have a place in Camp Half-blood" denotes an ideal atmosphere that encourages and fosters a positive, just mental environment for readers.

The novels metaphorically encapsulate and express ideologies of one's reality regardless of readers' age, as they explore universal themes such as loneliness, friendship, love, and the complexities of growing up, allowing individuals from diverse backgrounds and life experiences, to connect with the characters and their

journeys. Loneliness and the struggle for belonging invite readers to reflect on their own experiences of disconnect, and of being misunderstood, combined with the weight of expectations are realities that many individuals experience as they undergo their own journeys of self-discovery. Friendship, loyalty, and camaraderie of the characters reinforce the idea that true friendships, shared experiences, and mutual support can provide solace and courage, enabling individuals to confront their fears and overcome obstacles in times of peril.

The complexities of young love, feelings of vulnerability, and trust amidst the chaos of their adventures is also portrayed. Romantic relationships in the novels often reflect broader themes of connection and sacrifice, emphasising the importance of supporting one another in times of crisis. As characters grapple with their identities and destinies, their romantic connections serve as sources of strength and motivation, encouraging them to fight for the greater good. Ultimately, the relationships enrich the narrative by showcasing the multifaceted nature of love and the impact it has on personal development and heroism.

The incorporation of breakdown and restoration of family relationships brings a contemporary dimension to the novels. The tension between the gods and the demigods reflects the struggles that the demigods face with absentee or distant parents, making it more relatable to readers dealing with similar challenges in real life. Death and loss of loved ones add emotional depth to the novels and provide a space for readers to explore their own feelings about grief and loss, making it a reliable experience for those who face similar challenges. Loss can be painful, but also serves as a source of motivation and inspiration to find hope and tackle adversities.

The focus on nature protection is significant when global issues like climate change and environmental degradation occur, reflecting modern anxieties about environment adds a layer of relevance to the novels, upholding valuable lessons and encouraging readers to be better individuals by exploring the sense of self, forging their perception of the world by becoming confident individuals with a sense of right and wrong and not falling a prey to anyone, leaving the readers with a desire to read similar texts.

The select novels consistently juxtapose reality and fantasy and awaken the inner child within the adult as well as reinforce the child's innocent ability to fantasise and imagine positive scenarios in contrast to the defeated and disenchanted consciousness of adult narrators. The ideas presented in the novels through simple vocabulary combined with constructive discussions by parents, teachers, and librarians, both at home and at school, encourage children to think critically and ask questions about the realistic underpinnings of the world in the process of the narration of self, shaping identity, inculcating integrity and values like social, academic, and cultural, as well as developing individual potential, aiding in acculturation.

The select novels exist as a narrative self-portrait and a reviser of grand narrative traditions. The study demonstrates a subversion of the conventional structural and narrative models in the novels. Riordan uses his remarkable accuracy at providing authentic voices to the novels, which are reflective of true life, lending it a new perspective with an immersive sense of depth and realism. The transformative power of children's fantasy literature, particularly in its ability to present new possibilities for young readers, is to shape their worldview and also the societal and cultural norms. When the historical perception changes, so do the totalising notions of reality with regard to literature and life, and they are subject to constant evolution.

Aesthetic appeal is a crucial factor in the process, as the way stories are crafted through narrative form, style, and innovation, play a significant role in engaging and influencing readers. Retellings often provide fresh perspectives and voices that resonate with contemporary audiences, functioning as creative platforms that combine intellectual, social, and aesthetic elements. The combination serves to reflect the world as it is and present alternatives, allowing readers to envision new possibilities. The narratives are more than mere entertainment as they become blueprints for living and thinking, influencing social, political, and cultural changes. The innovation in such retellings lies in their ability to provide authentic, often marginalised voices that need to be heard, offering an accurate reflection of the diverse experiences and perspectives that shape modern societies. The select novels serve as both art and social commentary, a testament to the power of children's fantasy literature to effect change on multiple levels.

The research informs discussions on the evolution of children's literature, inspecting the contribution of adults to the narrative, further inspiring innovation and creativity in the themes and structure in children's literary works. The research has the potential to aid authors, parents, educators, librarians, and policy makers in shaping educational approaches and curricula in ways that align with learning objectives along with nurturing a love for reading. The research examines the role of children's fantasy literature in parent-child bonding and the shared experiences of reading sessions between parents and children that could be conducive to the wellbeing and morality of children.

The subversive tropes as exemplified in the study, supports discussions on challenging stereotypes and traditional narrative structures. Exploring the plot structures and character functions within the novels enhance the ability of young

readers to imagine; analyse the novels for its representation of characters that face social challenges; encourage discussions on inclusivity in literature; and stimulate awareness of varied perspectives and cultural awareness among readers. Exploring the potential for writing from multiple points of view of different characters add to a comprehensive literary landscape, inspiring readers to create works that reflect a broader reading experience.

Children's fantasy literature often serves as an entry point for young readers and the research explores the exposure to fantasy on the enrichment of literacy skills, vocabulary, and language development in children. The impact of popular culture on the novels highlights the influence of literature on social norms regarding identity and representation and the cultural influence between creators and readers. The research examines the role that children's fantasy literature plays in preserving and passing down cultural myths, legends, and traditions; contribute to an appreciation of cultural heritage and identity; deepen one's understanding of mythology represented in the narrative; promote cultural literacy; and cultivate appreciation for different belief systems.

The impact of children's fantasy literature on the cognitive development of children provides insights into induction of creative thinking and problem-solving skills of imaginative and fantastical elements. An in-depth literary analysis uncovers symbolism and thematic elements of realistic issues within the novels, and initiate scholarly discourse on the role of fantasy literature in conveying complex ideas and moral lessons. It incorporates moral and ethical lessons, delving into the ethical dilemmas of right and wrong, their implication on moral and personal development, and the nurturing of social values and empathy. An understanding of the psychological impact of children's fantasy literature on readers sheds light on its role

in promoting emotional wellbeing and coping mechanisms, especially during challenging times.

The research explores the impact of digital and interactive formats of children's fantasy literature on young readers and the harnessing of technology for educational purposes. Investigating the transmedia aspects of the novels elucidate on the extension of the plot beyond traditional medium of physical books.

The comprehensive analysis of narrative techniques and pedagogical approaches has the potential to foster critical thinking, cultural understanding, and social cohesion, reinforcing its value within the broader literary canon. The contribution of fantasy literature to the continuum of meaning in literature is significant and multifaceted. Embracing its narrative complexity and thematic depth, readers and researchers can appreciate its role in expanding the boundaries of literary expression and its enduring impact across generations. The narrative strategies in the select novels help preserve and transmit cultural awareness by introducing readers to Greek mythology to help them understand the myths, values, and historical contexts of another culture. Situating ancient myths in modern settings, the novels bridge the gap between past and present, helping to understand cultural significance. The study helps to explore diverse narrative techniques that promote inclusivity and respect for different viewpoints that are valuable in both academic and real-world contexts, different cultures, and their historical narratives.

The research adds to existing literature as it has the potential to positively impact society by influencing education, promoting diversity, boosting cultural awareness, and contributing valuable insights to the ongoing conversation within the field of literary and cultural studies. The research challenges the idea that modern fantasy must follow traditional storytelling pattern and encourages a rethinking of the

construction and adaptation of narratives to suit contemporary audiences. The novels help readers to effectively interpret similar texts that can instil love for reading and enhanced literary skills, thereby being entertaining and didactic, understanding realistic issues, and developing imaginative thinking despite being a fantasy narrative, making readers ponder over issues and take necessary actions in life. The research can be a valuable resource in educational settings, helping students and scholars understand the interaction of modern fantasy literature with classical mythology and narrative theory. It can be used to teach narrative structures, mythopoeia, and the importance of character subversion in contemporary literature.

Limitations of the Study

The limitation of the study is that the fifth and sixth volume of *Percy Jackson and the Olympians – The Chalice of Gods* and *the Wrath of the Triple Goddess* – are excluded due to its structural detachment to its prequels and because during the time of the study undertaken, they were not released. The research centres primarily on textual analysis and thematic representation. Reader response studies, character ethnography, and comparative cultural studies were not undertaken, which could prove valuable insights into the reception and interpretation. The present study does not aim to construct a new structural or theoretical model, rather applies existing plot structural frameworks to analyse the select novels.

Future Scope for Research

The potential avenues for further research in the select novels are broad like conducting a comparative close reading of the novels with mythological retellings by other authors; investigating the select work within transmedia storytelling; examining the adaptation of the novels to formats like games, translation from the pages of the books to screen and its effects on the narratives reception; a deep dive into the

significance of fan fiction, fan art, and online communities; probing a pedagogical model based on fantasy texts; exploring the portrayal of female character arcs in the books; examining reader engagement and reception in non-Western contexts; and developing an updated narrative model that captures contemporary postmodern techniques.