

## Works Cited

- "ANTAIOS ." *Theoi Project*. <https://www.theoi.com/Gigante/GiganteAntaios.html>. Accessed 16 Sept. 2022.
- "CALYPSO (Kalypso) - Ogygian Nymph of Greek Mythology." *Theoi Project*. <https://www.theoi.com/Nymphe/NympheKalypso.html>. Accessed 16 Sept. 2022.
- "Classic Literature of the 1800s (A - G), Multcolib Research Picks." *Multnomah County Library*. <https://multcolib.bibliocommons.com/list/share/274854068/363928017>. Accessed 19 Nov. 2024.
- "Frequently Asked Questions." *Rick Riordan*, 5 Apr. 2016. <https://rickriordan.com/about/frequently-asked-questions/>.
- "Graiai - One-Eyed Grey Hags of Greek Mythology." *Theoi Project*. <https://www.theoi.com/Pontios/Graiai.html>. Accessed 19 Sept. 2022.
- "Harriet Tubman Biography." *National Women's History Museum*. <https://www.womenshistory.org/education-resources/biographies/harriet-tubman>. Accessed 16 Sept. 2023.
- "Hercules' Fifth Labor: The Augean Stables." *The Perseus Project*. <https://www.perseus.tufts.edu/Herakles/stables.html>. Accessed 16 Sept. 2023.
- "Hercules' First Labor: The Nemean Lion." *The Perseus Project*, Tufts University. <https://www.perseus.tufts.edu/Herakles/lion.html>. Accessed 16 Sept. 2023.
- "Hercules' Second Labor: The Lernean Hydra." *The Perseus Project*. <https://www.perseus.tufts.edu/Herakles/hydra.html#:~:text=Each%20time%20Hercules%20bashed%20one,off%20the%20ninth%2C%20immortal%20head>. Accessed 19 Sept. 2022.
- "Hercules' Sixth Labor: The Stymphalian Birds." *The Perseus Project*. <https://www.perseus.tufts.edu/Herakles/birds.html>. Accessed 19 Sept. 2022.

“Hercules’ Tenth Labor: The Cattle of Geryon.” *The Perseus Project*, Tufts University, <https://www.perseus.tufts.edu/Herakles/cattle.html>. Accessed 16 Sept. 2022.

“Laistrygones.” *Theoi Project*, <https://www.theoi.com/Gigante/GigantesLaistrygones.html>. Accessed 19 Sept. 2022

“The Argonautica, by Apollonius Rhodius.” *Project Gutenberg*, 21 July 2008, <https://www.gutenberg.org/files/830/830-h/830-h.htm>.

“Theseus and the Minotaur: The Man, the Myth and...the Science.” *Hellenic Museum*, 13 Sept. 2020, <https://www.hellenic.org.au/post/theseus-and-the-minotaur-the-man-the-myth-and-the-science>.

1320: Section 3: Ancient Epic (Homer and Vergil). <https://www.usu.edu/markdamen/1320hist%26civ/chapters/03epic.htm>. Accessed 19 Nov. 2023.

Adams, Jeff. “Greek and Roman Perceptions of the Afterlife in Homer’s Iliad and Odyssey and Virgil’s Aeneid.” *McNair Scholars Journal*, vol. 11, no. 1, Jan. 2007, pp. 5–11, <https://scholarworks.gvsu.edu/mcnair/vol11/iss1/2>.

*Aeneid, Virgil’s Epic Poem of Ancient Rome, Aeneas. Britannica*. 25 Sept. 2024, <https://www.britannica.com/topic/Aeneid>.

Aeschylus. *Prometheus Unbound*. Translated by David Grene, University of Chicago Press, 1991, pp. 569–574.

Allen, Graham. *Intertextuality (The New Critical Idiom)*. 1<sup>st</sup> ed., London: Routledge, 2000.

Alsharab, Osama Farhan. *The Influence of Postmodernism on the Popularity of Fantasy Literature*. 2019. M.A. thesis, Near East University, Graduate School of Social Sciences, English Language and Literature Program, Nicosia.

Anatol, Giselle Liza. *Reading Harry Potter: Critical Essays*. Praeger, Westport, Conn., 2003.

- Angelo, Michael. "'The Fates.'" *The Journal of Speculative Philosophy*, vol. 11, no. 3, 1877, pp. 265–77. *JSTOR*, <http://www.jstor.org/stable/25666040>. Accessed 12 May 2023.
- Anglin, Madeline. "Reading Riordan & More: An Analysis of Interviews Conducted In Chapel Hill Public Library to Determine Why Children Are Drawn to Mythology Retellings In Fiction". *Carolina Digital Repository*, 1 Apr 2019, <https://doi.org/10.17615/pea1-e952>
- Apter, T. E. *Fantasy Literature: An Approach to Reality*. Indiana University Press, 1982.
- Armitt, Lucie. *Fantasy Fiction: An Introduction*. A&C Black, 2005.
- Arva, Eugene L. "Writing the Vanishing Real: Hyperreality and Magical Realism." *Journal of Narrative Theory*, vol. 38, no. 1, 2008, pp. 60–85. *JSTOR*, <http://www.jstor.org/stable/41304877>. Accessed 19 Nov. 2019.
- Athena, Alilia. "Odysseus, Sirens, and Willpower." *Paleoethea*, 7 May 2024, <https://paleoethea.com/heroes-and-mortals/odysseus-sirens-and-willpower/>.
- Attebery, Brian. "Fantasy and the Narrative Transaction." *Style*, vol. 25, no. 1, 1991, pp. 28–41. *JSTOR*, <http://www.jstor.org/stable/42945882>. Accessed 25 July. 2023.
- . *Stories about Stories: Fantasy and the Remaking of Myth*. New York: Oxford University Press. 2014
- Attwood, James. *The State of Critical Theory of Fantastic Literature*. 2019. Arizona State University, [https://keep.lib.asu.edu/\\_flysystem/fedora/c7/211613/Attwood\\_asu\\_0010N\\_18777.pdf](https://keep.lib.asu.edu/_flysystem/fedora/c7/211613/Attwood_asu_0010N_18777.pdf). Arizona State University.
- Balkum, Katelyn. *Disabled Heroes: Disabilities in Rick Riordan's Greek and Roman Retellings*. 2020. Bowling Green State University, Master's thesis,

- [https://etd.ohiolink.edu/apexprod/rws\\_olink/r/1501/10?clear=10&p10\\_accession\\_num=bgsu1588335037313493](https://etd.ohiolink.edu/apexprod/rws_olink/r/1501/10?clear=10&p10_accession_num=bgsu1588335037313493). OhioLINK Electronic Theses and Dissertations Center.
- Barthes, Roland, and Lionel Duisit. "An Introduction to the Structural Analysis of Narrative." *New Literary History*, vol. 6, no. 2, 1975, pp. 237–72. *JSTOR*, <https://doi.org/10.2307/468419>. Accessed 1 Sept. 2023.
- Basu, Anindita. "Mahabharata." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 25 Aug 2016. <https://www.ancient.eu/Mahabharata/>. 17 Dec 2020.
- . "Ramayana." *Ancient History Encyclopedia*, 30 Aug. 2016, [https://www.worldhistory.org/The\\_Ramayana/](https://www.worldhistory.org/The_Ramayana/). Accessed 12 Nov. 2019.
- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, University of Michigan Press, 1994.
- Bettelheim, Bruno, *The Uses of Enchantment*. Toronto: Random House of Canada Ltd., 1976.
- Bhaktin, Mikhail. "Epic and Novel." *The Dialogic Imagination*. Austin: University of Texas, 1981. 3-40
- Bobby, Susan Redington, editor. *Fairy Tales Reimagined: Essays on New Retellings*. McFarland & Company, 2009.
- Booklover, M. J. "Is Now the Time to Read That Beefy Classic 19th Century Novel?" *Read Great Literature*, 23 Mar. 2020, <https://readgreatliterature.com/news-the-time-read-beefy-19th-century-classic-novel-for-free/>.
- Boston, Greek. "How Odysseus Tricked Polyphemus the Cyclops to Escape." *Greek Boston*, Greek Boston, 2 July 2009, <https://www.greekboston.com/culture/mythology/odysseus-tricked-polyphemus/>.
- Botelho, Maria José, and Masha Kabakow Rudman. *Critical Multicultural Analysis of Children's Literature: Mirrors, Windows, and Doors*. Routledge, 2009.

- Bradfield, Topher. "Dedicated to the Demigods: Our Lit Camps." *Los Angeles Review of Books Tumblr Edition*, 30 June 2013, <http://tumblr.lareviewofbooks.org/post/542-dedicated-to-the-demigods-our-lit-camps-by-topher>. Accessed 12 Sept. 2013.
- Brian McHale. *Postmodernist Fiction*. London and New York: Routledge, 2001.
- Britannica, The Editors of Encyclopaedia. "Ariadne". *Encyclopedia Britannica*, 23 Aug. 2024, <https://www.britannica.com/topic/Ariadne-Greek-mythology>. Accessed 16 September 2024.
- . "fornaldarsögur". *Encyclopedia Britannica*, 6 Dec. 2021, <https://www.britannica.com/art/fornaldarsogur>. Accessed 29 August 2022.
- . "Medea". *Encyclopedia Britannica*, 26 Apr. 2024, <https://www.britannica.com/topic/Medea-Greek-mythology>. Accessed 19 September 2022.
- . "Tantalus". *Encyclopedia Britannica*, 22 Sep. 2023, <https://www.britannica.com/topic/Tantalus>. Accessed 19 September 2022.
- Brooke-Rose, Christine. *Rhetoric of the Unreal: Studies in Narrative & Structure, Especially of the Fantastic*. 1st ed., Cambridge University Press, 15 Oct. 1981.
- Byatt, A. S. "Harry Potter and the Childish Adult." *The New York Times*, 7 July 2003, <https://www.nytimes.com/2003/07/07/opinion/harry-potter-and-the-childish-adult.html>.
- Bygstad, Torunn. *Rick Riordan's Myth-Based Novels as a Gateway to Legitimizing Fan Fiction*. 2019. University of Bergen, Master's Thesis, <https://bora.uib.no/bora-xmlui/handle/1956/19846>. Bergen Open Research Archive.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Harper Collins UK, 1993.
- Cartwright, Mark. "Iliad." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 10 Mar 2017. <https://www.ancient.eu/iliad/>. 17 Dec 2020.

- Castleman, Samantha G. "Inexhaustible Magic: Folklore as World Building in Harry Potter." *Masters Theses & Specialist Projects*, 2017, Paper 1973. [digitalcommons.wku.edu/theses/1973](https://digitalcommons.wku.edu/theses/1973).
- Catherine Sheldrick Ross. "Young Adult Realism: Conventions, Narrators, and Readers." *The Library Quarterly: Information, Community, Policy*, vol. 55, no. 2, 1985, pp. 174–91. *JSTOR*, <http://www.jstor.org/stable/4307836>. Accessed 30 July 2024.
- Chappell, S. *Werewolves, Wings, and Other Weird Transformations: Fantastic Metamorphosis in Children's and Young Adult Fantasy Literature*. 2007. *Semantic Scholar*, <https://www.semanticscholar.org/paper/Werewolves%2C-wings%2C-and-other-weird-transformations%3A-Chappell/37efe668e9ab44d39aaf3fad3c6013bb4e2aeb7e>.
- Chatman, Seymour. "Genette's Analysis of Narrative Time Relations." *L'Esprit Créateur*, vol. 14, no. 4, 1974, pp. 353–68. *JSTOR*, <http://www.jstor.org/stable/26280067>. Accessed 3 Mar. 2023.
- Cheyne, Ria. "Fantasy: Affirmation and Enchantment." *Disability, Literature, Genre: Representation and Affect in Contemporary Fiction*, Liverpool University Press, 2019, pp. 109–34. *JSTOR*, <https://doi.org/10.2307/j.ctvsn3pp7.8>. Accessed 19 Nov. 2020.
- Chinowsky, Sydney M. *'This Ain't Odysseus' Odyssey': The Radical Inclusion of Disability in Rick Riordan's Fantasy Novels*. 2019. University of Colorado, [https://scholar.colorado.edu/concern/undergraduate\\_honors\\_theses/0z708x12d](https://scholar.colorado.edu/concern/undergraduate_honors_theses/0z708x12d).
- Crossley, Robert. "Education and Fantasy." *College English*, vol. 37, no. 3, 1975, pp. 281–93. *JSTOR*, <https://doi.org/10.2307/375658>. Accessed 30 July 2024.

- Cullinan, Bernice E. "Reality Reflected in Children's Literature." *Elementary English*, vol. 51, no. 3, 1974, pp. 415–19. *JSTOR*, <http://www.jstor.org/stable/41387183>. Accessed 4 Oct. 2023.
- Da Sylva, Florent. "Narrative Microcosms in Children's Books and Young Adult Fiction as an Expansion of the Storytelling Horizon." *ILCEA. Revue de l'Institut Des Langues et Cultures d'Europe, Amérique, Afrique, Asie et Australie*, no. 49, Jan. 2023. *journals.openedition.org*, <https://doi.org/10.4000/ilcea.17039>.
- De Man, Paul. *Resistance to Theory*. University of Minnesota Press, 1986.
- Downey, June E. *Creative Imagination: Studies in the Psychology of Literature*. 1st ed., K. Paul, 1929.
- Duvall, John N. "Using Greimas' Narrative Semiotics: Signification in Faulkner's 'The Old People.'" *College Literature*, vol. 9, no. 3, 1982, pp. 192–206. *JSTOR*, <http://www.jstor.org/stable/25111481>. Accessed 5 June 2023.
- Easterbrook, Neil. "The Shamelessly Fictive: Mimesis and Metafantasy." *Hungarian Journal of English and American Studies (HJEAS)*, vol. 18, no. 1/2, 2012, pp. 193–211. *JSTOR*, <http://www.jstor.org/stable/43488469>. Accessed 4 Oct. 2023.
- Easton, Lee, and Randy Schroeder, editors. *The Influence of Imagination: Essays on Science Fiction and Fantasy as Agents of Social Change*. McFarland & Co, 2008.
- Ehrenworth, Mary. *A Quick Guide to Teaching Reading Through Fantasy Novels 5–8*. Edited by Lucy Calkins, Heinemann, 2011, [https://www.pearson.com/en-au/media/2471302/9780325042817\\_sample.pdf](https://www.pearson.com/en-au/media/2471302/9780325042817_sample.pdf). Accessed 15 Mar. 2022.
- Einstein, Albert. "What Life Means to Einstein." Interview by George Sylvester Viereck. *The Saturday Evening Post*, 26 Oct. 1929.
- El-Diasty, Amany Abd allah Abdel-Aziz. *Reality and Fantasy in J.K. Rowling Children's Fiction: A Study of Harry Potter and the Philosopher's Stone and Harry Potter and*

- the Chamber of Secrets*. 2010. M.A. thesis, Beni Suef University, <https://bu.edu.eg/portal/index.php?act=143&thesisID=21289>.
- Eliphase, Ndayikengurukiye. "Role of Fantasy in Intellectual Development of Children." *Shanlax International Journal of English*, vol. 7, no. 4, Sept. 2019, pp. 32–37. *Shanlax Journals*, <https://shanlaxjournals.in/journals/index.php/english/article/view/583>. Accessed 15 Mar. 2022.
- Enciso, Patricia, et al. "Children's Literature: Standing in the Shadow of Adults." *Reading Research Quarterly*, vol. 45, no. 2, 2010, pp. 252–63. *JSTOR*, <http://www.jstor.org/stable/20697185>. Accessed 10 Oct. 2022.
- Evenson, Brian. *Understanding Robert Coover*. University of South Carolina Press, 2003.
- Fabrizi, Mark. *Fantasy Literature: Challenging Genres*. Sense Publishers, 2016.
- Ferrara, Fernando. "Theory and Model for the Structural Analysis of Fiction." *New Literary History*, vol. 5, no. 2, 1974, pp. 245–68. *JSTOR*, <https://doi.org/10.2307/468395>. Accessed 19 Nov. 2019.
- Fowler, Alastair. *The History of English Literature*, Harvard University Press, 1989.
- Fowler, R. L. *Early Greek Mythography*. Oxford University Press, 2001. *Library of Congress ISBN*, [https://artsdocbox.com/Fine\\_Art/85134436-A-handbook-to-the-reception-of-classical-mythology.html](https://artsdocbox.com/Fine_Art/85134436-A-handbook-to-the-reception-of-classical-mythology.html).
- Fowler, Roger, and Peter Childs, editors. *A Dictionary of Modern Critical Terms*. Rev. and enl. Ed, Routledge & K. Paul, 1987.
- Freytag, Gustav, and Elias J. MacEwan. *Freytag's Technique of the Drama: An Exposition of Dramatic Composition and Art. An Authorized Translation from the 6th German Ed. by Elias J. MacEwan*. Chicago: Scott, Foresman, 1900. *Internet Archive*, <http://archive.org/details/freytagstechniqu00freyuoft>.

- Frye, Northrop. *The Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1957.
- Gangi, Jane M. *Encountering Children's Literature: An Arts Approach*. Pearson, 2004.
- Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. Alfred A. Knopf, 1984. *PDF Drive*, <https://www.pdfdrive.com/the-art-of-fiction-notes-on-craft-for-young-writers-e54777656.html>.
- Gates, Kellynn. "Harry Potter and the Evolving Hero Archetype." B.A. thesis, Regis University, 2009. ePublications at Regis University, <https://epublications.regis.edu/theses/491>.
- Genette, Gerard. *Narrative Discourse: An Essay in Method*. 1980. Translated by Jane E. Lewin. Cornell University, 1980, [https://archive.org/details/narrativediscour0000gene\\_a8s8/page/n5/mode/2up](https://archive.org/details/narrativediscour0000gene_a8s8/page/n5/mode/2up). Internet Archive.
- Gilead, Sarah. "Magic Abjured: Closure in Children's Fantasy Fiction." *PMLA*, vol. 106, no. 2, 1991, pp. 277–93. *JSTOR*, <https://doi.org/10.2307/462663>. Accessed 17 Oct. 2022.
- Glasgow, Jacqueline N. "Teaching Social Justice through Young Adult Literature." *The English Journal*, vol. 90, no. 6, 2001, pp. 54–61. *JSTOR*, <https://doi.org/10.2307/822056>. Accessed 30 July 2024.
- Gökçe, Diana Kodner, et al. "A Learning Odyssey: Artistic Collaboration around a Greek Myth." *Schools: Studies in Education*, vol. 9, no. 2, 2012, pp. 147–59. *JSTOR*, <https://doi.org/10.1086/667912>. Accessed 19 Nov. 2024.
- Gokli, Darshini. *Americanization of the Greeks in Percy Jackson Series*. [www.academia.edu](http://www.academia.edu),

- [https://www.academia.edu/41896665/Americanization\\_of\\_the\\_Greeks\\_in\\_Percy\\_Jackson\\_series](https://www.academia.edu/41896665/Americanization_of_the_Greeks_in_Percy_Jackson_series). Accessed 14 Aug. 2023.
- Greimas, A. J., and Catherine Porter. "Elements of a Narrative Grammar." *Diacritics*, vol. 7, no. 1, 1977, pp. 23–40. *JSTOR*, <https://doi.org/10.2307/464872>. Accessed 3 Mar. 2023.
- . *On Meaning: Selected Writings in Semiotic Theory*. Minneapolis: University of Minnesota Press, 1987.
- . *Odyssey*. Translated by Richmond Lattimore, Barnes & Noble Books, 2005.
- Gresseth, Gerald K. "The Homeric Sirens." *Transactions and Proceedings of the American Philological Association*, vol. 101, 1970, p. 203. *DOI.org (Crossref)*, <https://doi.org/10.2307/2936048>.
- Gudmunð of Glæsisvellir: Guðmund of Glasirvellir*.  
<http://www.germanicmythology.com/FORNALDARSAGAS/GudmundofGlasisvellir.html>. Accessed 29 Aug. 2022.
- Gupta, Suman. *Re-Reading Harry Potter*. 1<sup>st</sup> ed., Palgrave Macmillan London, 2003.
- Hakim, Mohammad Sugeng Rahman. An Analysis on the Monomyth Through Rick Riordan's Percy Jackson: The Lightning Thief. 2015. Jember University. Repositotie universitas jember, [repository.unej.ac.id](https://repository.unej.ac.id), <https://repository.unej.ac.id/xmlui/handle/123456789/65215>.
- Halpern, Honey. "Contemporary Realistic Young Adult Fiction: An Annotated Bibliography." *Journal of Reading*, vol. 21, no. 4, 1978, pp. 351–56. *JSTOR*, <http://www.jstor.org/stable/40033099>. Accessed 4 Oct. 2023.
- Hamilton, Edith. *Mythology*. 1942. *Internet Archive*, [http://archive.org/details/mythology0000edit\\_j4q2](http://archive.org/details/mythology0000edit_j4q2).

- Hasse, Donald. "Yours, Mine, Ours? Perrault, the Brothers Grimm, and Ownership of Fairy Tales." *The Classic Fairy Tales*, edited by Maria Tartar, W. W. Norton & Company, 1999.
- Hasyim, A. "Percy Jackson's Obsession And Motive To Get His Mother Back Described In Rick Riordan's *The Lightning Thief*". 2014. *Semantic Scholar*, <https://www.semanticscholar.org/paper/PERCY-JACKSON%60S-OBSESSION-AND-MOTIVE-TO-GET-HIS-IN-Hasyim/677dc4dc83912be5ef7762b67272bc5f25906b3c>.
- Havens, Raymond D. "Johnson's Distrust of the Imagination." *ELH*, vol. 10, no. 3, 1943, pp. 243–255. *JSTOR*, [www.jstor.org/stable/2871681](http://www.jstor.org/stable/2871681). Accessed 11 Dec. 2020.
- Herdyoni Laoli, Agustina Reliana Sihombing, Herman, and Dumaris E. Silalahi. "Analysis on the Collocation Types Found in Novel Percy Jackson and the Olympians 'The Battle Of Labyrinth'". *JournalNX - A Multidisciplinary Peer Reviewed Journal*, vol. 7, no. 10, Oct. 2021, pp. 193-01, doi:10.17605/OSF.IO/SJX4W.
- Hill, Vivienne. "Children's Fantasy Literature: A Comparative Analysis of the Novels of Clive Staples Lewis and Ursula Kroeber Le Guin." *New Review of Children's Literature and Librarianship*, vol. 4, no. 1, Jan. 1998, pp. 119–44. *DOI.org (Crossref)*, <https://doi.org/10.1080/13614549809510608>.
- Hofel, Anne-Kathrin. "Current Developments at the Intersection of Fantasy Fiction and British Children's Literature." PhD dissertation, Ruprecht-Karls-Universität Heidelberg, 22 Dec. 2009. [https://archiv.ub.uni-heidelberg.de/volltextserver/11365/1/FINAL\\_Current\\_Developments\\_at\\_the\\_Intersection\\_of\\_British\\_Children\\_ONLINE\\_VERSION.pdf](https://archiv.ub.uni-heidelberg.de/volltextserver/11365/1/FINAL_Current_Developments_at_the_Intersection_of_British_Children_ONLINE_VERSION.pdf). Accessed 15 Oct. 2019.

- Hokanson, Brad, and Robert Fraher. "Narrative Structure, Myth, and Cognition for Instructional Design." *Educational Technology*, vol. 48, no. 1, 2008, pp. 27–32. *JSTOR*, <http://www.jstor.org/stable/44429541>. Accessed 19 Nov. 2019.
- Homer. *Iliad*. Edited by George Stade, translated by E. V. Rieu, Barnes & Noble Books, 2005.
- Hoyle, Helena, and Vanda Zajko. *A Handbook to the Reception of Classical Mythology*. United Kingdom Wiley, 2017.
- Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature*. New York: Methuen, 1984.
- Hunt, Peter, and Millicent Lenz. *Alternative Worlds in Fantasy Fiction*. London, Continuum, 2001.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London and New York: Routledge, 1988.
- . *A Theory of Parody: The Teachings of Twentieth Century Art Forms*. New York: Methuen, 2000.
- . "Historiographic Metafiction Parody and the Intertextuality of History." *Intertextuality and Contemporary American Fiction*, edited by P. O'Donnell and Robert Con Davis, Johns Hopkins University Press, 1989.
- Jackson, Rosemary. *Fantasy, the Literature of Subversion*. Methuen, 1981.
- . "Nameless Things and Nameless Names." *Ellipse of Uncertainty: An Introduction to Postmodern Fantasy*, edited by Lance Olsen, Greenwood Press, 1987.
- Jakober, Marie. "The Continuum of Meaning." *Fantasy: The Liberation of Imagination*, edited by Richard Mathews, Routledge, 2002, pp. 29-37
- Kennedy, Lesley. "Earliest Known Written Record of Homer's Odyssey Found in Greece." *History*, A&E Television Networks, LLC, 13 July 2018,

www.history.com/news/homer-odyssey-fragment-found-ancient-greece#:~:text=The%20Odyssey%20is%20widely%20believed,Greek%2C%20was%20produced%20in%201488.

Kern, Edmund M. *The Wisdom of Harry Potter: What Our Favorite Hero Teaches Us About Moral Choices*. Prometheus Books, 1 Sept. 2003. Archive.org, <https://archive.org/details/wisdomofharrypot00kern>. Accessed 15 Mar. 2022.

Knight, M. J., and Rick Riordan. *Percy Jackson & the Olympians: The Ultimate Guide*. 1st ed, Disney-Hyperion, 2009.

Koppe, Tilmann, and Jan Stuhling. "Is Zero Focalization Reducible to Variable Internal and External Focalization?" *Textpraxis. Digital Journal of Philosophy*, vol. 1, no. 12, 2016, <https://doi.org/http://dx.doi.org/10.17879/06229497084>.

Koutsompou, Violetta-Eirini (Irene). "The Child and the Fairy Tale: The Psychological Perspective of Children's Literature." *International Journal of Languages, Literature and Linguistics*, vol. 2, no. 4, Dec. 2016, pp. 227-235. <https://web.archive.org/web/20180721193153/http://www.ijlll.org/vol2/98-L009.pdf> Accessed 15 July 2022.

Krystal, Arthur, et al. "[Criticism]: What Is Literature, by Arthur Krystal." *Harper's Magazine*, 18 Aug. 2014, [harpers.org/archive/2014/03/what-is-literature/](http://harpers.org/archive/2014/03/what-is-literature/). Accessed 10 Dec. 2020

Kundan Bhardwaj. *Postmodern Literary Theory*. India: Sonali Publications. 2012.

Kurkjian, Catherine, Nancy Livingston, and Terrell Young. "Worlds of Fantasy." *Reading Teacher*, vol. 59, no. 5, Feb. 2006, pp. 492-503. Wiley, <https://doi.org/10.1598/RT.59.5.10>. First published 09 Nov. 2011.

- Lambert, Michael. "Education Reform and the Hero's Journey." *Jung Journal: Culture & Psyche*, vol. 8, no. 4, 2014, pp. 34–38. *JSTOR*, <https://www.jstor.org/stable/26596652>. Accessed 30 July 2024.
- Laszkiewicz, Weronika. "Analyzing Postmodern Aspects of Medieval Fantasy Fiction: A Song of Ice and Fire by George R.R. Martin." 2019. University of Białystok, [https://repozytorium.uwb.edu.pl/jspui/bitstream/11320/10339/1/W\\_Laszkiewicz\\_Analyzing\\_Postmodern\\_Aspects\\_of\\_Medieval\\_Fantasy\\_Fiction.pdf](https://repozytorium.uwb.edu.pl/jspui/bitstream/11320/10339/1/W_Laszkiewicz_Analyzing_Postmodern_Aspects_of_Medieval_Fantasy_Fiction.pdf). Accessed 20 July 2023.
- Latham, Rob. "The Encyclopedia of Fantasy' as a 'Critical Tour de Force.'" *Journal of the Fantastic in the Arts*, vol. 9, no. 1 (33), 1998, pp. 69–76. *JSTOR*, <http://www.jstor.org/stable/43308349>. Accessed 19 Feb. 2023.
- Law, Vivien. "Learning to Read with the 'Oculi Mentis': Virgilius Maro Grammaticus." *Literature and Theology*, vol. 3, no. 2, 1989, pp. 159–72. *JSTOR*, <http://www.jstor.org/stable/23924768>. Accessed 30 Aug. 2020.
- Lee, Christopher C, and Richard L Jacobs. "Achilles (the man, the myth, the tendon)." *The Iowa orthopaedic journal* vol. 22 (2002): 108-9.
- Lee, Yiyin Laurie. "Alternate Heroism for the Postmodern Age: J. K. Rowling's Harry Potter Series." *Wenshan Review of Literature and Culture*, vol. 7, no. 1, Dec. 2013, pp. 65–92, <https://tpl.ncl.edu.tw/NclService/pdfdownload?filePath=IV8OirTfsslWcCxIpLbUfvnJVVyS2MdWDuoQIXFsZsrJEqIX9wmRzHJmiChvTan&imgType=Bn5sH4BGpJw=&key=DEu0wcNTqAiCjhWGLKwyCoQ3H5gtfpBoC158DwQjey6KgWSYS08VnQ==&xmllId=0006760172>. National library in New Taipei, Taiwan.

- Legouera, Roiya Meriem. *Exploring the Identity Crisis of Percy Jackson in Rick Riordan's 'The Lightning Thief.'* 2020. Mohamed Khider University of Biskra, <http://archives.univ-biskra.dz/handle/123456789/16005>. Accessed 15 June 2022.
- Leighton, Alexander. *Reawakening the Myth: Retelling the Hero Journey in Percy Jackson and the Olympians.* 2013. [repository.up.ac.za](https://repository.up.ac.za/), <https://repository.up.ac.za/handle/2263/79268>.
- . *Re-Discovering Mythology: Adaptation and Appropriation in the Percy Jackson and the Olympians Saga.* Feb. 2014. [repository.up.ac.za](https://repository.up.ac.za/), <https://repository.up.ac.za/handle/2263/43803>.
- Lerer, Seth. "'Thy Life to Mend, This Book Attend': Reading and Healing in the Arc of Children's Literature." *New Literary History*, vol. 37, no. 3, 2006, pp. 631–42. *JSTOR*, <http://www.jstor.org/stable/20057965>. Accessed 30 July 2024.
- Lohead, Anne. "Moral Uncertainty and Contemporary Children's Fantasy Fiction." PhD dissertation, Massey University, Albany Campus, 2013. MRO Massey University, <https://mro.massey.ac.nz/handle/10179/4940>. Accessed 20 July 2023.
- Lovatt, Helen. "Asterisks and Obelisks: Classical Receptions in Children's Literature." *International Journal of the Classical Tradition*, vol. 16, no. 3/4, 2009, pp. 508–22. *JSTOR*, <http://www.jstor.org/stable/40388976>. Accessed 19 Nov. 2022.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge.* Translated by Geoff Bennington and Brian Massumi, University of Minnesota Press, 1993.
- Ma'ruf, A. "The Analysis of Heroes' Traits in Percy Jackson and the Olympians: The Lightning Thief". *Journal of Literature, Linguistics, & Cultural Studies*, Vol. 2, no. 1, July 2023, pp. 69-81, doi:10.18860/lilics.v2i1.2727.
- MacDonald, George. *The Fantastic Imagination.* Gaslight., <http://www.mtroyal.ab.ca/gaslight/ortsx14.htm>. Accessed 5 Aug. 2024.

- Maj, Krzysztof. "Transmedial World-Building in Fictional Narratives." *Media Convergence and Transmedial Worlds* (Part 3), vol. 22, July 2015, pp. 83-96. ResearchGate, [https://www.researchgate.net/publication/280659197\\_Transmedial\\_World-Building\\_in\\_Fictional\\_Narratives](https://www.researchgate.net/publication/280659197_Transmedial_World-Building_in_Fictional_Narratives).
- Makinen, Merja. "Fairy Tales Reimagined: Essays on New Retellings." *Marvels & Tales*, vol. 25, no. 1, Apr. 2011. *Gale Literature Resource Center*, [link.gale.com/apps/doc/A256197768/LitRC?u=anon~901f3ac6&sid=googleScholar&xid=9fe506db](http://link.gale.com/apps/doc/A256197768/LitRC?u=anon~901f3ac6&sid=googleScholar&xid=9fe506db). Accessed 30 July 2024.
- Manlove, C. N. *Modern Fantasy: Five Studies*. Cambridge University Press, 1975.
- Manusos, Lyndsie. "What Is Speculative Fiction? Definitions + Examples." *BOOKRIOT*, 24 Jan. 2020, <https://bookriot.com/what-is-speculative-fiction/>.
- Mark, Fabrizi. *Fantasy Literature Challenging Genres*. 2016. Open World Cat, <https://doi.org/10.1007/978-94-6300-758-0>.
- Martin, Alice. "10 Superb Historical Fiction Books Spanning the 19th Century." *Off the Shelf*, 12 June 2023, <https://offtheshelf.com/2023/06/19th-century-historical-fiction/>.
- Masschelein, Anneleen, and Dirk de Geest, editors. *Writing Manuals for the Masses The Rise of the Literary Advice Industry from Quill to Keyboard*. Palgrave Macmillan, 2021, <https://link.springer.com/book/10.1007/978-3-030-53614-5>. Springer.
- McCallum, Robyn. "Very Advanced Texts: Metafiction and Experimental Work". *Understanding Children's Literature*, edited by Peter Hunt, 1<sup>st</sup> ed., Routledge, 1998, pp.138-150.
- Menadue, Christopher B., Kristi Giselsson, and David Guez. "An Empirical Revision of the Definition of Science Fiction: It Is All in the Techne." *Sage Open*, vol. 10, no. 4, 2020, <https://doi.org/10.1177/2158244020963057>.

- Merriam-Webster. "Literature." *Merriam-Webster.com Dictionary*, <https://www.merriam-webster.com/dictionary/literature>. Accessed 3 Feb. 2020.
- Montgomery, Heather, and Nicola J. Watson, editors. *Children's Literature: Classic Texts and Contemporary Trends*. Palgrave Macmillan; In association with the Open University, 2009.
- Moreland, J.P. *Pluralism and Four Grades of Postmodern Involvement*. Talbot School of Theology, Biola University, 2005.
- Morey, Anne. *Hollywood Outsiders: The Adaptation of the Film Industry, 1913–1934*. University of Minnesota Press, 2003.
- Morrell, Ernest. "Toward a Critical Pedagogy of Popular Culture: Literacy Development among Urban Youth." *Journal of Adolescent & Adult Literacy*, vol. 46, no. 1, 2002, pp. 72–77. *JSTOR*, <http://www.jstor.org/stable/40017507>. Accessed 30 July 2024.
- Mugijatna, Mugijatna, et al. "Rick Riordan's Intention in Writing Percy Jackson and the Lightning Thief and the Reception of the Readers." *K@ta*, vol. 16, no. 2, Dec. 2014, pp. 77-86, doi:10.9744/kata.16.2.77-86.
- Naidoo, Beverly. "A Writer's Journey: Retracing 'The Other Side of Truth.'" *Children's Literature: Classic Texts and Contemporary Trends*, edited by Hilary Montgomery and Nicola J. Watson, Palgrave Macmillan, 2009, pp. 332-342.
- Natalia, Dian, and Jenny M. Djundjung. "Percy Jackson's Journey to Find His Identity". *K@ta*, vol. 3, no. 4, 2015, pp. 27–32. [www.neliti.com](http://www.neliti.com), <https://www.neliti.com/publications/149617/>.
- Nawotka, Edward. "Son of Poseidon Gaining Strength." *Publishers Weekly*, vol. 254, no. 17, 23 Apr. 2007, p. 18.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson Education India, 2010.

- Nelson, Claudia, and Anne Morey. *Topologies of the Classical World in Children's Fiction: Palimpsests, Maps, and Fractals*. Oxford University Press, 2019. *Google Books*, [https://www.google.co.in/books/edition/Topologies\\_of\\_the\\_Classical\\_World\\_in\\_Chi/DSe3DwAAQBAJ?hl=en&gbpv=0](https://www.google.co.in/books/edition/Topologies_of_the_Classical_World_in_Chi/DSe3DwAAQBAJ?hl=en&gbpv=0).
- Nicol, Bran, editor. *Postmodernism and the Contemporary Novel: A Reader*. Edinburgh University Press, 2002. *JSTOR*, <http://www.jstor.org/stable/10.3366/j.ctvxcrmf5>. Accessed 3 Aug. 2022.
- Nikolajeva, Maria. "Fairy Tale and Fantasy: From Archaic to Postmodern." *Marvels & Tales*, vol. 17, no. 1, 2003, pp. 138–56. *JSTOR*, <http://www.jstor.org/stable/41389904>. Accessed 30 July 2024.
- . "The Changing Aesthetics of Character in Children's Fiction." *Style*, vol. 35, no. 3, 2001, pp. 430–53. *JSTOR*, <http://www.jstor.org/stable/10.5325/style.35.3.430>. Accessed 7 Aug. 2023.
- Olsen, Lance. "Postmodern Narrative and the Limits of Fantasy." *Journal of the Fantastic in the Arts*, vol. 1, no. 1 (1), 1988, pp. 99–110. *JSTOR*, <http://www.jstor.org/stable/43307983>. Accessed 24 July 2023.
- Oster, Judith. "Seeing with Different Eyes: Another View of Literature in the ESL Class." *TESOL Quarterly*, vol. 23, no. 1, 1989, pp. 85–103. *JSTOR*, <https://doi.org/10.2307/3587509>. Accessed 30 July 2024.
- Ovid. *Metamorphoses*. Translated by A. D. Melville, Oxford University Press, 1987.
- Owen, Lucia. "Dragons in the Classroom." *The English Journal*, vol. 73, no. 7, 1984, pp. 76–77. *JSTOR*, <https://doi.org/10.2307/817817>. Accessed 4 Oct. 2023.
- Oziewicz, Marek. "Speculative Fiction". *Oxford Research Encyclopedia of Literature*, 29 Mar. 2017, <https://doi.org/10.1093/acrefore/9780190201098.013.78>

- Palmer-Patel, C. *The Shape of Fantasy: Investigating the Structure of American Heroic Epic Fantasy*. 1st ed., Routledge, 2019. DOI.org (Crossref), <https://doi.org/10.4324/9780429199264>.
- Panda, Punyashree, and Sulagna Mohanty. "Contemporizing the Fantastic: A Postmodern Reading of Rana Dasgupta's *Tokyo Cancelled*." *Nigerian Journal of the Humanities*, vol. 18, 2012, pp. 1–17. ResearchGate, [https://www.researchgate.net/publication/369094519\\_CONTEMPORIZING\\_THE\\_FANTASTIC\\_A\\_POSTMODERN\\_READING\\_OF\\_RANA\\_DASGUPTA'S\\_TOKYO\\_CANCELLED](https://www.researchgate.net/publication/369094519_CONTEMPORIZING_THE_FANTASTIC_A_POSTMODERN_READING_OF_RANA_DASGUPTA'S_TOKYO_CANCELLED).
- Papanikolaou, Dimitris. "Greece as a Postmodern Example: Boundary 2 and Its Special Issue on Greece". *KAMBIOS: CAMBRIDGE PAPERS IN MODERN GREEK*, vol. 13, 2005, <https://www.mod-langs.ox.ac.uk/sites/default/files/boundary2kambos.pdf>.
- Parada, Carlos. 'Circe'. *Greek Mythology Link*, <https://www.maicar.com/GML/Circe.html>. Accessed 19 Sept. 2023.
- Parkin-Speer, Diane. *Rocky Mountain Review of Language and Literature*, vol. 46, no. 4, 1992, pp. 223–24. JSTOR, <https://doi.org/10.2307/1347132>. Accessed 16 Sept. 2022.
- Parks, Tim. "Reading Upwards." *The New York Review of Books*, 11 Aug. 2014, <https://www.nybooks.com/daily/2014/08/11/reading-upward/>. Accessed 4 Oct. 2020.
- Pennanen, Satu. *A Queer Reading of Rick Riordan's Children's Fantasy Fiction*. 2019. University of Eastern Finland, Masters Thesis, <https://erepo.uef.fi/handle/123456789/21713?show=full>. uef repository.
- Perron, Paul. "Introduction: A. J. Greimas." *New Literary History*, vol. 20, no. 3, 1989, pp. 523–38. JSTOR, <https://doi.org/10.2307/469351>. Accessed 19 Nov. 2024.

- Petzold, Dieter. "Fantasy Fiction and Related Genres." *Modern Fiction Studies*, vol. 32, no. 1, 1986, pp. 11–20. *JSTOR*, <http://www.jstor.org/stable/26281846>. Accessed 14 Sept. 2023.
- Pilling, Alexandra. *Disability and Fantasy in Rick Riordan's Percy Jackson and the Olympians Series*. 2020. Curtin University, Thesis. [espace.curtin.edu.au](https://espace.curtin.edu.au), <https://espace.curtin.edu.au/handle/20.500.11937/81886>.
- Porter, Abbott Horace. *The Cambridge Introduction to Narrative*. 2nd ed., Cambridge UP, 2008. <https://doi.org/10.1017/CBO9780511816932>.
- Prasannan, Anusha. "Mythology Deconstructed: Tracing the Postmodern Elements in Rick Riordan's *Percy Jackson and the Lightning Thief*." *Dialog*, vol. 34, Spring-Autumn 2019, <https://dialog.puchd.ac.in/dialog-34-spring-autumn-2019/>. Accessed 15 Oct. 2020.
- Prasannan, Meera. "Fantasy Literature and Tolkien's Theory on Fantasies". *Epitome: International Journal of Multidisciplinary Research*, vol. 4, no. 4, 2018, <https://www.epitomejournals.com/Archive.aspx?IssueID=60>.
- Propp, Vladimir. *Morphology of the Folktale*. *Internet Archive*, <http://archive.org/details/MorphologyOfTheFolkTale>. Accessed 19 Nov. 2019.
- Putri, Yunita Ariani. *Perseus 'Percy' Jackson: The Re-Invention Of Mythological Characters In Rick Riordan's Percy Jackson And The Lightning Thief*. 2013. [digilib.uns.ac.id](https://digilib.uns.ac.id), <https://digilib.uns.ac.id/dokumen/32170/Perseus-Percy-Jackson-The-Re-Invention-Of-Mythological-Characters-In-Rick-Riordans-Percy-Jackson-And-The-Lightning-Thief>.
- Rabbi, Md Fazle. *Percy Jackson and the Olympians, Reincarnation of Greek Mythology as an Alternate Reality*. [www.academia.edu](http://www.academia.edu), 2016.

[https://www.academia.edu/30969590/Percy\\_Jackson\\_and\\_the\\_Olympians\\_Reincarnation\\_of\\_Greek\\_Mythology\\_as\\_an\\_Alternate\\_Reality](https://www.academia.edu/30969590/Percy_Jackson_and_the_Olympians_Reincarnation_of_Greek_Mythology_as_an_Alternate_Reality). Accessed 19 Nov. 2022.

Rahayu, Anik Cahyaning, et al. "Magical Phenomena in Reality in Rick Riordan's Percy Jackson and The Olympians: The Lightning Thief". *Seltics Journal: Scope of English Language Teaching Literature and Linguistics*, vol. 7, no. 1, June 2024, pp. 109–25. DOI.org (Crossref), <https://doi.org/10.46918/seltics.v7i1.2198>.

Ramadhani, Rezky. "Timeless Beauty and Intertextuality: Mythological Features of Aphrodite in Percy Jackson and the Titan's Curse". *The 3 Rd Annual Seminar on English Language Studies Strengthening 'National Character Building' through New Trends on English Language Studies: Education, Linguistics, Literature, Translation and Culture*, Gedung Fakultas Ilmu Budaya Universitas Hasanuddin J, 2018, pp. 347–55,

[https://www.researchgate.net/publication/349205431\\_TIMELESS\\_BEAUTY\\_AND\\_INTERTEXTUALITY\\_MYTHOLOGICAL\\_FEATURES\\_OF\\_APHRODITE\\_IN\\_PERCY\\_JACKSON\\_AND\\_THE\\_TITAN'S\\_CURSE](https://www.researchgate.net/publication/349205431_TIMELESS_BEAUTY_AND_INTERTEXTUALITY_MYTHOLOGICAL_FEATURES_OF_APHRODITE_IN_PERCY_JACKSON_AND_THE_TITAN'S_CURSE).

Raw, Barbara C. "'The Dream of The Rood' and its Connections with Early Christian Art." *Medium Ævum*, vol. 39, no. 3, Society for the Study of Medieval Languages and Literature, 1970, pp. 239–56. JSTOR, <https://doi.org/10.2307/43631543>.

Reding, Mary D. "Harry Potter's Heroics: Crossing the Thresholds of Home, Away, and the Spaces in-Between." *Iowa State University Digital Repository*, 1 Jan. 2016, <dr.lib.iastate.edu/entities/publication/5535fa64-3f35-41a5-baf2-83e75731ff85>.

Reeder, Roberta. *The Slavic and East European Journal*, vol. 20, no. 2, 1976, pp. 186–89. JSTOR, <https://doi.org/10.2307/305826>. Accessed 21 May 2023.

Rexroth, Kenneth. "Literature." *Encyclopaedia Britannica*, 30 Oct. 2020, <https://www.britannica.com/art/literature>. Accessed 3 Dec. 2020.

- Reynolds, Kimberly. "Transformative Energies." *Children's Literature: Approaches and Territories*, edited by Janet Maybin and Nicola J. Watson, Routledge, 2011, pp. 99–115.
- Reynolds, Lyndsey. *Children's Literature as a Catalyst for Social Change*. 2019. Senior Theses, University of South Carolina, [https://scholarcommons.sc.edu/senior\\_theses/289](https://scholarcommons.sc.edu/senior_theses/289).
- Richards, Zachary W. "The Importance of Greek Mythology and Its Impact on Youth Culture in the United States Using Percy Jackson: The Lightning Thief". *University of Massachusetts Undergraduate History Journal*, 2022, pp. 94–106, <https://doi.org/http://dx.doi.org/https://doi.org/10.7275/4ar1-ac80>.
- Riordan, Rick, and John Rocco. *Percy Jackson's Greek Gods*. Disney-Hyperion, 2014.
- Riordan, Rick. "Interview with Rick." *RickRiordan.com*, 5 Apr. 2016, <https://rickriordan.com/about/an-interview-with-rick/>. Accessed 17 July 2019.
- . *Camp Half-Blood Confidential*. Puffin, 2017.
- . *Percy Jackson's Greek Heroes*. First hardcover edition, Disney-Hyperion, 2015.
- . *The Battle of the Labyrinth*. Disney-Hyperion, 2009.
- . *The Blood of Olympus*. Disney-Hyperion, 2014.
- . *The Burning Maze*. Disney-Hyperion, 2018.
- . *The Chalice of the Gods*. Disney-Hyperion, 2023.
- . *The Dark Prophecy*. Disney-Hyperion, 2017.
- . *The Daughter of the Deep*. Disney-Hyperion, 2021.
- . *The Final Trial*. Disney-Hyperion, 2020.
- . *The Hammer of Thor*. Disney-Hyperion, 2016.
- . *The Hidden Oracle*. Disney-Hyperion, 2016.
- . *The House of Hades*. Disney-Hyperion, 2013.

- . *The Last Olympian*. Disney-Hyperion, 2011.
- . *The Lightning Thief*. Disney-Hyperion, 2006.
- . *The Lost Hero*. Disney-Hyperion, 2010.
- . *The Mark of Athena*. Disney-Hyperion, 2012.
- . *The Red Pyramid*. Disney-Hyperion, 2010.
- . *The Sea of Monsters*. Disney-Hyperion, 2007.
- . *The Serpent's Shadow*. Disney-Hyperion, 2012.
- . *The Ship of the Dead*. Disney-Hyperion, 2017.
- . *The Son of Neptune*. Disney-Hyperion, 2011.
- . *The Sword of Summer*. Disney-Hyperion, 2015.
- . *The Throne of Fire*. Disney-Hyperion, 2011.
- . *The Titan's Curse*. Disney-Hyperion, 2008.
- . *The Tyrant's Tomb*. Disney-Hyperion, 2019.

Rohy, Valerie. "On Fairy Stories". *MFS Modern Fiction Studies*, vol. 50, no. 4, 2004, pp. 927-48. *DOL.org (Crossref)*, <https://doi.org/10.1353/mfs.2005.0009>.

Ronen, Ruth. *Possible Worlds in Literary Theory*. Cambridge University Press, 1994.

Roslan, Syed Mikhail Mohamed, Radzuwan Ab Rashid, Kamariah Yunus, and Mohd Nazri Latiff Azmi. "Fantasy versus Reality in Literature." *Arab World English Journal Special Issue on Literature*, vol. 4, Oct. 2016, pp. 212-223. [https://www.researchgate.net/publication/309807677\\_Fantasy\\_versus\\_Reality\\_in\\_Literature](https://www.researchgate.net/publication/309807677_Fantasy_versus_Reality_in_Literature). Accessed 1 Jan. 2021.

Rudman, Masha Kabakow. *Children's literature: An Issues Approach*. Lexington, Mass.: Heath, 1976.

- Saal, Elvis. "The Effect of Teenage Language in Health Communication: A Study among English and Sepedi Teenagers." *Language Matters*, vol. 42, no. 1, Aug. 2011, pp. 83–103.
- Safitri, Awanda Eki, and Christinawati. *The Relation of Journey in Rick Riordan's the Sea of Monster and Homer's the Odyssey Translated by Samuel Butler*. no. 2, Aug. 2013, pp. 8–12. <http://journal.unair.ac.id/ALLUSION@the-relation-of-journey-in-rick-riordan%E2%80%99s-the-sea-of-monster-and-homer%E2%80%99s-the-odyssey-translated-by-samuel-butler-article-7725-media-95-category-8.html>.
- Sale, Roger. *Fairy Tales and After: From Snow White to E.B. White*. Harvard UP, 1979.
- Sammons, Martha C. *War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination*. Praeger, 2010.
- Sandner, David, editor. *Fantastic Literature: A Critical Reader*. Praeger Publishers, 2004.
- Santoli, Susan P., and Mary Elaine Wagner. "Promoting Young Adult Literature: The Other 'Real' Literature." *American Secondary Education*, vol. 33, no. 1, 2004, pp. 65–75. *JSTOR*, <http://www.jstor.org/stable/41064624>. Accessed 30 July 2024.
- Sass-Henke, Amanda. "Putting Characters First in a Middle School Classroom." *The English Journal*, vol. 102, no. 1, 2012, pp. 71–75. *JSTOR*, <http://www.jstor.org/stable/23269387>. Accessed 19 Nov. 2019.
- Sävborg, Daniel, and Karen Bek-Pedersen, editors. *Folklore in Old Norse - Old Norse in Folklore*. University of Tartu Press, 2014. *K10plus* ISBN, [https://maailmakeeled.ut.ee/sites/default/files/2023-10/Folklore\\_in\\_Old\\_Norse\\_Old\\_Norse\\_in\\_Folkl.pdf](https://maailmakeeled.ut.ee/sites/default/files/2023-10/Folklore_in_Old_Norse_Old_Norse_in_Folkl.pdf).
- . "Scandinavian Folk Legends and Icelandic Sagas." *New Focus on Retrospective Methods (Folklore Fellows Communications 307)*. (2014): 74–86. Print.

- Schmidt, Pauline Skowron. "Carpe Librum: Seize the (YA) Book: Literary Slipstream: Using Contemporary YA Fiction to Connect Students with the Canon." *The English Journal*, vol. 103, no. 3, 2014, pp. 115–16. *JSTOR*, <http://www.jstor.org/stable/24484167>. Accessed 19 Nov. 2019.
- Segal, Robert A. *Myth: A Very Short Introduction*. Oxford University Press, 2004.
- Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman, 2005.
- Semizu, Yukino. *Adulthood in Children's Literature: Toward the Awareness of Adults' Presence in Children's Literature*. Thesis, University of Nottingham, Feb. 2013. *ePrints Nottingham*, <https://eprints.nottingham.ac.uk/13130/>. Accessed 15 Mar. 2022.
- Shavkatovna, Mirzaeva Aziza. "Allusion As The Way Of Rendering Elements Of Ancient Greek Mythology In The Tissue Of Modern Literature". *The American Journal of Social Science and Education Innovations*, vol. 3, no. 01, Jan. 2021, pp. 505–14. *theamericanjournals.com*, <https://doi.org/10.37547/tajssei/Volume03Issue01-91>.
- Silva, Roberta. "Representing Adolescent Fears: Theory of Mind and Fantasy Fiction." *International Research in Children's Literature*, vol. 6, no. 2, 2013, pp. 161-175. Edinburgh University Press, <https://www.eupublishing.com/doi/epub/10.3366/ircl.2013.0096>. Accessed 15 Mar. 2022.
- Sim, Stuart. *The Routledge Companion to Postmodernism*. Routledge, 2001.
- Sivashankar, Nithya. Review of *Global Perspectives on Death in Children's Literature* ed. by Lesley D. Clement and Leyli Jamali. *The Lion and the Unicorn*, vol. 43 no. 3, 2019, p. 436-439. *Project MUSE*, <https://dx.doi.org/10.1353/uni.2019.0033>.
- Slawson, Jayette. "Harry Potter Books as Indexes of American Culture." *The Journal of American Culture*, vol. 29, no. 1, Mar. 2006, pp. 72-73.

- Smit, Julie. "How Fantasy Speaks to Adolescent Readers : The Development of Gender Equity, Heroism and Imperfection, and Good and Evil from an Exploration into Rick Riordan's Percy Jackson & the Olympians and Heroes of Olympus Series". *Study & Scrutiny: Research on Young Adult Literature*, vol. 4, no. 1, Nov. 2020, pp. 52–76. [journals.shareok.org](https://journals.shareok.org), <https://doi.org/10.15763/issn.2376-5275.2020.4.1.52-76>.
- Smith, Barbara Herrnstein. "Narrative Versions, Narrative Theories." *Critical Inquiry*, vol. 7, no. 1, 1980, pp. 213–36. *JSTOR*, <http://www.jstor.org/stable/1343185>. Accessed 10 Sept. 2023.
- Sommers, Claire. *Chimeras, Centaurs, and Satyrs: Creating Mixed Genre Texts in Antiquity and the Renaissance. Dissertations, Theses, and Capstone Projects*, May 2019, [https://academicworks.cuny.edu/gc\\_etds/3104](https://academicworks.cuny.edu/gc_etds/3104).
- Steinberg, Theodore L. *Chapter 3: Homer, The Odyssey and Virgil, The Aeneid*. Sept. 2014. [milnepublishing.geneseo.edu](http://milnepublishing.geneseo.edu), <https://milnepublishing.geneseo.edu/literature-humanities-humanity/chapter/chapter-3-homer-the-odyssey-and-virgil-the-aeneid/>.
- Stephens, John, and Robyn McCallum. *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature*. 1st ed., Routledge, 1998. <https://doi.org/10.4324/9780203357750>.
- Sullivan, C. W. "Folklore and Fantastic Literature." *Western Folklore*, vol. 60, no. 4, 2001, pp. 279–96. *JSTOR*, <https://doi.org/10.2307/1500409>. Accessed 1 Sept. 2023.
- Supriyati, Astri. *Representation of Greek Myth and Fantasy in Rick Riordan's Novel Percy Jackson and the Sea of Monsters*. 2020. UNNES repository, [lib.unnes.ac.id](http://lib.unnes.ac.id), <https://lib.unnes.ac.id/41257/>.
- Swanson, Maia. *The Myth Continues in Percy Jackson: A Look into Mythology and Its Persistence Today*. 2014. Butler University, Honors, <https://digitalcommons.butler.edu/ugtheses/274>.

- Thucydides. *History II*. Translated by P.J. Rhodes. Witshire, England: Oxford University Press, 1988.
- Thundy, Zacharias P. "Beowulf: Date and Authorship." *Neuphilologische Mitteilungen*, vol. 87, no. 1, Modern Language Society, 1986, pp. 102–16, <http://www.jstor.org/stable/43343721>.
- Todorov, Tzvetan. "The 2 Principles of Narrative." *Diacritics*, vol. 1, no. 1, 1971, pp. 37–44. *JSTOR*, <https://doi.org/10.2307/464558>. Accessed 21 May 2023.
- . *The Fantastic: A Structural Approach to a Literary Genre*. Cornell University Press, 1975.
- Tunnell, M. O., and J. S. Jacobs. *Children's Literature, Briefly*. Pearson Education, 2008. Upper Saddle River, New Jersey.
- Twain, Mark. "Preface". *The Adventures of Tom Sawyer*. Hartford, Conn.: American Pub. Co., 1876. *Internet Archive*, <http://archive.org/details/adventuresoftoms00twaiiala>.
- Upstone, Sara. "Applicability and Truth in The Hobbit, The Lord of the Rings, and The Silmarillion: Readers, Fantasy, and Canonicity". February 2007. <[http://findarticles.com/p/articles/mi\\_m00ON/is\\_4\\_23/ai\\_99848429](http://findarticles.com/p/articles/mi_m00ON/is_4_23/ai_99848429)>.
- Venancio, Rafael Duarte Oliveira. *Greimas's Model: Understanding Action in Narrative*. 2019.
- Vogler, Christopher. *The Writer's Journey: mythic structure for writers*. 3rd ed., Michael Wise productions, 2007.
- Wald, Rhoda. "Realism in Children's Literature." *Language Arts*, vol. 52, no. 7, 1975, pp. 938–49. *JSTOR*, <http://www.jstor.org/stable/41961222>. Accessed 30 July 2024.
- Ward, Shelby E.. "Demigods and diversity : a critical analysis of diversity and representation in the books of Rick Riordan." May 2017,

<https://www.semanticscholar.org/paper/Demigods-and-diversity-%3A-a-critical-analysis-of-and-Ward/e7b32c5aad7d9a3188d24eeb3a89b99e0c661366>

- Watson, Barbara. "The Imagination, Human Development and the Importance of the Story." *British Journal of Religious Education*, vol. 4, no. 3, June 1982, pp. 124–28. Routledge, <https://doi.org/10.1080/0141620820040304>. Accessed 3 Dec. 2020.
- Watt, Ian P. "The Rise of the Novel." *The British Library*, Penguin, 11 Apr 2018, [www.bl.uk/restoration-18th-century-literature/articles/the-rise-of-the-novel](http://www.bl.uk/restoration-18th-century-literature/articles/the-rise-of-the-novel). Accessed 2 Oct 2020.
- Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London: Methuen, 1984.
- Wawrzyniak, Elizabeth. "George R.R. Martin and the Myths of History: Postmodernism and Medievalism in *A Song of Ice and Fire*." 2014. *Foley Library Scholarship*, no. 11, Gonzaga University, <https://repository.gonzaga.edu/foleyschol/11>. Accessed 15 Sept. 2019.
- Weber, Katie. *Demigod and Delinquent: Percy Jackson and the American Teenager*. *Honors Theses*, May 2023, [https://aquila.usm.edu/honors\\_theses/912](https://aquila.usm.edu/honors_theses/912).
- Wilhelm, Jeffrey D., and Michael W. Smith. "The Power of Pleasure Reading: What We Can Learn from the Secret Reading Lives of Teens." *The English Journal*, vol. 105, no. 6, 2016, pp. 25–30. *JSTOR*, <http://www.jstor.org/stable/26359251>. Accessed 4 Oct. 2023.
- Williams, Sally. "Percy Jackson: My Boy's Own Adventure". *The Guardian*, The Guardian, 8 Feb. 2010, <https://www.theguardian.com/lifeandstyle/2010/feb/08/percy-jackson-rick-riordan>.

- Willis, Ika. *Amateur Mythographies: Fan Fiction and the Myth of Myth*. 15 Mar. 2016. <https://ro.uow.edu.au/cgi/viewcontent.cgi?article=3363&context=lhapapers>. University of Wollongong.
- Wills, Tarrin. "Skaldic Project - Cross-Platform Interface". *Skaldic Poetry of the Scandinavian Middle Ages*, Mar. 2023. *skaldic.org*, <https://skaldic.org//m.php>.
- Wise, Dennis Wilson. "Book Review: The Shape of Fantasy". *Fafnir – Nordic Journal of Science Fiction and Fantasy Research*, vol. 7, no. 1, July 2020, pp. 67–71, <https://journal.finfar.org/articles/book-review-the-shape-of-fantasy/>.
- Wolfe, Gary K. "The Encounter with Fantasy." *The Aesthetics of Fantasy Literature and Art*, edited by Roger Schlobin, Notre Dame UP, 1982, pp. 1-15.
- Woolley, Jacqueline D. "Thinking about Fantasy: Are Children Fundamentally Different Thinkers and Believers from Adults?" *Child Development*, vol. 68, no. 6, 1997, pp. 991–1011. *JSTOR*, <https://doi.org/10.2307/1132282>. Accessed 5 Oct. 2023.
- Wulandari, Nanik. "Creation of American's Peace Struggle as Represented in Rick Riordan's *Percy Jackson and the Olympians: The Lightning Thief*". 2016. Universitas Negeri Semarang, other. *lib.unnes.ac.id*, <https://lib.unnes.ac.id/29633/>.
- Yearwood, Stephenie. "Popular Postmodernism for Young Adult Readers: *Walk Two Moons, Holes, and Monster*." *ALAN Review*, vol. 29, no. 3, 2002, <https://doi.org/10.21061/alan.v29i3.a.11>.
- Yudistira, M. Hilman Rasyid. *The Concept of Hero in Rick Riordan's 'Percy Jackson and the Olympians: The Lightning Thief'*. 2017. Diponegoro University, Thesis, [http://eprints.undip.ac.id/60734/1/cover\\_hilman.pdf](http://eprints.undip.ac.id/60734/1/cover_hilman.pdf).
- Zandelin, Mi. *Making a Hero - Vogler's Supportive and Opposing Archetypes in Percy Jackson and the Lightning Thief* | Lund University. 2019. Lund University, <https://www.lunduniversity.lu.se/lup/publication/8986274>.

Zengin, Mevlüde. "An Introduction to Intertextuality as a Literary Theory: Definitions, Axioms and the Originators". *Pamukkale University Journal of Social Sciences Institute*, vol. 2016, no. 50, 2016, pp. 299–327. *DOI.org (Crossref)*, <https://doi.org/10.5505/pausbed.2016.96729>.

## Publications

S. No.	Name	Titles of Papers Published	Name of the Journals
1.	Devika Kakkat, Research Scholar & Dr. Chitra Sivasubramaniam, Associate Professor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore 641043	“Percy Jackson and the Lightning Thief and the Power of Guidance: A Tale of Empowerment and Inclusivity”	<i>Inclusive Journal Social Science and Humanities</i> , E- ISSN:2278- 9758, Volume II, No. 24, December 2023- January 2024, <a href="https://inclusivejournal.in/current-issue/">https://inclusivejournal.in/current- issue/</a>  UGC CARE Group I
2.	Devika Kakkat, Research Scholar & Dr. Chitra Sivasubramaniam, Associate Professor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore 641043	“Redefining Ancient Aesthetics: An Exploration of Percy Jackson Fan Art and Digital Aesthetics”	<i>dialog</i> , ISSN: 0975-4881, Volume 42, p. 326-338, Autumn 2023, <a href="https://dialog.puchd.ac.in/dialog-42-autumn-2023/">https://dialog.puchd.ac.in/dialog- 42-autumn-2023/</a>  UGC CARE Group I



**Avinashilingam Institute for Home Science and Higher Education for Women**

(Deemed to be University Estd. u/s 3 of UGC Act 1956, Category 'A' by MHRD  
Re-accredited with A++ Grade by NAAC. CGPA 3.65/4, Category I by UGC.  
Coimbatore - 641 043, Tamil Nadu, India

**Appendix L2**

**(Item No 5 of Check List)**

**Details of Research Publications**

S.No	Article	Journal	Other Details Vol/No/Page No/ Year	Published in UGC- CARE / Scopus Indexed/ Web of Science
1	PERCY JACKSON AND THE LIGHTNING THIEF AND THE POWER OF GUIDANCE: A TALE OF EMPOWERMENT AND INCLUSIVITY	INCLUSIVE	Vol. II, No. 24 Pg. 165-175 Dec 2023 to Jan 2024	UGC CARE, GROUP 1 (PROOF ATTACHED)
2	REDEFINING ANCIENT AESTHETICS: AN EXPLORATION OF PERCY JACKSON FAN ART AND DIGITAL AESTHETICS	DIALOGY	Vol 42 p. 326-338 Autumn 2023	UGC CARE, GROUP 1 (PROOF ATTACHED)

\*Proof of list of Journals from Internet to be attached along with copies of reprints.

Scholar : Devika  
Supervisor : Chitra Suresubramaniam  
1/7/2024

A. Vijayaraj  
Checked By: 02/01/2024

HOD/Dean of Respective School

The scholar Miss. Devika kakkat (ISPHEF002) has published her research articles in the following journals :

(P.T.O)



*Inclusive*

*Vol II, No. 24*

An Open Access  
Peer Reviewed International Journal  
of Kolkata Centre for Studies



**A UGC-CARE LISTED JOURNAL**

**E-ISSN: 2278-9758**

**December 2023 - January 2024**

**EDITION**

# Issue 23

**Vol II, NO. 23, July, 2023 – August 2023**

ISSN: 2278-9758

Glad to inform that the current edition of Inclusive Vol II, NO. 23, July, 2023 – August 2023 has now been published on time. It's not out of place to mention that this time the schedule of publication has been perfectly followed. It's a fruit of well-coordinated work of many distinguished members of the academia who have extended their constructive hands by investing invaluable time for editing and review. I am sincerely grateful to each of them and keep remembering their unequivocal support to make it a success.

## Special Papers

- **Museums and the Repatriation of Cultural Property: Colonialism and the Politics of Return** - Aparna Balachndran
- **Neorealist Filmmakers in Italian Cinema: 1940s and 1950s** - Manoj Sharma
- **Muslim Political Behaviour in Uttar Pradesh Assembly Election, 2022: An Interface of Electoral Choice, Hindutva Politics and A Muslim Political Party** - Manjur Ali
- **Snow Festival in Jahalman, Himachal: Experiencing the State and Identity through Performing Indigeneity** - Yaminie Sharma
- **Kartarpur Corridor and India-Pakistan Relations: Analysing the Challenges of Cross-Border Terrorism in South Asia** - Komal Khandelwal
- **Conversion and Resistance: Mapping the Trajectory of Christianization, Colonization and Cultural Transformation of the Angami Nagas** - Jahira Hossain & Sharmishtha Chatterjee
- **Solid waste in India: Testing the Environmental Kuznets Curve Hypothesis** - Ankita Boruah
- **Developing Functional Assessment Scale for Educational Programming of Visually Impaired Students in Yemen** - Abduraqeb



- The Spectre of Demographic Change and the Dilemma of Delimitation in Assam - Shovit Mallick, Suman Kumar Das and Akhil Chandra Borah
- Constructed Past and Stigmatised Present: The Meos Before and After 1947 - Altaf Hussain
- NUTRITIONAL PROFILE OF UNDER-FIVE CHILDREN AND ITS DETERMINANTS: A STUDY OF GOSABA BLOCK OF INDIAN SUNDARBAN - Shovan Ghosh & Ananya Kayal
- Development and Displacement: Plight of the Project Affected Communities in Nagaland - Arhoni R Shitiri & Athungo Oving
- Rethinking Urbanization, Reviving Wetlands: A Study on Wetland Loss and Environmental Degradation Between East Kolkata Wetlands and Konnagar-Hindmotor Wetlands Due to Urbanization, West Bengal - Arpita Chaudhury Aich and Bela Das
- Gendered Family Narratives: A Critical Analysis of Tamil Popular Mega Serials - B. Radha & G. Poomari Thilagam
- Post colonial conflict in India: with special reference to United Liberation Front of Asom - Chandana Bhattacharya
- Women's Vulnerabilities during Flood: Drawing Lessons from Char Chapori Regions of Assam - Chetna Sharma & Pushpa Singh
- Reservation Policy in India- A Review - Dnyaneshwar P. Pawar
- Decision Making and Women Empowerment: Women Component Plan vs. Microcredit Self-Help Groups - Indhirapriyadarshini M, Shinshya P & S Sampath Kumar
- Crime, Capital and Character: The Godfather and the Politics of Gangster Movies in India - Muhammad Mutahhar Amin
- Nine Birds, Nine Emotions: Birds as Embodiment of Navarasa in Anita Nair's *Mistress* - Meera.P.S and Jayasree, A
- The Binge-Watching Blues: Investigating the Association between Binge-Watching and Psychological Well-Being - Navami P & P.E Thomas
- Scandal, Shame, and Policing Morality in *Masaan* and *Bulbul Can Sing* - Piyali Sur & Madhuja Bhattacharya
- Women Solicitors to Environmental Rescue: An Eco-feminist Study of John Grisham's *Gray Mountain* - Preethika S, & Chitra Sivasubramaniam



communalism with special emphasis on Hindu Mahasabha in late colonial Bengal - Priyam Konar

- Why is it crucial to have a Comprehensive Governance Framework for Geoengineering? - Pooja Sehbag
- Textile Workers and Manufacturing of Textiles: A Study of Western Rajasthan (Seventeenth-Eighteenth Centuries) - Shabir Ahmad Punzoo
- Russia-Ukraine War: A Geo-Political Impact on Global Politics - Qurat Ul Ain And Mukhtar Ahmad Bhat
- The Impact of Social Media on Reshaping Public Political Engagement in the Digital Age - Ripima Narzary
- Human Rights-Based Approach as a way to Sustainable Development in Water and Sanitation Sector - Bhagya S and Anitha V
- Unveiling the cyclic vision of the plot in Harry Potter and the Prisoner of Azkaban - Shivasankari. S.K
- An Inner Path: Contextualising Indian Religious Tourism - Smita Chakraborty
- Exploring the Right to Education Discourse: Little's Education as a Model for Inclusion - Srimathi and Anjum Khan
- Contextualizing Historical Trauma in Historical Fiction: A Study of Rita Choudhury's Chinatown Days - Sukanya Mukherjee
- Looking Back to the Ethno- Regionalist Thrust in Dominating Federal Politics in India: Challenges and Changes - Swati Banerjee
- Matrimonial Discourses in Manju Kapur's Brothers - Swetha. S and Chitra Sivasubramaniam
- Urbanisation and New Services: The Study of Drivers under Cab Aggregators in Guwahati - Tanay Choudhury
- Coping with Partition: Health and Diaspora in Assam's Kamrup and Cachar District (1947-1957) - Upasana Devi & Moushumi Dutta Pathak
- Property Rights of Women in Tribal Society: A Reflection from Bodo Society - Indira Basumatary and Jutirani Devi

### Perspectives

- Patron-client relationship and the politics of freebies in India - Tabasum Rizvi



## Commentaries

- [India's New Farm Laws and the Farmer Movement: Few Insights - Paromita Sarkar](#)
- [Political Communication through Bollywood Movies- A Selected Study from 2010 to 2020 - Ipsita Banerjee](#)

## Book Review

- [Partition and Memory - Sukanya Gogoi](#)



Inclusive is a biannual online journal of the Kolkata Centre for Contemporary Studies (KCCS) which aims to publish serious, academic articles on the social sciences. It also publishes commentaries & critical analyses, insights and book reviews.



## INFORMATION

[About  
Inclusive](#)  
[Editor's  
page](#)  
[Author's  
Corner](#)  
[Archive](#)

[FAQ](#)  
[Notifications](#)  
[Publication  
Ethics](#)  
[Contact us](#)

## NEWSLETTER

Subscribe to receive inspiration, ideas & News in your inbox.




*Percy Jackson and the Lightning Thief* and the Power of Guidance: A Tale of Empowerment and  
Inclusivity

Devika Kakkat

and

Chitra Sivasubramaniam

**Abstract**

*The dichotomous culture of postmodern society stereotypes and classifies one another based on limitations, disabilities, and social stature. Rick Riordan, in his children's fantasy novel Percy Jackson and the Lightning Thief (2005), a retelling of Greek mythology, highlights the need for social transformation and the dismantling of constructive notions of neurodiversity like attention deficit hyperactivity disorder (ADHD) and dyslexia. The paper probes the judgmental attitudes of society and its influence on such "disabled" children from a postmodern angle by analysing the different spheres of experience of the protagonist Percy Jackson, a dyslexic demigod, who embarks on a journey of self-discovery. It examines how Percy's experiences in the different spheres of his life – home, school, and Camp Half-Blood contribute to the development of his self-confidence. The paper also discusses the role of parents in shaping children's reading habits, and the inclusion of the series in curriculum to promote inclusive literature, where teachers and librarians can foster critical thinking and the values of awareness of disability and inclusivity among students. It underscores the transformative power of literature, particularly, mythological retellings to challenge stereotypes and inspire understanding among children, thereby, empowering individuals with disabilities by paving the way for an empathetic and equitable society.*

**Keywords:** Disability, Reading, Dyslexia, Mythologies, Retelling, Identity.

Mythological retellings are a fascinating trend in the fantasy genre. They bridge the gap between the past and the present and serve as a vehicle for the transmission of social norms and values, ushering positive changes in today's society, where there is a growing awareness of the importance of diversity and inclusivity, which includes recognising and valuing the experiences and abilities of individuals with disabilities. The topic of disability is no longer relegated to the margins, but has moved to the forefront of social discourse, where the understanding and embracing of the experiences of disabled individuals is crucial for building a more equitable and empathetic society. Anna Krenz in her article, "Modern Myths:

Rewriting the Old into the New” (2017) notes how the society devises innovative methods of storytelling using old concepts to weave new tales with myths that ‘. . . have stayed around for decades, centuries even. These stories tend to get recycled often, but there’s always an interesting, new twist out there they can be given. The most well-known mythologies are those of Ancient Greece and Rome . . .’ (Krenz 2017, np). Furthermore, Ika Willis in the article, “Amateur Mythographies: Fan Fiction and the Myth of Myth” states that even though mythical retellings revolve around ‘the characterization of classical gods and heroes’, they fit into ‘contemporary fictional and psychological norms’ (Willis 2016, p. 9).

Rick Riordan’s *Percy Jackson and the Lightning Thief* (2005) is a postmodern retelling of Greek myths, which investigates the marginalisation of children with dyslexia and ADHD: Attention Deficit Hyperactivity Disorder. The postmodern society is judgemental in its utilisation of socially constructed dichotomies of “self” and “other”, “normal” and “abnormal”, and “usual” and “unusual” while referring to the neurotypical and neurodivergent individuals. Stereotypical words are unknowingly assimilated within the language utilised by the individuals and eventually the society as a whole, which as Jean Francois Lyotard in “Answering the question: what is the postmodern?” states, are ‘diachronies within organic totalities’ (Lyotard 1984, p. 3). It is essential to revise the stereotypical images, classifications, and judgmental attitudes toward individuals by revisiting myths in order to contribute to global inclusive living as it urges the public to become aware that certain sections of society are perpetually marginalised.

Anne Waldschmidt et al. in *Culture - Theory - Disability: Encounters between Disability Studies and Cultural Studies* (2017), emphasise that the inception of the ‘social model of disability’ in the late 1970s has altered society’s comprehension of disabilities. The model stresses that disabilities are social constructs:

Basically, it implies three assumptions. First, disability is a form of social inequality and disabled persons are a minority that is discriminated against and excluded from mainstream society. Second, impairment and disability need to be distinguished and do not have a causal relation; it is not impairments per se which disable, but societal practices of ‘disablement’ which result in disability. Third, it is a society’s responsibility to remove the obstacles that persons with disabilities are facing (Waldschmidt et al. 2017, pp. 20-21).

Studies have been conducted on various perspectives of disabilities and myths in the select work. Miles Beauchamp and Alijandra Mogilner’s research article, “Disabled Literature—Disabled Individuals in American Literature: Reflecting Culture(s)” (2010), claim that disabled characters in American literature are frequently featured as the “other” and are exploited to inspire pathos, dread, and hatred, which influence the society’s perspective of the differently-abled. It expresses optimism that if portrayed appropriately in

fiction, readers will look at the disabled as individuals and not as the "other". Mugijatna Mugijatna et al. in the paper, "Rick Riordan's Intention in Writing *Percy Jackson and the Lightning Thief* and the Reception of the Readers" (2014) use Paul Ricoeur's hermeneutic analysis to investigate how readers respond to Riordan's depiction of Greek mythology in the novel. Yunita Putri's paper, "Perseus "Percy" Jackson: The Re-invention of Mythological Characters in Rick Riordan's *Percy Jackson and the Lightning Thief*" (2013) explores cultural studies, intertextual perspectives and analyses the archetypal figures in the novel. A comprehensive study of the unique portrayal of Percy and the misinformed representation of other characters in Riordan's fantasy-adventure novels are found in Sydney M. Chinowsky's "*This ain't Odysseus' Odyssey*": *The Radical Inclusion of Disability in Rick Riordan's Fantasy Novels* (2019). It highlights that both readers and writers benefit from learning more about creating characters with disabilities without exceptionalising, pathologising, or objectifying them. Katelyn Colleen Balkum's *Disabled Heroes: Disabilities in Rick Riordan's Greek and Roman Retellings* (2022), delves into Riordan's positive portrayal of people with neurodiversity like ADHD and dyslexia. Hence, a number of studies highlight the importance of Riordan's work in bringing a positive perspective to the differently-abled, but the brief literature review indicates that text has not been explored using postmodern notion of disability, which is critical to challenge the society's negative assumptions on disability, and the strategies that can be employed by adults in helping young readers become better at handling the stereotypical notions that surround neurodiversity.

The paper deals with a comprehensive analysis of the select novel to emphasise Riordan's postmodern view on disabled individuals and deconstruct the term "disability". Riordan avoids academicism in the novel to eliminate the grandeur and authoritarian nature of the ancient mythology, making it relatable to contemporary readers as the novel is set in modern-day America, where an ordinary hero deals with extraordinary mythical adventures. The intertextual references in the story grab the attention of readers, enabling them to identify the issue discussed within the fictional reality of the text. The novel illustrates that children with disabilities are differently-abled, but not different, who can succeed once they recognise their ability against the background of a social and family setting where they are welcomed and encouraged to be themselves. To help his son Haley Riordan improve his low self-confidence and come to terms with himself, the author constructs the universe of reimagined mythical characters with supernatural abilities. In the article, "The Learning-Disabled Hero" (2005) Riordan claims:

To date, *The Lightning Thief* is being published in seven languages, and the film version is underway. I've gotten a flood of appreciative emails from readers, many of them ADHD/dyslexic kids who usually dislike reading. It's tremendously gratifying, and yet the book remains a very

personal story from a father to a son. Like the Greek stories of old, *The Lightning Thief* is an attempt to explain a natural phenomenon — a myth to help my son make sense of who he is. ('The Learning-Disabled Hero | Rick Riordan' 2005, np)

The sketching of the protagonist, Percy Jackson in the series as a neurodivergent demigod with distinctive abilities stemming from his dyslexia and ADHD is a unique twist on the classical archetypal hero, and it allows readers, both children and young adults, to connect with a hero who faces challenges that resonate with those who undergo similar disabilities. The significance of Percy's character lies in the ability to challenge stereotypes and misconceptions about dyslexia and other disabilities as his journey of self-discovery and acceptance reflects the real experiences of children with disabilities. The portrayal of Percy challenges the societal norms of "normal" and "abnormal" by showcasing that individuals with disabilities possess their own set of strengths and redefines what it means to be "different".

The life of the protagonist Percy Jackson and the perspectives of others around him have been categorised into three spheres to provide insight into the different facets of his experience: home, school, and Camp Half-Blood. Percy is a twelve year-old dyslexic boy with ADHD born to his human mother, Sally Jackson and the Greek sea god, Poseidon, and lives unaware of the fact that he is a demigod. Soon after the birth of Percy, Poseidon abandons Sally and the new born child; and Sally marries Gabe Ugliano, the abusive stepfather. At home, Percy's mother is accepting and loving, in contrast to his obnoxious stepfather, who treats him as the "other" from a young age, causing Percy to battle with identity crisis and low self-esteem. He is influenced by others' negative impression that he is a troublesome child with a learning disability, which is evident from his thoughts about a conversation he has with his mother: 'What was so great about me? A dyslexic, hyperactive boy with a D+ report card, kicked out of school for the sixth time in six years' (Riordan 2008, 21). Percy's mother sends him to Yancy Academy, which is a private boarding school "for troubled kids", with the hope that Percy will have a better future (Riordan 2008, p.1).

Percy consistently feels out of place in school and internalises the idea of being "different" as his classmates bully and taunt him, instilling a strong fear of alienation in him. The incident of Percy being bullied draws attention to the marginalisation of differently-abled kids by their own peers. His difficulty in accommodating anywhere instils a constant search for belonging in him.

Percy's Latin teacher, Mr. Brunner – the legendary Greek centaur Chiron, the wise teacher of heroes, healer, and prophet is the only person who comforts Percy by feeding him positive thoughts. Brunner masquerades as an ordinary teacher in a wheelchair to protect Percy from fatal monster attacks. He expresses his optimism about Percy, by saying that 'What you learn from me . . . is vitally important. I expect you to treat

it as such. I will accept only the best from you, Percy Jackson' (Riordan 2008, p. 7). It counters with the self-image that Percy gleans from the society, helping him to realise the need to develop self-confidence and not let others to diminish his worth.

Percy gets a taste of his supernatural "otherness" when his class is taken on a field trip led by Brunner to the Metropolitan Museum of Art in New York City to see the exhibition of ancient Greek and Roman artefacts (Riordan 2008, 1). During the trip, a student makes fun of Percy's best friend Grover, who according to Percy is 'crippled...because he had some kind of muscular disease in his legs', but is a satyr disguised as a human using fake feet, ordained with the duty of protecting Percy (Riordan 2008, 3). While trying to defend Grover from the bully, Percy accidentally channels his power to control water, which he inherits from his father and hurts the bully. Subsequently, one of the teachers – Mrs. Dodds, a Fury (punisher from the Underworld) in disguise, attacks him, followed by other monsters and Percy is shifted to Camp Half-Blood, the refuge for demigods, for safety. It is the third sphere of his life where the quest for his identity comes to a close.

Percy learns of his demigod identity from his peer demigods and comes to know that all of them are diagnosed with ADHD, which grants them increased battlefield reflexes, and dyslexia, which enables them to read ancient Greek (Riordan 2008, 88). In Camp, Percy proves his mettle in a game, after which Poseidon claims Percy as his son. However, Percy feels even more alienated from his fellow campers as he is the first to be identified as the son of Poseidon in Camp. It is also revealed that his existence is a violation of an oath made seventy years ago by the "Big Three" – Poseidon; Zeus, the king of the gods and god of the sky; and Hades, the god of the Underworld, to not have any more mortal children as, according to an old prophecy, an Elder God's child who reaches sixteen years of age will either be the cause of doom or the preservation of Olympus, the heavenly abode of the Olympians.

Percy's troubles increase when a fellow camper, Luke Castellan, the son of Hermes, the messenger god, frames him for stealing Zeus' lightning bolt, the most powerful weapon. The blame on Poseidon's son results in the conclusion that Poseidon is after Zeus' throne, which causes a rift among the brothers and calls for a war among the gods. It is after Percy sets on an adventurous quest by defeating monsters and overcoming the treacherous schemes of gods to find the lightning bolt, restoring it to its rightful owner and preventing a disastrous war with the potential to end the world that he embraces his identity as a demigod, as opposed to that of a socially constructed weakling. Percy begins to perceive his impairment as vital to his identity.

The journey of Percy, the hero is also the postmodern notion of Joseph Campbell's narrative description of the journey of a classic hero that he terms as "Monomyth". In today's society, where the emphasis is increasingly placed on inclusivity and diversity, narratives that feature characters overcoming challenges like dyslexia provide a powerful message of empowerment. Percy's journey demonstrates that having a learning disability does not define one's potential or limit their ability to achieve greatness.

The significance of narratives like *Percy Jackson and the Lightning Thief* becomes even more pronounced in a society that is striving to be more inclusive. The novel challenges stereotypes and encourages readers, both young and old, to look beyond the surface difference and perceive the unique strengths of individuals, for neurodiversity must neither be shunned nor stigmatised in an era where inclusivity is a key value and narratives of inclusivity have the potential to reshape societal attitudes towards disabilities and differences. Percy's journey is not solely about overcoming external obstacles, but also about self-acceptance and empowerment, where his character development underscores the importance of recognising one's unique abilities and embracing them as sources of strength, which is a message particularly relevant for children with disabilities, who may struggle with self-esteem and self-confidence issues. Percy's life is testimony that one must choose one's path to self-transformation by rising against their prejudices and overcome internal and external hindrances.

The journey through all three spheres of Percy's life helps him in developing the self-confidence that was absent in him until he finds the truth about his identity, which is an essential quality to be developed within children who are differently-abled. Percy's mother, teacher, and friends play a huge role in his life to help him realise his goals and achieve greatness in life. Similarly, adults – parents, teachers, and librarians, and peers prove to be crucial in the life of children and young adults as they aid them to achieve their goals and succeed in life by helping children using literature as a tool. They can select the right book for their children, which is centerpiece in reading, so that appropriate literature reaches readers in the right age group according to the subject and themes dealt with. As adults are former children who write for children, they have the power to determine how far boundaries might be set in reading; they are both champions or visionaries and even obstructionists with the capacity to manipulate a narrative. They also read children's fantasy literature as a revisitation of the simplicity of their childhood to satiate nostalgic memories and reading children's literature showcases their longing for a childhood, which makes their book choices for children genuine and not manipulative. One of the remarkable aspects of the series is featuring a character like Percy Jackson is the ability to bridge generational gaps. Such stories that portray realistic issues are enjoyed by children, teenagers, and adults alike, providing common ground for family discussions where

parents and children to engage in conversations about important themes like identity, acceptance, and the value of uniqueness.

Parents can set a positive example to children by reading the series themselves and when the children see their parents enjoying books, they are more likely to develop a love for reading. Reading the books aloud to children helps reluctant readers to get started on their journey of reading. The shared experience of reading and discussing the stories can strengthen family bonds and promote mutual understanding. Discussions about the story, characters, and themes post reading, and asking open-ended questions instils critical thinking in children at home. Parents can also read to children at home as part of the daily routine, which will help in reducing the screen time of children and free up more opportunities for them to read. They may take their children to visit local libraries on weekends or on other holidays and let children choose books they are interested in, and participate in library events and programs.

*Percy Jackson and The Lightning Thief* is an educational tale that can ignite children's passion in reading, encouraging them to explore other literary works and broaden their horizons for which teachers and librarians, as they are the major stakeholders in encouraging reading at schools, can adopt practical measures and strategies. Strategies are undertaken by teachers at schools to make learning in classrooms more interesting. Pauline Skowron Schmidt in the article, "Carpe Librum: Seize the (YA) Book: Literary Slipstream: Using Contemporary YA Fiction to Connect Students with the Canon" (2014) writes that students who are academically inclined avoid reading canonical works with no room for marginalised voices during their free time, which indicates a disconnect between reading in a literature classroom and personal reading habit. The importance for the inclusion of children's/YA texts like *Percy Jackson and the Olympians* in academic curriculum becomes relevant to engage students in books that discuss universal themes that illustrate '... the complex nature of stories, characters, and subjects to [children's or] YA literature' that are 'relevant ... and therefore more likely to overcome resistance to "school books"' (Schmidt 2014 p.15; Crowe 1998, p. 122). Incorporating literature like *Percy Jackson and The Lightning Thief* into curricula can provide teachers with a valuable tool for teaching empathy, diversity, and disability awareness. Teachers can give the students a background of the Greek mythology, help students analyse *Percy Jackson and the Lightning Thief* and allow them to feel comfortable with the plot, setting, and conflict of the series and connect with the characters. They can help students form an impression about the character, in this case, the protagonist, Percy, that includes his name, the school he attends, and his emotional status, for '... good teachers give students the opportunity to become invested in an assigned novel' (Sans-Henke 2012, 73). The opportunity to choose what they like and do not like will make them feel free to choose (Sans-Henke 2012, p. 73).

Teachers can conduct role-plays in classrooms and make use of digital literacies like creating blogs to record their experience of reading books, giving students the impression of creating something. Such practices and assignments provide opportunities for in-depth discussions and critical analysis that will encourage students to think critically about societal norms and challenge them to question stereotypes. Teachers may ensure student participation in classrooms by asking the 'High achieving students in [their] class [to] dissect [texts] for the literary elements contained within the pages. Proficient students will be able to make text-to-self connections. Finally, struggling students will benefit because they will be able to read and understand the story line easily enough to truly enjoy the book, something that they often aren't able to do with the classics' (Roberts 2013, p. 90). The topic of disability, as explored in *Percy Jackson and the Lightning Thief* has the potential to inspire inclusivity and understanding among readers. Children and young adults who engage with Percy's story can develop empathy for those who experience learning differences, which can extend to their interactions with peers, fostering a more accepting and supportive environment. Similarly, creation of book clubs in schools will also allow students to read and discuss the series collectively, promote peer engagement, critical thinking, and a sense of community for '... Adolescence is a time of intense identity formation, and students need powerful books that speak directly to them' (Letcher 2013, p. 92). Additionally, inviting authors like Rick Riordan to participate in virtual author visits where students may be allowed to engage in meaningful discussions with authors can spark enthusiasm for reading and writing among students.

Meaningful discussions can also be prompted by librarians in school libraries as they can ensure the reaching of right books into the right hands by collaborating with children's publishing houses, and reading rooms. Just like authors, editors, and publishers are '... protectors—or spectators—of childhood', librarians are the gatekeepers with their shrewd perspectives, who are '... not simply minding the aesthetic qualities of writers' narratives; they believed they were guarding the realm of make-believe that could take root in a child's eager mind' (Encisco et al. 2010, p. 256). School libraries may make novels like *Percy Jackson and the Lightning Thief* easily accessible to students and encourage students for multimodal learning where they can engage with the series through various mediums, such as audiobooks, graphic novels, and interactive online platforms. Teachers and school librarians can collectively organize Percy Jackson-themed reading events, where participants can engage in activities related to the series. Therefore, by implementing the measures and strategies, parents, teachers, and libraries can collectively create an environment that fosters a love for reading in children and young adults, promoting critical thinking, creativity, and a lifelong appreciation for literature, particularly through *Percy Jackson and The Lightning Thief*.

In the modern education system, wherein ‘. . . reading has become synonymous with decoding, comprehension, and identification—not interaction’, Riordan lays the foundation through *Percy Jackson and The Lightning Thief* to change the society’s totalising perception of disability and the differently-abled by not providing any cohesive, unified, or consistent method of viewing his identity, but through the portrayal of a postmodern hero who embarks on a journey of self-inquiry to accept his identity and uniqueness as a source of strength (Goldsmith 2016, p. 111). Percy Jackson’s enlightenment is the self-acceptance of his unique abilities despite the effects of his dyslexia and ADHD. The novel and the protagonist hold great significance, particularly in the context of disabled children and establish emotional connection with the readers with its realistic portrayal. It showcases how literature, through mythological retellings, can be a powerful medium for challenging stereotypes, promoting empathy, and fostering inclusivity. The character of Percy Jackson represents a unique opportunity to inspire understanding and acceptance among readers of all ages.

## References

- Balkum, Katelyn. 2020. ‘Disabled Heroes: Disabilities in Rick Riordan’s Greek and Roman Retellings’. Master’s thesis, Ohio: Bowling Green State University. OhioLINK Electronic Theses and Dissertations Center. Accessed August 4, 2023.  
[https://etd.ohiolink.edu/apexprod/rws\\_olink/r/1501/10?clear=10&p10\\_accession\\_num=bgsu1588335037313493](https://etd.ohiolink.edu/apexprod/rws_olink/r/1501/10?clear=10&p10_accession_num=bgsu1588335037313493).
- Beauchamp, Miles, Chung, Wendy V., and Mogilner, Alijandra. 2010. ‘Disabled Literature—Disabled Individuals in American Literature: Reflecting Culture(s)’. *University of Hawaii at Manoa – Center on Disability Studies* 6 (1). Accessed September 7, 2023.  
<https://scholarspace.manoa.hawaii.edu/server/api/core/bitstreams/77eb88ac-d5aa-47e8-98db-ea2176fe88e0/content>.
- Chinowsky, Sydney M. 2019. “‘This Ain’t Odysseus’ Odyssey”: The Radical Inclusion of Disability in Rick Riordan’s Fantasy Novels’. Boulder: University of Colorado. Accessed September 7, 2023.  
[https://scholar.colorado.edu/concern/undergraduate\\_honors\\_theses/0z708x12d](https://scholar.colorado.edu/concern/undergraduate_honors_theses/0z708x12d).
- Crowe, Chris. “Young Adult Literature: What Is Young Adult Literature?” *The English Journal* 88, no. 1 (1998): 120–22. <https://doi.org/10.2307/821448>. Accessed October 3, 2023.

Encisco, Patricia, Shelby A. Wolf, Karen Coats, and Christine Jenkins. Review of *Children's Literature: Standing in the Shadow of Adults*, by Leonard S. Marcus, Perry Nodelman, and Rudine Sims Bishop. *Reading Research Quarterly* 45, no. 2 (2010): 252–63. Accessed October 3, 2023.

<http://www.jstor.org/stable/20697185>.

Goldsmith, Christy. "Speaking My Mind: Why All Students Need Literature More Than Ever." *The English Journal* 106, no. 2 (2016): 111–13. Accessed October 3, 2023.

<http://www.jstor.org/stable/26450225>.

Krenz, Anna. 2017. 'Modern Myths: Rewriting The Old Into The New'. *Runestone*. Hamline University. September 25. Accessed September 29, 2023. <https://runestonejournal.com/modern-myths-rewriting-the-old-into-the-new-by-anna-krenz/>.

Letcher, Mark. "Off the Shelves: Keeping YA Lit Off the Shelves and in Young Readers' Hands." *The English Journal* 102, no. 6 (2013): 91–93. Accessed October 3, 2023.

<http://www.jstor.org/stable/24484133>.

Liotard, Jean-François. 1984. "Answering the Question: What Is the Postmodern?" In *The Postmodern Condition: A Report on Knowledge*, translated by Geoff Bennington and Brian Massumi, 71–82. Minneapolis: University of Minnesota Press.

Mugijatna, Mugijatna, Sri Kusumo Habsari, and Yunita Ariani Putri. 2014. 'Rick Riordan's Intention in Writing Percy Jackson and the Lightning Thief and the Reception of the Readers'. *K@ta* 16 (2): 77–86. Accessed September 7, 2023. doi:10.9744/kata.16.2.77-86.

Putri, Yunita. 'Perseus "Percy" Jackson: The Re-Invention of Mythological Characters in Rick Riordan's Percy Jackson and the Lightning Thief'. 2013. Accessed September 7, 2023.

[https://www.academia.edu/9216795/Perseus\\_Percy\\_Jackson\\_The\\_Re\\_invention\\_of\\_Mythological\\_Characters\\_in\\_Rick\\_Riordan\\_s\\_Percy\\_Jackson\\_and\\_the\\_Lightning\\_Thief](https://www.academia.edu/9216795/Perseus_Percy_Jackson_The_Re_invention_of_Mythological_Characters_in_Rick_Riordan_s_Percy_Jackson_and_the_Lightning_Thief).

Roberts, Mike. "Teaching Young Adult Literature: YA Literature Belongs in the Classroom Because...." *The English Journal* 102, no. 5 (2013): 89–90. Accessed October 3, 2023.

<http://www.jstor.org/stable/24484103>.

Sass-Henke, Amanda. "Putting Characters First in a Middle School Classroom." *The English Journal* 102, no. 1 (2012): 71–75. Accessed October 1, 2023. <http://www.jstor.org/stable/23269387>.

Schmidt, Pauline Skowron. "Carpe Librum: Seize the (YA) Book: Literary Slipstream: Using Contemporary YA Fiction to Connect Students with the Canon." *The English Journal* 103, no. 3 (2014): 115–16. Accessed October 3, 2023. <http://www.jstor.org/stable/24484167>.

The Learning-Disabled Hero | Rick Riordan. 2005. September 2. Accessed October 3, 2023. <https://rickriordan.com/2005/09/the-learning-disabled-hero/>.

Riordan, Rick. 2008. *Percy Jackson and the Lightning Thief*. London: Puffin.

Waldschmidt, Anne, Hanjo Berressem, and Moritz Ingwersen. 2017. *Culture - Theory - Disability Encounters between Disability Studies and Cultural Studies*. Germany: transcript Verlag. Accessed September 10, 2023. <https://library.oapen.org/handle/20.500.12657/31487>.

Willis, Ika. 2016. 'Amateur Mythographies: Fan Fiction and the Myth of Myth'. University of Wollongong. Accessed August 8, 2023. <https://ro.uow.edu.au/cgi/viewcontent.cgi?article=3363&context=lhapapers>.

## Authors' details

### Author 1

<sup>1</sup>Devika Kakkat,

PhD Research Scholar, Department of English,

Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, Tamil Nadu

### Author 2

<sup>2</sup>Dr. Chitra Sivasubramaniam, Associate Professor, Department of English,

Avinashilingam Institute for Home Science and Higher Education for Women, Tamil Nadu

NO. 42 (AUTUMN), 2023

# dialog

**Editor: Prof. Akshaya Kumar**

**DEPARTMENT OF ENGLISH AND CULTURAL STUDIES  
PANJAB UNIVERSITY, CHANDIGARH**

*dialog*, No. 42 (Autumn, 2023)

ISSN: 0975-4881

**Editor:** Prof. Akshaya Kumar

**Editorial Board**

Prof. Deepti Gupta

Dr. Meenu Gupta

**Advisory Board**

Prof. GJV Prasad

Jawaharlal Nehru University, Delhi

Prof. Nilanjana Gupta

Jadavpur University, Jadavpur

Prof. Meena Pillai

University of Kerala, Thiruvananthapuram

Prof Raj Kumar

Delhi University, Delhi

Prof. Mini Chandran

Indian Institute of Technology, Kanpur

Prof. M. Asaduddin

Jamia Milia Islamia, Delhi

Prof. Anup Beniwal

GGs IP University, Dwarka, Delhi

Prof. Imtiaz Hasnain

Aligarh Muslim University, Aligarh

Prof. Shelley Walia

Panjab University, Chandigarh

Prof. Pushpinder Syal

Panjab University, Chandigarh

**Editorial Assistants:**

**Dr. Gaurav Kalra** (Asst. Professor, Govt. Home Science College, Sector 10, Chandigarh)

**Chahat Rampal** (Research Scholar, Department of English and Cultural Studies)

**Arunjot Kaur** (Research Scholar, Department of English and Cultural Studies)

**Rimpa Mondal** (Research Scholar, Department of English and Cultural Studies)

**Cover:** by Roman Mager at Unsplash

All inquiries pertaining to *dialog* should be addressed to: [editordialog@pu.ac.in](mailto:editordialog@pu.ac.in)

Website: <http://dialog.puchd.ac.in>

**Subscription Fee:**

Institutions: INR 1200 (\$45) yearly or INR 3000 (\$120) for three years

Individuals: INR 1500 (\$75) yearly or INR 4000 (\$150) for three years

Cheques/Demand Drafts can be sent to: The Chairperson, Department of English and Cultural Studies, Panjab University, Chandigarh (India) – 160014

CONTENTS

**Editorial**

<b>Towards an Affective Cultural Studies</b> Akshaya Kumar	v-ix
---	------

**Interviews**

<b>“Queer is the canon”</b> Akshaya Kumar in Conversation with Akhil Katyal	1-28
<b>“Language is...a space you inhabit”</b> Akshaya Kumar in Conversation with Maaz bin Bilal	29-50
<b>“Spirituality can go in any direction”</b> Akshaya Kumar in Conversation with Sarabjeet Garcha	51-73

**Research Papers**

<b>“Red is visceral, red is amniotic”: Reading Sudeep Sen’s <i>Red</i></b> Jhilum Chattaraj	74-91
<b>Teaching How to Write a Poem: Notes Towards a Practice Pedagogy from a Public University</b> Akhil Katyal	92-108
<b><i>Palliprakti</i> and Girlhood in the Anthropocene: Studying <i>Samapti</i> from Tagore to Ray</b> Shyam Sundar Pal	109-124

<b>Forest as a Space of Liminality and Liminal Experiences: A Reading of Avinuo Kire's <i>Where the Cobbled Path Leads</i></b> Medha Devi	125-136
<b>DiffRACTed Reality in <i>Waterland</i>: Variations of Space and Time in Matter, of Matter and by Matter</b> Sanyogita Singh	137-150
<b>Unframing the Sacredpolis: Mapping Countervisuality in Kashinath Singh's <i>Kashi ka Assi</i></b> Vanya Jaiswal	151-164
<b>Re-envisioning the Spatial Praxis of Bombay: A Critique of Rajinder Singh Bedi's <i>Dastak</i></b> Chetna Karnani	165-174
<b>Makings of a Cosmopolitan Culture of 'Preet': A Case Study of the Punjabi Little Magazine <i>Preetlari</i></b> Simrat Khurana	175-190
<b>Institutionalizing Silence: A Study of Censorship, Power, and Violence in Surendra Verma's <i>Aathva Sarg</i></b> Uday Khanna	191-204
<b>Spike-lying: From an Ascetic Practice to a Showman's Stunt</b> Ayusman Chakraborty	205-221
<b>Capturing the Conflict: A Study of Bourke-White's Coverage of Calcutta Killings, 1946</b> Rishraj Sen and Shweta Jha	222-237

<b>Fear and Anxiety: Representation of Women's Suffering Emotions in Select Texts</b> Jaydweep Rabha	238-253
<b>Spooking the Real and Patriarchal: Reading <i>Bulbul</i> and <i>Qala</i> as Female Fantastic Cinema</b> Riya Mukherjee and Suraj Gunwant	254-272
<b>A Plaything in its Plurality: Toys at the Borders of the Real and Unreal, the Temporal and Spatial</b> Samayita Dasgupta	273-282
<b>On the Possible Outcomes of 'Coming Out': Exploring the Troubling Narratives of Homophobia in Football's Spectator-Culture</b> Srutayu Bhattacharya	283-297
<b>Postfashion and Diasporic Designs: A Study of Select Texts</b> Gurpreet Kaur	298-311
<b>Production Strategies and Marketing Expertise: Tracing the Paradigm Shift of Indian Popular Campus Fiction</b> Harpreet Kaur	312-325
<b>Redefining Ancient Aesthetics: An Exploration of Percy Jackson Fan Art and Digital Aesthetics</b> Devika Kakkat and Chitra Sivasubramaniam	326-338
<b>Translations</b>	
<b>March of Hindi Poetry, Post-Independence</b> Anup Singh Beniwal	339-347

**Poems**

Amlanjyoti Goswami 348-352

Sudeep Sen 353-359

**Book Reviews**

Somdev Chatterjee. *Why Stories Work: The Evolutionary and Cognitive Roots of the Power of Narrative*. Notion Press, India, 2023

Jagdish Rai 360-362

**Contributors**



## Editorial

### Towards an Affective Cultural Studies

Akshaya Kumar\*

Cultural Studies as a project of interdisciplinary research continues to thrive. But its journey in the last half a century has been a saga of strategic shifts and remarkable critical revisions. What started as a project on the side-lines of 'humanist' literature departments, turned out to be a compulsive pedagogical and research need of the new scholars. And right from the 1960s to the 1990s, a wide array of critical theories – from postcolonialism to feminism – were taken onboard within the capacious scope of the project to foreground primarily the politics of representation in all kinds of cultural texts – low or high. The universalist claims of knowledge and literature were challenged, and it led to what, at times, is dramatically described as 'epistemic violence'. When the decibel level of identarian warfare reached levels of lunacy, Cultural Studies as a project re-discovered itself as it began to question the sovereign instrumentality of human reason. The post-humanist turn, post-90s sought to usher in a cooperative framework of cognition in which the human and the non-human participate through affective tentacular networks. The issues of caste, race, gender, and nation remain important, but the impending concern about the very survival of human beings as a species in the age of the Anthropocene necessitates a planetary expansion of horizons that takes into sweep the entire earth with all its species in a non-hierarchical framework of cosmopolitan co-existence. The papers included in this issue of the *dialog*, in a way, form an enabling epistemic, ethical and lately ontological coordinates of this ongoing journey of Cultural Studies.

In the opening paper of the issue, Jhilam Chattaraj through a close textual reading of Sudeep Sen's latest poetry collection *Red*

---

\* Professor, Department of English and Cultural Studies, Panjab University, Chandigarh

hints towards the emergence of what she terms as 'geo-humanities' – an offshoot of new cultural materialism. The rock fossils, the grasslands, the wildlife sanctuaries hitherto perceived as docile, passive wild backdrops participate in the act of meaning-making as affective eco-scapes of intra-action. Sen emerges as a poet of 'creative geography' and its palimpsest textualities. The colour 'red', irrespective of its religious, ideological or civilizational connotations, emerges as a primal instinct of affect that overwhelms the poet into a rhapsody of oneness with the visceral surroundings. Akhil Katyal through his part-autobiographical, part-academic write-up, tries to map out the possible pedagogy of creative writing both inside and outside the scope of the classroom. As the students are exposed to a diverse range of prescribed literary texts, dealing with a plethora of emotions, the potentially creative students harness these resources to their advantage. Akhil postulates the concept of a 'bibliography of affect' to suggest the possible role of creative pedagogy. Instead of building a sharp polarity between academics and creative writing, he draws upon the happy and productive complementarity of the two faculties, sites and practices.

In a co-authored paper Shyam Sundar Pal and Ananya Ghoshal explore the relationship of the human with the non-human through a close reading of Tagore's story *Samapti* (1893) and its adaption into a movie by Satyajit Ray through a critical framework provided by Tagore himself in his collection of essays *Pallipraktiti* (rural nature). Mrinmoyee, the young girl in the story, is portrayed in terms of intimate non-human attributes, and Ray picturizes her in the company of a rodent chipmunk whom she befriends and protects like an adopted baby. Invoking the concept of ecological grief, the authors reveal the pangs of hiatus between nature and human beings. In another paper, drawing on the concepts of liminality, and its inter-structural/ anti-structural dynamics as propounded by anthropologist Arnold van Gennep in *The Rites of Passage*, Medha Devi through a reading of Avinuo Kire's folk fantasy novel *Where the Cobbled Path Leads* (2022), set in Nagaland, brings into focus the role of the space of forest as a catalytic affective presence in transforming the protagonist and people who inhabit it. Liminality is seen as a web of

transition, a state of profound indeterminacy in which an individual navigates across human and non-human actors to undergo transformations.

Sanyogita Singh studies Graham Swift's *Waterland* as a text which, in significant ways, anticipates the concept of spacetime mattering as posited by Karen Barad in her seminal work *Meeting the Universe Halfway*. The approach to understanding the dynamics of space in terms of intra-active entanglements of space and time brings philosophical rigour to the paper. Toys are not just playthings; they provide an affective joy of companionship. As Cultural Studies takes a spatial turn, it takes into its critical stride the study of places and territories as affective sites of experiences and emotions. Vanya Jaiswal employs the framework of countervisuality, as theorized by Mirzoeff, to decode the making of a sacred cosmopolis called Varanasi or Banaras through a reading of Kashinath Singh's controversial novel *Kashi ka Assi*. Chetna Karnani's paper zeroes in on Bombay as a third-space located between dystopia and utopia. Her chosen text of analysis is Rajinder Singh Bedi's film *Dastak*. Simrat Khurana in her paper, makes an attempt to offer the cultural history of Punjabi literary magazine *Preetlari*. Enunciating the conceptual contours of the magazine, she explains how the editor of the magazine Gurbaksh Singh goes on to build a township Preetnagar based on the principle of cosmopolitanism and love. The magazine and the corresponding township generate a unique affective synergy of cohabitation.

Some of the papers included in the present issue continue to engage with the pressing issues of the Foucauldian power-knowledge relationship. Using the theories of Pierre Bourdieu of social capital and ideas of Roland Barthes on contra-censorship, Uday Khanna reads Surendra Verma's play *Aathva Sarg* as a text implicated in the eternal questions of censorship and hegemony, and violence. The paper demonstrates how Kalidasa as a writer survives the propaganda against him through his writerly prowess and perseverance. Within the scope of Cultural Studies, the politics of Orientalism remains an abiding area of active research. Ayusman Chakraborty's paper demonstrates how the Hindu ascetic practice of spike-lying (*sankuṣṭi*)

was reduced or desacralized into a stunt of showmanship of religious mendicants in the Western accounts. The author offers a comprehensive moral and metaphysical account of the practices of self-mortification within Hinduism. Rishiraj Sen and Shweta Jha in their reading of journalist Margaret Bourke-White's photos of the Calcutta killings of 1946 on a call given for Direct Action Day, invest more in the politics of the photographer, than in an ekphrastic explanation of the visual images.

Wars leave behind a trail of emotional trauma, and those who suffer then struggle to find ways to cope with it. Jaydweep Rabha's paper focuses on the emotions of fear and anxiety suffered by women in particular during and after the wars. Through a reading of fictional texts, the author suggests the possibility of building 'emotional communities' in war-hit societies. In a paper co-authored by Riya Mukherjee, Suraj Gunwant, 'female fantastic cinema' is approached as a cinema of desire in which the patriarchal gaze is subverted. Horror as a (monstrous) emotion is employed to challenge the so-called rational symbolic male order. The authors argue that Kristeva's idea of the abject is inadequate to explain the cultural role of the female fantastic cinema in the Indian context. Samayita Dasgupta in her critical essay on toys opens a vast range of emotions that are attached to the toys. As toys travel across generations, they provide material memories of time and space. Banking largely on the insights of Baudelaire, the essay delineates a running conceptual history of toys as playing for pleasure and education.

Popular sports, popular fiction, fashion, fandom, and films are some of the other areas that now scholars are approaching with renewed interest. Instead of taking positions along the settled trajectories of the Frankfurt or Birmingham School of Cultural Studies, the scholars are geared more towards intersectional studies. Popular sports, for instance, has been approached as a discursive site of gender-centric identity assertions. Through a reading of life-narratives of two footballers – one of male footballer Robbie Rogers's *Coming Out to Play* and the other of a female footballer Megan Rapinoe's *One Life*, Srutayu Bhattacharya draws our attention to the prevalence of a pronounced homophobic culture in male

football. In female football, however, there is a greater inclusivity, and acceptance of non-heterosexual culture. Fashion is a dynamic field of critical inquiry. Gurpreet Kaur undertakes a study of diasporic designs and fashionscapes within the critical framework of what she terms as 'postfashion'. Partition casts a long shadow on the history and future of the subcontinent. Harpreet Kaur's paper analyses the market dynamics of Indian popular fiction. Devika Kakkat's paper undertakes a survey of changing frames of aesthetics, with special focus on emergence of new media aesthetics particularly in the context of re-writing classical myths according to the demands of fans.

Besides the research papers, the present issue also carries three interviews with contemporary poets of Indian English, namely Akhil Katyal, Maaz Bin Bilal and Sarabjeet Garcha. These interviews are the transcribed versions of extended conversations that were conducted before a live audience in the Department. The three interviews, put together, hint towards the possible comeback of the literary and the poetical in academics and research. The poems by Amlanjyoti Goswami and Sudeep Sen add rare depth to an otherwise expansive compass of the current issue. Amlanjyoti's poems offer homage to famous Chandigarh-based art-historian Prof. B.N. Goswami who passed away recently. Anup Beniwal's translated poems of Hindi poets across generations, present in a way the march of Hindi imagination as it evolves in post-Independent India. Overall, the issue has papers, poems, interviews and translations that will have archival value for a long time. The entire editorial team, reviewers of papers, members of Advisory Board, various contributors, the office staff of the Department of English and Cultural Studies, and Manager Press Mr Jatinder Moudgil – all have played their part in the making of the present issue.



## Redefining Ancient Aesthetics: An Exploration of Percy Jackson Fan Art and Digital Aesthetics

Devika Kakkat<sup>\*</sup>, Chitra Sivasubramaniam<sup>\*\*</sup>

### Abstract

The contributions of ancient philosophers about discussions of beauty and mimesis are part of aesthetic traditions. Rick Riordan's contemporary postmodernist children's fantasy novel series, *Percy Jackson and the Olympians* (2005-2009), represents a shift in aesthetic consciousness and the subsequent construction of a new digital aesthetic. The historical evolution of aesthetics, particularly in the context of literature and its transformation in the digital age are explored through Percy Jackson fan arts, tracing the impact of digital aesthetics and fan culture on the fans as well as the series. *Percy Jackson and the Olympians* is not a mere replication of Greek aesthetics in popular fiction but a Greek mythological retelling that authenticates a liberating space for individual freedom of thought, expression, and action without the sophistication and conventionality of ancient aesthetics.

**Keywords:** aesthetics, Greek mythology, pop culture, digital aesthetics, fan art

### Introduction

Aesthetics, a captivating realm of human experience encompassing "the beautiful, the ugly, the sublime, and the elegant," has its roots deeply embedded in history (Daniel 123). The term "aesthetic" is derived from the Ancient Greek word "aisthetikos," signifying

---

<sup>\*</sup> Research Scholar, Avinashilingam Institute for Home Science and Higher Education for Women, Tamil Nadu.

<sup>\*\*</sup> Associate Professor, Avinashilingam Institute for Home Science and Higher Education for Women, Tamil Nadu.

perspectives related to sensory perception, an idea rooted in “aisthanomai,” meaning “I perceive, sense, learn,” with a lineage that traces back to “aesthesis,” denoting “perception, sensation” (Flensburg 1). The definition of aesthetics is related to the production of beauty, and “[t]he pleasurable experience a reader goes through when reading a literary work can provide an aesthetic value to the work” (Attard 81). According to *Britannica*, aesthetics is “[t]he philosophical study of beauty and taste. It is closely related to the philosophy of art” (which is the study of the nature of art, including the concepts, interpretation, representation, expression, and form), and is “concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated” (Aesthetics n.p.). The scope of aesthetics is broader, as “. . . it does not only deal with the nature and value of the arts but also with the response to natural objects that find expression in the language of the beautiful and the ugly” as there are several ways of saying that something becomes beautiful and ugly; the ‘how’ of it is what matters (Aesthetics n.p.).

### **Historical Account of Aesthetics in Literature**

The inception of aesthetics can be traced back to the collection of articles titled “The Pleasures of the Imagination,” penned by the journalist Joseph Addison in the initial editions of *The Spectator* magazine in 1712. The term “aesthetics” was appropriated with a new meaning by the German philosopher Alexander Baumgarten, who is often credited with coining the term “aesthetics” in his work *Aesthetica* (1758), published in the mid-18th century (Gregor 357). Baumgarten used the term to refer to the study of sensory experiences and the appreciation of beauty in art and nature. Over time, aesthetics has become a broader field within philosophy, encompassing not only the philosophy of art but also the philosophy of beauty, taste, and sensory perception. The exploration of aesthetics, as a field deeply intertwined with philosophy, art, and beauty, finds its roots in the rich tapestry of human thought and cultural evolution. Ancient Greek philosophers, notably Plato and Aristotle, laid the foundation for the philosophical discourse on aesthetics. In Plato’s *Symposium*, discussions on art and beauty reveal an early contemplation of aesthetic experiences (385 BCE).

Aristotle, in his *Poetics* (330 BCE), expands the discourse by examining the nature of artistic representation of epic poetry, tragedy, comedy, painting, sculpture, music, and dance, which he identifies as fundamental acts of mimesis or imitation. Key concepts within the philosophy of aesthetics have been extensively examined in literature. Mimesis, derived from Aristotle's theories, remains a cornerstone in discussions on artistic representation and imitation. In *Mimesis: The Representation of Reality in Western Literature* (1946), Erich Auerbach delves into mimesis's historical development and cultural significance in literature.

Throughout the centuries, influential thinkers such as Immanuel Kant, Friedrich Schiller, and John Dewey shaped the philosophical landscape of aesthetics. Kant's *Critique of Judgment* (1790) explores the nature of aesthetic judgments, contending that they possess four crucial traits – first is disinterestedness, wherein pleasure results from recognising beauty rather than personal preference; second and third, universality and necessity, respectively are the products of human mind, rather than an object property, suggesting an inherent expectation for agreement; and fourth, the idea that beautiful objects convey a sense of purposefulness without a specific purpose, challenging conventional notions of functionality in aesthetics (Burnham). In *Letters on the Aesthetic Education of Man* (1794), Schiller explores the interplay between aesthetic experiences and human existence. Dewey's pragmatist perspective in *Art as Experience* (1934) emphasises the transformative and participatory nature of aesthetic encounters. The interpretation of art depends upon beauty and taste, central concepts in aesthetics. The concept of beauty has been scrutinised by philosophers like Edmund Burke, in the book *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) that distinguishes between the sublime and the beautiful, associating the former with fear and astonishment, and the latter with qualities like smoothness and delicacy (Quinton 72). Arthur Schopenhauer's exploration in *The World as Will and Representation* (1818) considers the sublime as an aesthetic experience transcending ordinary beauty. Taste, as a subjective and culturally influenced aspect of aesthetic judgment, has been a recurring focus. David Hume, in the essay "Of the Standard of Taste"

(1757), proposes that a refined and educated taste emerges from exposure to diverse cultural experiences.

The literature reflects a notable shift in the focus of aesthetics from traditional interpretations to contemporary expressions, particularly in digital spaces and popular culture. Walter Benjamin, in the book *The Work of Art in the Age of Mechanical Reproduction* (1935), discusses the influence of technological advancements on the authenticity and aura of artistic creations. Benjamin's insights foreshadow the contemporary prevalence of digital aesthetics. Ancient aesthetics drive home the immersive capacity of art, and "ancient authors provide fascinating material for the current discussion on aesthetic experience. Their emphasis on the immersive power of art can stimulate an aesthetic theory" (Grethlein 311). Aesthetics prefer not only the pleasant experiences that art offers but also the profound experiences of one's reality, like intense representations of real-life experiences of death and loss. Moreover, it provokes an aesthetic experience that is more intense than real life by exemplifying it. A perspective that exclusively considers art in connection to ideology is bound to overlook the deep contemplation of the profound essence within the intrinsic aesthetic encounter (315).

### **Technological Impact on Aesthetics**

In the digital age, aesthetics has expanded beyond traditional forms, embracing new forms, interpretations, and contexts by infiltrating popular culture through social media platforms. The Canadian philosopher Marshall McLuhan, in *Understanding Media: The Extensions of Man* (1964), constructs an aesthetic theory based on the dynamic nature of media. Additionally, the work of the contemporary digital culture theorist Lev Manovich, in the article "Post-media Aesthetics" (2001), explores the intersections of aesthetics, technology, and the evolving nature of cultural expression in the digital era.

### ***Percy Jackson and the Olympians***

The article navigates through the evolution of aesthetics, tracing its evolution from ancient Greek philosophy to its contemporary

expressions in popular culture with a specific focus on Rick Riordan's *Percy Jackson and the Olympians* (2005-2023), a contemporary postmodernist children's fantasy, which is a retelling of Greek mythological tales. As readers explore re-contextualised stories from Greek mythology, the article aims to illuminate not merely a replication of Greek aesthetics in popular culture but a transformative retelling that fosters individual freedom of thought, expression, and action. The series serves as a lens through which shifts in aesthetic consciousness and the construction of a new aesthetic becomes evident. The article endeavours to unravel how *Percy Jackson and the Olympians* contributes to the contemporary aesthetic landscape, navigating the complexities of digital aesthetics and fan engagement and creativity, called fandom, which is a manner of the readers of *Percy Jackson and the Olympians* show their love for the series that in turn popularises the series manifold, keeping the fandom visible and relevant, which is a broad impact. Fan engagement, in which the word "readers" is substituted with the word "fans," arises as "young people are motivated to invent and illustrate imaginative "stories, which often feature characters from popular culture," in response to "unconscious needs and drivers" ("Enchanting Tales and Imagic Stories" 13). Henry Jenkins writes in *Fan, Bloggers, and Gamers* (2006) that "Fans frequently express pleasure in an object of affection that is "not about holding it as a distance" but about "being awash in it . . . about not having control and mastery of the beloved subject, pulling it close and integrating it into . . . sense of self"" (qtd. in "What art educators can learn from the fan-based" 259). A similar idea has been expressed by Katherine Anderson Howell, who states that "In cultures saturated with media, fans authorise themselves to critically respond and engage with their chosen texts" (qtd. in Romero n.p.).

### **Review of Literature and Research Gap**

A robust body of literature exists on fan fiction and literary adaptations, highlighting the intersection of literature and fan culture, yet within the expansive realm of fan activities, there remains a noticeable dearth of academic exploration of the unique expression of fan creativity through visual mediums, namely fan arts that have cropped up over the years in the context of Riordan's *Percy Jackson*

*and the Olympians* on social media platforms. Investigating the dynamics of fan art communities on various online platforms offers insights into how fans collaborate, share, and critique visual creations. The article explores the role that the platforms play in shaping the visual culture of the Percy Jackson fandom and how fans interpret and visually represent the characters, settings, and events within their artwork.

### **Method**

The methodology for the analysis of *Percy Jackson and the Olympians* integrates the phenomenon of fan art, considering its role in shaping the aesthetic experience of the series. The framework draws upon concepts from participatory culture and aesthetics to explore the dynamic relationship between the original literary work and the creative contributions of the fan community. It provides a lens to examine how *Percy Jackson and the Olympians* becomes a cultural phenomenon, transcending its literary boundaries. It considers how fan art contributes to the evolving cultural landscape by reshaping and reinterpreting the series. The analysis delves into how fan art functions as a form of cultural expression, extending the narrative beyond the books. By exploring the visual representations created by fans, the framework seeks to understand how the reinterpretations contribute to the cultural significance and reception of the series. The participatory culture of active fan engagement emphasises the creation and dissemination of content related to the fans' favourite works, considering how, as active participants, they contribute to the expansion and enrichment of the narrative universe. The framework explores how fan art serves as a manifestation of participatory culture within the Percy Jackson fandom. It investigates how fans build on the original narrative collaboratively, creating a shared visual language reflecting their collective interpretation and imagination. Aesthetic elements incorporated in the series guide the analysis of fan art, considering how visual elements contribute to the overall aesthetic experience of the series, which involves examining the use of colour, composition, symbolism, and thematic consistency in fan-created visuals. The framework investigates the aesthetic choices made by fan artists within the Percy Jackson fandom. By exploring the visual components of fan art, the analysis seeks to

understand how these choices enhance or alter the aesthetic appeal of the series, creating a parallel visual narrative that resonates with the fan community.

### **Fan Art Digital Aesthetics in *Percy Jackson and the Olympians***

Fan art comes under the broader purview of cultural studies under the participatory culture of fandom that proliferates online (Thompson 512). Fan arts are powerful catalysts that inspire creators and consumers to reimagine different versions, fostering a continuous cycle of creativity within fandom for fan communities. The main idea behind creating fan art is to envision the artists' and the readers' favourite characters into more easily perceivable artistic visuals that visually represent characters, settings, and events that complement the series. Fan art engagement fosters a personal connection between the fans of the narrative and text, and it also introduces the series to new audiences and helps maintain its relevance for years. The fan art of the series does not conform to the canonical text while the fans perform their fan identity. They deviate from the cannon by juxtaposing various visuals, making the audience aware of cultural blindspots and creating a network of possible meanings. Fan arts further expand the narrative beyond the books, creating illustrations by depicting scenes not explicitly described in the series, providing additional layers to the storytelling and sparking the imagination of fans. Therefore, the original narrative is changed and compressed to integrate a new story into the narrative every time a new thematic artwork is presented. Fans can collect fan art and create a string of fan artwork to create unofficial graphic novels. Fan art eventually starts becoming stories because they become unofficial graphic novels when fan artists start creating their favourite scenes. Several fans create similar art works, contributing to the "aesthetic canon of a fandom" where "the next stages of growth involves collaborative interaction with other fan artists. Each participant is self-motivated to improve his or her work in direct proportion to the work of others of the group so the integrity or the entire ensemble of players" ("Enchanting Tales and Imagic Stories" 15).

Fan arts, as a form of extended storytelling, contribute to the fandom's creativity and imagination, offering fans new ways to

experience *Percy Jackson and the Olympians*. Fan art not only serves as a source of inspiration for fans but also wields influence over the original creators. Rick Riordan has openly acknowledged and expressed appreciation for fan contributions, recognising their impact in sustaining the series' resonance with readers. The reciprocal engagement between creators and fans fosters a symbiotic relationship within the fandom. Examining fan-created aesthetics allows readers and researchers to explore how fans engage with *Percy Jackson and the Olympians* and interpret them in a visual format that is easy to comprehend instead of reading, which is time-consuming. Social media platforms become hubs for sharing and celebrating fan-created content, attracting new fans, and maintaining the enthusiasm of the existing community. Some popular platforms to explore Percy Jackson fan art are Devian Art, Tumblr, Instagram, Pinterest, Twitter, ArtStation, and Reddit forums, Discord, Wattpad, Archive of Our Own (AO3), where fans, both amateurs as and professionals, expand on the existing narrative by creating scenes, scenarios, or alternative storylines that are not explored in the official books by sharing fan art, discussing the series, collaborating on creative subjects, and sharing stories including fan fiction.

Fan art can be created using various digital techniques, using smart phones, laptops, computers, and tablets to create digital fan art by sculpting and rendering characters or scenes and collages of images, videos, and animations from scratch, amplifying existing artwork, and even converting texts to visuals with softwares like Adobe Photoshop, Procreate, Autodesk Sketchbook, Inkscape or Clip Studio Paint. Artificial intelligence has made the creation of fan art easier with numerous Artificial intelligence (AI) tools have also become increasingly popular for generating unique and stylised fan art. Aligned with the fan artists' preferences and goals AI tools can assist and enhance the creative process with Google's DeepDream, Artbreeder, DALL-E, RunwayML, Midjourney, PaintsChainer, DeepArt, Blender, Autodesk Maya, and ZBrush. Combinedly, the softwares and tools are also used for visual marketing and brand-building or as a hobby where users seek visual perfection with pleasing visuals with great lighting or props in the background, colour palette, or AI artwork to make it cohesive and appealing to the eye.

Technological advancements have reshaped the meaning of aesthetics, moving it away from traditional interpretations. These days, aesthetics is not related to the perception of art and is extrapolated from the world of philosophy but to the continuum of cultural forms and ordinary experiences, forming a new phenomenon framed in terms of appreciation of literary works but less of contemplation and reflection, solely as digital aesthetics. Digital aesthetics has evolved into a notable phenomenon, influencing daily vocabulary and trends to the extent that it has transformed into slang, seamlessly integrating into everyday language. This linguistic shift is propelled by the pervasive influence of social media, where trending phrases like cottagecore aesthetic, academia aesthetic, etc., mostly on platforms like YouTube, Instagram, and TikTok, gain prominence and contribute to the ongoing evolution of digital aesthetics in daily communication. Alyana Olivar writes in "That's so Aesthetic! But What Does it Mean?" that the overarching meaning of "aesthetic" is nowadays used as an adjective to denote a person's dynamic fashion, style, and mood – "It's not so much their physical appearance, though it does still fit. A person's aesthetic can mean their fashion sense, their demeanour, or their taste in items aside from fashion" (Olivar). Focus has shifted from aesthetic objects to aesthetic experience, the rediscovery suggesting that narrative is more than a means of representation – the strong reactions it can provoke hints at its capacity to create presence.

The approach does not imply a return to the traditional meaning of aesthetics that celebrates antiquity as the ideal model. Earlier, the nets of the concept of aesthetics were cast wide, but now, they are constricted. The concept of sublimity is not included and is all about outward appearances – the new aesthetics, which are seen in the digital world, popularised on the digital space or the internet by the fans of the series, who popularly call themselves "demigods." *Percy Jackson and the Olympians* is ground-breaking in its redefinition and re-contextualisation of Greek aesthetics with the popular culture phenomena in it. The digital aesthetics make *Percy Jackson and the Olympians* relatable to contemporary readers. As much as the series incorporates aesthetic pleasure and vocabulary, the artistic aesthetics in the digital space prove that literature holds a firm place in contemporary aesthetics. Digital aesthetics contributes to

experiencing pleasure in the act of reading, making it a distinguished characteristic of the reading experience. Monroe C. Beardsley exemplifies the principle through his assertion that "In calling an artwork a good one, we must be ascribing some form of value to it, and that it must be a distinctive and special form, properly labeled 'aesthetic'" (qtd. in Hanson 418).

*Percy Jackson* aesthetics incorporates aesthetic visual elements inspired by the characters and themes within the Percy Jackson universe that includes character portraits – artistic depiction (fan-art) of characters; using iconography of blue and sea motifs that speaks of Percy's love for blue coloured food and his connection to Poseidon; magical items, orange motifs that denotes Camp Half-Blood setting and fashion where demigods sport orange t-shirts, blue denim shorts, and colourful clay beads; mythical imagery like Greek symbols of gods; Greek typography; and book cover page artwork. Fan art that extends beyond the confines of the books involves creative depictions of character portraits accompanied by humorous imaginary conversations between different characters. Fan artists also envision characters' appearances as they age; imagining their phone wallpapers, WhatsApp group messages, Instagram pages, and DMs. Fans contribute artistic reinterpretations through character redesigns, offering their unique visual interpretations. They create comic strips that further explore the relationships between various characters in the series, adding an extra layer of creativity to the fan-driven artistic expressions. Thus, myths, which are cultural icons, when adapted into digital aesthetics, represent the newness of culture and aesthetics in the new era, which is a natural extension of its earlier form, without interrupting or breaking the classic mythology and its significance, connoting its artistic/aesthetic value and quality. Aesthetics on social media include the colour palette used across profiles and visual elements like the incorporation of images, graphics, or videos that align with a particular style, theme, or mood of the series. This can be achieved using typography, the choice of fonts and text styles used in captions or overlays on visuals; composition, which is concerned with how visuals are arranged and presented within a post or on the profile; application of filters and visual effects to create a cohesive book; and thematic consistency by sticking to a particular theme or subject matter that defines the overall

aesthetic of the content. Thus, aesthetics has moved away from its conventional meaning, which concerns the interpretation of source material and emotional tone.

### Conclusion

Greek mythology is spread out in the form of mythological retellings like Rick Riordan's fantasy adventure series *Percy Jackson and the Olympians* and used in a popular cultural context, making it more graspable and popular than it already is. The series is an example of classic aesthetic ideals, which create a great sense of pleasure, complexity, and grandeur to the readers, creating a relatable modern myth. Riordan the new-age mythmaker, chooses an aesthetic classic work and situates himself in the traditional conception of art/aesthetics that is related to pleasure and form. Fan arts have a cultural impact on the readers' influence interpretation and enjoyment, thereby setting the trend and, hence, popular culture itself.

### Works Cited

- "Aesthetics." *Encyclopædia Britannica*, 29 Dec. 2023, [www.britannica.com/topic/aesthetics](http://www.britannica.com/topic/aesthetics).
- Aristotle. *The Poetics of Aristotle*. Edited by S. H. Butcher, Macmillan, 1922. *Internet Archive*, [archive.org/details/poeticsofaristot00arisuoft](http://archive.org/details/poeticsofaristot00arisuoft).
- Attard, Josette. *The Connection between Literature and Aesthetics : Is It Problematic?* 2018. [www.um.edu.mt, www.um.edu.mt/library/oar/handle/123456789/30002](http://www.um.edu.mt/www.um.edu.mt/library/oar/handle/123456789/30002).
- Beardsley, Monroe C. *Aesthetics, Problems in the Philosophy of Criticism*. 2<sup>nd</sup> ed., Hackett Pub. Co, 1981.
- Burnham, Douglas. "Kant's Aesthetics." *Internet Encyclopedia of Philosophy*, [iep.utm.edu/kantaest/](http://iep.utm.edu/kantaest/).
- Cohee Manifold, Marjorie. "What Art Educators Can Learn from the Fan-Based Artmaking of Adolescents and Young Adults." *Studies in Art Education*, vol. 50, no. 3, Apr. 2009, pp. 257–71.
- Daniel, Edeh Peter. "Aesthetics and the African Women's Lives Drama." *Journal of Research in Philosophy and History*, vol. 1, no. 2, Oct. 2018, p. 99, [doi.org/10.22158/jrph.v1n2p99](https://doi.org/10.22158/jrph.v1n2p99).

- Flensburg, Siri Anna. *The Aesthetics of Popular Culture*. 2016. *Researchgate*.  
[www.researchgate.net/publication/308874054\\_The\\_Aesthetics\\_of\\_Popular\\_Culture](http://www.researchgate.net/publication/308874054_The_Aesthetics_of_Popular_Culture).
- Gregor, Mary J. "Baumgarten's 'Aesthetica.'" *The Review of Metaphysics*, vol. 37, no. 2, 1983, pp. 357–85. *JSTOR*, [www.jstor.org/stable/20128010](http://www.jstor.org/stable/20128010). Accessed 18 Dec. 2023.
- Grethlein, Jonas. "Aesthetic Experiences, Ancient and Modern." *New Literary History*, vol. 46, no. 2, 2015, pp. 309–33.
- Guyer, Paul. "18th Century German Aesthetics." *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, Stanford U, 2020. [plato.stanford.edu/archives/fall2020/entries/aesthetics-18th-german/](http://plato.stanford.edu/archives/fall2020/entries/aesthetics-18th-german/).
- . *Values of Beauty: Historical Essays in Aesthetics*. Cambridge UP, 2005.
- Hannan, Barbara. *The Riddle of the World*. Oxford UP, 2009.
- Hanson, Louise. "Artistic Value Is Attributive Goodness." *The Journal of Aesthetics and Art Criticism*, vol. 75, no. 4, 2017, pp. 415–27. *JSTOR*, [www.jstor.org/stable/44512412](http://www.jstor.org/stable/44512412). Accessed 9 Jan. 2024.
- Howell, Katherine Anderson. *Fandom as Classroom Practice: A Teaching Guide*. U of Iowa P, 2018.
- Jenkins, Henry. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York UP, 2006. Beardsley, Monroe C. *Aesthetics, Problems in the Philosophy of Criticism*. 2<sup>nd</sup> ed., Hackett Pub. Co, 1981.
- Larsen, Erik. "The Work of Art in the Age of Mechanical Reproduction." *The Modernism Lab*, [www.campuspress.yale.edu/modernismlab/the-work-of-art-in-the-age-of-mechanical-reproduction/](http://www.campuspress.yale.edu/modernismlab/the-work-of-art-in-the-age-of-mechanical-reproduction/). Accessed 20 Dec. 2023.
- "Literature and Its Audience." *Britannica*, Encyclopædia Britannica, Inc., [www.britannica.com/art/literature/Literature-and-its-audience](http://www.britannica.com/art/literature/Literature-and-its-audience). Accessed 20 Dec. 2023.
- Manifold, Marjorie Cohee. "Enchanting Tales and Imagic Stories: The Educational Benefits of Fanart Making." *Art Education*, vol. 66, no. 6, Nov. 2013, pp. 12–19, [doi.org/10.1080/00043125.2013.11519245](https://doi.org/10.1080/00043125.2013.11519245).

- Manovich, Lev. "Post-Media Aesthetics." *disLOCATIONS*, Jan. 2001, pp. 1–14, [www.academia.edu/542748/Post\\_media\\_Aesthetics](http://www.academia.edu/542748/Post_media_Aesthetics).
- Mullen, Megan Gwynne. "Coming to Terms with the Future He Foresaw." *Technology and Culture*, vol. 47, no. 2, 2006, pp. 373–80. Project MUSE, [doi.org/10.1353/tech.2006.0143](https://doi.org/10.1353/tech.2006.0143).
- Olivar, Alyana. "'That's so Aesthetic!' But What Does It Mean?" *TheBeauLife*, [www.thebeaulife.co/lifestyle-interviews/aesthetic-meaning-change](http://www.thebeaulife.co/lifestyle-interviews/aesthetic-meaning-change). Accessed 20 Dec. 2023.
- Quinton, Anthony. "Burke on the Sublime and Beautiful." *Philosophy*, vol. 36, no. 136, Jan. 1961, pp. 71–73.
- Romero, Erika. "Including New Media Adaptations and Fan Fiction Writing in the College Literature Classroom." *Transformative Works and Cultures*, vol. 35, Mar. 2021, [doi.org/10.3983/twc.2021.1881](https://doi.org/10.3983/twc.2021.1881).
- Sartwell, Crispin. "Beauty." *Stanford Encyclopedia of Philosophy*, Stanford U, 22 Mar. 2022, [plato.stanford.edu/entries/beauty/](https://plato.stanford.edu/entries/beauty/).
- Thompson, Praveena. "Defiant Deviant Images: Scanning a Song of Ice and Fire Fanart." *ShodhKosh: Journal of Visual and Performing Arts*, vol. 4, no. 2, Nov. 2023, pp. 511–18.

Delhi. He was awarded “InnoCentive winning solver” in 2014 for proposing schematics for the Next Generation Sequencing technology of DNA.

21. **Sanyogita Singh** is pursuing her Ph.D. from Panjab University, Chandigarh. Sanyogita’s Ph.D. project aims to propose a reorganisation of the time concept, to discover how fictional non-linear narratives can become a part of an interdisciplinary framework, with scientific and geographic approaches, to understand time. She recently presented her paper at the 18 th Triennial Conference of the International Society for the Study of Time (ISST) in Yamaguchi, Japan.
22. **Sudeep Sen** is the author of more than fifteen books and chapbooks of poetry. Sen’s writing has been widely published in international journals and newspapers, including The Times Literary Supplement, The Guardian, The Independent, The London Magazine, Poetry Review, Harvard Review and The Times of India, among others. His recent collections of poems include *Fractals*, *Anthropocene* and *Red*.
23. **Devika Kakkat** is a research scholar, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women. her research areas include children literature, fantasy literature, and their intersection with new media.  
**Chitra Sivasubramaniam** is an Associate Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women. Her reserach areas include Postcolonial Studies, and Media and Communication Studies.
24. **Shyam Sundar Pal** is a Senior Research Fellow in the School of Humanities and Social Sciences at the Indian Institute of Technology Indore. His research interest broadly lies in the films of Satyajit Ray, Bengali short stories, and Adaptation Studies. He finds joy in captivating the socio-contemporary realities in his creative writings (primarily in short stories).  
**Dr Ananya Ghoshal** is an Assistant Professor of English in the School of Humanities and Social Sciences at the Indian Institute of Technology Indore. Ananya received her

# dialog

a bi-annual peer-reviewed journal

ISSN 0975-4881



# dialog

NO. 42 AUTUMN