



## An Analysis of Compound Sentences Found in The Novel Percy Jackson: The Titan's Curse By Rick Riordan

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ARTICLE INFO	ABSTRACT
<p>Received : Nov, 30<sup>th</sup> 2025 Revised : Dec, 19<sup>th</sup> 2025 Accepted : Dec, 24<sup>th</sup> 2025</p> <p><b>OPEN ACCESS</b></p>	<p>The aims of this research are: (1) to analyze the types of compound sentences found in the novel Percy Jackson: The Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973). (2) to find out which coordinators of compound sentence that mostly used in the novel Percy Jackson: The Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973). The method used in this study was descriptive qualitative. The data were collected through documentation, observation, and note-taking by identifying compound sentences within the novel. The findings reveal that there are two types of compound sentences found in the novel: compound sentence with syndetic coordinator (using conjunctions such as "and", "but", "so", "or", and "yet") and compound sentence with asyndetic coordinator (using punctuation such as commas and semicolons). Among these, syndetic coordinator is the most dominant with 89.88% of the data, while asyndetic coordinator appears in only 10.12% of the data. The most used Syndetic coordinator is "but," followed by "and", "so", "or", and "yet", while the most used Asyndetic coordinators is "comma" followed by "semicolon." These results indicate that the use of compound sentences supports the novel's fast-paced, clear, and accessible narrative style, particularly for young adult readers. This study is expected to contribute to the teaching of English sentence structure and serve as a reference for further research in linguistics and literature, especially Novel.</p>
<b>Keywords:</b>	<i>Asyndetic Coordinator, Compound Sentences, Syndetic Coordinator</i>

### 1. Introduction

People use language as the main source of communication which makes it a key of communication. Without language, no one would be able to share and communicate their thoughts, ideas, and feelings. One of the languages that exist is English, which has been one of the most universal languages that is often used by people from around the world. English unite people from different cultures, languages, and tribes to become one in terms of global communication. Many aspects of life use English as a medium of communication, such as science, computers, diplomacy, tourism, trade, etc. This is one of the reasons why people should learn English to master the four basic skills of language (speaking, listening, reading, and writing) that can be learned through a scientific focused called Linguistics, which

according to Fromkin (2014), is focused on language which consists of Phonetics, Phonology, Morphology, Syntax, and Semantics. Syntax, as defined by Fromkin, is the part of grammar that represents someone's knowledge of sentences and their structures, by the rules that combine words into phrases and phrases into sentences (p.77). Shortly, syntax is the branch of study that learns about types of words that can be combined into a "group of various words" or sentences. Various experts have provided definitions for the concept of a sentence. Hogue (2008: 10) defined sentence as a collection of words containing a subject and a verb, expressing a complete idea. Similarly, Hornby (2000) describes a sentence as a grouping of words expressing a statement, question, or command, typically containing both a subject and a verb. Sentences can generally be classified into two types based on their types and number of formal predications. By type, sentences fall into four categories: declarative, interrogative, imperative, and exclamatory. On the other hand, sentences based on the number of formal predications are categorized into four, that are simple sentence, compound sentence, complex sentence, and compound-complex sentence.

A simple sentence is a sentence that has one independent clause (Oshima and Hogue, 1998). A complex sentence is comprised of independent clauses along with at least one or more dependent clauses (Oshima and Hogue, 1998). The independent clause carries the crucial idea, while the dependent clauses convey less significant information. The other types of sentences are called compound. Based on Oshima and Hogue's (2006:175) statement, a compound sentence is a type of sentence where two or more independent clauses are joined together, Quirk (1985:987) also describe compound sentence as one that includes two or more coordinated main clauses. It does not contain any dependent or subordinate clauses, unlike Complex which consist of it. Instead, a compound sentence is made up of two or more independent clauses, which are connected by coordinated conjunctions. This leads to the differences between compound and complex. A complex sentence combines two different kinds of clauses (both independent and dependent) using a subordinating conjunction while a Compound sentence is combining two independent clauses using a coordinating conjunction. Besides their differences, both complex and compound also can collaborate as a new type of sentence called compound-complex sentences. This type of sentence contains two or more independent clauses and one or more dependent clauses.

Moreover, Quirk and Greenbaum (1973: 227) mentioned there are two types of coordinators in a compound sentence: syndetic coordinator and asyndetic coordinator. Syndetic coordinator involves the use of coordinating conjunctions, such as FANBOYS (for,

and, nor, but, or, yet, so), to connect sentences. On the other hand, asyndetic coordinator uses punctuation marks like commas (,) or semicolons (;) to link the sentences. These coordinators help clarify the relationship between one clause and the others.

A compound sentence with a Syndetic coordinator can be formulated as:

Independent clause + coord. conjunction + independent clause

"Rizal went to the store, but Rendi stayed home to study."

Syndetic Coordinators consist of seven, also known as coordinating conjunctions, which can be recalled using the acronym FANBOYS (For, And, Nor, But, Or, Yet, So). The example of sentences below will demonstrate the meanings of these seven FAN BOYS coordinators. In this type of compound sentence, a comma follows the initial independent clause.

Beside, A compound sentence with an Asyndetic coordinator can be formulated as:

Independent clause + punctuation/marks/none + independent clause

"Ence loves to read; she spends hours at the library every weekend."

When using asyndetic coordinators in compound sentences, they serve to connect two closely related independent clauses without the use of a coordinating conjunction. Instead of conjunctions, punctuation such as a comma, semicolon, or sometimes even nothing at all is used to link the clauses while still signalling a separation between them. If the sentences are not, it has to be written as two simple sentences with each period.

There are two reviews of related literatures, first, A study by Komang Agus Parwata, I Gusti Bagus Wahyu Nugraha Putra, and Putu Devi Maharani (2021) entitled: Compound Sentence Found in The Jungle Book Novel by Rudyard Kipling. Qualitative methodology was used in this research to gather data, using three techniques: repeated reading of Rudyard Kipling's novel "The Jungle Book," note-taking and transcribing pertinent data from the novel, and finally, categorizing the data according to the types of compound sentences as outlined in Oshima & Hogue's (1998) theory. Second previous study was by I Kadek Agus Sugiantara, I G B Wahyu Nugraha Putra, and Putu Devi Maharani (2022) entitled: The Study of Compound Sentences Found in It Ends with Us Novel by Colleen Hoover. This study utilized descriptive qualitative methods to address or elucidate issues, particularly regarding the varieties of compound sentences. In data collection, three techniques were used: reading the novel "It Ends with Us" by Colleen Hoover, noting instances of compound sentences, and categorizing the data into tables based on types of coordination, drawing from Quirk and

Greenbaum's theory (1973). It revealed that the total number of instances gathered from Colleen Hoover's novel "It Ends with Us" amounts to 160. These instances are categorized into three groups: those containing syndetic coordination, asyndetic coordinator, and a combination of both syndetic and asyndetic coordinator.

The aims of this research are as follows: (1) to analyze the types of compound sentences found in the novel Percy Jackson: The Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973). (2) to find out which coordinators of compound sentence that mostly used in the novel Percy Jackson: The Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973).

## 2. Research Method

The method used in this research is a descriptive qualitative method, that contains 3 instruments such as documentation, observation and note-taking. This research also conducted with 3 procedures start from reading the novel, followed by taking notes to record and made a list of the compound sentences, then organized into separate tables according to the types of compound sentences as per Quirk and Greenbaum's theory where tables included Compound Sentences with Syndetic Coordinators and Compound Sentences with Asyndetic Coordinators. After classification, the total number of occurrences for each coordinator type was counted. the following formula:

$$P = \{f\} / \{N\} \times 100\%$$

Where P represents the percentage, f refers to the frequency of a specific coordinator, and N denotes the total number of coordinators found in the text. This calculation was used to show the proportional distribution of each coordinator types.

## 3. Research Findings and Discussion

### 3.1. Findings

- 1) *Types of Compound sentences found in Percy Jackson: the Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973)*
  - a) *Compound Sentence with Syndetic Coordinators*

Compound Sentences with syndetic coordinators involve the use of coordinating conjunctions—commonly abbreviated as FANBOYS: for, and, nor, but, or, yet, and so—to join two or more independent clauses (Quirk & Greenbaum, 1973, p. 227). In Percy Jackson: The Titan's Curse, only five coordinators—and, but, so or, and yet—are frequently found. This distribution suggests both stylistic intention

and alignment with the novel's informal, fast-paced narrative voice. List of compound sentences with Syndetic coordinators can be seen in the table 1.

Table 1. Compound Sentence with Syndetic Coordinators

CHAPTER(S)	Compound Sentence(S)	Coordinator
III	<i>I still wanted to jump off the cliff and search for her, <b>but</b> I had a feeling that Artemis was right."</i>	<b>but</b>
IV	<i>It seemed weird calling a teenager 'sir,' <b>but</b> I'd learned to be careful with immortals."</i>	<b>but</b>
VII	<i>I have hunted at Lady Artemis's side for many years, <b>yet</b> I have no idea what this beast might be."</i>	<b>Yet</b>
VIII	<i>"Blackjack gave me a ride down the beach, <b>and</b> I have to admit it was cool."</i>	<b>And</b>
IX	<i>"They were nothing like Halloween skeletons, <b>or</b> the kind you might see in cheesy movies."</i>	<b>Or</b>
X	<i>"Three levels of balconies curled around, <b>so</b> you could look at the exhibits from all different heights."</i>	<b>So</b>
XI	<i>"I hated feeling like Thalia knew more than I did, <b>so</b> I kept my mouth shut."</i>	<b>So</b>

In the novel *Percy Jackson: The Titan's Curse*, only five of these—and, but, so, or, yet—were found. Each coordinator performs specific semantic and syntactic functions that influence not only sentence construction but also tone, rhythm, and meaning.

b) *Compound Sentences with Asyndetic Coordinators*

Compound sentences with Asyndetic coordinators is a type of sentence where it used punctuations (Comma, Semicolon, or none at all {by context that are related semantically}). It refers to the linking of independent clauses without the use of explicit coordinating conjunctions, instead relying on punctuation such as commas, semicolons, or contextual cohesion (Quirk & Greenbaum, 1973, p. 227). In *Percy Jackson: The Titan's Curse*, asyndetic compound sentences are frequently employed to convey urgency, abruptness, or stream-of-consciousness narration, reflecting moments of heightened emotion or rapid movement. List of compound sentences with Asyndetic coordinators can be seen in the table 2.

Table 2. Compound Sentence with Asyndetic Coordinators

CHAPTER(S)	Compound Sentence(S)	Coordinator
IV	<i>"Her face was chalk white, her forehead beaded with sweat."</i>	<b>Comma</b>
X	<i>"I lifted it up; it was surprisingly light."</i>	<b>Semicolon</b>

2) *Coordinator mostly found in Percy Jackson: the Titan's Curse based on the theory proposed by Quirk and Greenbaum (1973)*

Table 3 Most and Least Coordinators Found in Novel

Coordinator(s)	Most	Least	Total (all chapters)
Syndetic	<b>31</b> (chapter II)	<b>10</b> (chapter X)	<b>382</b>
Asyndetic	<b>5</b> (chapter XII)	<b>1</b> (chapter II, IV, VII, VIII, X, & XVIII)	<b>43</b>

According to their classification, compound sentences are constructed using either **syndetic coordinator** (with explicit coordinating conjunctions such as *and*, *but*, *so*, *or*, *yet*) or **asyndetic coordinator** (with punctuation like commas, semicolons).

Table 4 Frequency of Syndetic Coordinator found in the Novel

Coordinator(s)		Total (number)	Total (%)
Syndetic	And	156	36,70%
	But	209	49,18%
	So	14	3,29%
	Or	2	0,47%
	Yet	1	0,24%
Total			89,88%

Table 5 Frequency of Asyndetic Coordinator found in the Novel

Coordinator(s)		Total (number)	Total (%)
Asyndetic	Comma	38	8,94%
	Semicolon	5	1,18%
Total			10,12%

## Discussion

### 1) Function of Each Syndetic Coordinator

#### a) The Use of "But" – Contrast/Adversative Function

The most used coordinator is "but" (49,18%), which introduces contrast between clauses. Its primary function is to highlight internal conflict, or mark shifts in thought. Contrastive coordinators in fiction often serve to reveal shifts in perception or tension. In a novel that revolves around quests, dangers, and emotional tension, such contrasts are integral to character development and plot progression.

Example:

*"I still wanted to jump off the cliff and search for her, **but** I had a feeling that Artemis was right."*

The function of *but* reflects internal conflict, a frequent feature of storytelling captures Percy's emotional dilemma—his instinctive impulse versus logical reasoning. This form of contrast makes internal conflict more tangible to readers. Another example:

*"It seemed weird calling a teenager 'sir,' **but** I'd learned to be careful with immortals."*

In this sentence, "but" highlights the clash between personal discomfort and practical wisdom, subtly characterizing Percy's growth and experiences.

#### b) The Use of "And" – Additive/Cumulative Function

The coordinator "and" is the second most frequently used in the novel (36,70%). It is functioning as an additive coordinator, is used to express a sequence and continuity of actions or cumulative ideas. In the context of the novel, "and" typically appears in action sequences or descriptions to maintain momentum, imply simultaneity, or simply expand on narrative detail. It mirrors spoken English and lends a fluid, accessible quality to the prose.

Example:

*"Blackjack gave me a ride down the beach, **and** I have to admit it was cool."*

In this sentence, the first clause presents an action, and the second reflects Percy's subjective response. The use of "and" connects the external and internal events in a cohesive manner. This sentence demonstrates the narrative's forward movement and its blend of external action with internal reaction. It joins clauses that are sequential in nature or express a cumulative relationship.

c) *The Use of "So" – Cause-Effect/Resultative Function*

The conjunction "so" is the third most used coordinator in this novel (3,29%). It is used to express consequence or result, mostly indicating that the second clause is a direct outcome of the first. While less frequent than "and" or "but," its presence is crucial in maintaining logical progression in character decisions and narrative development. For example:

*"Three levels of balconies curled around, so you could look at the exhibits from all different heights."*

This sentence uses "so" to link architectural design with its functional consequence, which reinforces how descriptions in the novel often tie into the environment and character experience. "So" is employed to indicate causality or logical consequence. For example:

*"I hated feeling like Thalia knew more than I did, so I kept my mouth shut."*

In this sentence, "so" links emotional response with action, contributing to character development and narrative logic. It communicates cause-effect between Percy's emotional state and his behavior, reflecting character introspection and social dynamics.

d) *The use of Or – Alternative/Disjunctive Function*

The coordinator "or" is the second least used coordinator in this novel (0,47%). In narrative, *or* is used to refine description, creating an image through comparison. For instance:

*"They were nothing like Halloween skeletons, or the kind you might see in cheesy movies."*

In this sentence, the first clause ("*They were nothing like Halloween skeletons*") establishes what the creatures are not, while the second clause ("*or the kind you might see in cheesy movies*") extends this idea by presenting an additional example. Instead of signalling a literal choice, *or* functions to add another rejected possibility, strengthening the contrast with the two different types of skeletons.

e) *The use of Yet – Contrast/Unexpected Situation*

The least used coordinator in the novel is "yet" (0,24%) which introduced contrast with an element of irony or surprise. Unlike "but", which marks



straightforward opposition, *yet* emphasizes that the second clause defies expectations established by the first.

Example:

*"I have hunted at Lady Artemis's side for many years, yet I have no idea what this beast might be."*

In this sentence, the first clause *"I have hunted at Lady Artemis's side for many years"* sets up an expectation of knowledge and expertise in hunting, while the second clause (*"I have no idea what this beast might be"*) contradicts that expectation. The contrast is therefore unexpected.

f) *Overall Patterns and Functions*

The recurrence of these five coordinators reveals a pattern:

- "And" is used to build narrative continuity and parallel actions.
- "But" introduces contrast, hesitation, or reversal, enriching internal dialogue and interpersonal tension.
- "So" is employed to establish causal logic in character motivation and plot development.
- "or" used as alternatives of things described by the character.
- "yet" introduced contrast of unexpected expectation.

Syndetic coordinator plays a significant role in stylistic rhythm and readability. The coordinating conjunctions ensure the logical clarity of each sentence and guide the reader smoothly through shifts in thought, description, and tone.

2) *Function of Each Asyndetic Coordinator*

a) *The Use of "Comma"*

The most common form of asyndetic coordinator in the novel involves the use of a comma (8,94%) to separate clauses that, although grammatically independent, are semantically linked.

Example:

*"Her face was chalk white, her forehead beaded with sweat."*

This structure compresses information into a tighter syntactic unit, enabling a rapid, visually detailed delivery of description. Such constructions are particularly

useful in moments of suspense, where the author needs to depict a character's emotional or physical state quickly and vividly.

Moreover, these clauses are often descriptive in function, and their omission of conjunctions encourages the reader to interpret the connection between them intuitively. In fiction, this enhances the sense of immediacy and intensity.

b) *The Use of Semicolon*

Less frequently, semicolons (1,18%) were used to indicate a close but more formally marked relationship between clauses. For instance:

*"I lifted it up; it was surprisingly light."*

This use of the semicolon denotes a logical progression or cause-effect relationship, while maintaining the independence of both clauses. Semicolons in fiction signal a deliberate pause, offering the reader space to process the shift in tone, perspective, or action. In this example, the first clause introduces an action, and the second clause offers an evaluative reaction—frequently used to mirror the protagonist's inner thoughts.

3) *Summary of Coordinator Frequency*

The data indicates that syndetic coordination dominates the novel in both frequency and distribution. Specifically:

- Syndetic Coordinators consist of 382 data, which appeared mostly in Chapter II (31 instances) and least in Chapter X (10 instances).
- Asyndetic Coordinators consist of 43 data which occurred most in Chapter XII (5 instances) and least in Chapter II, IV, VII, VIII, X, and XVIII (1 instance).

This contrast demonstrates that the novel "Percy Jackson: the Titan's Curse" consistently relies on explicit coordinator to construct compound sentences, most likely to preserve narrative flow, ensure clarity, and maintain syntactic familiarity—especially for young adult readers.

4) *Interpretation of Dominant Usage*

The frequent use of syndetic coordinator can be attributed to its function in expressing clear logical relationships between clauses. Conjunctions such as "and", "but", "so", "or" and "yet" are not only easier for readers to interpret but also contribute to a sense

of continuity, contrast, and causality. These are essential functions in a novel characterized by constant action, interpersonal dynamics, and internal conflict. Meanwhile, asyndetic coordinator, though used less often, serves distinct stylistic purposes. It is typically reserved for Rapid emotional or physical reactions, also Sensory or descriptive segments The relatively lower occurrence of asyndetic coordination also reflects the fact that such constructions require higher interpretive effort, as the reader must infer the relationship between clauses without explicit markers.

### 3.2. Comparison with Previous Studies

The results of this study partially align with and partially differ from previous research on compound sentences in literary texts. Study by Sugiantara et al. (2022), who also applied Quirk and Greenbaum's (1973) framework, reported that syndetic coordinators was the most dominant type in contemporary novels, with "and" and "but" appearing most frequently. This pattern is consistent with this study, where syndetic coordinators also dominate the data.

However, a notable difference exists in the distribution of specific coordinators. While Sugiantara et al. (2022) found "and" as the most frequent coordinator, this study shows that "but" appears more dominantly. This difference may be attributed to the narrative style and genre of Percy Jackson: The Titan's Curse, which emphasizes internal conflict, emotional tension, and character decision-making based on Percy's perspective as the main protagonist. The frequent use of adversative coordination (but) reflects the protagonist's psychological negotiation between instinct and reason, a feature that is less prominent in romance-oriented narratives.

In contrast, study by Parwata et al. (2021) used Oshima and Hogue's (1998) classification, which includes compound sentences formed by coordinators, conjunctive adverbs, and semicolons. Due to the different theoretical framework, their findings are not directly comparable in terms of syndetic–asyndetic distinction. Nevertheless, both studies similarly indicate that compound sentences formed by coordinators are the most dominant type in fictional narratives. This suggests that regardless of theoretical orientation, coordinator through conjunctions remains a preferred syntactic device in novels to express logical relations between events and actions.

Theoretically, this study used the relevance of Quirk and Greenbaum's (1973) theory in analyzing compound sentence structures in modern literary texts, particularly young adult

fiction. The dominance of syndetic coordinator supports the notion that explicit grammatical connectors play a crucial role in maintaining coherence and guiding readers through narrative progression. The strategic use of asyndetic coordinator, although less frequent, demonstrates how punctuation-based coordinator contributes to stylistic variation, emotional intensity, and narrative pacing.

Practically, the findings offer insights for English language teaching and literary analysis. Understanding how coordinators function in narrative contexts can assist students in developing syntactic awareness and improving writing coherence. For literary studies, the analysis shows how grammatical structures are not merely formal elements but actively contribute to characterization, tension, and storytelling techniques. Future researchers may use these findings as a comparative reference when examining syntactic patterns across different genres or age-targeted narratives

#### 4. Conclusion

Based on findings, **Syndetic coordinator** appeared as the most dominant type of compound sentence in the novel (89,88%). Coordinators such as *and*, *but*, *so*, *or* and *yet* were used most frequently with 36,71% *and*, 49,18% *but*, and 3,29% *so*, 0,47% *or*, and 0,24% *yet*. These conjunctions served to show addition, contrast, consequence, alternatives, and unexpected situation.

On the other hand, **Asyndetic coordinator**, though less frequent (10,12%), was strategically used. It often appeared in descriptive or emotionally charged passages and helped increase narrative intensity or pacing. These forms contributed to stylistic variation and often mimicked natural speech patterns or internal monologue. Comma takes the most asyndetic coordinators found (8,94%) followed by Semicolon (1,18%).

Particularly, among the seven coordinating conjunctions proposed by Quirk and Greenbaum (1973), only *and* (156 instances), *but* (209 instances), *so* (14 instances), *or* (2 instances), and *yet* (1 instance) were frequently found in the novel. Coordinators such as *for* and *nor* were not used. The use of coordinators also varied across chapters. Action-heavy chapters tended to favor syndetic coordinator, while more introspective or descriptive sections used more asyndetic ones. This distribution reflects how sentence structure in the novel adapts to plot dynamics and narrative tone.

In conclusion, the use of compound sentences—particularly through syndetic and asyndetic coordinator—contributes significantly to the novel's grammatical structure and

overall narrative style. The patterns observed demonstrate how coordinator can support both effect of readability and literary.

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