GENDER REPRESENTATION OF THE FEMALE CHARACTERS IN *PERCY JACKSON: SEA OF MONSTERS:* A CRITICAL DISCOURSE ANALYSIS

THESIS

written by:

Mukrimah
110110101033

ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
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presented to the English Department, Faculty of Letters, Jember University as one of the requirements to achieve Sarjana Sastra Degree in English Studies

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DEDICATION

This thesis is dedicated to:

1. my beloved parents, Yeni Jailani and H. Ali Idrus (Alm) for their unconditional and uncountable love, their never-ending prayers and supports; thank you for being the best parents who teach me to always try my best in achieving all my goals and always remind me to always pray;

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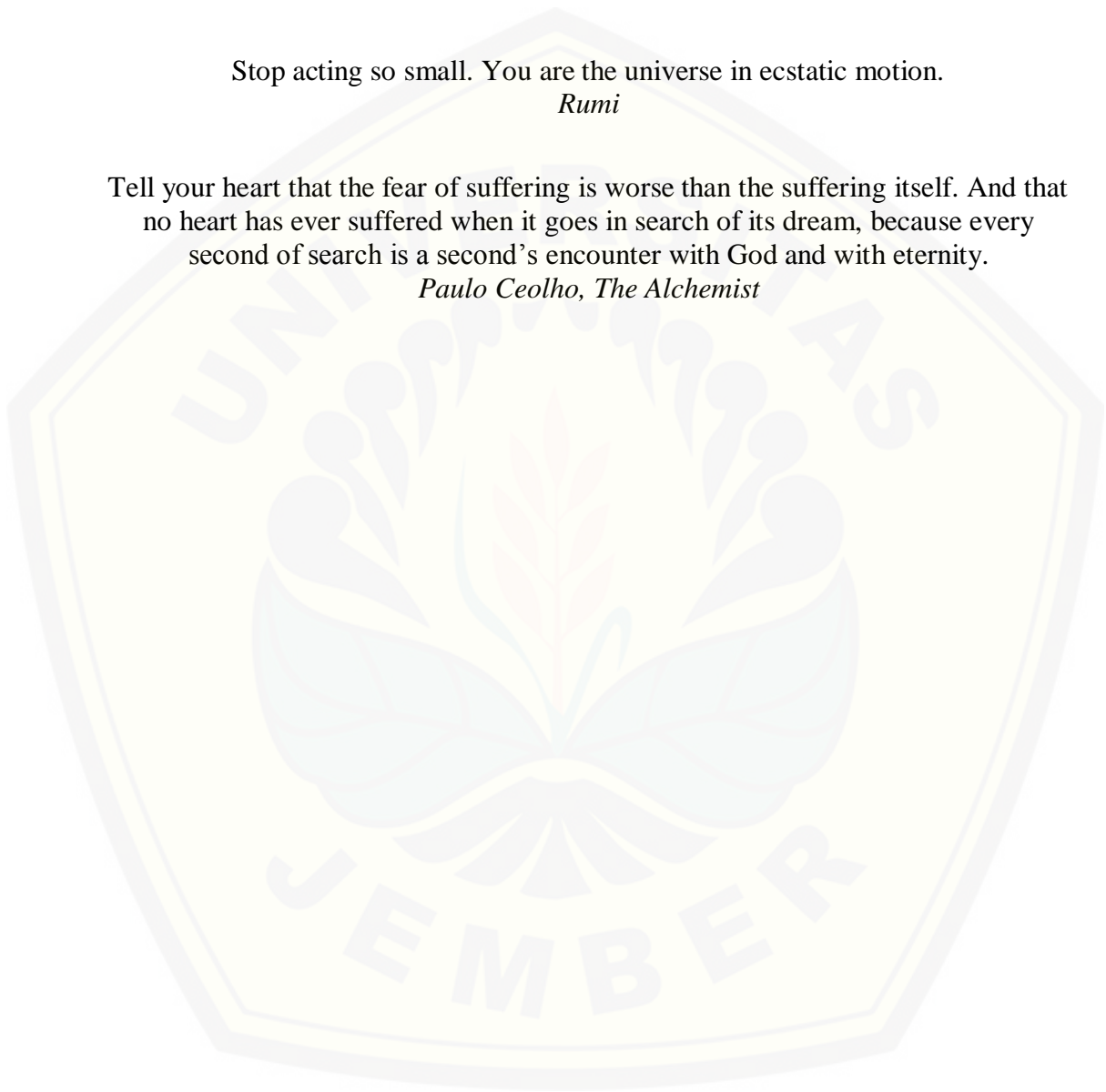
4. my Alma Mater.

MOTTO

Stop acting so small. You are the universe in ecstatic motion.
Rumi

Tell your heart that the fear of suffering is worse than the suffering itself. And that
no heart has ever suffered when it goes in search of its dream, because every
second of search is a second's encounter with God and with eternity.
Paulo Ceolho, The Alchemist

DECLARATION

I hereby state that the thesis entitled "**Gender Representation of the Female Characters in** *Percy Jackson: Sea of Monsters:* **A Critical Discourse Analysis"** is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publication. I certainly certify to the best of my knowledge that all sources used and any help received during the composition of this thesis have never been acknowledged.

Jember, May 2016
The Candidate

Mukrimah
110110101033

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APPROVAL SHEET

Approved and received by the examination committee of the English Department, Faculty of Letters, Jember University

Name : Mukrimah

Student Number : 110110101033

Title : Gender Representation of the Female Characters in *Percy Jackson: Sea of Monsters:* A Critical Discourse Analysis

Day/Date : Thursday, May 19th 2016

Place : Faculty of Letters, Jember University

Examination Committee

Chairman,   Secretary,

Drs. Albert Tallapessy, M.A., Ph.D   Sabta Diana, S.S., M.A.
NIP. 196304111988021001   NIP. 197509192006042001

The Members:

1. Prof. Dr. Samudji, M.A   (……………………………..)
   NIP. 194808161976031002

2. Dr. Ikwan Setiawan, M.A.   (……………………………..)
   NIP. 197806262002121002

Approved by,
The Dean

(Dr. Hairus Salikin, M. Ed.)
NIP. 196310151989021001

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SUMMARY

Gender Representation of the Female Characters in Percy Jackson: Sea of Monsters: A Critical Discourse Analysis; Mukrimah, 110110101033; 2016; 98 pages; English Department, Faculty of Letters, Jember University.

This thesis deals with the investigation of language used by the female characters in *Percy Jackson: Sea of Monsters.* The objective of this research is to find and reveal social issues dealing with gender representation and gender inequality inside the movie. Several theories are provided to help this research in revealing the related issues. These theories comprise Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL) focuses on transitivity system, theory of representation, theory of gender and also social and cultural context.

This thesis is conducted by the application of qualitative method with documentary technique which focuses on internet based. The data of this research are in the form of movie subtitles downloaded from http://www.yifysubtitles.com/. There are 95 utterances of every character used as the main data of this research. In analyzing the data, Halliday's Systemic Functional Linguistics (SFL) is applied to find the most dominant process used by the characters. The next is investigating and discussing the result by using the related theories mentioned earlier.

The finding of this research exposes that the dominant gender representation of each character is different. Annabeth still maintains the common gender represented by most women. She represents feminine gender while Clarisse tends to represent masculine gender. In addition, Percy (the male character involved as the comparison) still represents masculine gender. This finding is obtained from the dominant process used by each character which is also hooked with theory of gender. Through this finding, it is clearly found that another issue concerning with gender inequality is indeed portrayed and proven in *Percy Jackson: Sea of Monsters.* This

gender inequality is depicted through the portrayal of gender imbalances on the female characters which is realized by the portrayal of Annabeth as a powerless female character who dominantly represents feminine gender. Moreover, it is also supported by the depiction of Clarisse. Even though she is described as the powerful character that dominantly represents masculine gender, however these characteristics are projected by her powerful god father.

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CHAPTER 1. INTRODUCTION

This chapter provides the reasoning and idea in doing this research. It contains the background of the study that explains why the topic is conducted and worth to investigate. In addition, this chapter also circumstantiates the topic of the research, problems to discuss, research questions, the goals of the study and the organization of the study.

1.1 The Background of the Study

Movie is a series of moving pictures which basically tells a story. It is a medium of communication rich with social implication, created within different social, historical and cultural context. A movie commonly displays the story in the vicinity of social, cultural and historical as the inspiration. To become a movie, there should be several elements which stick it out. Those elements might be in the form of narrative, cinematography, mise-en-scene, editing and sound. These movie elements are usually what the viewers pay attention to. The viewers' central attention is usually directed and focuses on the narrative element which is known as the story inside the movie.

In enjoying the movie, sometimes the viewers tend to focus on their attention only to the element in the movie; they do not really pay attention to what is inside the movie. In another words, they do not pay attention to the hidden issues which are viewed by the director inside the movie. In the process of making movie, the director commonly wants to speak out several issues through the movie. This notion is in line with Brown and Yule' idea (1988:24) which says that:

> "We shall consider words, phrases, and sentences which appear in the textual record of a discourse to be evident of an attempt by producer (speaker/writer) to communicate his message to a recipient (reader/hearer)".

This notion tries to explain that in the context of movie, anything which is portrayed in the movie constitute movie producers/directors' attempt consisting any message to be conveyed to the viewers through the movie. This message can be in the form of hidden issues which they want to deliver inside the movie. In line with the context of movie, these issues can be in social, historical and cultural context. The example of hidden issues in social context can envelop the issue of ideology, power and also gender.

To understand those hidden issues, Critical Discourse Analysis (CDA) is able to be an appropriate approach in discussing the issues. Van Dijk in Schiffrin et al (2001:325) shares an explanation that;

> "Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context".

This notion means that CDA shall be the bridge which draws a connection between discourse and social and cultural developments in different social domains. CDA stems from a critical theory of language which sees the use of language as a form of social practice. What means by social practice is dealing with discursive practice; through in which texts are produced, created and consumed, received, interpreted. The function of CDA usually offers a question about how discourse structures are deployed in the reproduction of social domain. It is partly through discursive practices in everyday life (processes of text production and consumption) that social reproduction takes place. Van Dijk in Schiffrin et al (2001:354) mentions the typical vocabulary of many scholars in CDA will feature such notions as power, dominance, inequality, hegemony,

ideology, class, gender, race, interests, reproduction, institutions, social structure, social order, and the more familiar discourse analytical notions.

Going back to the hidden issues existed inside the movie; this study focuses on gender issue as one of typical vocabularies which is mentioned by Van Dijk. This study is aimed to find the issue of gender, especially how gender is represented in the movie through language use by the characters. Gender concerns with social issue which is identical with the idea of masculinity and femininity. In connection with language use, this study sticks to masculine and feminine speech, because the way we use language shapes masculinity and femininity. One of masculine traits is dealing with the idea of being powerful. To be masculine is said to be powerful. On the other hand, to be feminine is closely related to powerless. This kind of gender traits then become the basic parameter to measure gender representation as the social issue in the movie.

Relating to gender traits, Wood (2009:20) explains that "in most cases, sex and gender go together; most men are primarily masculine, and most women are primarily feminine". This idea then leads the general conception that men are usually considered as being powerful while women are usually considered as being powerless. Although in some cases, women are powerful but still most of women are considered as being powerless. Regarding to this, I as the researcher in this position believes that even though in some cases women are represented as being powerful but still in general conception women are considered as being powerless. This conception makes women experience the issue of inequality in the realm of gender.

To understand clearly how to uncover the issue of gender representation and gender inequality, this study choose *Percy Jackson: Sea of Monsters*. It is a movie which is adapted from the novel written by Rick Riordan as the continuation of the first novel and also the first movie of *Percy Jackson and the Olympians: the Lightning Thief*. This movie displays about the ancient Greek mythology which is reconstructed and packed up to be a fantasy movie. It tells about Percy Jackson as the son of Poseidon and his friends who lead off a quest to the Sea of Monsters to find the mythical Golden Fleece while trying to stop an

ancient evil from rising. The reason in choosing this movie is because this movie gets many appreciations by the viewers. Based on http://www.rottentomatoes.com/, the rating of this movie attains 5.2/10 with for about 110 reviews counted. Furthermore, *Percy Jackson: Sea of Monster* gets another appreciation in the form of nominations and awards. According to http://www.imdb.com/, this movie obtains three nominations and one award which comprise nomination on MTV Movie Awards (2013) as Summer's Biggest Teen Bad A**, People's Choice Awards (2014) as Favorite Family Movie, Phoenix Film Critics Society Awards (2013) as Best Live Action Family Film and this movie get an award from Key Art Awards (2013) in the third place as the Best Digital Marketing. In addition the most important reason why this movie is chosen because it displays social issue which is created a phenomenon inside the movie. This phenomenon deals with gender representation by the concentration to the language use (linguistic choice). As pictured in the movie, the phenomenon is depicted by the female characters "Clarisse La Rue" and "Annabeth Chase". These female characters who were biologically born as girl assumed to represent different gender based on the language used of them. One of these female characters tends to represent another gender. This phenomenon then leads the existence of another gender issue dealing with gender inequality. In order to prove how this phenomenon truly exists, the way how Clarisse and Annabeth represent their gender should be revealed.

In line with this case, this present study needs some methods. To help revealing the concept of gender representation in the movie, several methods, comprising Critical Discourse Analysis (CDA), Halliday's Systemic Functional Linguistic (SFL) focusing on Transitivity, the theory of Representation, the theory of Gender and also social and culural context are employed. Critical Discourse Analysis (CDA) is used as the bridge which connects the gap between discourse and social issue in the movie (gender) to be mediated. It is applied because CDA aims to investigate critically social inequality as it is expressed, constituted and legitimized by language use (or in discourse especially in gender). On the other side, Halliday's Systemic Functional Linguistic (SFL) helps this study in

understanding why a text (in this case the text is in the form of female characters utterances) means what is does; why it is viewed as it is. In addition, Transitivity analysis helps this present study in analyzing Clarisse and Annabeth's utterances to find how they construe the world into manageable process. The next method employed is gender theory. This study needs to apply the theory of gender in order to reveal how Clarisse and Annabeth as the female characters represent their gender. The last is social and cultural context which helps this research in explaining why they represent their gender in such a way.

From all those reasons and background stated above, this study is worth to investigate because it gives contribution toward linguistics study as a study in which peels off the issue of gender by using the combination of Critical Discourse Analysis (CDA), Systemic Functional Linguistic (SFL) and the theory of gender along with social and cultural context. Finally, this study is expected to canalize the understanding of gender representation by using several methods mentioned above and in advance increase people's comprehension about how social issue such as gender is portrayed inside a movie.

1.2 Research Topic

The topic of this research concerns with gender issue which focuses on the representation of gender depicted by the female characters in the movie chosen.

1.3 Research Problem

The problem in this study deals with the hidden issue exists in the movie. It concerns with gender representation of the female characters. Clarisse and Annabeth as the female characters who were biologically born as girl assumed to represent different gender. This gender issue can be seen by the language use of Clarisse and Annabeth. The existence of this phenomenon can lead to another gender issue in the form of inequality if language use of Clarisse and Annabeth are revealed.

1.4 Research Question (s)

1. What is the dominant process used by Clarisse and Annabeth as the female characters in *Percy Jackson: Sea of Monsters*?

2. What dominant gender do Clarisse and Annabeth represent in *Percy Jackson: Sea of Monsters*?

3. How gender inequality is portrayed and proven in *Percy Jackson: Sea of Monsters*?

1.5 Purpose (s)

1. To know the dominant process which are used by Clarisse and Annabeth as the female characters in *Percy Jackson: Sea of Monsters.*

2. To reveal the dominant gender represented by Clarisse and Annabeth in *Percy Jackson: Sea of Monsters.*

3. To disclose the issue of gender inequality in *Percy Jackson: Sea of Monsters.*

1.6 Scope of the Study

In order to avoid the widened discussion in this study, it is needed to delimitate the use and the application of theories. This study is established under Critical Discourse Analysis (CDA) with the help of Halliday's Systemic Functional Linguistics (SFL), theory of representation and also theory of gender which focuses on dominance and deficit theory along with social and cultural context.

1.7 The Organization of the Thesis

This study is organized into five chapters. Chapter one comprises the background of the study, research topic, research problems, research questions,

the goals of the study, the scope of the study and the organization of the thesis. Chapter two consists of previous studies and supporting theories. Chapter three presents the type of research, research strategy, data collection, data processing and data analysis. Chapter four contains analysis and discussion. On the other hand, chapter five deals with the conclusion.

CHAPTER 2. LITERATURE REVIEW

This chapter contains two main important points in evolving this present research which comprise previous studies and supporting theories. The previous studies need to be added and explained in order to give contribution toward this research. On the other hand, supporting theories are very important in giving comprehension in accordance with the topic of the discussion in the research. This chapter provides several theories; Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL) focuses on transitivity system, theory of representation, theory of gender and also another important point which is social and cultural context.

2.1 Previous Studies

The topic of this present study eventually has the previous study which is written by different researchers. There are two previous studies which are chosen as the references in doing this research. The first previous study is conducted by Nagamoto (2011). She analyzes his own EFL textbook entitled *Conversation Topics for Japanese University Students.* In investigating the gender representation of male and female textbook characters, she uses Porecca (1978) and Leiskin's (2001) theoretical frameworks. Gender representation as the topic of this journal does not use Critical Discourse Analysis (CDA) as an approach. This research directly applies the theory of gender which is proposed by Porecca and Leiskin. An investigation of gender representation in this journal comes from her assumption about gender imbalance of characters in the textbook. In adopting Porecca's (1984) framework she pays attention to the illustrations, dialogues, and readings in the text book. This framework is used to analyze visibility, gender firstness, gender neutral and gender specific nouns, and also gender stereotypes of

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the character in the EFL textbook. In addition, she also uses Leiskin's framework, which is based on the work of Halliday, such as the analysis of theme and rheme of clauses within each of the reading and conversation in the textbook. Leiskin's framework is used because it provides a way in determining the role of importance that the character has. After analyzing gender representation in EFL textbook by using Porecca and Lieskin's framework, she finds that gender imbalance which becomes the problem based on her assumption in doing this research was not found in the EFL textbook chosen. Further, she reveals that sexist language and sexist stereotypes were minimally used in the book chosen. In addition, the book which is chosen as the object of this analysis shows that female characters are strongly represented and no social dominance of one gender over another exists in terms of sentence structure.

The second previous research is a thesis written by Molin (2007). In his research, he tries to analyze gender representation in Californication. It is part of an enormous production industry which is concerned with aspects such as profit, commercialism, creativity and general innovations. An approach used by him to examine the Showtime production *Californication* from a gender perspective is Critical Discourse Analysis. This approach is used because it is an appropriate approach in searching for the depth of knowledge concerning a text. After doing the analysis by using Critical Discourse Analysis, it was found that there is an ideology represented by Hank in the Californication. Further, he explains that the character of Hank represents conservative masculinity which was in direct conflict. He states that, "the characters represent the ideology of conservative masculinity changed as they progressed during the text towards a more modern perception of masculinity". In the initial part of the text conservative masculinity was portrayed by Hank, whenever he participated in a situation where he could be considered to represent the unwanted ideology he received various complications. In addition in doing his analysis, he does not only use Critical Discourse Analysis as the approach, but eventually he applies the theory of gender construction and hegemony to reveal the gender representation of character "Hank" in the Californication.

After explaining the two previous studies above, it is found that there are similarities between this present study and the previous researches. Those similarities are in the form of topic chosen which concern about gender representation. Furthermore, an approach is also the same as the second of previous research which applies Critical Discourse Analysis (CDA) as an approach to examine the representation of gender. However, there is also a difference between this research and the first previous research which is only used theory of gender as the tool to analyze the gender representation in the data chosen. What makes this research different from the two previous researches is that, this research applies both Critical Discourse Analysis (CDA) and the theory of gender in revealing the gender representation which is also applying Systemic Functional Linguistics (SFL) as the tool of the analysis. Finally, these two previous studies give more contribution in extending more understanding in the way how to reveal the representation of gender in a text, book, movie, etc by the application of the theory and the methodology used and explained in each previous study.

2.2 Supporting Theories

There are several theories used in this research to answer the research problem. Those theories are:

2.2.1 Critical Discourse Analysis (CDA)

According to Van Dijk (1998),

> "Critical Discourse Analysis (CDA) is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias".

Critical Discourse Analysis (CDA) is critical perspective on discourse analysis. The focus of Critical Discourse Analysis does not only concern with the use of language, but it also explores the connection between language use and the social and political contexts in which it occurs. In analyzing text (language), Critical Discourse Analysis becomes an appropriate approach to disclose anything beyond the text such as power, ideology, inequality, gender representation, etc. In doing this research, Critical Discourse Analysis is used as the tool to reveal gender representation depicted by the female characters of the movie chosen based on the language use of Clarisse and Annabeth as the female characters.

Regarding to this research, there are eight set of principles of Critical Discourse Analysis which are mentioned by Fairclough and Wodak as cited in Paltridge (2000: 154-155). These principles are:

> "1. CDA addresses social problems by examining the linguistic character of social and cultural processes and structures. Thus, social and political processes have a partly linguistic or discursive character that is reflected in the use of certain linguistic and discourse strategies and choices
>
> 2. power relations are exercised and negotiation in discourse. Thus, power operates through language and is negotiated through language
>
> 3. discourse constitutes society and culture in that language not only reflects social relations but is a part of them and reproduce them
>
> 4. ideologies are very often through discourse. This production includes ways of representing and constructing society such as relations of power, relation of domination and explanation and relation based on gender and ethnicity
>
> 5. discourse cannot be considered separately from the discourse that have preceded it and that will follow it. Nor it can be produced or understand without taking these intertextual relations and sociocultural knowledge into considerations
>
> 6. CDA makes connections between social and cultural structures and process and properties of texts. These

connections are however, complex, and more often indirect than direct: that is they are very often mediated

7. CDA goes beyond description and is both interpretation and explanatory. Further, these interpretations and explanations are open and may be affected by new readings and new contextual

8. CDA, by uncovering opaqueness and power relationships, is a form of social actions that attempts to intervene and bring about change in communicative and socio-political practices"

From the eight principles mentioned above, there are three principles as the appropriate principles to be applied regarding to research problem in this study. The first appropriate principle is cited in number one, in this research CDA addresses social problem in term of gender issue especially the way how gender is represented and the issue of inequality among gender by examining linguistic structure in the form female characters' utterances as the language choice. The other appropriate principle is number two. Related to this research, the issue of power relations is exercised in discourse which is "gender". It means that although this research focuses on the examination of how gender is represented, this study also exercises the issue of power within gender because the term power is not always exercised in obviously abusive acts of dominant way and power may also relate to the term of gender itself. The last principle appropriate to this research is number six. The principle which states that *"CDA makes connections between social and cultural structures and process and properties of texts and these connections are however, complex, and more often indirect than direct: that is they are very often mediated",* is an appropriate principle if it is applied in the problem of this research. By paying attention to this principle, the indirect connection of language and the representation of gender which is viewed in movie can be analyzed through Critical Discourse Analysis. This is true that gender representation is relevant topic in Critical Discourse Analysis, just as it is stated by Weiss and Wodak (2003: 11) that, "Ideology, power, hierarchy, gender and sociological variables are relevant topics in CDA text analysis".

In addition, the application of this theory in this research is needed because CDA is able to be the bridge in connecting how the role of language use relates to social context. This perception is supported by Alexander et al (1987); Knorr-Cetina and Cicourel (1981) as cited in Schiffrin et al (2001:354) who propose that:

> "Language use, discourse, verbal interaction, and communication belong to the micro-level of the social order. Power, dominance, and inequality between social groups are typically terms that belong to a macro level of analysis. This means that CDA has to theoretically bridge the well-known "gap" between micro and macro approaches, which is of course a distinction that is a sociological construct in its own right".

In line with this explanation, it can be understood that the role of Critical Discourse Analysis aims at to be the red line which connects how gender as the social issue in this research relate to the language use in the movie. Based on this case, finally the reason why this theory is applied in this research is because Critical Discourse Analysis is expected to uncover and reveal how the female characters in the movie represent gender through their language use. In addition, Critical Discourse Analysis is applied because in doing CDA researcher should take explicit position, and thus want to understand, expose, and ultimately resist social inequality. Regarding to this research, the researcher position relate to gender is in the position which believes that even though in some cases women are described as being powerful but still in the general conception women are considered as being powerless. This kind of conception then leads women experience the treatment of gender inequality. Related to this case, the application and the use of CDA help this study in revealing another issue of gender which is gender inequality. It helps in disclosing the issue of gender inequality which is hidden portrayed inside the movie. To reveal this issue successfully, along with CDA it needs to apply both linguistic and social approach as how it is proposed by Weiss and Wodak (2003:7) that,

> "The CDA representatives agree to a large extent that the complex interrelations between discourse and society cannot be analyzed adequately unless linguistic and sociological approaches are combined".

This notion means that in doing CDA, we should apply both linguistic and sociological approaches. The reason why it should apply both approaches is because one theory is a shifting synthesis of other theories. Besides, the use of social theory is required because social theory creates the distance necessary to move from 'non-critical' to 'critical' discourse analysis. The application of both approaches is a kind of mediation between the social and the linguistic to help uncover the social issue of inequality within discourse (movie). Regarding to this research, further it applies both systemic functional linguistics (SFL) as the linguistic tools and also the theory of gender as the social theory to reveal the issue of gender representation and gender inequality in the movie chosen which are delivered in the next sub chapter.

In addition, in trying to reveal how gender is represented by the female characters from the perspective of Critical Discourse Analysis, it is profoundly connect to the issue of power within discourse "gender". Since the second principle mentioned by Fairclough and Wodak as cited in Paltridge (2000: 154-155) deals with the principle that power relations are exercised and negotiation in discourse, so then it focuses on how the female characters represent their gender through the practice of power relation. According to Fairclough (1989:46) *"power in discourse is to do with powerful participants controlling and constraining the contributions of non-powerful participants"*. It means that a powerful person will be able to act upon to the other people to do on his/her behalf. It is also supported by Levorato (2003:47) who assumes that the greater the power, the greater the ability to affect 'others'. Again, it shows that the one who is more powerful has the ability to affect and also to control other people especially the one who has less power.

In seeking the practice of power within discourse especially gender, there are several indicators proposed by linguists. First is mentioned by Mayr (2008:18) who proposes that *"relations of power may be implicitly inscribed by the relationship between Actor and Goal: 'processes'*. This notion means that power can be expressed through the relation of Actor and Goal which is existed in the system of transitivity. It implies that a powerful person can be reflected if s/he dominantly uses material clauses in her utterances and also s/he appears the dominant actor who is able to act upon a goal. However, we cannot be misled by this idea. If a person appears as the one who dominantly use material process and become the actor as the only participant who has the ability to affect other, indeed it can be assumed that s/he is a powerful person. However, if another person appears as dominant actor but invoking the other people as the actor which is realized in the pronoun word "we", this person cannot be fully classified as a powerful person because it shows his/her solidarity. Since it shows solidarity, it can decrease someone's power. It is in line with Johnstone's idea (2008:129) which explains that "*solidarity has to do with the relatively symmetrical aspects of human relationships"*. It means that the word "we" proposes the idea that it indicates the existence of solidarity in which it does not show the existence of power because power has to do with the respects in which relationships are asymmetrical.

Further, the other indicator of power also deals with knowledge. According to Mayr (2008:15) *"power is inextricably linked with knowledge: 'power and knowledge directly imply each other'*. It means that power can be measured through the knowledge. The more knowledge one has the more power s/he has. Since the first indicator deals with the depiction of power in the system of transitivity, so then the second indicator also deals with this. The concept of power and knowledge can be expressed through the word "know" which is classified as mental of cognition process. It simply implies that it is not only material process which shows power but also mental process especially mental of cognition. It is supported by Van Leeuwen's idea as cited in Levorato (2003: 47) in which he distinguishes between two types of reactions, specified and

unspecified, and within this he borrows Halliday's distinction between three types of reactions (*cognitive, perceptive* and *affective*), where the greater the power of the social actor in question the more cognitive reactions s/he will be attributed; the lesser the power, the more emotive, affective reactions s/he will have. It shows that mental process is indeed able to show the practice of power which is realized in mental of cognition. However, we cannot be mislead by this concept because Levorato (2003:70) explains that

> "we should not, in fact, let ourselves be misled by the relatively high number of mental processes of cognition, as they either introduce internalized speech, or emphasize the inadequacy of her cognitive ability to account for what happens".

It indicates that even though mental of cognition indicates the existence of power but if it is in the negative form of mental cognition, it does not indicate the existence of power because this negative form emphasizes the inadequacy of someone's cognitive ability to account for what happens that is why it cannot indicate the existence of power.

These are all explanation how Critical Discourse Analysis helps this research in a way to disclose and reveal how the female characters represent their gender and the issue of gender inequality. For further discussion, it focuses on Systemic Functional Linguistics as the appropriate tool in helping CDA in answering the existed problem in this research.

2.2.2 Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL) is an approach to language developed which is mainly proposed by Halliday. It is a theory of language as a resource for making meaning based on context of situation and culture. Since it is concerned with language use, Systemic Functional Linguistics places higher importance on language function (what it is used for) than on language structure

(how it is composed). In discussing about the basic function of language, Halliday and Matthiessen (2004: 40) suggest two functions of language: making sense of our experience, and acting out our social relationships. From this concept of the function of language, using Systemic Functional Linguistics as a tool in analyzing text helps us to understand the qualification of the texts, why a text means what it does, why it is viewed as it is. In addition, the focus of Systemic Functional Linguistics concerns with the development of grammatical system means for people to make an interaction with others. In Systemic Functional Linguistics, Halliday proposes 3 metafunctions of language: ideational, interpersonal and textual metafunction. These three metafunctions are explained more by Butt (2007: 12):

a. an ideational (experiential) function: we use it to encode our experience of the world; it conveys a picture of reality. It has experiential meanings and logical meaning which connect the experiences;

b. an interpersonal function: we use it to encode interaction and to show defensible we find our propositions. It has interpersonal meaning;

c. a textual function: we use it to organize our experiential, logical and interpersonal meaning into a linier and coherent whole. It has textual meaning.

In doing this research, the metafunction which is applied is the experiential one. It is chosen because by using this metafunction in analyzing text in movie, it helps us understand how system of language choices used by the female characters represents their world experience through their gender. Further, the application of SFL toward this research coincidentally is the exact theory to be collaborated with Critical Discourse Analysis because both theories share commonality by paying attention to the view language as a social construct, looking at the role of language in society and at the ways in which society has fashioned language. It means that the use of SFL and CDA provide the analyzes of social change that are rooted in linguistic theory and methodology by an understanding that SFL is able to analyze gender representation of Clarisse and Annabeth based on the language use of Clarisse and Annabeth.

2.2.3 System of Transitivity

System of Transitivity is a part of experiential metafunction. Transitivity analysis analyzes text in terms of processes, participants and circumstances. In analyzing text (language) used by the female characters in the movie, we look grammar of the clause as representation. Clause as representation means that a clause represents both internal and external reality which realized in transitivity system of language. The focus on the clause is chosen. Since this research only focuses on transitivity, so then it deals the way in representing pattern of experience in which language can build up picture of reality. In doing the analysis by using transitivity means that we see and focus on the process which is the pivotal element of transitivity just how it is stated by Halliday (1994) saying that, "the transitivity system construes the world of experiences into a manageable set of process types". Since this research focuses on the analysis of the process, it will be better to explain deeply about types of processes. There are six processes proposed by Halliday in transitivity system which comprise material process, mental process, relational process, behavioral process, verbal process and existential process. The more explanation are clarified as follow:

1. Material Process

According to Halliday and Matthiessen (2004:181), material clauses construe figures of doing and happening. It is the process which construes doing by answering the question "what did X do?" or "what happened?" It can be said that material process expresses the notion that some entity 'does' something to some other entity. Based on the concept of "doing and happening" in material process, it is classified into transitive and intransitive. It is called intransitive whenever it represents a happening process. On the other hand, it is called as transitive whenever it represents a doing process. Briefly, it can be said that material process is a type of process concerning with the process doing and happening. The main participant of this process is an Actor (the doer of the process), while the object is called as Goal (thing affected by the process). For clearer comprehension, the examples are given.

Table 2.1 Example of 'intransitive' material clause (the process of happening)

The wind	Blows
Actor	Process: material

Table 2.2 Example of 'transitive' material clause (the process of doing)

The wind	is blowing	the leaves
Actor	Process : Material	Goal

In both clauses, the Actor (realized by the nominal group "the wind") is an inherent participant. The implication is that in both cases the wind did something; but in (a) the doing was confined to the wind, whereas in (b) it was directed at, or extended to, the leaves which then become as the goal.

According to Halliday, the Actor is an inherent participant in both intransitive and transitive material clauses while the Goal is inherent in transitive clauses. In addition to these two participants, there are a number of other participant roles that may be involved in the process of a 'material' clause; these are: Scope, Recipient, and Client and (more marginally) Attribute. To help in understanding of these other participant roles, several examples are given as follows.

Table 2.3 Example of material process with Scope

The judges	are counting	the final score	before announcement
Actor	Process: material	Scope	Circumstance

Table 2.4 Example of material process with Recipient

I	Give	a novel	to my best friend
Actor	Process: material	Goal	Recipient

Table 2.5 Example of material process with Client

She	Sends	a letter	for her mother
Actor	Process: material	Goal	Client

Table 2.6 Example of material process with Attribute

He	Harvests	his fresh apple	every year
Actor	Process: material	Attribute	Circumstance

2. Mental Process

While material process is concerned with the process of doing and happening, mental process is concerned with the experience of the world of one's own consciousness. It is the process which focuses on the inner experience. Eggins (2004: 225) explains that Halliday divides mental process into three classes: cognition (verbs of thinking, knowing, understanding, for example *I don't know her name),* affection/emotions (verbs of liking, fearing, e.g. *I hate injections),* and perception (verbs of seeing, hearing, e.g. *Simon heard it on the news).* In a clause of 'mental' process, there is always one participant who is human which is called as the Senser. This type of participant is the one that senses, feels, thinks, wants or perceives. As Halliday and Matthiessen (2004) explains that more accurately, we should say human-like; the significant feature of the Senser is that of being 'endowed with consciousnesses'. Beside participant, there exists another main element in a clause of mental process, namely the Phenomenon which is felt, thought, wanted or perceived, the position is in a sense reversed. Phenomenon is used in referring to the object (thing) which is being sensed or thought.

Table 2.7 Example of mental clause "emotion/affection"

She	loves	flowers
Senser	Process: mental	Phenomenon

Table 2.8 Example of mental clause "cognition"

They	have known	the secret
Senser	Process : mental	Phenomenon

Table 2.9 Example of mental clause "perception"

David	Heard	about general election	on the news
Senser	Process: mental	Phenomenon	Circumstance

3. Relational Process

According to Butt (2007:47), the main character of relational processes is that they relate a participant to its identity or description. It is a process which serves to characterize and also to identify. Relational process is also often described as the process of being. The central meaning of clauses of this type is that something is. Butt (2000) explains that within relational processes there are two main types: relational attributive, which relate a participant to its general characteristics or description; and relational identifying, which relate a participant to its identity, role or meaning. In relational attributive clauses the participant carrying the characteristics or attributes is known as the Carrier and the characteristic is known as Attribute. The Attribute is typically an indefinite nominal group or a nominal group with an adjective as Head. Beside the different forms of the verb "*be*", other verbs which relate a Carrier to an Attribute may include seem, *look, appear, remain and feel.*

In contrast to attributive processes, relational identifying processes set up an identity, role or meaning. They perform two separate functions and have two sets of labels. The first function is the one which provides a new identity. In identifying something, relational process uses the term identified as the participant roles and the term identifier as the object which classifies the identified. The second function of relational identifying processes allows us to take any form and identify its function and also to take any function and identify its form. In other words, we take some token and give it a new value or some value and give its token. The term of Token is said as the participants roles as the form while value is what we call as the function. Butt also states that although the most common relational process is *be,* which has no passive voice, other verbs that can relate a Token and its Value may include *mean, spell, express, play, act, show and represent,* which do have passive forms.

Table 2.10 Example of relational attributive clause

Her house	is	Luxurious
Carrier	Process: relational	Attribute

Table 2.11 Example of relational identifying clause

That star	Is	what you are staring in the night
Identified	Process : relational	Identifier

Table 2.12 Example of relational identifying clause with Token

My favorite song	Is	Claire de Lune
Value	Process: relational identifying	Token

Table 2.13 Example of relational identifying clause with Value

Claire de Lune	Is	my favorite song
Token	Process: relational identifying	Value

4. Behavioral Process

Behavioral processes are midway between material and mental processes. They are mainly physical behavior. The most typical pattern is a clause consisting of Behaver and Process only (Halliday and Matthiessen, 2004:251). It is a process physiological behavior with no real Goal. The doer of this process is called as Behaver, while the process itself is known as the behavioral process. The typical verb process in behavioral process are breathing, coughing, smiling, dreaming and staring, etc. Butt (2000:54) explains that sometimes there is a Range-like Participant known as Behavior, which extends the process; sometimes, especially with relation to those most closely related to mental processes, the Range is a separate entity somewhat like a Phenomenon.

Table 2.14 Example of behavioral process

She	cries
Behaver	Process : material (behavioral)

Table 2.15 Example of behavioral process with Range

Alice and Alan	watch	the rainbow
Behaver	Process: behavioral	Range

5. Verbal Process

It is the process which construe saying. Verbal process deals with the process of saying by using any kinds of verb such as tell, say, ask, etc. There are several potential participants in verbal process. They are Sayer, Receiver, Verbiage and Target. Sayer is the doer of this process, while Receiver according to Halliday the one to whom the saying is directed or it can be said as the addressee of the speech; for example, *me, your parents, etc.* On the other hand, Target is explained as the participant which is the object of the talk while Verbiage is the function that corresponds to what is said, representing it as a class of thing rather than as a report or quote for example, "what" in *What did you say?.* For further understanding are given in the form of example.

Table 2.16 Example of Verbal clause with Receiver

He	told	me	a secret
Sayer	Process : verbal	Receiver	Verbiage

Table 2.17 Example of Verbal clause with Target

He	praised	his lover
Sayer	Process : verbal	Target

6. Existential Process

According to Butt (2007: 49), existential process is kind of relational process which presents being as a matter of simple existence. This process simply asserts the existence of a participant. Because the function of existential processes is to construe being as simple existence, there is only one participant known as the Existent or it can be said as the object of this process. Existential processes are typically preceded by *there* and occur at the beginning of a text or where the text is moving into a new phase. In addition, this clause typically has the verb *be.*

Table 2.18 Example of Existential clause with Existent

There	is	a beautiful meadow
	Process : existential	Existent

Those are several types of processes which becomes the tool in finding the dominant process uttered by the character in the movie. After explaining the processes and its participants in transitivity, the other important element should have not been forgotten. It is namely circumstantial element. The circumstantial element may occur in all process. There are seven kinds of circumstance which are mentioned by Halliday as cited in Eggins.
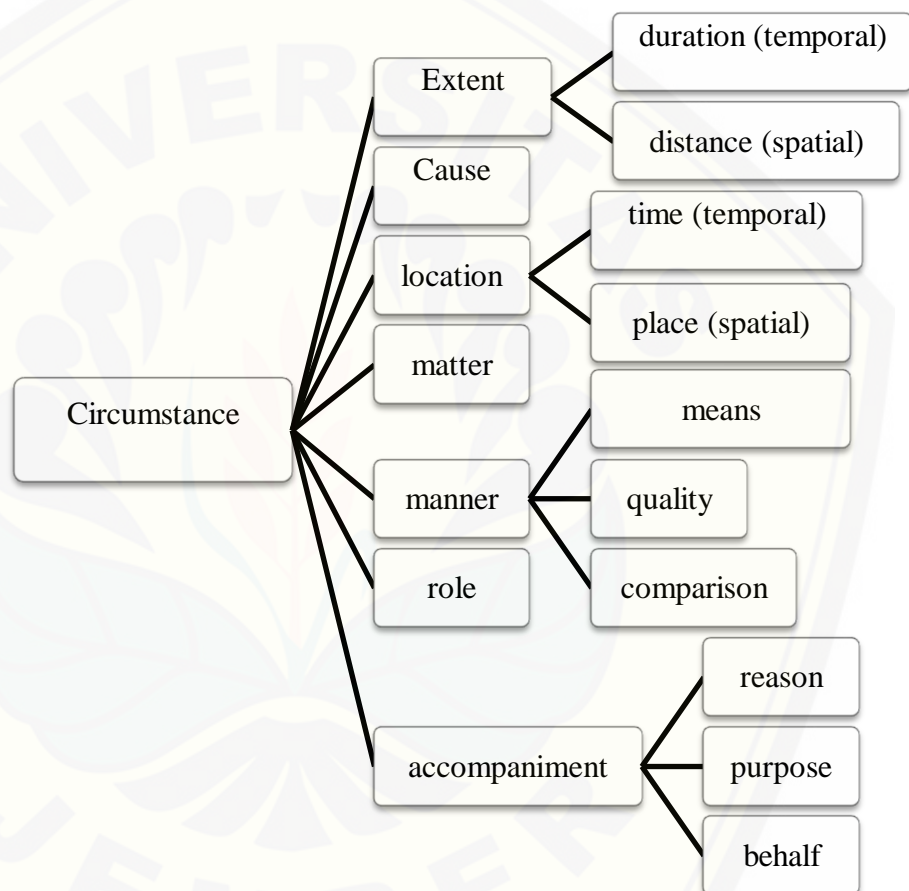
Figure 2.1 System of Circumstance (Eggins, 2004:223)

Those are seven kinds of participants which exist in system of transitivity. After all elements (process, participant and circumstance) of transitivity explained, then the analysis of this research employs all this elements. The use of transitivity helps this research in finding the dominant verb process uttered by Clarisse and Annabeth. In relation to the topic of this research, through transitivity system which views a clause as representation meaning, the gender representation

of the female characters "Clarisse" and "Annabeth" in *Percy Jackson: Sea of Monsters*, are revealed by the result of the dominant verb process analysis which is used by Clarisse and Annabeth which then will be compared to the theory of gender.

2.2.4 Theory of Representation

To find and reveal how gender is represented, firstly it needs to know what actually representation is. Dealing with this issue, theory of representation proposed by Hall applies in this present research. According to Hall (2003:16), *"Representation is the production of the meaning through language".* It means that to represent is to say something meaningfully by using language. In understanding the concept of representation we need to know that there are two systems of representations; the concepts and a language. The first systems "the concepts" are formed in the mind; function as a system of mental representation which classifies and organizes the "world into meaningful categories". The second is a language, through in which we communicate the meaning of a concept for something.

To gain more comprehension about theory of representation, Hall (2003:37) divides this theory into three approaches; the reflective approach, intentional approach and constructionist approach. As how he explains that

> "The reflective or mimetic approach proposed a direct and transparent relationship of imitation or reflection between words (signs) and things. The intentional theory reduced representation to the intentions of its author or subject. The constructionist theory proposed a complex and mediated relationship between things in the world, our concepts in thought and language. We have focused at greatest length on this approach."

Among those approaches, the constructionist is the appropriate approach to be applied in this research especially the discursive approach which is proposed by

Foucault. In this approach Foucault outlines three of his major ideas: his concept of discourse; the issue of power and knowledge; and the question of the subject. In his concept of discourse, Foucault mentions discourse as a group of statements which provide a language for talking about; a way of representing the knowledge about; a particular topic at a particular historical moment. The concept of discourse in this usage is not purely a 'linguistic' concept rather it is about language and practice. The concept of discourse is not about whether things exist but about where meaning comes from. In line with this research, the discourse term related is dealing with gender discourse. It means that in understanding gender discourse based on the discursive approach which focuses on the idea of discourse, it will see where the meaning or the concept of gender comes from. This discourse idea is what this research pays attention to. Further, this research also chooses another Foucault's idea in the discursive approach, which is the idea of knowledge and power. In this idea Foucault believes that knowledge and power which foreground the relation between discourses. He mentions that all political and social forms of thought, he believes, are inevitably caught up in the interplay of knowledge and power. Related to this research, it means that gender in this case as a social form of thoughts is having a connection with the idea of knowledge and power. Seeing the form of power and knowledge which mentioned by Foucault, it is always rooted in particular context and histories. In the case of this research especially related to the story of the movie chosen, the concept of power and knowledge is indeed rooted in particular context and histories. The context deals with the story in the movie which tells about ancient Greek mythology. In short, it can be assumed that in the discursive approach which focuses on the idea of power and knowledge, to see how gender is represented, it should pay attention to the concept of power and knowledge which is rooted in particular context and histories. In addition, this research also chooses another Foucault's idea in the discursive approach, which is the idea of the question of the subject or subjectivity. The idea of subject is that it is produced within discourse. Relate to this research, the idea of subject means to represent we should also see the subject who represents or personify the particular forms of knowledge which the

discourse produces. We should also see the subject as the one who determines the meaning. Is the subject definitely the actor or not. It should be paid attention to. In other words, in representing gender, we should see the subject who does represent gender.

By paying attention to these two ideas in the discursive approach of constructionist, the issue of gender representation will be revealed. Since language plays as important role as the media of how something can be represented including gender, so then the central analysis of this present research only focuses on the language used by Clarisse and Annabeth of course with the concept of the question of the subject or subjectivity to be linked with the language.

2.2.5 Theory of Gender

The last theory which becomes the parameter of this research is dealing with gender. Before talking about the theory of gender, an understanding the term of gender is required. First of all the difference between sex and gender should be distinguished. According to Wood (2009:20), "*sex is designation based on biology, whereas gender is socially constructed and expressed*". This concept indicates that sex refers to the biological organ that human have, while gender does not refer to the organ of human. The concept of gender is defined by society and it is expressed by the individual as the result of the interaction with other in the society. It is a kind of process and idea articulated in society. The concept of gender usually differ the term masculinity and femininity, while the concept of sex differ someone to be a man and women. An easy understanding of sex and gender is by referring to the notion that sex is we call someone a girl if she has female organ and vice versa. In short it can be said that gender is not something we born with, not something we have, but it deals with something we do and perform, and it is socially constructed. This is how gender from sex differentiated.

After explaining about sex and gender, and then we also should pay attention to the concept of language and gender. When we understand about gender, we should understand that gender can be constructed, performed,

represented and indexed. This concept can be reflected through many things, such as through language, actions and the way how people dress. As how this research is dealing with linguistic area, so then it focuses on how gender is represented or portrayed through language use. The concept of gender is deeply related to language as it reflects the speaker identity and it plays an important part in construction the gender order. According to Wood (2009:118), "*the language we learn and use both reflects and reinforces cultural views and values, including those about gender"*. It indicates that the concept of gender can be reflected through language which is used by people both in term of spoken and written discourse. The concept of language and gender itself usually has a close relation with the way how language defines men and women differently. Regarding to this, there are several gender theories proposed by linguists which comprise dominance approach, difference and deficit approach. In this research, it focuses on dominance and deficit approach.

The deficit approach suggests and claims that women are considered as more deficient than men. According to Lakoff as cited in Weatherall (2002:64) women are socialized into using linguistic features that connote tentativeness, deference and a lack of authority, because women occupy a marginal and powerless social position. Hence, the way women are expected to speak is a direct reflection of women's subordinate status. Linguistic features socialized into women language which explains by Lakoff are in the form of the use of hedges, qualifiers, tag question, etc. These features indicate uncertainty and lack of confidence of women. Calling women's speech "powerless", Lakoff argues that it reflects women low-esteem and socialization into subordinate roles. In sort, deficit approach tries to claim that women's language is considered as deficient than man because women lack something that men have.

On the other hand, the concept of dominance theory proposes a concept that language as embodying structures that sustain power in patriarchal order. It is a theory which stresses the hierarchical nature of gender relations. Discussing about dominance approach, it views the relation between gender and power. Power is a pivotal concept for understanding gender relations within a social and

political context. It means that when we are talking about gender in term of dominance approach, it should be related to power as how it is explained by Weatherall (2002:64) that,

> "Although dominance approaches vary in their focus, they are unified in their emphasis on power or social status as the primary factor in explaining gender differences in speech styles".

This notion shares an explanation that anything related to whatever called as dominance cannot be separated from the term "power". It means that in the dominance approach, men's speech is ascribed as the effect of cultural order which is organized around men's dominance. Regarding to power, men's speech becomes an implicit tool of patriarchal power through conscious and less conscious gender-role training where they may learn to dominate a conversation through interruptions, talk time, etc. Men's dominance relation can be due to superior knowledge, institutional status hierarchies, symbolic capital, physical power, conversational styles, personal relationships, and/or all of these factors together (Kotthoff and Wodak, 1997:143).

In these two approaches, men and women are described in term of dominance and subordination. Women are considered as subordination, while men are considered as the one who are dominating. In deficit perspective, women are socialized into using linguistic features that connote tentativeness, deference and a lack of authority, because women occupy a marginal and powerless social position which is a direct reflection of women's subordinate status. On the other hand, men are socialized as a powerful side because men's dominance in society as the result of patriarchal order. By paying attention to these approaches, it becomes an appropriate approach in seeking and revealing gender representation of female characters in the movie as the data of this research. These approaches are applicable to this research because it can be a parameter in comparing the gender of femininity and masculinity. Therefore it helps in discovering the dominant gender represented by the female characters in the movie, whether it

tends to be feminine or masculine. This is found if we are comparing to the concept of masculinity and femininity which are proposed by linguists. There are several gender traits (both masculine and feminine traits) explained by linguists.

Holmes (2006:7) points out that,

> "In interviews, team discussions, classrooms, and department meetings, patterns of domination of talking time, disruptive interruption, competitive and confrontational discourse, have been noted as characterizing authoritative, powerful and assertive talk, and interactional styles conventionally associated with men rather than women, indicating why such features are so widely regarded as indexing masculinity, and associated with relatively masculine rather than feminine ways of speaking."

It means that in several contexts men are considered more dominating and more powerful than women. In addition, Wood (2009:24) also mentions that to be masculine is to be strong, ambitious, successful, rational, and emotionally controlled. Those we regard as "real men" still do not cry in public, and "real men" are successful and powerful in their professional and public lives. Further, Wood also explains that another feature (traits) of masculine speech is the use of command in conversational and it is compared to feminine speech; masculine speech is typically more forceful and authoritative because it tends to be direct and assertive. On the other hand, feminine speech differs from masculine. To be feminine is to be physically attractive, deferential, emotionally expressive, nurturing, and concerned with people and relationships (Spence & Buckner as cited in Wood, 2009). Those who embody the cultural definition of femininity still do not allow themselves to outdo men (especially their partners), to disregard others" feelings, or to put their needs ahead of others". Another feminine trait in speech is that conversations between feminine people tend to be characterized by the use of intensive adverbs and questions that probe for greater understanding of feelings and perceptions surrounding the subject of talk. Besides, tentativeness (Mulac as cited in Wood, 2009) is also characterized as feminine traits in speech.

This may be expressed in a number of forms. Sometimes people use verbal hedges, such as "I kind of feel you may be overreacting". According to Lakoff, this kind of feminine traits (including hedges, qualifiers, and tag questions) is classified as the powerlessness of women speech.

Based on those gender traits explained above, it can be concluded that masculine traits is dealing with the idea of powerful, while feminine traits deals with the term of powerless. In other words it can be said that to be masculine is said as to be powerful and to be feminine is said as to be powerless. By referring to this gender classification (masculinity and femininity traits), this research focuses on the term of powerful and powerless as the reference to help in revealing the dominant gender represented by the female characters in the movie which then also leads to find another issue of gender which is gender inequality.

2.2.6 Social and Cultural Context

After explaining all the theories as the important approaches in revealing how gender is represented, the next important thing is to correlate the concept of gender based on the context. In order to reveal gender representation of the female characters in the movie, it should be related to the context. According to Van Dijk in Schiffrin (2001:356),

> "Context is defined as the mentally represented structure of those properties of the social situation that are relevant for the production or comprehension of discourse (Duranti and Goodwin 1992; Van Dijk 1998b). It consists of such categories as the overall definition of the situation, setting (time, place), ongoing actions (including discourses and discourse genres), participants in various communicative, social, or institutional roles, as well as their mental representations: goals, knowledge, opinions, attitudes, and ideologies."

This notion shows that context is something important in understanding discourse (gender). We cannot easily separate gender from its context, because gender is

socially constructed and it is based on a particular context. In accordance with this research, the context which is related to the research topic is the social and cultural context. This social and cultural context deals with the story inside the movie which tells about the ancient Greek mythology. As how this research focuses on how the female characters represent their gender, so then it focuses on both female characters (Clarisse and Annabeth) social and cultural context related to the Greek mythology.

Clarisse La Rue, one of the female characters in the movie is a demigod, a half god and half human. She is the daughter of Ares, the God of war. On the other hand, Annabeth Case as female character in the movie is also a demigod. She is the daughter of Athena. Her mother is the goddess of wisdom and battle strategy. Based on this context, we have to pay attention whether this context influences the way how they represent their gender. Furthermore, explanation about their parent (gods) are delivered.

Based on the sequel of the movie, it retells about ancient Greek mythology focusing on the gods and their children's story. This story is known as the Olympian gods. The Olympians are a group of 12 gods who ruled after the overthrow of the Titans. All the Olympians are related in some way. They are named from where they are dwelling, Mount Olympus, the highest mountain in Greece. From their perch, they ruled every aspect of human life. Olympian gods and goddesses looked like men and women (though they could change themselves into animals and other things). There are twelve main Olympian gods and goddesses. They are Zeus, Hera, Aphrodite, Apollo, Ares, Artemis, Athena, Demeter, Dionysus, Hephaestus, Hermes, and Poseidon. Besides, there are also other gods and goddesses which sometimes included in the roster of Olympians. They are Hades, Hestia and Eros.

Since this research only focuses on the female characters Clarisse (as the daughter of Ares) and Annabeth (as the daughter Athena), then it focuses on those two gods as the context. Ares was the great Olympian god of war, battle lust and manliness. He is the son of Zeus and Hera. Ares is described as murderous and bloodstained but, also a coward. He is aloof, cruel, impetuous, proud, very sadistic

and violent; an easily angered bully who seems to care only about fighting and killing. As the god of war, Ares is a capable strategist, but his temper makes him tend to focus on brute strength and his arrogance leads him to underestimate his opponents, allowing clever fighters with less skill to get the better of him. He also despises being called a coward and is willing to pick fights with people for no apparent reason. Ares believes that any problem can solved through fighting and encourages rebellion and violence above all else. Besides, Ares has the incredible power to invoke war and chaos within an enormously large radius, ranging from a city to an entire continent. With this power he has full control over the city or continent that is in war and chaos at the time. That is why as the son of Zeus and Hera, Ares is a powerful god. Like most of the gods, the majority of Ares' children were only linked to him with the briefest of genealogical references. Most of these appear to have been assigned to his paternity to emphasize their brutal and warlike nature which is also in the case of Ares demigod daughter, Clarisse.

On the other hand, Athena is described differently from Ares. Athena is the goddess of wisdom and battle strategy. She is a daughter of Zeus, the King of the Gods, and Métis, the first wife of Zeus. Athena is fierce and brave in battle but only fights to protect the state and home from outside enemies. She is Zeus's favorite child and she is allowed to use his weapons including his thunderbolt. Athena is described as a tall, slim woman with bluish-green eyes trickling light, wearing a suit of armor and a golden helmet. As the Goddess of Battle strategy, she is a great warrior, and a master of both armed and hand-to-hand combat, but frequently uses her wisdom to overcome her opponents instead of sheer force. As the Goddess of Wisdom, Athena is extremely wise, intelligent, and knowledgeable, constantly coming up with brilliant strategies. Besides, as the goddess of wisdom and battle strategy, she is also described as having feminine characteristic as how it is mentioned by Rose (2005:91), that

> "Patroness of all peaceful arts, Athena is especially the mistress of the characteristically feminine accomplishments of spinning and weaving, which in a Greek household were regularly done by the housewife and her daughters and

> serving-maids. In this connexion she is extensively
> worshipped, and representations of her unarmed and with a
> spindle are less common, indeed, than those which show her
> in armor, but not unknown."

This notion means that although Athena is the goddess of wisdom and battle strategy, she does have feminine characteristic as the goddess. From several characteristics adhering in Athena, there is a possibility that these characteristics can be found in her daughter, Annabeth.

In addition, there is still another related god in this context. He is Poseidon, the father of Percy. Since the purpose of this research aims at revealing the gender inequality inside the movie, so then it needs to invoke the explanation of Poseidon as Percy's God Father as the comparison of the female characters' context. In ancient Greek mythology Poseidon is the god of sea. After the overthrow of their Father Kronos he drew lots with Zeus and Hades, another brother, to share the power of the world. His prize was to become lord of the sea. It is supported by Rose (2005:39) who mentions that,

> "The first of these matters was briefly and amicably arranged:
> Zeus, Poseidon and Hades cast lots for the three main
> divisions of the ancestral estate, heaven, the sea, and the lower
> world, holding Olympus and the earth in common."

It indicates that being as one of the three main gods, Poseidon is considered being as a powerful god who is empowering sea. His weapon is a trident, which can shake the earth, and shatter any object. He is considered as the most powerful Olympian god, after Zeus. Besides being described as the second most powerful god, Poseidon had numerous other love affairs. Further, besides becoming the powerful god of sea, he bequeaths his powerful characteristic to his offspring. This is in line with Rose's statement (2005:53) that, "a very considerable number of heroes are credited with being sons of Poseidon; his children in general were, like their father, of ungentle character". It means that most of his offspring inherit

his powerful characteristic in which it can be happened in Percy's case as one of his mortal offspring.

Besides, there is also another context deals with this research. It concerns with the portrayal of women in fantasy genre. In the past time, women are usually described as passive character which tends to be powerless. They have historically played very limited roles in these genres, often restricted to evil (or good) queens, beautiful princesses (and love interests), sorceresses, or mythical creatures like fairy queens. Women rarely play as centered character. Fortunately, this portrayal experiences the change. Recently, women begin to gain more roles in the fantasy genre. As how Reid (2007:102) explains that,

> "While women have been involved in cinematic production since the medium's inception, their roles have been governed by economics, production politics, and cultural notions about gender, all intersecting to shape women's contributions. These same factors have shaped how women have been constructed as images throughout the history of film. Women have had notable roles in many fantasy films, some that reinforce gender stereotypes and others that have challenged those stereotypes".

This idea means that women role in fantasy genre begin to increase since women involve in cinematic production. This case also influence the way how women are portrayed in the movie. Looking back at the past time, women tend to be depicted stereotypically. They tend to be portrayed as being weak and powerless. Besides, women also rarely play as the main and central character in the movie. As time goes by, this case starts to change. Women are not only ascribed stereotypically, but they are also depicted in challenging the stereotypes. They begin to play more roles in the movie, such as becoming the main character and the story in the movie starts to revolve around women. Women are also described as having strong characteristics such as being powerful and independent.

In addition, the other context of this research concerns with the setting when and where this film takes place. Since the setting of this film takes place in America, especially in 2013, so then the context are related to the condition of

American women in 2013. The condition and the portrayal of American women in 2013 experiences change if it is compared to the past early years. Looking back to the past years, women's role would be primarily focused on housekeeping, childcare, and children's education. All what women do in the past years was only revolving around the house. As time goes by, the role of women in the United States has changed dramatically over the past few decades. This is in line with Klos's idea (2013:21) which claims that,

> "In television news, women news directors passed the 30 percent mark for the first time ever and the number of women in radio news and women as radio news directors increased, according to the Radio Television Digital News Association's 2012 TV and Radio News Staffing and Profitability Survey".

It shows that women today experience change in their life. For one, more women have taken on new responsibilities outside the home by joining the paid workforce. Besides, women also start to be proportionally represented in media. Based on this case, women in America may have the same kind of broad concerns about conducting their life that men have around the world, such as engaging their self in the work place, organization, government, education, etc. Despite women's advancements, however, substantial inequalities remain. This kind of inequalities can be found in many aspects such as in the work place and media. Even when women outperform their male counterparts, they are still not recognized for senior leadership positions. In addition, Klos (2013:12) also mentions that, *"men were also far more likely to be quoted than women in newspapers, television and public radio"*. This notion tries to share an idea that indeed women are still not gaining the equal treatment as how men get. Further, Klos (2013:22) also mentions that,

> "It will take until 2085 for women to reach parity with men in business leadership roles, according to a study by the Women's College of the University of Denver and the White House Project, a nonprofit, non-partisan women's leadership group".

Again, this notion tries to inform that even though women start involving in where men revolve, but still women cannot take after the manner of how men do. From all these ideas and explanation, it can be assumed that the condition of American women in 2013 are indeed better off today, but still far from being equal with men.

The last context of this research deals with the system of patriarchy. It is a system in which stresses male domination in society. According to Walby (1990:20) "patriarchy is a system of social structures and practices in which men dominate, oppress and exploit women". This system is usually marked by power, dominance and hierarchy. Patriarchy commonly refers to the male domination both in public and private area. In the system of patriarchy, there are two indicators in it which are domination and subordinate. Based on this case, it is men who are in the dominance side while women are in the subordinate one. This is in line with Bhasin's idea (2006:3) as cited in Sultana (2010:2) that,

> "Now it is used more generally "to refer to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways"

Based on this idea, it is clearly concluded that the system of patriarchy is the institutionalized system of male dominance in the form of set of social relations between men and women, in which men dominate over women. Sultana (2010:3) also adds an explanation that system of patriarchy implies that "men hold power in all the important institutions of society" and that "women are deprived of access to such power". This explanation means in stressing that system of patriarchy is social structures and practices in which men can dominate, oppress and exploit women. Briefly, it can be assumed that the system of patriarchy is the institutionalized system in which operates men power and domination in controlling over women.

Based on the social and cultural contexts explained above, there exists possibility that the way how the female characters represent their gender is

influenced by this context. The reason why the term context is also applied in this research is because it can reveal clearly why the female characters represent their gender in such away.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

This chapter deals with the method of collecting and analyzing the data. It comprises type of research, research strategy, data collection, and data processing along with data analysis. A clearer elaboration and explanation on each point are given as follows:

3.1 Type of Research

This study applied qualitative research. It was applied because the data of this research were in the form of texts especially the utterances of the female characters in the movie. There were no statistical data used in this study. This case is in line with Mackey and Gass's idea which states that "the term qualitative research can be taken to refer to research that is based on descriptive data that does not make (regular) use of statistical procedures" (2005:162). In addition, the analysis was in the form of description as the result of interpretation as how it is supported by Denscombe (2007:248) that "qualitative research tends to be associated with description".

3.2 Research Strategy

This research applied documentary research strategy. It focused on internet-based data collection. This strategy was applied because it offered the effectiveness and easiness in gathering and collecting the data. The data of this research were collected and obtained through the internet. Besides, the application of this strategy is because its accessibility. According to Denscombe (2007:230),

> "Probably the greatest attraction of using documentary sources is their accessibility. To get hold of the material the researcher needs only to visit the library or go online via a home computer".

Based on the easiness of the accessibility which provides a cost-effective method of getting data and a source of data which is permanent and available in a form that can be checked by others, this strategy was applied.

3.3 Data Collection

The technique of collecting data in this present study applied purposive sampling. According to Denscombe (2007) purposive sampling technique can be applied when the researchers already have a view and know about particular events or people and selects specific one because they believe that this event or people will be critical for the research. This technique was used to focus on particular characteristics of the data that are of interest. The data were in the form of movie subtitles accessed and downloaded from http://www.yifysubtitles.com/ . After getting the subtitles as the data, then this study applied purposive sampling to choose dialogues which are only uttered by Clarisse and Annabeth as the female characters to be grouped into clauses. The total utterances Clarisse of consisted of 95 utterances, while Annabeth's utterances consisted of 150 utterances. In order to make it balance to the total utterances of Clarisse, then this research applied stratified random sampling toward Annabeth utterances. According to Mackey and Gass, *"Stratified random sampling provides precision in terms of the representativeness of the sample and allows preselected characteristics to be used as variables".* After stratified random sampling was applied, then the total utterances of Annabeth are 95 utterances. In addition, to answer the last question of this research, it also took Percy's utterances to be compared to the female characters'. The same as Clarisse and Annabeth, 95 utterances of Percy were collected to be the data of this research. These utterances (Clarisse, Annabeth and Percy's utterances) were the data of this present study.

3.4 Data Processing

After collecting and gathering the data, the following step was to process the data. There were several steps in processing the data. They were:

1. first of all, all the utterances in the movie were counted;

2. the next was categorizing and grouping all the utterances of Clarisse, Annabeth and Percy;

3. after grouping the utterances, then these utterances were grouped and classified into clauses using Halliday's Systemic Functional Linguistics (SFL);

4. then, the clauses were categorized into participant, process, and circumstance by using experiential metafunction;

5. all clauses uttered by Clarisse, Annabeth and Percy (including participant, process, and circumstance) then these were processed by linguistic tools using Halliday's Systemic Functional Linguistics (SFL) focused on transitivity system in order to classify and group any kind of processes which aims was to find the dominant process used by Clarisse and Annabeth as the female characters.

3.5 Data Analysis

The last step was analyzing the data. In this data analysis, qualitative method took its role in describing and transforming the data into interpretation. As how it was stated by Denscombe (2003: 232) proposes that, "qualitative research relies on transforming information from observations, reports and recordings into data in the form of the written word, not numbers". Further, in analyzing the data, Fairclough's threefold distinction in research methodology were also applied. Blommaert (2005:30) explains that, *"CDA, according to Fairclough, should make a progression from description, to interpretation, to explanation (1989:26)"*. It meant that in doing CDA, at least this research should apply this methodology. In the phase of description, CDA focused on the textual-linguistic features of the material which in this research applied Halliday's Systemic Functional Linguistics

as the linguistics tools. In the interpretation phase, it dealt with the way in interpreting the linguistic analysis. In the explanatory phase, the researcher drew on social theory in order to reveal the gender representation of the female characters and the issue of gender inequality in the movie. To make this clear, there were several steps in analyzing the data. These were:

1. analyzed all the clauses used by Clarisse, Annabeth and Percy using Halliday's Systemic Functional Linguistics (SFL) focuses on transitivity analysis;

2. found and described the dominant process used by Clarisse, Annabeth and Percy;

3. the next step was doing interpretation; after finding and describing the dominant process used by Clarisse, Annabeth and Percy, then interpreted the dominant process by elaborating using the theory of gender as social theory proposed by Wood especially dominance approach proposed by Weatherall and deficit approach proposed by Lakoff along with the theory of power within gender;

4. explained to reveal the gender representation of the female characters in the movie based on gender traits and dominance theory along with deficit approach of gender;

5. revealed both gender representation of Clarisse, Annabeth and Percy, then found and proved the issue of inequality inside the movie based on the social and cultural context.

CHAPTER 5. CONCLUSION

This chapter provides all final results based on what have been clearly discussed, investigated and elaborated in the previous chapters. Since all analysis and investigation have been elaborated, so then it indicates to be exact time to come to the final conclusion. After all methodology and all supporting theories (including the theory of Critical Discourse Analysis (CDA), Systemic Functional Linguistics (SFL) focuses on System of Transitivity, theory of representation, theory of gender along with social and cultural context) are used and applied, in detail the conclusion is give and presented to answer the related research questions existed in the first previous chapter.

Regarding with the first question, this research is conducted to answer the dominant verb process used by Clarisse and Annabeth as the female characters in *Percy Jackson: Sea of Monsters.* After applying the theory of Systemic Functional Linguistics (SFL) focuses on System of Transitivity, it is clearly found that the most dominant process used by Clarisse is material process. Following this finding, Clarisse also appears as the most dominant actor among the other participants existed in the system of transitivity which is the participant in material process. As the contrary, the most dominant process used by Annabeth is different from Clarisse's. Referring to the analysis, it is found that relational process is the most dominant process used by Annabeth. On the other hand, she appears as the most dominant senser rather than as the most dominant carrier. Since Clarisse most frequently used material process among the other processes and she also appears as the most dominant actor, it simply indicates that she becomes the powerful character. On the other hand, Annabeth is considered as powerless character because she uses relational process as the most dominant process and also she appears as the most dominant senser among the other participants in transitivity system.

The second purpose and goal of this research is to answer the question what dominant gender do Clarisse and Annabeth represent in *Percy Jackson: Sea of Monsters.* Based on the investigation of gendered language used by Clarisse from the perspective of dominance and deficit approach along with gender traits, it is found and answered that Clarisse dominantly represents masculine gender than feminine gender. It means that gender representation of Clarisse is masculine gender. Contrast to Clarisse, the investigation of gendered language used by Annabeth from the perspective of dominance and deficit approach along with gender traits shows that Annabeth represents dominantly feminine gender. In other words, it simply implies that gender representation of Annabeth is feminine gender.

Coming up to the last question, it deals with how gender inequality is portrayed and proven in *Percy Jackson: Sea of Monsters.* From all analysis, discussion, investigation and elaboration, it is clearly found that the issue of gender inequality truly existed in the movie. This issue of gender inequality is portrayed and proven through the imbalanced portrayal of the female characters in which Annabeth is still portrayed as the female character who is powerless and represents feminine gender just like most women represent. In addition, this inequality is also portrayed in Clarisse. Even though she is depicted as a powerful character who represents masculine gender. In fact, her powerful character is projected by her father god who is portrayed as the powerful god of war. In short, this third conclusion support and prove my assumption as a Critical Discourse Analysis (CDA) researcher that the issue of gender inequality is indeed portrayed and proven in *Percy Jackson: Sea of Monsters.*

After all investigation and conclusion are given, finally, this research is expected to canalize the understanding how Critical Discourse Analysis (CDA) works together with several theories such as Systemic Functional Linguistics (SFL), theory of representation and gender and also how these theories interrelate with social and cultural contexts in disclosing and revealing a certain social issue such as gender and inequality. In addition, this research is also expected to increase people's comprehension about how social issue such as gender is

portrayed inside a movie. Finally, it is also expected to inspire people especially the one who are trying to understand the science and knowledge about linguistics in understanding profoundly about the related theories and issue mentioned above.

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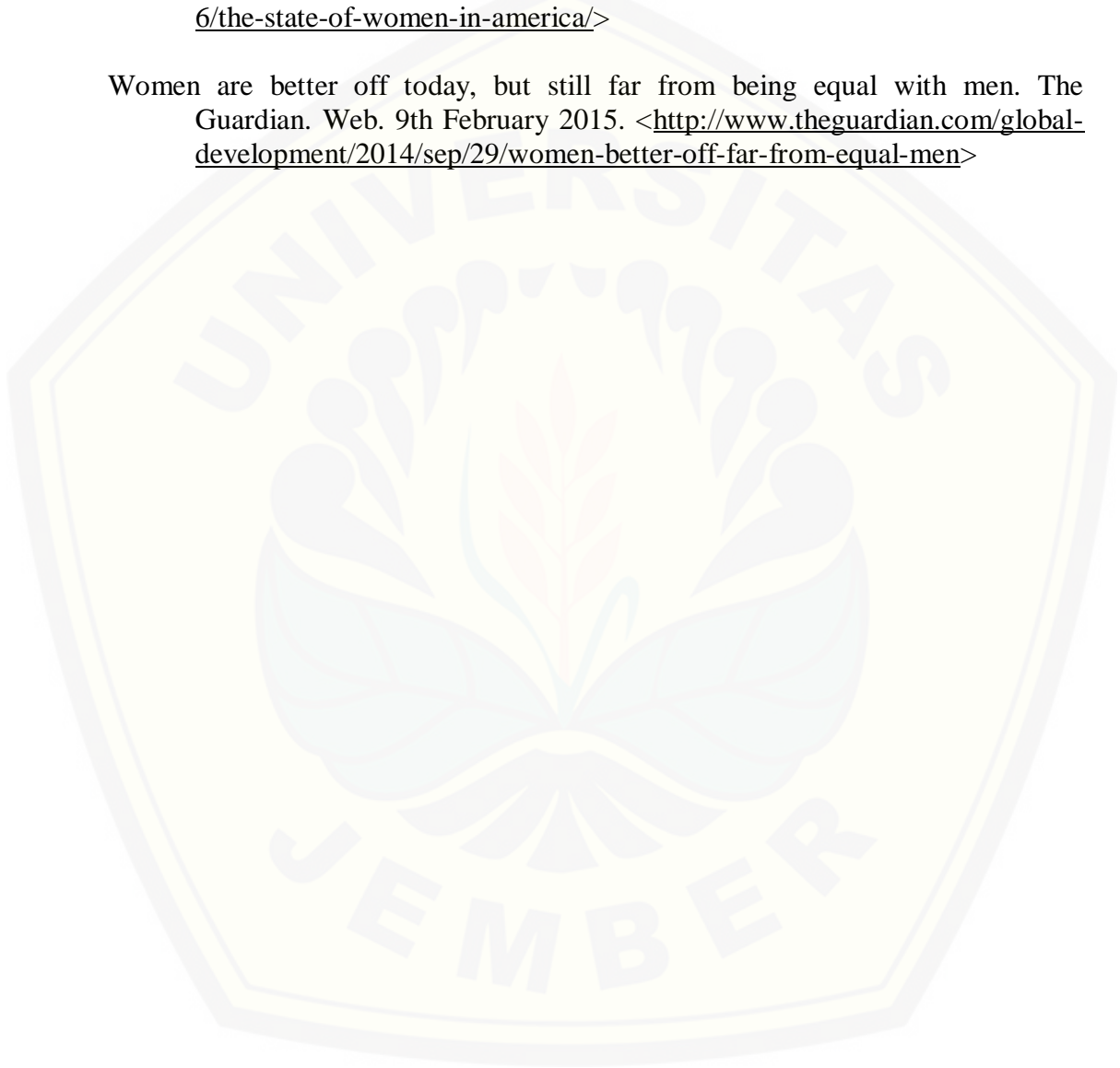
APPENDICES

Synopsis of Percy Jackson: Sea of Monsters

Being born as a demigod, a half-god and a half-human, makes Percy Jackson live in Half Blood camp. It is a place where demigods live, being protected and being trained. Living in Half Blood camp, all demigods including Percy are safely protected by a barrier namely Thalia's tree. One day, a giant Colchis bull who breathes fire breaks the barrier and attacks the whole camp, leaving several injuries and wreckage. Clarisse, Annabeth, Grover, Tyson and Percy all take rounds to defeat the monster but only Percy manages to defeat it. Apparantly, it is Luke (the Camp's traitor), the one who responsibles for this accident. He has broken the barrier by poisoning Thalia's tree and lets the bull through. This accident unfortunately make Thalia's tree dying, weakening the Camp's magical borders. To heal the barrier, Annabeth and Grover find a possible cure for the tree. It is the Golden Fleece, a cloth that can heal anyone or anything. The Golden Fleece is located in the Sea of Monsters, known to mortals as the Bermuda Triangle.

Annabeth and Grover consulted to Mr. D about the possible cure but he completely disagrees. Later, at Camp assembly, Mr. D proposed the Golden Fleece, taking the idea as his own, leaving Annabeth furious. Mr. D chooses Clarisse and Ichneutae, a satyr, to lead the quest. Accidently, Percy hears from the Oracle that he and Luke will grapple for the Fleece and he decides to go out on an unpermitted quest. He invites Annabeth and Grover with Tyson to find the Golden Fleece. In the quest of searching the mythical Golden Fleece, there are three teams; Clarisse's and Percy's team who has the same purposes to heal the barrier and Thalia's tree and Luke's team who is also trying to get the Golden Fleece, but for different reasons - to awaken the titan, Kronos.

Clause Boundaries of Annabeth

1. ||| Clarisse, he saved Olympus. |||

2. ||| That's more than || you've ever done. |||

3. ||| Don't listen to her, Percy. |||

4. ||| I would lick a pair of cloven hooves... || before I let you listen to Clarisse instead of us. |||

5. ||| Listen, || it doesn't matter || [[what Clarisse has done]]. |||

6. ||| I'm sure || it's fine. |||

7. ||| Don't let him get into your head, okay? |||

8. ||| It's just Mr. D. |||

9. ||| I mean, || if Chiron had summoned you, then". |||

10. ||| Oh, you are so massively screwed. |||

11. ||| Percy, distract it for me. |||

12. ||| It feels like || she's dying all over again. |||

13. ||| Who would do this? |||

14. ||| Three millennia of gods and demigods... you'd think || that someone would have come up with a cure for Thalia's tree. |||

15. ||| That's it. |||

16. ||| It's perfect. |||

17. ||| It's exactly || what we need. |||

18. ||| I'm serious. |||

19. ||| I'm absolutely sure || that this is gonna work. |||

20. ||| The Golden Fleece can heal any living person or thing... including Thalia's tree. |||

21. |||We heal the tree, || we restore the barrier around camp. |||

22. ||| How are we gonna get past them? |||

23. ||| No, you can't (do that), || because I'm not going with a Cyclops. |||

24. ||| He's still a Cyclops. |||

25. ||| (it is) Gross! || Get it off me! |||

26. ||| Percy, you got your answer! |||

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27. ||| I think || we're a little short on drachmas. |||
28. ||| We're definitely not in Florida. |||
29. ||| First we need to get some money. |||
30. ||| It's too sweet, || don't you think? |||
31. ||| Was that Chris Rodriguez? |||
32. ||| What do you mean, "turned"? |||
33. ||| But what does Luke want with the Fleece anyway? |||
34. ||| I know someone || [[who does (know)]]. |||
35. ||| You want to find Luke? |||
36. ||| His dad will know || where he is. |||
37. ||| What do we do? || Swim? |||
38. ||| It's a hippocampus. |||
39. ||| Are you coming? |||
40. ||| That's Chris Rodriguez, Ethan Nakamura, and Silena Beauregard. |||
41. ||| How are we gonna find Grover? |||
42. ||| I don't think || yachts have brigs, Percy. |||
43. ||| It's so time to go. |||
44. ||| Tyson, do you have to make so much noise? |||
45. ||| You'd destroy the whole world just to get back at your Dad? |||
46. ||| Thalia was your friend! |||
47. ||| She sacrificed herself for you. |||
48. ||| How can you trust him? |||
49. ||| He was probably making all that noise on purpose. |||
50. ||| He wanted Luke to catch us. |||
51. ||| He's a Cyclops. |||
52. ||| They're vicious || and they're dangerous. |||
53. ||| Percy's trying to kill us. |||
54. ||| So, how does this work? |||
55. ||| That's genius, really. |||
56. ||| Maybe you should reapply. |||
57. ||| Is that because of your lack of depth perception? |||
58. ||| I wouldn't have trusted him with a normal thermos. |||

59. ||| Because you don't know || what I know about them. |||

60. ||| A Cyclops killed her. |||

61. ||| His kind killed Thalia. |||

62. ||| Well, it's not something || [[I like talking about]]. |||

63. ||| And anyway, it was a long time ago. |||

64. ||| It's the Sea of Monsters. |||

65. ||| Why are we stopping? |||

66. ||| You think? |||

67. ||| Tell me || those aren't sharks. |||

68. ||| Yeah, sharks would be better. |||

69. ||| She guards the Sea of Monsters. |||

70. ||| The Sea of Monsters might not be in Poseidon's domain. |||

71. ||| Where are we? |||

72. ||| I don't think || you want to know. |||

73. ||| This has to be the worst way to die, ever. |||

74. ||| That sounded like Clarisse. |||

75. |||Wait, || your crew is zombies? |||

76. ||| That was amazing. |||

77. ||| What is it? |||

78. ||| Wait, || that's the numbers from the... |||

79. ||| What happened? |||

80. ||| I guess || the Cyclops was bad for business. |||

81. ||| I think || I get [[what Grover was so worried about]]. |||

82. ||| You used to be one of us! |||

83. ||| Percy, if Kronos comes back, || that's it, || (it is) game over. |||

84. ||| Forget the Oracle. |||

85. ||| You're worried about your destiny? |||

86. ||| Then write a new one. |||

87. ||| You're angry at Poseidon for ignoring you? |||

88. ||| Then show him || why he shouldn't (ignore). |||

89. ||| You're upset about Tyson? |||

90. ||| Then make sure || he didn't die for nothing. |||

91. ||| At least I'll be with Thalia in Elysium. |||

92. ||| What happened? |||

93. ||| You're alive. |||

94. ||| What you did for Percy... || that was not so vicious and dangerous. |||

95. ||| It was even more powerful than [[we thought]]. |||

Clause Boundaries of Clarisse

1.1.||| How nice of you (are) || to show up || just to watch me win. |||

2. ||| Aren't you tired of getting beat, Jackson? |||

3. ||| (I wish you) good luck with that. |||

4. ||| So, [[what I'm wondering]] is, Percy... || that first quest you went on, beginner's luck, wasn't it? |||

5. ||| (Do) whatever. |||

6. ||| Well, somebody has got a new brother. |||

7. ||| And I can see || he's got his Daddy's eyes. |||

8. ||| You should really get him some spray able mist. |||

9. ||| Anyway, it is kind of interesting timing, || don't you think?

10. ||| Maybe Poseidon decided || he needed another son to, || [[you know]]... represent. |||

11. ||| Excuse me? |||

12. ||| We got barrier action. |||

13. ||| That is so awesome. |||

14. ||| I got this. |||

15. |||Turns out, || you're not the only... half-blood [[who's hard to kill]]. |||

16. ||| What did I miss? |||

17. ||| Last time I saw him, || he was getting dragged by a Colchis. |||

18. ||| How come you aren't barbecued? |||

19. ||| Yay, you're alive. |||

20. ||| And that would be what, exactly? |||

21. ||| (I) thank (to) you. |||

22. ||| Don't worry about always coming in second, Jackson. |||

23. ||| You do get used to it. |||

24. ||| I think, right? |||

25. ||| Obviously, I wouldn't know. |||

26. ||| Because I've got a feeling || that I don't really care. |||

27. ||| Gosh, don't look so wounded. |||

28. ||| Listen, || there are generals, || and there are foot soldiers. |||
29. ||| And you should feel lucky || that you even made it into the army at all. |||
30. ||| Just try not to screw up anything too badly || while I'm gone. Okay? |||
31. ||| Let's go. |||
32. ||| Oh, come on! |||
33. ||| You (are) ridiculously stupid morons. |||
34. ||| You (are) idiot! |||
35. ||| (It is) better || keep my electric grid up and || running, || or I'll plug your head into it! |||
36. ||| Jackson? What are you doing here? |||
37. ||| My Dad's got tons of this stuff left over from wars throughout history. |||
38. ||| It was either this or a Huey from Vietnam. |||
39. ||| I figured || a boat would be more practical. |||
40. ||| (It is) pretty much exactly || [[what you think]] goes on inside of a stomach. |||
41. ||| What in Hades is going on with my engine? |||
42. ||| Is it ready yet? |||
43. ||| They prefer "dead Confederate sailors [[whose lives have been given in tribute to Ares]]." |||
44. ||| Reardon! (shoot the) Gun! || (go) Faster! Now! |||
45. ||| Aim it at that meat grinder. |||
46. ||| Do you have a better idea? |||
47. ||| Because now would be the time. |||
48. ||| No. I just finished driver's ed. |||
49. ||| Yes, of course, I can steer a ship. |||
50. ||| It just might work || if it doesn't kill us first. |||
51. ||| All hands, (go) below deck! |||
52. ||| This is still my quest. |||
53. ||| Do not screw this up for me, Jackson. |||
54. ||| No kidding (I know), genius. |||

55. ||| Just don't forget. |||

56. ||| This is all your idea. |||

57. ||| I did it! |||

58. ||| Listen up. |||

59. ||| (Take) full power to the screws. |||

60. ||| Oh, now you miss Ichneutae? |||

61. ||| We ran into Scylla, that multi-headed Hydra thing. |||

62. ||| He said, || "I got this." |||

63. ||| (That is) famous last words. |||

64. ||| (Heading to) Northwest. |||

65. ||| Yes, I'm sure about that. |||

66. ||| Why, do you have a problem? |||

67. ||| Change course. |||

68. ||| (Go to) Southwest. |||

69. ||| Find us a place || to dock. |||

70. ||| We don't have time to search this whole place. |||

71. ||| (What is) "Plummet of Death"? |||

72. ||| That's subtle. |||

73. ||| I don't know. |||

74. ||| It doesn't really scream "Cyclops" to me. |||

75. ||| (This is) sweet ride. |||

76. ||| Here we go. |||

77. ||| Tyson? Let go of my hand. |||

78. ||| Could you two just shut up? |||

79. ||| This must be the Boulder Polyphemus used to trap Odysseus... [[when he was returning from the Trojan War]]. |||

80. ||| Yeah, that's right. |||

81. ||| I know stuff. |||

82. ||| Sorry, there's no way || the other kids would believe me otherwise. |||

83. ||| And (that is) not a small amount of leg. |||

84. ||| So, did you? |||

85. ||| Drop me, || and I promise || you'll never hear the end of it. |||

86. ||| That's not good! |||

87. ||| Say goodbye. |||

88. ||| Yeah, we totally did. |||

89. ||| I didn't know || you guys had it in you! |||

90. ||| She's right. |||

91. ||| There's no way || you're getting me to repeat that. |||

92. ||| You know what, Tyson? |||

93. ||| I know a lot of campers with two eyes [[who couldn't do what you did]]. |||

94. ||| I couldn't have done it without you. |||

95. ||| Here you go, Thalia. |||
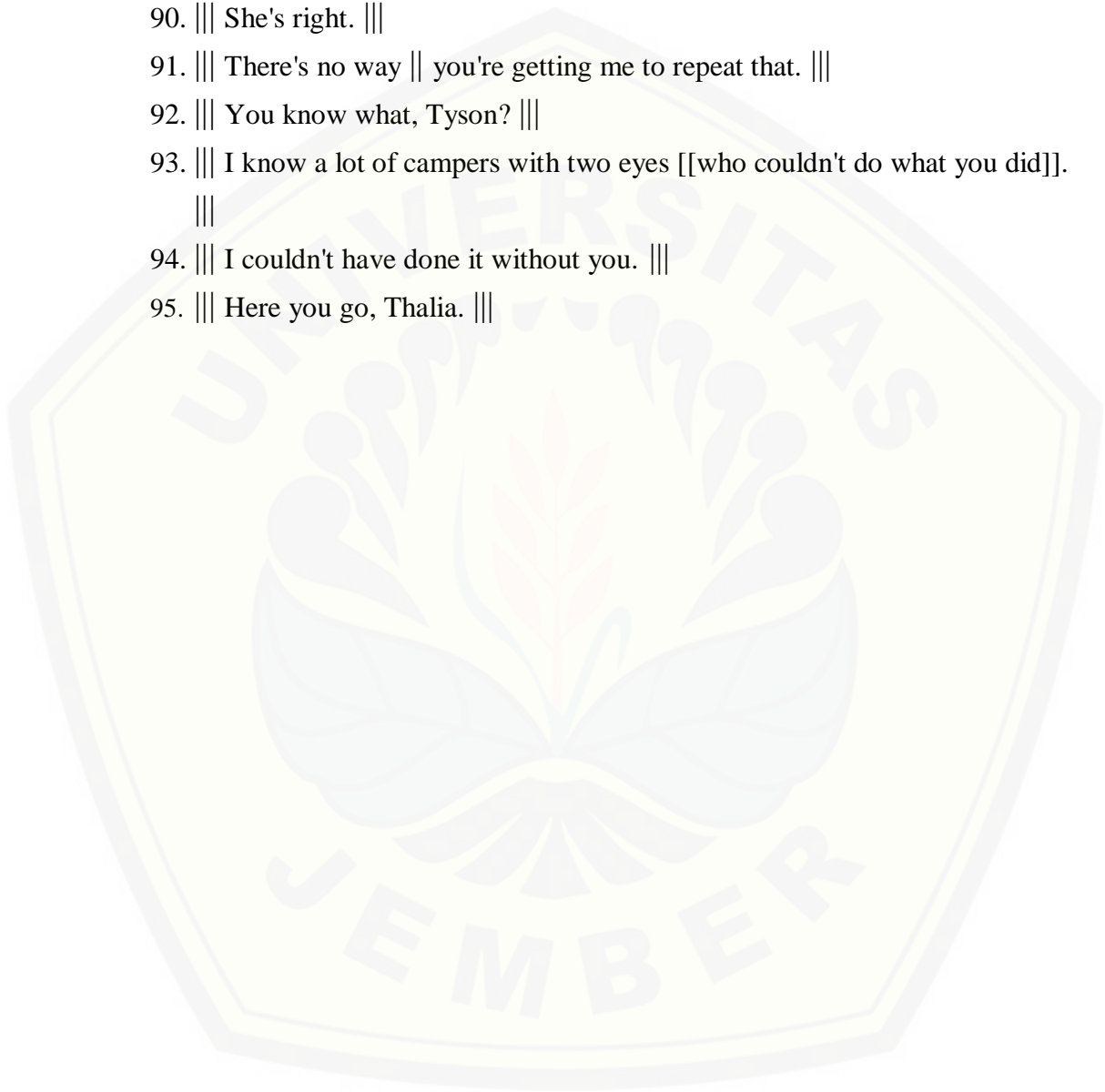
Clause Boundaries of Percy

1. ||| [[Everything they say about you]] is wrong, Clarisse. |||
2. ||| You actually do have a sense of humor. |||
3. ||| You know, || it's too late. |||
4. ||| Besides, she has a point. |||
5. ||| I didn't screw up. |||
6. ||| I cleaned the entire coliseum || and (I) vacuumed. |||
7. ||| We have to find its weak spot. |||
8. ||| Yeah, I'm not the only one. |||
9. ||| Clarisse! Listen, || Luke is still out there. |||
10. ||| He's involved with the Fleece somehow... || and I've got a feeling || that he's not done yet. |||
11. ||| I think || they're looking for threats || [[(who is) trying to come in]] (they are) not (looking for) people [[(who is) trying to sneak out]]... |||
12. ||| So, I think || we're cool as long as [[we stay quiet]]. |||
13. ||| (Can you) just give the guy a break, okay? |||
14. ||| (Can you put your) hands on the wheel at least, okay? |||
15. ||| We're all gonna die! |||
16. ||| You know about the prophecy? |||
17. ||| What do you know about the prophecy? |||
18. ||| All I got were numbers. |||
19. ||| We need to find a bus station. |||
20. ||| Back at camp, Luke said || that there were other half-blood || [[who turned]]. |||
21. ||| Luke has Grover. |||
22. ||| The Oracle was right. |||
23. ||| Luke is going after the Fleece. |||
24. ||| That's why || [[he needs a satyr]]. |||
25. ||| I don't know. |||
26. ||| But if we're gonna get Grover back, || we need to find Luke. |||

27. ||| But we don't know || where he is. |||
28. ||| What, are we shipping ourselves overnight express to the Sea of Monsters? |||
29. ||| That's Luke's yacht. |||
30. ||| Luke's been recruiting. |||
31. ||| Luke is probably keeping him below deck somewhere. |||
32. ||| Follow me. |||
33. ||| I told you || he had a brig. |||
34. ||| What do you have against Tyson anyway? |||
35. ||| I think the politically correct term is "ocularly impaired." |||
36. ||| We have to get out of here. |||
37. ||| Just hang on to something. |||
38. ||| You got it? |||
39. ||| I don't know. |||
40. ||| It's my first mythical tape gun. |||
41. ||| Go to the lifeboat. |||
42. ||| But I think || I'll pass. |||
43. ||| Go! |||
44. ||| I'll be right behind you. |||
45. ||| He seems okay. |||
46. ||| I really don't get [[what your problem with him is]]. |||
47. ||| I'm sorry. |||
48. ||| I never knew. |||
49. ||| Those aren't sharks. |||
50. ||| Paddle! || Paddle! |||
51. ||| It's Charybdis. |||
52. ||| It's not working! |||
53. ||| Hold on! |||
54. ||| (it) smells like the stomach. |||
55. ||| Watch your step. |||
56. ||| Yeah, everything that disappears in the Bermuda Triangle... [[this is where they end up.]] |||

57. ||| No, it couldn't be her. |||

58. ||| We got swallowed up, just like you. |||

59. ||| What's going on? |||

60. ||| You're right. |||

61. ||| That really is the worst way to die. |||

62. ||| Wait, || wait. |||

63. ||| You want to shoot that thing with this? |||

64. ||| Can you steer the ship? |||

65. ||| Well... why don't we give her a stomach ache? |||

66. ||| We'll escape through the gut. |||

67. ||| You steer, || I'll shoot. |||

68. ||| Go! |||

69. ||| I hope this works. |||

70. ||| Forget what? |||

71. ||| We did it! |||

72. ||| Are you sure about that? |||

73. ||| I think || your Confederate warship is heading to West Palm Beach, Florida. |||

74. ||| I know || this sounds insane ||| but it's kind of like my dyslexia. |||

75. ||| But instead of being able to read Greek, I can see map lines. |||

76. ||| They're coordinates. |||

77. ||| That's [[where Polyphemus and the Fleece are]]. |||

78. ||| I don't think we have to. |||

79. ||| It looks like [[something really big went through there]]. |||

80. ||| (it) might need a push. |||

81. ||| Is everybody okay? |||

82. ||| Go! |||

83. ||| Get up, quick! |||

84. ||| We rocked that quest. |||

85. ||| I never called him "brother." |||

86. ||| [[All he ever wanted]] was a brother || but I was too wrapped up in myself. |||

87. ||| And now Luke has the Fleece || because I gave it to him. |||
88. ||| I destroy Olympus, || (it is) just like [[the Oracle said]]. |||
89. ||| I mean, || who voted me leader? |||
90. ||| We make our own destinies, right? |||
91. ||| So show me. |||
92. ||| I have faith in you. |||
93. ||| Show me. |||
94. ||| This was your quest. |||
95. ||| I think || you should be the one [[who gets to... (do the honors)]]. |||
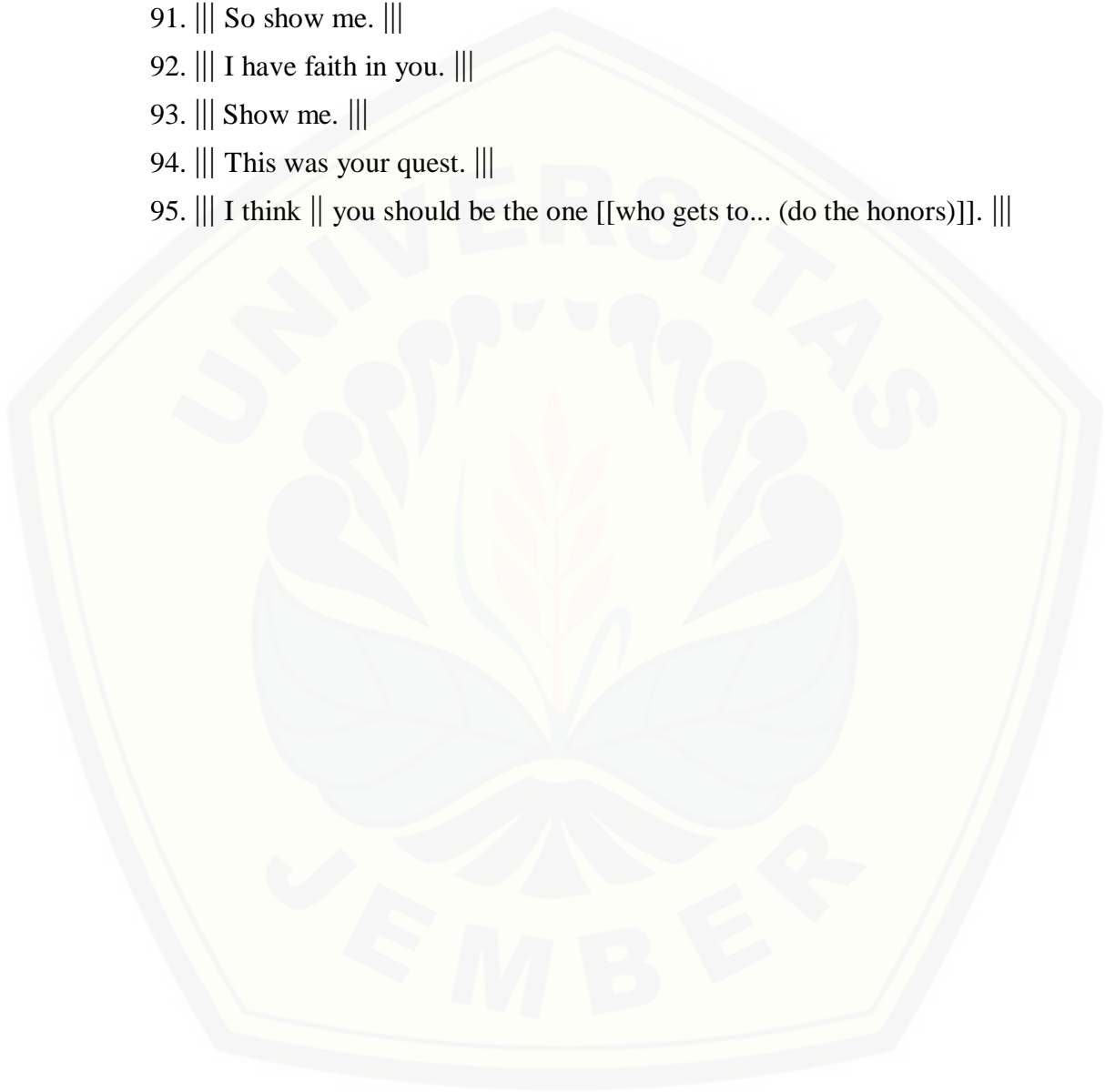
The analysis of Annabeth's clauses

1. ||| Clarisse, he saved Olympus. |||

Clarisse,	He	saved	Olympus
	Actor	Process: material	Goal

2. ||| That's more than ||

That	Is	more	than you have ever done
Identified	Process: relational	Identifier	Circumstance

2.1. || you've ever done. |||

you	have	Ever	done
Actor	Process:	Circumstance	material

3. ||| Don't listen to her, Percy. |||

Do not listen to	her	Percy
Process: behavioral	Range	

4. ||| I would lick a pair of cloven hooves... ||

I	would lick	a pair of cloven hooves
Actor	Process: material	Goal

4.1. || before I let you listen to Clarisse instead of us. |||

before	I	let	you	listen to	Clarisse instead of us
	Behaver	Process:	Range	Behavioral	Range

5. ||| Listen, ||

Listen,
Behavioral

5.1. || it doesn't matter ||

It	doesn't matter	what Clarisse has done.
Carrier	Process: relational	Attribute

5.2. [[what Clarisse has done]]. |||

what	Clarisse	has done
	Actor	Process: material

6. ||| I'm sure ||

I	Am	sure
Carrier	Process: relational	Attribute

6.1. || it's fine. |||

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It	Is	Fine
Carrier	Process: relational	Attribute

7. ||| Don't let him get into your head, okay? |||

Don't let	him	get into	your head	okay?
Process:	Recipient	Material	Circumstance	

8. ||| It's just Mr. D. |||

It	is	just	Mr. D
Carrier	Process: relational	Circumstance	Attribute

9. ||| I mean, ||

I	Mean	If Chiron had summoned you, then".
Senser	Process: mental, perception	Circumstance

9.1. || if Chiron had summoned you, then". |||

if	Chiron	had summoned	you	then
Cir-	Sayer	Process: verbal	Verbiage	cumstance

10. ||| Oh, you are so massively screwed. |||

Oh	you	Are	so massively	screwed
Cir-	Carrier	Process: relational	cumstance	Attribute

11. ||| Percy, distract it for me. |||

Percy	distract	it	for me
	Process: material	Goal	Client

12. ||| It feels like ||

It	Feels	like she is dying over again
Senser	Process: mental, perception	Phenomenon

12.1. || she's dying all over again. |||

she	is dying	over again
Actor	Process: material	Circumstance

13. ||| Who would do this? |||

Who	would do	this?
	Process: material	Goal

14. ||| Three millennia of gods and demigods... you'd think ||

Three millennia of gods and demigods	you	would think
Circumstance	Senser	Process: mental, cognition

14.1. || that someone would have come up with a cure for Thalia's tree. |||

that	someone	would have come up	with a cure	for Thalia's tree
	Actor	Process: material	Circumstance	Client

15. ||| That's it. |||

That	is	it
Identified	Process: relational	Identifier

16. ||| It's perfect. |||

it	is	perfect
Carrier	Process: relational	Attribute

17. ||| It's exactly ||

It	is	exactly	what we need
Identified	Process: relational	Circumstance	Identifier

17.1. || what we need. |||

what	we	Need
	Senser	Process: mental, desideration

18. ||| I'm serious. |||

I	am	serious
Carrier	Process: relational	Attribute

19. ||| I'm absolutely sure ||

I	am	absolutely	sure
Carrier	Process: relational	Circumstance	Attribute

19.1. || that this is gonna work. |||

that	this	is gonna work
	Actor	Process: material

20. ||| The Golden Fleece can heal any living person or thing... including Thalia's tree. |||

The Golden Fleece	can heal	any living person or thing, including Thalia's tree
Actor	Process: material	Goal

21. |||We heal the tree, ||

We	heal	the tree
Actor	Process: material	Goal

21.1. || we restore the barrier around camp. |||

We	restore	the barrier	around camp
Actor	Process: material	Goal	Circumstance

22. ||| How are we gonna get past them? |||

How	are	we	gonna get past	them
	Process:	Actor	Material	Goal

23. ||| No, you can't (do that), ||

No,	you	can't (do	that)
Circumstance	Actor	Process: material	Goal

23.1. || because I'm not going with a Cyclops. |||

because	I	am not going	with a Cyclops.
Cir-	Actor	Process: material	cumstance

24. ||| He's still a Cyclops. |||

He	is	still	a Cyclops
Carrier	Process: relational	Circumstance	Attribute

25. ||| (it is) Gross! ||

(It	Is)	gross
Carrier	Process: relational	Attribute

25.1. || Get it off me! |||

get	it	off	Me
Process:	Goal	Material	Recipient

26. ||| Percy, you got your answer! |||

Percy, you	got	your answer
Carrier	Process: relational	Attribute

27. ||| I think ||

I	Think
Senser	Process: mental, cognition

27.1. || we're a little short on drachmas. |||

We	are	a little short	on drachmas
Carrier	Process: relational	Attribute	Circumstance

28. ||| We're definitely not in Florida. |||

We	are	definitely	not	in Florida
Carrier	Process:	Circumstance	relational	Attribute

29. ||| First we need to get some money. |||

First,	we	need to get	some money
Circumstance	Senser	Process: mental, desideration	Phenomenon

30. ||| It's too sweet, ||

It	is	too	sweet
Carrier	Process: relational	Circumstance	Attribute

30.1. || don't you think? |||

don't	you	think?
Process:	Senser	Mental, cognition

31. ||| Was that Chris Rodriguez? |||

was	that	Chris Rodriguez?
Process: relational	Identified	Identifier

32. ||| What do you mean, "turned"? |||

What	do	you	mean	"turned"?
	Process:	Senser	Mental, perception	Phenomenon

33. ||| But what does Luke want with the Fleece anyway? |||

But	what	does	Luke	want	with the Fleece anyway
		Process:	Senser	Mental, desideration	Phenomenon

34. |||I know someone ||

I	know	someone who does (know)
Senser	Process: mental, cognition	phenomenon

34.1. [[who does (know)]]. |||

someone	who	does (know)
Senser		Process: mental, cognition

35. ||| You want to find Luke? |||

You	want to find	Luke
Senser	Process: mental, desideration	Phenomenon

36. ||| His dad will know ||

His dad	will know	where he is
Senser	Process: mental, cognition	phenomenon

36.1. || where he is. |||

where	he	is
	Carrier	Process: relational

37. ||| What do we do? ||

What	do	we	do?
	Process:	Actor	Material

37.1. || Swim? |||

Swim?
Process: material

38. ||| It's a hippocampus. |||

It	is	a hippocampus.
Carrier	Process: relational	Attribute

39. ||| Are you coming? |||

Are	you	coming?
Process:	Actor	material

40. ||| That's Chris Rodriguez, Ethan Nakamura, and Silena Beauregard. |||

That	is	Rodriguez, Ethan Nakamura, and Silena Beauregard
Identified	Process: relational	Identifier

41. ||| How are we gonna find Grover? |||

How	are	we	gonna find	Grover?
	Process:	Actor	Material	Goal

42. ||| I don't think ||

I	don't think	yachts have brigs,	Percy.
Senser	Process: mental, cognition	Phenomenon	

42.1. || yachts have brigs, Percy. |||

yachts	have	brigs
Carrier	Process: relational	Attribute

43. ||| It's so time to go. |||

It	is	so time	to go.
Carrier	Process: relational	Attribute	Circumstance

44. ||| Tyson, do you have to make so much noise? |||

Tyson,	do	you	have to make	so much noise?
	Process:	Actor	Material	Goal

45. ||| You'd destroy the whole world just to get back at your Dad? |||

You	had destroy	the whole world	to get back at your Dad?
Actor	Process: material	Goal	Circumstance

46. ||| Thalia was your friend! |||

Thalia	was	your friend!
Identified	Process: relational	Identifier

47. ||| She sacrificed herself for you. |||

She	Sacrificed	herself	for you.
Actor	Process: material	Goal	Client

48. ||| How can you trust him? |||

How	can	you	trust	him?
	Process:	Senser	Mental, cognition	phenomenon

49. ||| He was probably making all that noise on purpose. |||

He	was	probably	making	all that noise	on purpose
Actor	Process:	Cir-	material	Goal	cumstance

50. ||| He wanted Luke to catch us. |||

He	wanted	Luke	to catch	us
Senser	Process:	Phenomenon	Mental, desideration	Phenomenon

51. ||| He's a Cyclops. |||

He	is	a Cyclops
Carrier	Process: relational	Attribute

52. ||| They're vicious ||

They	are	vicious
Carrier	Process: relational	Attribute

52.1. || and they're dangerous. |||

and	they	are	dangerous.
	Carrier	Process: relational	Attribute

53. ||| Percy's trying to kill us. |||

Percy	is trying to kill	us
Actor	Process: material	Goal

54. ||| So, how does this work? |||

So,	how	does	this	work?
		Process:	Actor	material

55. ||| That's genius, really. |||

That	is	genius,	really.
Carrier	Process: relational	Attribute	Circumstance

56. ||| Maybe you should reapply. |||

Maybe	you	should reapply.
Circumstance	Actor	Process: material

57. ||| Is that because of your lack of depth perception? |||

Is	that	because of your lack of depth perception?
Process: relational	Identifier	Identifier

58. ||| I wouldn't have trusted him with a normal thermos. |||

I	wouldn't have trusted	him	with a normal thermos
Senser	Process: mental, cognition	Phenomenon	Circumstance

59. ||| Because you don't know ||

Because	you	don't know	what I know about them
Circumstance	Senser	Process: mental, cognition	phenomenon

59.1. || what I know about them. |||

what	I	know	about them
	Senser	Process: mental, cognition	phenomenon

60. ||| A Cyclops killed her. |||

A Cyclops	killed	her
Actor	Process: material	Goal

61. ||| His kind killed Thalia. |||

His kind	killed	Thalia.
Actor	Process: material	Goal

62. ||| Well, it's not something ||

Well,	It	is not	something [[I like talking about.]]
Circumstance	Identified	Process: relational	Identifier

62.1. [[I like talking about]]. |||

I	like	talking about.
Senser	Process: mental, emotion	Circumstance

63. ||| And anyway, it was a long time ago. |||

And anyway,	it	was	a long time ago.
Circumstance	Carrier	Process: relational	Attribute

64. ||| It's the Sea of Monsters. |||

It	is	the Sea of Monsters.
Carrier	Process: relational	Attribute

65. ||| Why are we stopping? |||

Why	are	we	stopping?
	Process:	Actor	material

66. ||| You think? |||

You	think?
Senser	Process: mental, cognition

67. ||| Tell me || those aren't sharks. |||

Tell	me	those aren't sharks.
Process: verbal	Receiver	Verbiage

67.1. || those aren't sharks. |||

those	aren't	sharks
Carrier	Process: relational	Attribute

68. ||| Yeah, sharks would be better. |||

Yeah,	sharks	would be	better.
Circumstance	Carrier	Process: relational	Attribute

69. ||| She guards the Sea of Monsters. |||

She	guards	the Sea of Monsters
Actor	Process: material	Goal

70. ||| The Sea of Monsters might not be in Poseidon's domain. |||

The Sea of Monsters	might not be	in Poseidon's domain
Carrier	Process: relational	Circumstance

71. ||| Where are we? |||

Where	are	we?
	Process: relational	Carrier

72. ||| I don't think || you want to know. |||

I	don't think	you want to know.
Senser	Process: mental, cognition	Phenomenon

72.1. || you want to know. |||

you	want to know
Senser	Process: mental, desideration

73. ||| This has to be the worst way to die, ever. |||

This	has to be	the worst way	to die,	Ever
Carrier	Process: relational	Attribute	Circumstance	

74. ||| That sounded like Clarisse. |||

That	sounded	like Clarisse
Carrier	Process: relational	Attribute

75. |||Wait, ||

Wait
Process: material

75.1. your crew is zombies? |||

your crew	is	zombies?
Identified	Process: relational	Identifier

76. ||| That was amazing. |||

That	was	amazing
Carrier	Process: relational	Attribute

77. ||| What is it? |||

What	is	it?
	Process: relational	Carrier

78. ||| Wait, ||

Wait,
Process: material

78.1. || that's the numbers from the... |||

that	is	the numbers	from the...
Identified	Process: relational	Identifier	Circumstance

79. ||| What happened? |||

What	happened?
Circumstance	Process: material

80. ||| I guess || the Cyclops was bad for business. |||

I	guess	the Cyclops was bad for business
Senser	Process: mental, cognition	Phenomenon

80.1. || the Cyclops was bad for business. |||

the Cyclops	was	bad	for business
Carrier	Process: relational	Attribute	Circumstance

81. ||| I think ||

I	think
Senser	Process: mental, cognition

81.1. || I get ||

I	get
Senser	Process: mental, cognition

81.2. [[what Grover was so worried about]]. |||

what	Grover	was	so	worried about.
	Carrier	Process: relational	Circumstance	Attribute

82. ||| You used to be one of us! |||

You	used to be	one of us
Carrier	Process: relational	Attribute

83. ||| Percy, if Kronos comes back, ||

Percy,	If	Kronos	comes back,
	Circumstance	Actor	Process: material

83.1. || that's it, ||

that	is	it
Identified	Process: relational	Identifier

83.2. || (it is) game over. |||

(It	Is)	game over.
Carrier	Process: relational	Attribute

84. ||| Forget the Oracle. |||

Forget	the oracle.
Process: mental, cognition	Phenomenon

85. ||| You're worried about your destiny? |||

You	are	worried	about your destiny?
Carrier	Process: relational	Attribute	Circumstance

86. ||| Then write a new one. |||

Then	write	a new one.
Circumstance	Process: material	Goal

87. ||| You're angry at Poseidon for ignoring you? |||

You	are	angry at	Poseidon	for ignoring you?
Carrier	Process: relational	Attribute	Benefeciary	Circumstance

88. ||| Then show him ||

Then	show	him
Circumstance	Process: material	Recipient

88.1. || why he shouldn't (ignore). |||

why	He	shouldn't (ignore)
	Actor	Process: material

89. ||| You're upset about Tyson? |||

You	are	upset	about Tyson
Carrier	Process: relational	Attribute	Circumstance

90. ||| Then make sure ||

Then	make sure
Circumstance	Process: mental, cognition

90.1. || he didn't die for nothing. |||

He	did not die	for nothing
Actor	Process: material	Client

91. ||| At least I'll be with Thalia in Elysium. |||

At least	I	will be	with Thalia	in Elysium.
Cir-	Carrier	Process: relational	Attribute	cumstance

92. ||| What happened? |||

What	happened?
	Process : material

93. ||| You're alive. |||

You	are	alive
Carrier	Process: relational	Attribute

94. ||| What you did for Percy... ||

What	you	did	for Percy
	Actor	Process: material	Client

94.1. || that was not so vicious and dangerous. |||

that	was not	so vicious and dangerous
Carrier	Process: relational	Attribute

95. ||| It was even more powerful than [[we thought]]. |||

it	was	even more	powerful	than we thought.
Carrier	Process: relational	Cir-	Attribute	Cumstance

95.1. [[we thought]]

we	thought
Senser	Process: mental, cognition
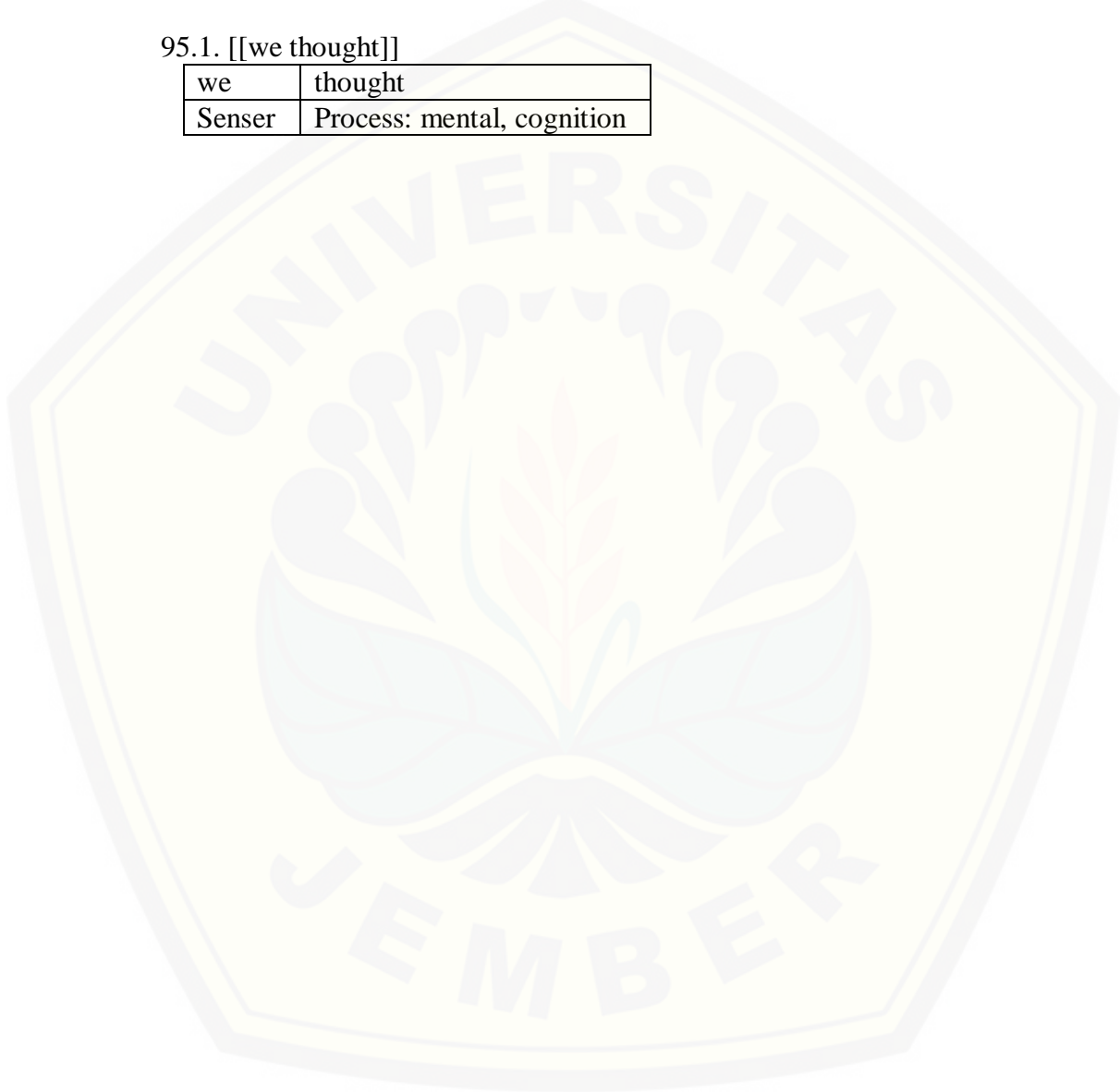
The analysis of Clarrise's clauses

1. ||| How nice of you (are) ||

How nice of you	(are)	to show up just to watch me win.
Carrier	Process: relational	Attribute

1.1. || to show up ||

to show up
Process: material

1.2. || just to watch me win. |||

just	to watch	me	win
Circumstance	Process: material	Goal	Depictive attribute

2. ||| Aren't you tired of getting beat, Jackson? |||

Aren't	you	tired	of getting beat,	Jackson?
Process: relational	Carrier	Attribute	Circumstance	

3. ||| (I wish you) good luck with that. |||

(I	wish)	you	good luck	with that
Senser	Process: mental, desideration	Phenomenon	Circumstance	

4. ||| So, [[what I'm wondering]] is, Percy... || that first quest you went on, beginner's luck, wasn't it? |||

So,	what I'm wondering	is	that first quest you went on,	beginner's luck, wasn't it?
	Carrier	Process: relational	Carrier	Attribute

4.1. [[what I'm wondering]]

what	I	am wondering
	Senser	Process: mental, cognition

4.2. || that first quest you went on, beginner's luck, wasn't it? |||

that first quest	you	went on,
Circumstance	Actor	Process: material

5. ||| (Do) whatever. |||

(Do)	whatever.
Process: material	Goal

6. ||| Well, somebody has got a new brother. |||

Well,	somebody	has got	a new brother
Circumstance	Carrier	Process: relational	Attribute

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7. ||| And I can see ||

And	I	can see	he's got his Daddy's eyes.
	Senser	Process: mental, perception	Phenomenon

7.1. || he's got his Daddy's eyes. |||

he	has got	his daddy's eyes
Carrier	Process: relational	Attribute

8. ||| You should really get him some spray able mist. |||

You	should	really	get	him	some spray able mist
Actor	Process:	Circumstance	Material	Recipient	Goal

9. ||| Anyway, it is kind of interesting timing, ||

Anyway	it	is	kind of interesting timing,
Circumstance	Identified	Process: relational	Identifier

9.1. || don't you think? |||

don't	you	think?
Process:	Senser	Mental, cognition

10. ||| Maybe Poseidon decided || he needed another son to, || [[you know]]... represent. |||

Maybe	Poseidon	decided	he heeded another son	to represent
Cir-	Senser	Process: mental, desideration	Phenomenon	cumstance

10.1. || he needed another son to, ||

he	needed	another son	to, you know... represent.
Carrier	Process: relational	Attribute	Circumstance

10.2. [[you know]]

You	know
Senser	Process: mental, cognition

11. ||| Excuse me? |||

Excuse	me?
Process: verbal	Verbiage

12. ||| We got barrier action. |||

We	got	barrier action
Actor	Process: material	Goal

13. ||| That is so awesome. |||

This	is	so	awesome
Carrier	Process: relational	Circumstance	Attribute

14. ||| I got this. |||

I	got	this
Actor	Process: material	Goal

15. |||Turns out, || you're not the only... half-blood [[who's hard to kill]]. |||

Turns out,	you	are not	the only one half-blood who's hard to kill
Circumstance	Identified	Process: relational	Identifier

15.1. [[who's hard to kill]]

who	is	hard	to kill.
Carrier	Process: relational	Attribute	Circumstance

16. ||| What did I miss? |||

What	did	I	miss?
	Process:	Actor	Material

17. ||| Last time I saw him, ||

Last time	I	saw	him,
Circumstance	Senser	Process: mental, perception	Phenomenon

17.1. || he was getting dragged by a Colchis. |||

he	was getting dragged	by a Colchis
Goal	Process: material	Actor

18. ||| How come you aren't barbecued? |||

How come	you	aren't barbecued?
Circumstance	Goal	Process: material

19. ||| Yay, you're alive. |||

Yay,	you	are	alive
circumstance	Carrier	Process: relational	Attribute

20. ||| And that would be what, exactly? |||

And	that	would be	what,	exactly?
	Identified	Process: relational	Identifier	Circumstance

21. ||| (I) thank (to) you. |||

(I)	thank (to)	you
Senser	Process: mental, emotion	phenomenon

22. ||| Don't worry about always coming in second, Jackson. |||

Don't worry	about always coming in second, Jackson
Process: mental, emotion	Circumstance

23. ||| You do get used to it. |||

You	do get used to	it
Carrier	Process: relational	Attribute

24. ||| I think, right? |||

I	think	right?
Senser	Process: mental cognition	Circumstance

25. ||| Obviously, I wouldn't know. |||

Obviously,	I	wouldn't know
Circumstance	Senser	Process: mental, cognition

26. ||| Because I've got a feeling ||

Because	I	have got	a feeling
Circumstance	Senser	Process: mental, perception	Goal

26.1. || that I don't really care. |||

That	I	don't	really	care
	Senser	Process:	Circumstance	Mental, emotion

27. ||| Gosh, don't look so wounded. |||

Gosh,	don't look	so wounded.
Circumstance	Process: relational	Attribute

28. ||| Listen, ||

Listen
Process: behavioral

28.1. || there are generals, ||

there	are	generals,
	Process: existential	Existent

28.2. || and there are foot soldiers. |||

and	there	are	foot soldiers.
		Process: existential	Existent

29. ||| And you should feel lucky ||

And	you	should feel	lucky
	Senser	Process: mental, perception	Phenomenon

29.1. || that you even made it into the army at all. |||

that	you	even	made	it	into the army at all.
	Actor	Cir-	Process: material	Goal	cumstance

30. ||| Just try not to screw up anything too badly ||

Just	try not to screw up	anything	too badly
Cir-	Process: material	Goal	cumstance

30.1. || while I'm gone. Okay? |||

while	I	am gone	okay
Cir-	Actor	Process: material	Cumstance

31. ||| Let's go. |||

Let's go
Process: material

32. ||| Oh, come on! |||

Oh,	come on !
	Process: material

33. |||You (are) ridiculously stupid morons. |||

You	(are)	ridiculously	stupid	morons.
Carrier	Process: relational	Circumstance	Attribute	Carrier

34. ||| You (are) idiot! |||

You	(are)	idiot!
Carrier	Process: relational	Attribute

35. ||| (It is) better || keep my electric grid up and || running, ||

(It	Is)	better	keep my electric grid up and running
Carrier	Process: relational	Attribute	Circumstance

35.1. || keep my electric grid up and ||

keep	my electric	grid up
Process:	Goal	material

35.2. || (and keep) running, ||

(and	keep) running
	Process: material

35.3. || or I'll plug your head into it! |||

Or	I	will plug	your head	into it!
	Actor	Process: material	Goal	Circumstance

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36. ||| Jackson? What are you doing here? |||

Jackson?	What	are	you	doing	here?
		Process:	Actor	Material	Circumstance

37. ||| My Dad's got tons of this stuff left over from wars throughout history. |||

My dad	has got	tons of this stuff left over	from wars throughout history
Actor	Process: material	Goal	Circumstance

38. ||| It was either this or a Huey from Vietnam. |||

It	was	either this or a Huey	from Vietnam
Identified	Process: relational	Identifier	Circumstance

39. ||| I figured || a boat would be more practical. |||

I	figured	a boat would be more practical.
Senser	Process: mental, cognition	Phenomenon

39.1. || a boat would be more practical. |||

a boat	would be	more practical.
Carrier	Process: relational	Attribute

40. ||| (It is) pretty much exactly ||

(It	is)	pretty	much exactly
Carrier	Process: relational	Attribute	Circumstance

40.1. [[what you think]]

what	you	think	goes on inside of a stomach.
	Senser	Process: mental, cognition	Phenomenon

40.2. || goes on inside of a stomach. |||

goes on	inside of a stomach.
Process: material	Circumstance

41. ||| What in Hades is going on with my engine? |||

What in Hades	is going on	with my engine?
Circumstance	Process: material	Goal

42. ||| Is it ready yet? |||

Is	it	ready	yet?
Process: relational	Carrier	Attribute	Circumstance

43. ||| They prefer "dead Confederate sailors [[whose lives have been given in tribute to Ares]]." |||

They	prefer	"dead Confederate sailors whose lives have been given in tribute to Ares."
Senser	Process: mental, emotion	phenomenon

43.1. [[whose lives have been given in tribute to Ares]]

whose lives	have been given	in tribute to Ares
Goal	Process: material	Circumstance

44. ||| Reardon! (shoot the) Gun! ||

Reardon!	(shoot	the) gun
Circumstance	Process: material	Goal

44.1. || (go) Faster! Now! |||

(go)	faster	now
Process: material	depictive Attribute	Circumstance

45. ||| Aim it at that meat grinder. |||

Aim	it	at that meat grinder
Process: material	Recipient	Circumstance

46. ||| Do you have a better idea? |||

Do	you	have	a better idea?
Process:	Carrier	Relational	Attribute

47. ||| Because now would be the time. |||

Because	now	would be	the time.
Circumstance	Identified	Process: relational	Identifier

48. ||| No. I just finished driver's ed. |||

No	I	just	finished	driver's ed.
Cir-	Actor	cumstance	Process: material	Goal

49. ||| Yes, of course, I can steer a ship. |||

Yes,	Of course,	I	can steer	a ship
Circumstance		Actor	Process: material	Goal

50. ||| It just might work ||

It	just	might work
Actor	Circumstance	Process: material

50.1. || if it doesn't kill us first. |||

If	It	doesn't kill	us	first
Cir-	Actor	Process: material	Goal	cumstance

51. ||| All hands, (go) below deck! |||

All hands	(go)	below deck
Actor	Process: material	Circumstance

52. ||| This is still my quest. |||

This	is	still	my quest
Identified	Process: relational	Circumstance	Identifier

53. ||| Do not screw this up for me, Jackson. |||

Do not screw	this up	for me,	Jackson.
Process: material	Goal	Client	

54. ||| No kidding (I know), genius. |||

No kidding	(I	know)	genius
Cir-	Senser	Process: mental, cognition	cumstance

55. ||| Just don't forget. |||

Just	do not forget
Circumstance	Process: mental, cognition

56. ||| This is all your idea. |||

This	is	all your idea
Identified	Process: relational	Identifier

57. ||| I did it! |||

I	did	it!
Actor	Process: material	Goal

58. ||| Listen up. |||

Listen up
Process: behavioral

59. ||| (Take) full power to the screws. |||

(Take)	full power	to the screws.
Process: material	depictive Attribute	Circumstance

60. ||| Oh, now you miss Ichneutae? |||

Oh,	now	you	miss	Ichneutae?
Circumstance	Senser	Process: mental, emotion		Phenomenon

61. ||| We ran into Scylla, that multi-headed Hydra thing. |||

We	ran into	scylla,	that multi-headed Hydra thing.
Actor	Process: material	Goal	Circumstance

62. ||| He said, || "I got this." |||

He	said
Sayer	Process: verbal

62.1. || "I got this." |||

I	got	this
Actor	Process: material	Goal

63. ||| (That is) famous last words. |||

(That	is)	famous last words.
Carrier	Process: relational	Attribute

64. ||| (Heading to) Northwest. |||

(Heading to)	northwest
Process: material	Goal

65. ||| Yes, I'm sure about that. |||

Yes,	I	am	sure	about that.
Cir-	Carrier	Process: relational	Attribute	cumstance

66. ||| Why, do you have a problem? |||

Why,	do	you	have	a problem?
	Process:	Carrier	Relational	Attribute

67. ||| Change course. |||

Change	course
Process: material	Goal

68. ||| (Go to) Southwest. |||

(Go	to) Southwest.
Process: material	Goal

69. ||| Find us a place ||

Find	us	a place	to dock
Process: material	Recipient	Goal	Circumstance

69.1. || to dock. |||

to dock
Process: material

70. We don't have time to search this whole place.

We	do not have	time	to search this whole place
Carrier	Process: relational	Attribute	Circumstance

71. ||| (What is) "Plummet of Death"? |||

(What	is)	"Plummet of Death"?
	Process: relational	Attribute

72. ||| That's subtle. |||

That	is	subtle
Carrier	Process: relational	Attribute

73. ||| I don't know. |||

I	don't know
Senser	Process: mental, cognition

74. ||| It doesn't really scream "Cyclops" to me. |||

It	doesn't	really	scream	"Cyclops"	to me
Behaver	Process:	Cir-	Behavioral	Range	cumstance

75. ||| (This is) sweet ride. |||

(This	is)	sweet ride.
Carrier	Process: relational	Attribute

76. ||| Here we go. |||

Here	we	go
Circumstance	Actor	Process: material

77. ||| Tyson? Let go of my hand. |||

Tyson?	Let go of	my hand
Circumstance	Process: material	Goal

78. ||| Could you two just shut up? |||

Could	you	just	shut up?
Process:	Actor	Circumstance	material

79. ||| This must be the Boulder Polyphemus used to trap Odysseus... ||

This	must be	the Boulder Polyphemus used to trap Odysseus.
Identified	Process: relational	Identifier

79.1. [[when he was returning from the Trojan War]]. |||

when	he	was returning	from the Trojan War.
	Actor	Process: material	Circumstance

80. ||| Yeah, that's right. |||

Yeah,	that	is	right
Circumstance	Carrier	Process: relational	Attribute

81. ||| I know stuff. |||

I	know	stuff
Senser	Process: mental, cognition	Phenomenon

82. ||| Sorry, there's no way ||

Sorry,	there	is	no way the other kids would believe me otherwise.
Circumstance		Process: existential	Existent

82.1. || the other kids would believe me otherwise. |||

the other kids	would believe	me	otherwise.
Senser	Process: mental, cognition	Phenomenon	Circumstance

83. ||| And (that is) not a small amount of leg. |||

And	(that	is) not	a small amount of leg.
Circumstance	Identified	Process: relational	Identifier

84. ||| So, did you? |||

So,	did	you?
Circumstance	Process: material	Actor

85. ||| Drop me, ||

Drop	me
Process: material	Goal

85.1. || and I promise ||

and	I	promise
	Sayer	process: verbal

85.2. || you'll never hear the end of it. |||

you	will	never	hear	the end of it.
Senser	Process:	Circumstance	Mental, perception	Phenomenon

86. ||| That's not good! |||

That	is not	good
Carrier	Process: relational	Attribute

87. ||| Say goodbye. |||

Say	goodbye
Process: verbal	Verbiage

88. ||| Yeah, we totally did. |||

Yeah	we	totally	did
Circumstance	Actor	Circumstance	Process: material

89. ||| I didn't know ||

I	didn't know	you guys had it in you!
Senser	Process: mental, cognition	Phenomenon

89.1. || you guys had it in you! |||

you guys	had	it	in you!
Carrier	Process: relational	Attribute	Circumstance

90. ||| She's right. |||

She	is	right
Carrier	Process: relational	Attribute

91. ||| There's no way ||

There	is	no way
	Process: existential	Existent

91.1. || you're getting me to repeat that. |||

you	are getting	me	to repeat	that
Actor	Process:	Recipient	material	Goal

92. ||| You know what, Tyson? |||

You	know	what	Tyson?
Senser	Process: mental, cognition	Circumstance	

93. ||| I know a lot of campers with two eyes

I	know	a lot of campers	with two eyes
Senser	Process: mental, cognition	Phenomenon	Circumstance

93.1. [[who couldn't do]]

who	couldn't do
Actor	Process: material

93.2. [[what you did]]. |||

what	you	did
	Actor	Process: material

94. ||| I couldn't have done it without you. |||

I	couldn't have done	It	without you
Actor	Process: material	Goal	circumstance

95. ||| Here you go, Thalia. |||

Here	you	go,	Thalia
Cir-	Actor	Process: material	Cumstance

The results of Percy's analysis

1. ||| [[Everything they say about you]] is wrong, Clarisse. |||

Everything they say about you	is		wrong,	Clarisse.
Carrier	Process: relational		Attribute	Carrier

1.1. [[Everything they say about you]]

Everything	they	say about	you
Phenomenon	Sayer	Process: verbal	Phenomenon

2. ||| You actually do have a sense of humor. |||

You	actually	do have	a sense of humor.
Carrier		Process: relational	Attribute

3. ||| You know, ||

You	Know
Senser	Process: mental, cognition

3.1. || it's too late. |||

It	is		too	late.
Carrier	Process: relational			Attribute

4. ||| Besides, she has a point. |||

Besides,	she	has	a point.
	Carrier	Process: relational	Attribute

5. ||| I didn't screw up. |||

I	didn't screw up.
Actor	Process: material

6. ||| I cleaned the entire coliseum ||

I	cleaned	the entire coliseum
Actor	Process: material	Goal

6.1. || and (I) vacuumed. |||

and	(I)	vacuumed
	Actor	Process: material

7. ||| We have to find its weak spot. |||

We	have to find	its weak spot.
Actor	Process: material	Goal

8. ||| Yeah, I'm not the only one. |||

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Yeah,	I	am not	the only one.
	Carrier	Process: relational	Attribute

9. ||| Clarisse! Listen, ||

Clarisse!	Listen,
Behaver	Process: behavioral

9.1. || Luke is still out there. |||

Luke	Is		still	out there
Carrier	Process: relational			Circumstance

10. ||| He's involved with the Fleece somehow... ||

He	is involved	with the Fleece	somehow
Carrier	Process: relational	Attribute	Circumstance

10.1. || and I've got a feeling ||

and	I	have got	a feeling
	Senser	Process: mental, perception	phenomenon

10.2. || that he's not done yet. |||

that	he	is not done	yet.
	Actor	Process: material	Circumstance

11. ||| I think ||

I	think
Senser	Process: mental, cognition

11.1. || they're looking for threats ||

they	are looking for	threats
Actor	Process: material	Goal

11.2. [[(who is) trying to come in]]

(who	is) trying to come in
Actor	Process: material

11.3. (they are) not (looking for) people [[trying to sneak out]]... |||

(they	are) not (looking for)	people trying to sneak out...
Actor	Process: material	Goal

11.4. [[(who is) trying to sneak out]]

people	(who	is) trying to sneak out...
Actor		Process: material

12. ||| So, I think ||

so,	I	think
	Senser	Process: mental, cognition

12.1. || we're cool as long as [[we stay quiet]]. |||

we	are	cool	as long as we stay quiet.
Carrier	Process: relational	Attribute	Circumstance

12.2. [[we stay quiet]]

we	stay	quiet.
Actor	Process: material	Depictive Attribute

13. ||| (Can you) just give the guy a break, okay? |||

(Can	You)	just	give	the guy	a break,	okay?
Process:	Actor		Process: material	Recipient	Goal	

14. ||| (Can you put your) hands on the wheel at least, okay? |||

(can	you	put	your) hands	on the wheel at least,	okay?
Process:	Actor	material	Goal	Circumstance	

15. ||| We're all gonna die! |||

We	are all gonna die
Actor	Process: material

16. ||| You know about the prophecy? |||

You	know	about the prophecy?
Senser	Process: mental, cognition	Phenomenon

17. ||| What do you know about the prophecy? |||

What	do	you	know	about the prophecy?
	Process:	Senser	mental, cognition	Phenomenon

18. ||| All I got were numbers. |||

All I got	were	numbers.
Identified	Process: relational	Identifier

19. ||| We need to find a bus station. |||

We	need to find	a bus station.
Senser	Process: mental of desideration	Phenomenon

20. ||| Back at camp, Luke said ||

Back at camp	Luke	said
Circumstance	Sayer	Process: verbal

20.1. || that there were other half-bloods ||

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that	there	were	other half-bloods
	Carrier	Process: relational	Attribute

20.2. [[who turned]]. |||

who	turned
Actor	Process: material

21. ||| Luke has Grover. |||

Luke	has	Grover.
Carrier	Process: relational	Attribute

22. ||| The Oracle was right. |||

The Oracle	was	right
Carrier	Process: relational	Attribute

23. ||| Luke is going after the Fleece. |||

Luke	is going after	the Fleece
Actor	Process: material	Goal

24. ||| That's why ||

That	is	why he needs a satyr.
Identified	Process: relational	Identifier

24.1. || [[he needs a satyr]]. |||

he	needs	a satyr.
Senser	Process: mental, desideration	Phenomenon

25. ||| I don't know. |||

I	don't know
Senser	Process: mental, cognition

26. ||| But if we're gonna get Grover back, ||

But	if	we	are gonna get	Grover	back,
		Actor	Process:	Goal	material

26.1. || we need to find Luke. |||

we	need to find	Luke.
Senser	Process: mental, desideration	Phenomenon

27. ||| But we don't know ||

But	we	don't know	where he is.
	Senser	Process: mental, cognition	Phenomenon

27.1. || where he is. |||

where	he	is.
	Carrier	Process: relational

28. ||| What, are we shipping ourselves overnight express to the Sea of Monsters? |||

What,	are	we	shipping	ourselves	overnight express to the Sea of Monsters?
	Process:	Actor	material	Goal	Circumstance

29. ||| That's Luke's yacht. |||

That	is	Luke's yacht.
Identified	Process: relational	Identifier

30. ||| Luke's been recruiting. |||

Luke	has been recruiting.
Actor	Process: material

31. ||| Luke is probably keeping him below deck somewhere. |||

Luke	is	probably	keeping	him	below deck somewhere.
Actor	Process:		material	Goal	Circumstance

32. ||| Follow me. |||

Follow	me
Process: material	Goal

33. ||| I told you ||

I	told	you
Sayer	Process: verbal	Verbiage

33.1. || he had a brig. |||

he	had	a brig.
Carrier	Process: relational	Attribute

34. ||| What do you have against Tyson anyway? |||

What	do	you	have against	Tyson	anyway?
	Process:	Actor	material	Goa	

35. ||| I think the politically correct term is "ocularly impaired." |||

I	think	the politically correct term is "ocularly impaired."
Senser	Process: mental, cognition	Phenomenon

35.1. || the politically correct term is "ocularly impaired." |||

the politically correct term	is	"ocularly impaired."
Identified	Process: relational	Identifier

36. ||| We have to get out of here. |||

We.	have to get out	of here
Actor	Process: material	Circumstance

37. ||| Just hang on to something. |||

Just	hang on to	something.
	Process: material	Goal

38. ||| You got it? |||

You	got	it?
Actor	Process: material	Goal

39. ||| I don't know. |||

I	don't know.
Senser	Process: mental, cognition

40. ||| It's my first mythical tape gun. |||

It	is	my first mythical tape gun.
Identified	Process: relational	Identifier

41. ||| Go to the lifeboat. |||

Go	to the lifeboat.
Process: material	Circumstance

42. ||| But I think ||

But	I	think
	Senser	Process: mental, cognition

42.1. || I'll pass. |||

I	will pass
Actor	Process: material

43. ||| Go! |||

Go!
Process: material

44. ||| I'll be right behind you. |||

I	will be	right	behind you.
Carrier	Process: relational	Attribute	Circumstance

45. ||| He seems okay. |||

He	seems	okay.
Carrier	Process: relational	Attribute

46. ||| I really don't get [[what your problem with him is]]. |||

I	really	don't get	what your problem with him is.
Senser		Process: mental, cognition	Phenomenon

46.1. [[what your problem with him is]]

what	your problem with him	is.
	Carrier	Process: relational

47. ||| I'm sorry. |||

I	am	sorry.
Carrier	Process: relational	Attribute

48. ||| I never knew. |||

I	never	knew.
Senser		Process: mental, cognition

49. ||| Those aren't sharks. |||

Those	aren't	sharks.
Identified	Process: relational	Identifier

50. ||| Paddle! ||

Paddle!
Process: material

50.1. || Paddle! |||

Paddle!
Process: material

51. ||| It's Charybdis. |||

It	is	Charybdis.
Identified	Process: relational	Identifier

52. ||| It's not working! |||

It	is not working!
Actor	Process: material

53. ||| Hold on! |||

Hold on!
Process: material

54. ||| (It) smells like the stomach. |||

(it)	smells	like the stomach.
Carrier	Process: relational	Attribute

55. ||| Watch your step. |||

Watch	your step
Process: mental, perception	phenomenon

56. ||| Yeah, everything that disappears in the Bermuda Triangle... ||

Yeah,	everything that	disappears	in the Bermuda Triangle
	Actor	Process: material	Circumstance

56.1. [[this is where they end up.]] |||

this	is	where they end up.
Identified	Process: relational	Identifier

56.2. || they end up ||

they	end up.
Actor	Process: material

57. ||| No, it couldn't be her. |||

No,	it	couldn't be	her.
	Carrier	Process: relational	Attribute

58. ||| We got swallowed up, just like you. |||

We	got swallowed up,	just like you.
Goal	Process: material	Circumstance

59. ||| What's going on? |||

What	is going on?
	Process: material

60. ||| You're right. |||

You	are	right
Carrier	Process: relational	Attribute

61. ||| That really is the worst way to die. |||

That	really	is	the worst way	to die
Identified		Process: relational	Identifier	Circumstance

62. ||| Wait, ||

Wait,
Process: material

62.1. || wait. |||

wait.
Process: material

63. ||| You want to shoot that thing with this? |||

You	want to shoot	that thing with this?
Senser	Process: mental, desideration	Phenomenon

64. ||| Can you steer the ship? |||

Can	you	steer	the ship?
Process:	Actor	material	Goal

65. ||| Well... why don't we give her a stomach ache? |||

Well...	why	don't	we	give	her	a stomach ache?
		Process:	Actor	material	Recipient	Goal

66. ||| We'll escape through the gut. |||

We	will escape	through the gut.
Actor	Process: material	Circumstance

67. ||| You steer, ||

You	steer
Actor	Process: material

67.1. || I'll shoot. |||

I	will shoot.
Actor	Process: material

68. ||| Go! |||

Go!
Process: material

69. ||| I hope this works. |||

I	hope	this works.
Senser	Process: mental, desideration	Phenomenon

70. ||| Forget what? |||

Forget	what?
Process: mental, cognition	

71. ||| We did it! |||

We	did	it!
Actor	Process: material	Goal

72. ||| Are you sure about that? |||

Are	you	sure	about that?
Process: relational	Carrier	Attribute	Circumstance

73. ||| I think || your Confederate warship is heading to West Palm Beach, Florida. |||

I	think	your Confederate warship is heading to West Palm Beach, Florida.
Senser	Process: mental, cognition	phenomenon

73.1. || your Confederate warship is heading to West Palm Beach, Florida. |||

your Confederate warship	is heading to	West Palm Beach, Florida.
Actor	Process: material	Goal

74. ||| I know || this sounds insane |||

I	know	this sounds insane,
Senser	Process: mental, cognition	phenomenon

74.1. || this sounds insane |||

this	sounds	insane
Carrier	Process: relational	Attribute

74.2. || but it's kind of like my dyslexia. |||

but	it	is	kind of like my dyslexia.
	Identified	Process: relational	Identifier

75. ||| But instead of being able to read Greek, I can see map lines. |||

But instead of being able to read Greek,	I	can see	map lines.
Circumstance	Senser	Process: mental, perception	Phenomenon

76. ||| They're coordinates. |||

They	are	coordinates.
Carrier	Process: relational	Attribute

77. ||| That's [[where Polyphemus and the Fleece are]]. |||

That	is	where Polyphemus and the Fleece are.
Identified	Process: relational	Identifier

77.1. [[where Polyphemus and the Fleece are]].

where	Polyphemus and the Fleece	are.
	Carrier	Process: relational

78. ||| I don't think we have to. |||

I	don't think	we have to
Senser	Process: mental, cognition	Phenomenon

79. ||| It looks like [[something really big went through there]]. |||

It	looks	like something really big went through there.
Carrier	Process: relational	Attribute

79.1. [[something really big went through there]].

something really big	went through	there
Actor	Process: material	Circumstance

80. ||| (It) might need a push. |||

(It)	might need	a push.
Senser	Process: mental, desideration	Phenomenon

81. ||| Is everybody okay? |||

Is	everybody	okay?
Process: relational	Carrier	Attribute

82. ||| Go! |||

Go!
Process: material

83. ||| Get up, quick! |||

Get up,	quick!
Process: material	Circumstance

84. ||| We rocked that quest. |||

We	rocked	that quest.
Actor	Process: material	Goal

85. ||| I never called him "brother." |||

I	never	called	him	"brother."
Sayer		Process: verbal	Receiver	Verbiage

86. ||| [[All he ever wanted]] was a brother ||

All he ever wanted	was	a brother
Identified	Process: relational	Identifier

86.1. [[All he ever wanted]]

All	he	ever	wanted
Phenomenon	Senser		Process: mental, desideration

86.2. || but I was too wrapped up in myself. |||

but	I	was	too	wrapped up	in myself.
	Carrier	Process: relational		Attribute	Circumstance

87. ||| And now Luke has the Fleece ||

And	now	Luke	has	the Fleece
	Circumstance	Carrier	Process: relational	Attribute

87.1. || because I gave it to him. |||

because	I	gave	it	to him.
	Actor	Process: material	Goal	Recipient

88. ||| I destroy Olympus, ||

I	destroy	Olympus,
Actor	Process: material	Goal

88.1. || (it is) just like [[the Oracle said]]. |||

(it	is)	just like the Oracle said
Identified	Process: relational	Identifier

88.2. [[the Oracle said]]

the Oracle	said.
Sayer	Process: verbal

89. ||| I mean, ||

I	mean,
Senser	Process: mental, perception

89.1. || who voted me leader? |||

who	voted	me	leader?
	Process: material	Goal	

90. ||| We make our own destinies, right? |||

We	make	our own destinies,	right?
Actor	Process: material	Goal	

91. ||| So show me. |||

So	show	me.
	Process: material	Recipient

92. ||| I have faith in you. |||

I	have	faith	in you
Carrier	Process: relational	Attribute	Circumstance

93. ||| Show me. |||

Show	me.
Process: material	Recipient

94. ||| This was your quest. |||

This	was	your quest.
Identified	Process: relational	Identifier

95. ||| I think || you should be the one [[who gets to... (do the honors)]]. |||

I	think	you should be the one who gets to (do the honors).
Senser	Process: mental, cognition	Phenomenon

95.1. || you should be the one [[who gets to... (do the honors)]]. |||

you	should be	the one who gets to (do the honors).
Identified	Process: relational	Identifier

95.2. [[who gets to... (do the honors)]]

who	gets to (do	the honors)
Actor	Process: material	Goal