

Analyzing Compound Structures in Simple Sentences: A Syntactic Study of The Son of Neptune

I Gede Khrisna Andita¹ | Ni Putu Cahyani Putri Utami¹

¹Universitas Mahasaswati Denpasar

Corespondence should be addresed to: I Gede Khrisna Andita; khrisnaandita38@gmail.com

Abstract. This study explores the syntactic structures of simple sentences containing compound subjects and compound predicates in Rick Riordan's *The Son of Neptune*. Although often perceived as grammatically minimal, simple sentences in literary texts can exhibit internal complexity through the use of coordinated grammatical elements. Rather than employing constituent-based analysis, this research adopts a type-based syntactic approach to classify coordinated structures within single independent clauses. The analysis draws upon the syntactic models of Quirk and Greenbaum (1973) and Brown and Miller (1991), which provide a functional framework for identifying core syntactic components. A qualitative descriptive method was applied to 100 simple sentences, each categorized into one of three structural types: those with compound subjects only, compound predicates only, or both. The results suggest that compound predicates appear more frequently than compound subjects, reflecting the novel's emphasis on dynamic, action-oriented narration. The study concludes that syntactic coordination within structurally simple yet syntactically rich sentences supports clarity and variation in narrative expression. This syntactic approach may also be applied as a teaching framework for analyzing literary texts.

Keywords: Compound predicate; compound subject; literary text; simple sentence; type-based syntactic analysis; literary text

Introduction

Syntax is a fundamental branch of linguistics that investigates how words combine to form grammatically structured sentences. As (Radford, 2004) explains, syntax is the study of principles and processes by which sentences are contructed in particular languages. Among the core sentence types in English, the simple sentence—comprising a single independent clause—may appear structurally straightforward. However, it can reveal considerable internal syntactic variation, especially through the inclusion of compound subjects and compound predicates. These coordinated elements allow writers to introduce complexity, emphasis, and rhythm into their sentences while maintaining grammatical economy. In literary texts, such syntactic strategies contribute significantly to narrative flow and stylistic expression.

Focusing on *The Son of Neptune* by Rick Riordan, the research investigates how simple sentences are internally structured. Known for its vivid imagery and fast-paced storytelling, the novel frequently employs syntactic coordination within its simple sentence structure. Focusing on compound subjects and predicates, this study examines how variations in sentence structure occur within simple clauses and contribute to the unfolding of the narrative. This study highlights the role of syntactic coordination as a stylistic device in fictional prose, particularly in efficiently depicting character actions, emotions, and interactions.

The theoretical framework for this analysis is based on grammatical models proposed by Quirk & Greenbaum (1973) and Brown & Miller (1991), which offer a functional approach to identifying core syntactic

components such as subjects, predicates, objects, complements, and adverbs. Rather than using constituent-based analysis using syntactic tree diagrams, this study adopts a type-based syntactic approach that categorizes sentences based on the presence and interaction of coordinated grammatical elements. This method is well suited to exploring sentence variation in literary contexts without excessive reliance on formal parsing.

Several previous studies have investigated syntactic constructions involving simple and compound sentences across various textual genres. For instance, (Mubshirah et al., 2023) analyzed the sentence complexity in students' scientific abstracts and found a balanced distribution among simple, compound, complex, and compound-complex sentence types. Their findings emphasized the role of compound structures in enhancing abstract clarity and coherence. In another study, (Praveen Kumar et al., 2022) proposed a Pattern-based Automatic Syntactic Simplification (PASS) framework for compound and complex sentences. Their system, grounded in grammatical pattern identification, effectively simplified sentence structures while preserving meaning, demonstrating utility in Natural Language Processing applications. Meanwhile, (Ninda & Maharani, 2024), in *Retorika: Jurnal Ilmu Bahasa*, examined the construction of compound sentences in Agoda.com reviews. By employing Quirk and Greenbaum's theory along with tree diagram analysis, they found that syndetic coordination was the most prevalent type, contributing to clarity and fluency in user-generated reviews.

Given this gap, the current study investigates how compound subjects and predicates function in simple sentences in *The Son of Neptune*. The aim is to contribute to syntactic research by emphasizing structural diversity in single clauses and to provide pedagogical insights for syntactic analysis in academic and literary contexts.

Methods

This study uses a qualitative descriptive method to analyze the syntactic variation of simple sentences in Rick Riordan's *The Son of Neptune*. The data were taken from the full text of *The Son of Neptune*, published in 2011. Sentences were selected from across multiple chapters to ensure variety in narrative context and syntactic structure. A total of 100 sentences were selected using purposive sampling based on specific syntactic criteria. Each sentence had to contain one independent clause featuring a compound subject, a compound predicate, or both. The selection process did not rely on random sampling but was deliberately conducted to ensure the presence of coordinated grammatical elements within simple sentence structures. Sentences were drawn from various chapters across the novel to reflect diversity in narrative function, character interaction, and plot progression. This purposive approach ensured that the data would be relevant for analyzing syntactic variation in a literary context.

The analysis applied a type-based syntactic approach to classify the data. Each sentence was categorized according to its structural pattern, focusing on coordinated elements within a single independent clause. The theoretical framework was based on Quirk and Greenbaum (1973) and Brown and Miller (1991). These frameworks guided the identification of compound subjects, compound predicates, and their combinations. The classified data were then tabulated and interpreted to examine how coordinated structures contributed to the narrative flow and syntactic richness of the novel.

Result and Discussion

This study analysis 100 simple sentences from Rick Riordan's *The Son of Neptune*, focusing on the structural variations created through coordination. The sentences were classified into three syntactic categories: compound subjects, compound predicates, and a combination of both. For instance, "Percy and Annabeth walked through the mist" illustrates a compound subject. In contrast, "Nico grabbed the sword and ran forward" shows a compound predicate, where one subject performs two actions. A more complex example is "Percy and Tyson laughed and chased each other around the camp," which contains both compound subjects and compound predicates.

These structural variations are not purely grammatical but also contribute meaningfully to the way the narrative is constructed. Compound predicates are often used to present rapid, sequential actions in one sentence. This creates a sense of urgency and enhances the pacing of the story. Meanwhile, compound subjects emphasize unity and shared responsibility among characters. Through such variation, the author achieves both functional clarity and expressive depth.

The use of coordination within simple sentences reflects stylistic efficiency in Rick Riordan's prose. Instead of relying on multiple clauses, he condenses multiple ideas into a single grammatical unit. This strategy contributes to narrative cohesion and prevents unnecessary complexity. Additionally, it allows the text to maintain an energetic rhythm, especially in action-heavy scenes. As a result, the language remains accessible without losing literary impact.

Overall, syntactic coordination in simple sentences serves as an effective narrative device. It supports character development, dramatizes events, and sustains reader engagement. The findings of this study reveal how even basic sentence structures can hold expressive power. By varying subjects and predicates within one clause, the author achieves stylistic diversity. This shows the importance of syntactic analysis in uncovering the mechanics of literary writing.

Table 1. Classification of Sentence Structures

No	Sentence	Structure Type	Notes
1	<i>Demigods and monsters alike turned to face the threat.</i>	Compound Subject	Two coordinated NP as a subject.
2	<i>Percy and Annabeth walked through the mist.</i>	Compound Subject	Coordinated NPs (Percy and Annabeth) as joint subject
3	<i>Percy and Hazel climbed up to join him.</i>	Compound Subject	Subject joined by <i>and</i> .
4	<i>Percy and Mrs. O'Leary charged onward.</i>	Compound Subject	Human and creature subject performing one action.
5	<i>Hazel looked around and sighed softly.</i>	Compound Predicate	One subject performs two actions sequentially.
6	<i>Nico grabbed the sword and ran forward.</i>	Compound Predicate	Predicate shows dynamic, fast-paced action.
7	<i>The campers drew swords and advanced toward the center of the battle.</i>	Compound Predicate	Predicate coordination in strategic combat context.
8	<i>Reyna soared above the giant, diving in with her javelin whenever he turned his attention.</i>	Compound Predicate (extended)	The core predicate consists of two coordinated verb phrases (VP): <i>soared</i> and <i>diving in</i> . The participial phrase expands the action, and a subordinate clause introduces temporal detail.
9	<i>Frank landed in front of his troops and transformed into a human.</i>	Compound Predicate	One subject performing symbolic and physical actions.
10	<i>Hazel and Frank stood and saluted the praetors.</i>	Compound Subject & Predicate	Dual subjects and dual coordinated verbs in single clause.
11	<i>Percy and Tyson laughed and chased each other around the camp.</i>	Compound Subject & Predicate	Balanced subject and predicate coordination; reflects joy.
12	<i>Demigods and monsters alike turned and gawked.</i>	Compound Subject & Predicate	Both subject and verb phrases are coordinated, showing joint reaction.

The classification results show that simple sentences in The Son of Neptune often display internal structural complexity through the use of coordinated elements. Among the three syntactic patterns identified, compound predicates appear more frequently than compound subjects, indicating that Riordan prefers verbal dynamism to drive narrative momentum. In addition, some sentences feature compound subjects and predicates, further enriching the syntactic texture without deviating from the simple sentence form. These findings highlight how structural coordination contributes to narrative clarity and variety. The following discussion elaborates on each category by analyzing selected sentence examples from the dataset.

This study shows that simple sentences in the novel The Son of Neptune have diverse syntactic structures even though they only consist of one clause. These variations arise through the use of coordination in the subject, predicate, or both. The analysis was carried out based on the type-based syntactic classification approach. It will group sentences into three main types: sentences with compound subjects, compound predicates, and a combination of both. The following is a discussion of each based on six representative data that have been selected.

Compound Subject

Data 1: Demigods and monsters alike turned to face the threat. (Chapter 1, page 9)

The first sentence is simple sentence, that has a compound subject. The subject consists of two nominal phrases, namely demigods and monsters, which are combined by the coordinating conjunction and. The addition of the word alike after the subject serves to emphasize that the two elements act simultaneously and equally. The predicate of the sentence is in the form of a verb phrase, namely turned to face the threat, which contains a single action unit. This sentence consists of only one main clause without any subordination or coordination in the predicate.

Syntactically, the structure of this sentence can be classified as $S \rightarrow NP + VP$, where NP is a compound subject and VP is a single predicate. Based on theory of Quirk and Greenbaum (1973), two nominal phrases connected by and and followed by one predicate are still included in a simple sentence. This structure allows the expression of collective action in a concise grammatical form. This shows that the complexity of meaning does not always have to be represented by the complexity of structure. This sentence shows syntactic efficiency in conveying the actions of two actors in one unit.

From a narrative perspective, this sentence depicts a tense atmosphere in which two groups of characters prepare to face a common threat. The compound subject structure supports the creation of a collective atmosphere and unity of purpose in the story. The author uses this simple sentence form to create a dramatic effect without burdening the reader with a complicated structure. The effectiveness of this structure lies in its ability to convey great meaning through a concise sentence form. Thus, this sentence is not only syntactically important, but also has a significant role in supporting the narrative power of the novel.

Data 2: Percy and Annabeth walked through the mist. (Chapter I, Page 15)

The second sentence is a simple sentence with a compound subject consisting of two main characters' names, namely Percy and Annabeth. These two names are connected by the coordinating conjunction and, thus forming a single subject unit. The predicate in this sentence is walked through the mist, which is a verb phrase with an additional modifier and coordination. This sentence only has one independent clause and does not contain additional subordination or coordination. Therefore, this sentence is included in the category of simple sentences syntactically.

According to the syntactic analysis based on Quirk and Greenbaum (1973), this type of structure is included in the $S \rightarrow NP + VP$ pattern, with NP as a compound subject and VP as a single predicate. The absence of additional clauses makes this structure linear and easy to analyze. Although its form is simple, the use of compound subjects shows that the action is carried out together by two characters. This shows efficiency in conveying information without reducing the relational meaning between the actors. Sentences like this are often used in narratives to convey collective action in a concise and clear manner.

In terms of the content of the story, this sentence shows the closeness and cooperation between Percy and Annabeth as the main characters. The use of compound subjects strengthens the impression that they both have an equally important role in the storyline. This simple yet unified sentence structure emphasizes the dynamics of the character relationship through grammatical forms. Without having to add clauses or other information, the author has succeeded in conveying the nuance of togetherness. Thus, this syntactic structure plays an important role not only in the linguistic aspect, but also in building the narrative strength of the novel as a whole.

Data 3: Percy and Hazel climbed up to join him. (Chapter XXVIII, Page 314)

The third sentence is an example of a simple sentence with a compound subject. The subjects consist of two main characters, Percy and Hazel, which are combined with the coordinating conjunction and. Both of them perform one action together, namely climbed up to join him. This sentence structure reflects the coordination of the subject with a single predicate. Syntactically, this sentence follows the pattern $S \rightarrow NP$ (compound) + VP.

Subject coordination shows cooperation between characters in carrying out a certain mission. The action climbed up indicates a vertical movement towards a strategic location, while the phrase to join him conveys the purpose of the action. This sentence is used in the context of reconnaissance, which requires cooperation and caution. The use of this structure helps convey the intention and unity in the movements of the two characters. This strengthens the narrative that the two characters complement each other in facing threats.

From a narrative perspective, this structure shows the synergy and close relationship between the two protagonists. Its location in the reconnaissance chapter reflects the importance of the moment of coordination amidst tension. Without the need to add additional clauses, the author successfully conveys the dynamics of the characters' movements and cooperation. Syntactic structures like this are effectively used to strengthen the unity of the characters' goals in action narratives. This sentence shows how simple syntax can articulate relationships between characters explicitly and functionally.

Data 4: *Percy and Mrs. O'Leary charged onward. (Chapter XLVI, Page 361)*

The fourth sentence is an example of a simple sentence with a compound subject structure. The subjects consist of two entities, Percy and Mrs. O'Leary, which are connected by the coordinating conjunction and. Both of them perform one action together, namely charged onward, which is the core of the verb phrase. Because there is only one independent clause without any subordination or additional clauses, this sentence is still categorized as a simple sentence. This structure follows the basic pattern $S \rightarrow NP$ (compound) + VP (single).

The coordination of the subject between humans and mythological creatures (Mrs. O'Leary is a hellhound) adds a dramatic effect to the sentence. The action of charged onward depicts courage and determination in the context of a great battle. This syntax shows synergy across types of creatures, reflecting a fictional world that unites forces from various backgrounds. This shows that the unity of action does not only come from similar roles, but also from the alignment of goals. According to Carnie (2013), the compound subject structure functions to highlight the collectivity and cooperation between actors.

From a narrative perspective, this sentence serves to emphasize solidarity that transcends biological and symbolic boundaries. The position of the sentence in the battle chapter reinforces the heroic nuance and momentum of the climax. This simple yet effective sentence form allows the reader to feel the intensity of the action directly. The use of a compound subject structure with a single predicate also emphasizes solidarity in a critical situation. Thus, this sentence becomes a syntactic representation of the strategic alliance in the story.

Compound Predicate

Data 5: *Hazel looked around and sighed softly. (Chapter XIII, Page 142)*

The fifth sentence is an example of a simple sentence with a compound predicate carried out by a single subject, namely Hazel. The actions carried out by Hazel are looked around and sighed softly, two predicates connected by the coordinating conjunction and. Although it consists of two actions, this sentence is still considered simple because it only has one independent clause. There is no subordination or additional clauses that make the sentence complex. Therefore, from a syntactic point of view, this sentence is included in the basic structure $S \rightarrow NP + VP$ with compound VP .

Structurally, the two predicates convey two different types of actions: physical movement and emotional expression. The looked around movement indicates a reaction to the environment, while sighed softly indicates an inner condition or emotional exhaustion. The coordination of the predicates in this sentence creates continuity between external action and internal reflection. This structure shows how one subject can experience an emotional transition in one unit of time. In Brown and Miller's theory (1991), compound predicates like this are often used to convey implicit internal narratives.

In terms of narrative function, this sentence reflects the dynamics of Hazel's character who is facing situational pressure. Its location in a chapter that focuses on Hazel's character makes this sentence structure

full of psychological meaning. Without having to explicitly state the character's feelings, the author manages to convey them through action syntax. This shows that syntactic structure can be an effective narrative tool. This sentence shows how simple forms can be used to articulate emotional complexity.

Data 6: *Nico grabbed the sword and ran forward. (Chapter XLVIII, Page 419)*

The sixth sentence is a simple sentence with a compound predicate that shows two consecutive actions carried out by one subject, namely Nico. The verb phrases grabbed the sword and ran forward are connected through the coordinating conjunction and. Syntactically, this sentence consists of one independent clause with one subject and two predicates. This structure allows the combination of two fast actions in one sentence construction. This shows efficiency in the use of language while maintaining tension in the story.

The two actions are continuous and form a series of dynamic actions. The action of grabbing the sword indicates readiness or self-defense, while ran forward indicates courage and initiative in facing conflict. The coordination of the predicate in this sentence accelerates the rhythm of the narrative, in accordance with the nuances of the climax scene. According to Carnie (2013), compound predicates that show sequential actions like this are common in the action genre because they support a fast-paced plot. Thus, syntax functions not only as a structure, but also as a mechanism for strengthening the atmosphere.

Narratively, the use of compound predicates in this sentence creates intensity and tension. Its location near the climax strengthens the role of syntax in building the peak of conflict in the story. In the context of Nico's character, this structure shows the courage and speed of thought that are his characteristics. The author uses a simple but energetic sentence form to reflect the character's actions at important moments. Therefore, this sentence emphasizes that dramatic effectiveness can be achieved without having to use complex sentences.

Data 7: *The campers drew swords and advanced toward the center of the battle (Chapter XLVIII, Page 362)*

The seventh sentence is a simple sentence with a compound predicate carried out by a single subject, namely The campers. The verb phrases drew swords and advanced toward the center of the battle indicate two sequential actions carried out in one narrative time. Both are connected by the coordinating conjunction and, which unites the two actions into one series of actions. Although this sentence has two verbs, because there is no subordinate clause, this structure is still classified as a simple sentence. This structure can be formulated as $S \rightarrow NP + VP$ (compound).

From a syntactic perspective, the coordination of the predicates in this sentence reflects the strategic stages in the battle. The first action, drew swords, indicates preparation or readiness for battle, while advanced toward the center indicates initiative or attack. This kind of coordination conveys a logical sequence of actions without the need to extend the sentence to be complex. This is in accordance with the principle of language economy that is often found in action fiction narratives. According to Quirk and Greenbaum (1973), verbal coordination can create dramatic effects with a structure that remains simple.

Thematically, this sentence shows the collective determination of the demigods in the face of a major conflict. Its location in the Final Battle chapter indicates the important role of this sentence in building the climax of the story. This sentence not only conveys physical action, but also shows the fighting spirit of the group of characters. The use of compound predicates unites symbolic and strategic actions in one syntactic construction. Thus, this sentence reflects syntax as a narrative tool to express urgency and determination.

Data 8: *Reyna soared above the giant, diving in with her javelin whenever he turned his attention. (Chapter: Chapter XLVII, Page 361)*

This eighth sentence is a simple sentence with a compound predicate, where one subject, Reyna, performs two main actions. The first action soared above the giant indicates a vertical movement that reflects mobility, while the second action diving in with her javelin indicates a direct attack. These two predicates are implicitly connected through the participial phrase diving in, which makes them part of the compound predicate. Although there is a temporal subordinate clause whenever he turned..., the core of the sentence remains in one independent clause. Thus, this sentence can still be analyzed in the realm of simple sentence syntax with

extension.

The coordination of the predicate here describes the courage and efficiency of the character in acting. This structure reflects Reyna's ability as an active fighter in facing a big enemy. The soaring and diving movements illustrate effective control of space, providing striking narrative dynamics. The verb phrase describes mobility and precision in one syntactic entity. According to Radford (2009), the use of participial phrases in this position can be considered as a predicate extension when it is still closely attached to the main verb.

In terms of narrative function, this sentence strengthens the image of Reyna as a leader who not only strategizes but is also active on the battlefield. When this sentence is used in the narrative, it creates a visualization of fast and simultaneous action. The reader can imagine how Reyna navigates the airspace while continuing to attack. This kind of syntactic structure is effective in creating a tense and high-energy atmosphere. This sentence shows how one syntactic unit can carry many meanings of action and characterization.

Data 9: *Frank landed in the front of his troops and transformed into a human. (Chapter XLVI, Page 359)*

The ninth sentence is a simple sentence with a compound predicate, where the single subject Frank performs two significant actions. The action landed in front of his troops describes the character's return to the forefront, while transformed into a human indicates the event of a change in form. These two actions are conveyed in one independent clause and are connected by the coordinating conjunction and. This structure follows the pattern $S \rightarrow NP + VP$ (compound), without subordination or additional clauses. This sentence is concise, but contains two strong dramatic actions narratively.

Syntactically, the two predicates have different but complementary action focuses. The action of landing describes reunification with the troops, while transformation indicates a shift in identity or strategy. This verbal coordination strengthens the narrative of physical and symbolic transformation simultaneously. According to Quirk and Greenbaum's theory (1973), compound predicates can integrate complex actions into simple structures. This provides expressive power in a narrative context that is dense in action.

In the context of the story, this sentence shows an important turning point for Frank's character. The moment combines courage, leadership, and extraordinary ability in one syntactic expression. Its location in a battle scene enhances the visual and emotional impact of the change that occurs. The author uses this syntax to highlight the transformation of the character in an extreme situation. This sentence proves that a simple structure can articulate character development and narrative tension simultaneously.

Subject and Predicate Compound

Data 10: *Hazel and Frank stood and saluted the praetors. (Chapter LI, Page 440)*

The tenth sentence is an example of a simple sentence with a compound subject and predicate simultaneously. The subject of the sentence consists of two characters, Hazel and Frank, which are combined by the coordinating conjunction and. The predicate also consists of two actions, namely stood and saluted the praetors, which are also connected by and. This sentence only has one independent clause, so syntactically it is still a simple sentence. This structure shows two actors carrying out two actions simultaneously in one unit of time and purpose.

In terms of structure, this sentence can be represented as $S \rightarrow NP$ (compound) + VP (compound), where both the subject and predicate contain coordinating elements. The action stood represents a formal physical attitude, while saluted the praetors conveys a symbolic action in the form of respect. These two predicates show the continuity of narrative functions that describe awareness of hierarchy. In syntactic theory, compound constructions like this strengthen semantic integration in one clause. Although the sentence consists of four main elements, the coordination used keeps it structurally simple.

Thematically, this sentence illustrates the maturity and solidarity of the two characters in a broader social context. Its location at the end of the story signifies the emotional climax and character development of Hazel

and Frank. The author uses this sentence structure to convey significant changes in attitude and role in the narrative. In one sentence, there is a combination of respect for authority and solidarity between the characters. Therefore, this compound structure serves a dual function: showing interpersonal relationships and character transitions in the story.

Data 11: *Percy and Tyson laughed and chased each other around the camp. (Chapter XXIV, Page 234–235)*

The eleventh sentence is a simple sentence that has a full compound structure, both in the subject and the predicate. The subject consists of two characters, Percy and Tyson, who share two actions, namely laughed and chased each other around the camp. Both predicates are connected by the conjunction and and describe a cheerful and friendly atmosphere. This structure reflects one independent clause with NP and VP, each of which is compound. This sentence shows that two characters perform two actions together in one situational context.

In syntactic analysis, this sentence follows the pattern $S \rightarrow NP$ (compound) + VP (compound), with a balance between subject and predicate. The action laughed conveys joy, while chased each other around the camp creates a lively visual image. This coordination creates a light and pleasant narrative rhythm in the midst of a story full of conflict. According to Radford (2004), this kind of compound structure shows the flexibility of sentences in conveying several actions simultaneously. Therefore, this sentence, although simple, is able to convey emotional and physical dynamics simultaneously.

Narratively, this sentence provides an emotional pause and relaxation amidst the tension of the main conflict. The interaction between Percy and Tyson shows an emotional closeness and a strong friendship. The author inserts this moment to balance the plot and enrich character development. The syntactic structure used helps convey a light yet meaningful nuance. This sentence is an example of how simple forms can be used effectively to create depth of character and interpersonal relationships in a narrative.

Data 12: *Demigods and monsters alike turned and gawked. (Chapter Chapter XLIX, Page 363)*

The last sentence is a simple sentence with a compound structure in both the subject and the predicate. The subjects are Demigods and monsters alike, two entities that are joined by the conjunction and, and strengthened by the adverb alike to show the similarity of the action. The predicate consists of two verbs, namely turned and gawked, which are connected by a coordinating conjunction. With one independent clause and double coordination, this sentence remains simple but expressive. This structure follows the pattern $S \rightarrow NP$ (compound) + VP (compound).

From a syntactic perspective, this double coordination conveys a collective reaction to a dramatic event. The action turned expresses diverted attention, while gawked indicates an expression of awe or surprise. Both predicates convey collective emotions in one concise syntactic structure. The use of the adverb alike adds semantic cohesion between two groups that are usually at odds. This structure strengthens the visual representation of a major event that attracts shared attention.

Thematically, this sentence shows that even characters with different backgrounds can react in unison to a single stimulus. In the context of the arrival of the eagle flag, this structure conveys the great impact of the symbolic moment. The author uses syntactic forms to convey mass shock and the symbolic effect of the event. This shows that in narrative, syntax can be used to unite different perspectives in one sentence form. This sentence is an optimal example of syntax that conveys collective effect in one simple structure.

Conclusion

This study concludes that simple sentences in *The Son of Neptune* frequently utilize coordination to achieve syntactic variation. Compound predicates are the most dominant structure, reflecting the author's emphasis on narrative momentum and dynamic action. Compound subjects, while less frequent, effectively express collective agency and character relationships. The presence of both compound subjects and predicates within a single clause demonstrates that structural complexity can exist without grammatical subordination.

The findings demonstrate that syntactic coordination within simple sentences enhances both clarity and expressive potential in storytelling.

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