

GENDER REPRESENTATION OF PERCY JACKSON & THE LIGHTNING THIEF IN ENGLISH AND INDONESIAN

Aina Khoirida

Linguistics, Universitas Indonesia, Depok, Indonesia
Email: aina.khoirida@gmail.com

Haru Deliana Dewi

Linguistics, Universitas Indonesia, Depok, Indonesia
Email: harudd.dewi7@gmail.com

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Abstract: Children's literature plays an essential role in shaping readers' characters through the influence of the ideology implied in it. Children will learn and implement these ideologies as the target readers for their future lives. This study aims to find out the gender representation in one of the children's literatures, Percy Jackson & the Lightning Thief, by Rick Riordan. By applying corpus linguistics, the number of characters and their representations are examined and compared between the English version as the source text and its Indonesian translation. The results show that although male characters dominate the novel in terms of number, a deeper analysis of the collocation of body parts with verbs reveals that there was a shift in gender representation between the two versions of the novel that have different cultural backgrounds. Furthermore, it was found that the author depicted some characters with less fixation on their sex; male characters are less masculine, and female characters are more masculine than the prevailing gender stereotypes in society. In the translated version, the translator rectified the stereotypes by depicting the characters' gender according to sex. These findings reflect broader cultural ideologies about gender for the millions of readers who enjoy this book. In addition, these findings imply the significance of parents' and educators' awareness and critical thinking regarding the selection of reading materials for children.

Keywords: *children literature; corpus linguistic; critical discourse analysis; gender representation; translation.*

INTRODUCTION

Language has an undeniably defined function in reflecting cultural values, and there is no exception in children's literature. Children's books can be an early source of gender associations and stereotypes (Lewis et al., 2022). Thus, what children's books say about social concepts, including gender, is of concern since it plays a significant role in creating a reality for the children who read them (Bhatia, 2023). Children are also keenly sensitive to apparently minor distinctions in language relating to gender (Chestnut & Markman, 2018; Moty & Rhodes, 2021). In other words, the ideology provided in children's books will be applied to understand and interpret their position in social life (Heuring, 2021). Reading these ideologically charged texts is highly influential in children's learning activities. Recently, academic interest in the topic of the portrayal and construction of gender identity in children's literature has also grown (Adukia et al., 2023; Andersen, 2023; Bisht,

2020; Casey et al., 2021; Filipović, 2018; Ibrahim, 2022; Lindsay, 2023; Qayyum & Fatima, 2023).

Children's literature has its roots in fairy tales that were well-received by children, as these stories created a great desire for change and independence (Hayati, 2016). From the late 18th century until today, children's literature has continued to develop in both written and oral forms. Children's literature is synonymous with children's lives, ranging from the center of the story, the characters, to things that can only be understood by children, and in a form that children like, such as books full of exciting pictures (Bayraktar, 2021; Mirzayeva et al., 2020). Gender diversity of characters in children's books has important roles such as reflecting a diverse world to increase a sense of inclusion and belonging, increase self-confidence and feelings of value, and promote gender equality which is important for creating an equitable society (Lestari & Yulindrasari, 2021), and enhance

understanding of gender roles (Casey et al., 2021). Unbalanced representation or comparison between genders can lead to negative psychological outcomes for those with underrepresented or negatively portrayed identities (Tukachinsky et al., 2017). According to Filipović (2018), the lack of female protagonists has the potential to negatively influence girls' self-image.

With its gender ideology, children's literature has a crucial impact on the orientation of masculinity and femininity that children, as readers, should choose in constructing their identity (Hunt, 2015). The same happens with Rick Riordan's *Percy Jackson & the Olympians* series, an adventure fantasy genre of children's literature. The series consists of five books, namely *The Lightning Thief*, *Sea of Monsters*, *Titan's Curse*, *Battle of the Labyrinth*, and *Last Olympian* respectively. Set in the United States and based on Greek mythology, the novel tells the story of a 12 years-old boy named Percy Jackson, a demigod, or half-blood (half-mortal and half-god), the offspring of an ordinary woman, and Poseidon, the God of the sea. In his adventures, Percy Jackson is accompanied by his two friends, Grover Underwood, a satyr (half-sheep man), and Annabeth Chase, a demigod, daughter of Athena, the goddess of wisdom, war, and crafts. The first book, *The Lightning Thief*, was published on July 28, 2005, and was adapted into a movie with the same title on February 12, 2010. Due to its outstanding sales in its first publication, which sold more than 69 million copies, the series was translated into 37 languages, including Indonesian.

Literary translation, regardless of its type, is the ability to transfer the message to appreciate the aesthetic value contained in the source language (SL) literary work into the target language (TL) through a series of word choices that can give the reader enjoyment in picturing the inner atmosphere, emotions, thoughts, imagination, style, taste, tone, flexibility, knowledge, and novelty (Landers, 2001). In other words, literary translation principally focuses on the message of the SL that must be preserved. Choosing the right words or diction is very important in literary translation, as it is decisive in conveying the meaning of the work. Therefore, literary translation requires creativity and a high sense of art to produce and maintain what is in the SL. Literary translation can be an ideological weapon used to communicate certain beliefs and values (Sun, 2022).

The research's objects were studied using Fairclough's (2001) theoretical framework. Among the aspects in the framework, this study takes two sub-aspects as its emphasis, namely on textual structure, i.e., vocabulary, and social structure, i.e., feminism. Gender is a highly influential concept in an individual's life (Mazzuca et al., 2020). Several studies have revealed that attitudes toward gender in a particular society and time were reflected (Casey et al., 2021; Horst, 2014; UN Women, 2022) in literature, especially in children's books. The portrayal of a character's gender, which relates to their internal social construction, does not always align with their sex, which relates to biology. In other words, studying how gender is portrayed in children's literature can provide an understanding of the prevailing gender dominance relations in society, as explored in studies by Bisht (2020).

Studies on gender inequality in literary works have been conducted by researchers, as well as in children's literature. Čermáková and Mahlberg (2018) analyzed the original and the translation of Lewis Carroll's *Alice's Adventure in Wonderland* from English to Czech. The research focused on verbs performed by the body part, specifically the mouth, in the two genders of the characters in the story. The results show that male characters use the verbs shouted and roared more frequently than female characters (Čermáková & Mahlberg, 2018). These results were found in works in the two languages studied. Then, another study by the two researchers was also conducted in 2022 by comparing the representation of body parts in contemporary and 19th-century children's literature. The analysis showed that female characters had more space and variety in contemporary children's literature but were also more limited in terms of behavior in both contemporary and 19th-century children's literature (Čermáková & Mahlberg, 2022).

In a more recent study conducted by Fjellidal (2022) on the representation of five characters in the *Percy Jackson & the Olympians* series, it was found that Rick Riordan, the author of the series, had disobeyed existing gender stereotypes by not limiting the characters to their sex (Fjellidal, 2022). Three of the five characters are created by the author, none of whom show stereotypically feminine or masculine traits, nor is one trait considered more negative. The other two are adaptations from Greek Mythology. Fjellidal compared both the mythological and serialized versions. His findings showed that Rick Riordan retold and maintained the mythological characters

in the storyline (Fjeldal, 2022).

In 2023, *Harry Potter* and *Percy Jackson and the Olympians* series was studied by Andersen (2023). The research explored how gender and gender roles were represented in fantasy literature. The findings showed that from verbs, adjectives, and adverbs in gender talk and discourse, both novelists have chosen words that described female characters with negative connotations, while male characters in the opposite way. In other words, female characters were represented in a way that was in line with existing gender stereotypes. In the same year, Qayyum and Fatima (2023) also conducted research on gender representation in a novel entitled *A Thousand Splendid Suns* by Khaled Hosseini. The aspects they studied were adjectives, verbs, and taboo terms used by male and female characters in the novel. With the aid of the corpus, it was found that male characters are portrayed to be strong, immoral, authoritarian, and domineering, while female characters are oppressed, victimized, and weak. Through occurrences and concordances, the results also show that men repeatedly abuse women physically and verbally. Taboo terms are also mostly used by male characters to demean others, especially women in the novel.

At a glance, Fjeldal and Andersen's researches are similar to this study, in terms of the data source used. However, two points distinguish their research from this study. First, Fjeldal's research only focuses on the gender representation of five selected characters interpreted through a literature study after reading the five books in the series. Meanwhile, Andersen's study only looked at adjectives, and adverbs in gender talk and discourse. In contrast, this research focuses on gender representation displayed with the collocation of the body parts using the assistance of Corpus Linguistics. The second difference is that Fjeldal and Andersen's research only used the original version of the book in English, while the object of this research is a combination of the English version and its translation into Indonesian. Although Qayyum and Fatima's (2023) research also uses Corpus Linguistics and examines gender representation in novels, the aspects studied were not body parts collocations and did not involve translated versions. Therefore, these previous researches provide benefits for this research, especially regarding the understanding of gender construction in literature.

These previous studies examined the comparison between the representation of male

and female characters in children's literature. All of them investigated the existence of gender stereotypes in society implied in children's literature, and two examined the representation of characters with body parts. However, so far, there has been no research on the same topic that combines corpus linguistics and translated works with English and Indonesian language pairs. Therefore, this study attempts to fill the research gap by studying the first book of *Percy Jackson & the Olympians* series: *The Lightning Thief*, written by a male author, and the shift in gender dominance in the Indonesian translation, translated by a female translator. With this idea, the research explores the following questions: (1) What is the ratio between male and female characters in English and Indonesian novels? (2) How are male and female characters represented in their behavior in English and Indonesian novels? and (3) Is there a shift in gender dominance from the English version of the novel to the Indonesian translation?

METHOD

The data source employed in this study is a parallel corpus from two novels, *Percy Jackson & the Olympians* series: *The Lightning Thief* in English as the source text (ST) and *Percy Jackson & Dewa-Dewi Olympia: Pencuri Petir*, which is the target text (TT) in Indonesian. These books were chosen since they meet the criteria for this study: children's literature, being one of the bestsellers so that it has been translated into many languages, and has not been widely researched on this topic. Even though this novel was published more than a decade ago, it is still a hit in its genre to the present day. Target readers can easily find copies of this novel in bookstores and libraries, both in their home country and in Indonesia. All chapters in both the ST and the TT were formed into a corpus to determine the overall character's representation. The corpus consists of 90,578 tokens in the ST and 76,946 tokens in the TT. For the word types, there are 7,402 in the ST and 7,894 in the TT.

The research method used in this study is mixed, combining quantitative and qualitative methods. In the quantitative part, the analysis focuses on counting the number of male and female characters in the novels and the number of collocations of verbs and body parts that refer to male or female characters. Both are intended to find answers to the first and second research questions; that is, regarding the comparison between male and female characters in the two

novels and the representation of male and female characters in the context of behaving with their body parts. On the other hand, the qualitative method, which is intended to answer the second and third research questions, is applied to compare and elaborate the results of the quantitative analysis between the English and Indonesian books to find out whether there is any difference in gender dominance in the two books.

This research follows the stages of research using Corpus Linguistics by Abidin (2020). First, a research plan was decided to research children's literature with books sourced from English and translated into Indonesian. Second, the two books that have been decided are downloaded from the internet in pdf format. Next, the books were converted into txt format using Notepad++ software, cleaned of unnecessary text, and checked and edited for incorrect spelling and writing errors. Then, a final check before the corpus was processed using AntConc 3.5.9.

The study was limited since there was an enormous number of data and the focus was too broad. When performing data processing with AntConc 3.5.9, the examination focused on the Word List tab to determine the frequency of words appearing. Character names, gendered words, and pronouns appearing in the top 200 occurring words on the list were examined. Since the point of view of these books is first-person, the pronoun 'I' in indirect sentences was added with the name of the main character, 'Percy Jackson', to the list. Thus, annotations were made to exclude first-person pronouns that did not refer to Percy Jackson, to make calculating the frequency of character occurrence easier.

The second limitation is that the analysis is narrowed down to body parts collocating with characters. However, to limit the research and focus more on gender representation, the collocation analysis also focused on verbs and these two types of words. First, the researcher checked the Word List tab to retrieve each corpus's top 10 body part words. Second, the ten words were further examined for the gender of the subject in the sentence by adding annotations. Thirdly, three body part words with significant male-female comparison data were selected to be further analyzed with gender annotations. Finally, these annotated words were searched on the Collocation tab to find the top 10 words with similar words ranking based on the MI (Mutual Information) Score. The verbs that appear on this list constitute the final data. The MI score reveals the extent to which words occur together

compared to the number of times they occur separately. In addition, this score ranks the words that co-occur most frequently with body parts. This series of steps aims to discover the types of activities performed by the characters with their body parts so that it can be seen and concluded if there is an imbalance between what male and female characters do. After the corpus was analyzed using the software, the findings were concluded to answer the research questions.

RESULTS AND DISCUSSION

Character comparison

The comparison between the number of male and female characters was analyzed to answer the first research question. The analysis shows that out of the top 200 in the Word List, 32 words refer to characters in ST and 20 words in TT.

ST

The characters in the top 200 words on the Word List were divided into three gender categories; male, female, and neutral. The male gender consists of 11 male character names, three words that refer to males, and three male pronouns. The female gender includes four character names and two female pronouns. The other three are classified as neutral gender, as they can imply both male and female. Based on this number, the ratio of males to all gender-related words is 65%. The ratio of female characters to all gender-related words is 23%. The detailed findings are shown in Table 1.

Table 1. *Findings of gender-related words in the top 200 words in the ST*

N	Word	Freq.	No.	Word	Freq.
0	.	.	.	.	.
1.	Male	.	.	.	.
Male characters	.	.	.	.	.
1	Grover	449	7.	Zeus	108
.
2	Percy	254	8.	Poseidon	90
.
3	Chiron	185	9.	Gabe	77
.
4	Ares	123	10.	Brunner	59
.
5	Luke	114	11.	Jackson	58
.
6	Hades	113	.	.	.
.
Word referring to males	.	.	.	.	.
1	I (Percy	2,801	3.	Father	60
.	Jackson)	.	.	.	.

2	Man	62			
Male pronouns					
1	He	977	3.	Him	279
2	His	619			
Female					
Female characters					
1	Annabeth	406	3.	Mother	88
2	Mom	106	4.	Dodds	63
Female pronouns					
1	She	612	2.	Her	508
Neutral					
1	Gods	114	3.	Kids	62
2	God	82			

TT

In the top 200 words in the Indonesian translation version, 21 gender-related words were found, then grouped into three genders; male, female, and neutral. The male gender consists of 12-character names and one word that indicates the male gender. In the female gender, there are four-character names, as well as in the neutral gender which also consists of four related words. Similar to the English version, the word *aku* ('I'), which ranks first on the Word List, was investigated further to exclude its use in direct sentences that do not refer to the main character. From the findings, the ratio of male characters to all gender-related words was 62%. For the female gender, the ratio of all gender-related words was 19%. Details of the findings are shown in Table 2.

Table 2. Findings of gender-related words in the top 200 words in the TT

N	Word	Freq.	No	Word	Freq.
1.	Male				
Male characters					
1.	Grover	463	7.	Zeus	110
2.	Percy	252	8.	Poseidon	92
3.	Chiron	187	9.	Gabe	84
4.	Ares	122	10.	Brunner	61
5.	Hades	115	11.	Jackson	60
6.	Luke	115			
Word referring to males					
1.	<i>Aku</i> ('I') (Percy Jackson)	1,961			
2.	Female				

Female characters					
1.	Annabeth	428	3.	<i>Ibu</i> (‘Mom’)	102
2.	<i>Ibuku</i> (‘My mom’)	177	4.	Dodds	66
Neutral					
1.	<i>Dia</i> (‘He/she’)	1.265	3.	<i>Dewa</i> (‘God’)	241
2.	<i>Orang</i> (‘person’)	250	4.	<i>Monster</i> (‘Monster’)	108

Findings of characters in the ST and TT

Based on the findings described in ST and TT above, the characters are dominated by men in both English and Indonesian versions. In this study, the findings regarding neutral gender are ignored because this research focuses only on the male and female genders. With a male-to-female ratio of 65% and 23% in the ST and 60% and 20% in the TT, it can be inferred that the number of male characters in the books is three times the number of female characters.

There is no significant difference in frequency between the gender words in the ST and TT, except for the pronouns and word ‘father’. The consistent percentage decrease between the number of males and females in the ST and TT is due to the shift from male and female pronouns to neuter gender. This result is due to the difference between the English third-person pronouns that indicate gender— ‘she’ and ‘he’ —and Indonesian that applies to neutral or both genders— ‘*dia*’. The translation of the word ‘father’, which does not appear in the top 200 words in the TT, is another finding indicating a significant implicitization of this word in the translation.

Gender representation

From the Word List, the researcher took the top 10 body part words in each corpus and analyzed them further, which met the requirements in this study; word pairing with verbs and gendered subjects. This step was done to determine the answer to research question number two.

ST

In the ST, The Lightning Thief (LT), the analysis results of gender representation in behavior performed with body parts, singular and plural forms are grouped. Table 3 shows the ten most frequently occurring words in the ST.

Table 3. *Top 10 words in the ST*

No.	Body Part	Frequency
1.	Eyes	164
2.	Head	128
3.	Hand	117
4.	Face	99
5.	Feet	67
6.	Hair	56
7.	Mouth	34
8.	Legs	34
9.	Neck	27
10.	Heart	27

Based on the data shown in Table 3, the researcher further examined the words for shortlisting that met the criteria and categorized them based on the gender of the subject. Thus, the final results are shown in Table 4. The data findings show a significant difference in the frequency of male body parts compared to female body parts. The only body part with a slight numerical difference between males and females was 'hair'. Thus, the three words selected were 'eyes', which appeared the most, 'face', which had almost the same frequency between males and females, and 'hair', which had the most different frequency compared with the other words.

Table 4. *Distribution of body part words with gender in the ST*

No.	Body Part	Frequency		Total
		Male	Female	
1.	Eyes	62	49	111
2.	Head	72	16	88
3.	Hand	50	20	70
4.	Face	33	31	64
5.	Feet	34	12	46
6.	Hair	21	24	45
7.	Mouth	20	5	25
8.	Leg	23	2	25
9.	Neck	13	5	18
10.	Heart	16	2	18

Eyes

The words that collocate with 'eyes' are shown in Table 5, with verbs in bold and MI scores. From the results, the female 'eye' is paired with the verbs 'sparkle', 'fixed', 'flickered', 'welled', and 'flared'. On the other hand, the male 'eye' is paired with 'tries', 'stung', and 'stinging'. With different MI values but the same meaning, male and female characters have similarities in representing the word 'eyes', namely expressing the emotion of sadness. For example, crying is an emotional outburst identical to a female. In the ST, the author also describes it to the male characters even though using different word

choices, which reduce the level of femininity itself; 'welled' and 'stinging'. (a) Female character representation (LT, 36)

"My mom's eyes welled with tears." (b) Male character representation (LT, 176)

Table 5. *Collocation of the word 'eye' in the ST*

Female's Eyes			Male's Eyes		
Ra	Word	MI	Ra	Word	MI
nk			nk		
1	Slits	11.3	1	Unimpressed	9.9
2	Triumphant	10.8	2	Tries	9.9
3	Sparkle	10.8	3	Supposedly	9.9
4	Pupils	10.8	4	Stung	9.9
5	Fixed	10.8	5	Stinging	9.9
6	Eyeline	10.8	6	Stairway	9.9
7	Tears	10.2	7	Slit	9.9
8	Flickered	10.2	8	Rebel	9.9
9	Welled	9.9	9	Rainy	9.9
10	Flared	9.3	10	Purplish	9.9

Face

Table 7 shows the results of the MI scores on the words that go together with 'face' in the ST. From the top 10, the female 'face' is paired with 'distorted', 'disappearing', 'wrinkled', and 'reflected'. In the male representations, the word 'face' is paired with 'rake', 'beaded', and 'shimmer'. In the female representation, the word 'distorted' describes the Mother who is weak after being unable to fight off the monster's attack. On the other hand, when describing Percy Jackson's character facing the battle, the pain is not depicted, but only physical exhaustion is shown. (a) Female character representation (LT, 177) "A shimmering image hovered over the void: my Mother, frozen at the moment she had dissolved in a shower of gold. Her face was distorted with pain, as if the Minotaur were still squeezing her neck." (b) Male character representation (LT, 338) "I did not want to lie in bed like an invalid while Luke was out there planning to destroy the Western world. I managed a step forward. Then another, still leaning heavily on Annabeth. Argus followed us outside, but he kept his distance. By the time we reached the porch, my face was beaded with sweat."

Table 6. *Collocation of the word 'face' in the ST*

Female's Face			Male's Face		
Ran	Word	MI	Ran	Word	MI
k			k		
1	Shadowed	11.7	1	Sickly	10.6
2	Flashes	11.7	2	Redder	10.6
3	Distorted	11.7	3	Rake	10.6

4	Disappeari ng	11.7	4	Flesh	10.6
5	Deathly	11.7	5	Cruelest	10.6
6	Cheetos	11.7	6	Brutal	10.6
7	Wrinkled	10.7	7	Beaded	10.0
8	Reflected	10.7	8	Weary	9.6
9	Pale	10.3	9	Shimmer	9.6
10	Expression s	10.1	10	Shadowy	9.6

Hair

Based on the collocation tab to find out the words that go together with 'hair', the obtained data are shown in Table 8. The female word 'hair' is paired with the verbs 'ruffled', 'loosened', 'comb', 'ripping', 'grab', and 'floated'. On the male side, the verbs that occur with 'hair' are 'singed' (-off), 'shaved', 'permed', 'gelled', 'combed', 'colored', and 'bristled'.

The verbs that collocate with the word 'hair' of females strongly reflect their elegance and behavior; 'ruffled', 'loosened', and 'floated'. The nature of females tends to favor beauty as self-identity and manifests in taking care of the beauty of their hair. Similarly, verbs used in the male gender strongly reflect masculinity identity; 'shaved', 'permed', and 'gelled'. Male nature tends to prefer simplicity. Therefore, shaving and gelling their hair are synonymous with males.

Masculinity in male characters is also shown with 'singed' (-off) to describe Percy Jackson's near-dangerous actions. In this section, masculine traits are represented in male and female characters. For example, the words 'grab' and 'ripping' used by Clarisse to attack Percy Jackson as he cannot resist Clarisse are classified as a form of gender stereotype norm violation by the author. However, the author also describes an action performed by both genders, and it is common to both: combing hair.

Female character representation (LT, 87)

"I was not expecting anybody to be looking back at me from the bottom, so my heart skipped a beat when I noticed two teenage girls sitting cross-legged at the base of the pier, about twenty feet below. They wore blue jeans and shimmering green T-shirts, and their brown hair floated loose around their shoulders as minnows darted in and out."

Male character representation (LT, 103)

"Grover had scampered to the top like a mountain goat, but the lava had almost gotten me. My shirt had smoking holes in it. The hair had been singed off my forearms."

Table 7. Collocation of the word 'hair' in the ST

Female's Hair			Male's Hair		
Ran k	Word	MI	Ran k	Word	MI
1	Unruly	12.1	1	Watery	11.6
2	Tan	12.1	2	Thinning	11.6
3	Ruffled	12.1	3	Singed	11.6
4	Loosene d	12.1	4	Shaved	11.6
5	Headban d	12.1	5	Sandy	11.6
6	Gossiped	12.1	6	Permed	11.6
7	Comb	12.1	7	Gelled	11.6
8	Ripping	11.1	8	Combed	11.6
9	Grab	10.5	9	Coloured	11.6
10	Floated	10.1	10	Bristled	11.6

TT

In the top 10 words on the Word List of the TT corpus, *Pencuri Petir* (PT), singular and plural noun forms are counted as one. In addition, body parts with the affixes *-ku* (first person) and *-nya* (third person) are also included in the grouping. This decision is because these affixed words have the same meaning and intent but are ranked separately on the Word List. The raw data of the initial analysis are shown in Table 8.

Table 8. Top 10 words in the ST

No.	Body Part	Frequency
1.	<i>Mata</i> (Eyes)	201
2.	<i>Tangan</i> (Hand)	154
3.	<i>Kaki</i> (Foot)	130
4.	<i>Kepala</i> (Head)	123
5.	<i>Wajah</i> (Face)	84
6.	<i>Tubuh</i> (Body)	74
7.	<i>Hati</i> (Heart)	70
8.	<i>Rambut</i> (Hair)	49
9.	<i>Kulit</i> (Skin)	40
10.	<i>Mulut</i> (Mouth)	38

After being analyzed in each category to exclude words that do not collocate with verbs and subjects and are grouped by gender, the frequency of occurrence of body parts was determined. The final result of the analysis is shown in Table 9. The word 'eye' occupies the first position with the highest frequency of occurrence among other body parts. The findings show that almost all male body parts are significantly more frequent than their female counterparts, except for the word 'hair'. With a difference of only one number, the word 'hair' has more occurrences with the female gender than the male. In addition, the word 'face' has a frequency that is only two numbers different between males and females or can be said to be

almost balanced between males and females. Thus, these three words were selected for further analysis.

Table 9. Distribution of body part words with gender in the ST

N o.	Body Part	Frequency		Total
		Male	Female	
1.	Mata (Eyes)	48	34	82
2.	Tangan (Hand)	53	27	80
3.	Tubuh (Body)	46	21	67
4.	Kepala (Head)	50	13	63
5.	Kaki (Foot)	50	4	54
6.	Wajah (Face)	28	26	54
7.	Rambut (Hair)	22	23	45
8.	Hati (Heart)	32	5	37
9.	Mulut (Mouth)	31	4	35
10	Kulit (Skin)	4	3	7

Eyes

Table 10 shows the top 10 rankings of words associated with 'mata' (eyes) in the TT. There are 'berlinang' (teary), 'berkelap' (twinkle), 'terbelalak' (wide-eyed), 'mengedipkan' (blink), and 'mencolok' (stiking) in the female 'eyes', while in the male there are 'mengerjapkan' (blink), 'mewarisi' (inherit), 'memelototiku' (glaring at me), 'dilihatnya' (s/he saw), and 'diganti' (replaced). The first rank in women's 'eyes'—'berlinang'—represents the nature or identity of femininity in women who are sensitive and cry easily to express their feelings. Besides what has been described, male and female characters are portrayed generally and neutrally following existing stereotypes. In addition, upon further inspection, verbs other than 'berlinang', 'mengerjapkan', and 'terbelalak' do not directly correspond to verbs in terms of character representation.

Mata ibuku *berlinang* air mata. Dia meraih tanganku, meremasnya erat-erat." Eyes my mom teary tears. She reaches my hands, squeezing it tightly

"I regretted those words as soon as they were spoken. My Mother's eyes filled with tears. She grabbed my hand, squeezing it tightly."

Table 10. Collocation of the word 'eye' in the TT

Female's Eyes			Male's Eyes		
Ran	Word	MI	Ra	Word	MI
k			nk		
1	Berlinang (Teary)	10.7	1	Mengerjapkan (Blink)	10.9

2	Berkelap (Twinkle)	10.7	2	Terjauh (Farthest)	9.9
3	Kasat (Visile)	10.0	3	Mewarisi (Inherit)	9.9
4	Terbelalak (Wide-eyed)	9.7	4	Memelototiku (Glaring at me)	9.9
5	Sesedih (As sad as)	9.7	5	Kuakui (I admit it)	9.9
6	Mengedipkan (Blink)	9.7	6	Krem (Beige)	9.9
7	Mencolok (Striking)	9.7	7	Kelopak (Eyelid)	9.9
8	Kecemas (Worry)	9.7	8	Dilihatnya (S/he saw)	9.9
9	Binar (Shine)	9.7	9	Diganti (Replaced)	9.9
10	Celah (Slit)	9.4	10	Daguku (My chin)	9.9

Face

The collocations of the word 'wajah' (face) are shown in Table 11. In females, the word 'face' is collocated with the verbs 'bergetar' (tremble) and 'menutupi' (cover-up). In males, 'face' is collocated with the verbs 'tersirap' (drained), 'membalut' (bandage), 'bersimbah' (covered), and 'memucat' (pale). As the first ranked word, 'tersirap' describes Grover's characters' resilience when facing danger. Similarly, the word 'bersimbah' is used for the exact representation when Percy Jackson's character after a fight. In addition to depicting masculine traits, the male character, the camp security guard, is also represented as 'memucat' in the pairing of the word 'face'. The word 'memucat' can mean fear or something unexpected is happening. Thus, this depiction has broken down gender stereotypes and masculinity. Apart from the mentioned above, there is no character portrayal in females through verbs collocated with 'face'.

Male character representation (PT, 22)

"Aku menoleh kepada Grover, hendak I turned my head to Grover, about mengomentari hal ini. Tapi, kulihat bahwa commenting thing this. But, I saw that darah telah tersirap dari wajah." blood was already drained from face.

"I turned to Grover, about to comment on this. But I saw that blood had been drained from Grover's face."

Table 11. *Collocation of the word 'face' in the TT*

Female's Face			Male's Face		
R	Word	MI	R	Word	MI
a			an		
n			k		
k					
1	<i>Terkejut</i> (Surprised)	12.1	1	<i>Tersirap</i> (Drained)	10.8
2	<i>Sejelek</i> (As ugly as)	12,1	2	<i>Tersiksa</i> (Tormented)	10.8
3	<i>Pasi</i> (Pale)	12.1	3	<i>Tengkorak-nya</i> (The skull)	10.8
4	<i>Pantulan</i> (Reflection)	11.6	4	<i>Serupa</i> (Similar)	10.8
5	<i>Terpantul</i> (Reflected)	10.6	5	<i>Perubahan</i> (Changes)	10.8
6	<i>Terpana</i> (Stunned)	10.6	6	<i>Membalut</i> (Bandage)	10.8
7	<i>Pucat</i> (Pale)	10.0	7	<i>Bersimbah</i> (Covered)	10.8
8	<i>Cemas</i> (Anxious)	18.3	8	<i>Sombong</i> (Arrogant)	9.8
9	<i>Bergetar</i> (Vibrating)	8.3	9	<i>Memucat</i> (Pale)	9.3
10	<i>Menutupi</i> (Cover up)	8.2	10	<i>Keringat</i> (Sweat)	9.3

Hair

The findings on the collocation of 'hair' are shown in Table 13. The verbs that co-occur with female 'hair' are '*potong*' (cut), '*pegang*' (hold), '*menyisir*' (comb), '*menjenggut*' (plait), '*mengacak*' (scrunch), '*kibar*' (flutter), and '*berkibar*' (fluttering). On the other hand, in males, the verbs that collocate with 'hair' are '*diminyaki*' (oiled), '*dikeriting*' (curled), '*mewarisi*' (inherit), '*menyugar*' (fit), '*kucukur*' (shave), and '*dipotong*' (cut). In females, this collocation represents the feminine characteristic of the character, as the words '*menyisir*', '*kibar*', and '*berkibar*' are used. Similarly, masculine characters and traits are portrayed in males with the words '*diminyaki*', '*dikeriting*', '*kucukur*', and '*dipotong*'. The first, second, and sixth-ranked verbs—'*potong*', '*pegang*', and '*menjenggut*'—are the pairings to represent Clarisse with masculine traits. It is illustrated in the fight between Percy Jackson and Clarisse, and Clarisse has the upper hand.

Male character representation (PT, 46)

"*Aku berani bertaruh bahwa jika rambut yang*
I dare bet that if hair that

hitam ikal itu kucukur, aku akan menemukan

black curly that I shave, I will find

tanduk kecil di kepalanya."
horns small in his head

"I'm willing to bet that if I were to shave off those black curls, I'd find little horns on his head."

Female character representation (PT, 90)

"*Mereka sebenarnya bisa saja menendangiku*
They actually can just kick me

hingga menjadi agar-agar, tetapi mereka terlalu
until become jelly, but they too

sibuk tertawa. "*Potong rambutnya,*" *kata Clarisse.*
busy laughing. "Cut his hair," said Clarisse.

"*Pegang rambutnya.*"
"Grab his hair,"

"They could have kicked me into jelly but were too busy laughing. "Cut his hair," Clarisse said. "Grab his hair.""

Table 12. *Collocation of the word 'hair' in the TT*

Female's Face			Male's Face		
Ran	Word	MI	Ra	Word	MI
k			nk		
1	<i>Potong</i> (Cut)	12.6	1	<i>Diminyaki</i> (Oiled)	12.6
2	<i>Pegang</i> (Grab)	12.6	2	<i>Dikeriting</i> (Curled)	12.6
3	<i>Uban</i> (Grey hair)	11.6	3	<i>Sebahu</i> (Shoulder-length)	11.6
4	<i>Punk</i> (Punk)	11.6	4	<i>Mewarisi</i> (Inherit)	11.6
5	<i>Menyisir</i> (Combining)	11.6	5	<i>Menyugar</i> (Smoothing)	11.6
6	<i>Menjenggut</i> (Tugging)	11.6	6	<i>Lepek</i> (Loose)	11.6
7	<i>Mengacak</i> (Ruffle)	11.6	7	<i>Kucukur</i> (I shaved)	11.6
8	<i>Kibar</i> (Flutter)	11.6	8	<i>Krukat</i> (Short)	11.6
9	<i>Beruban</i> (Graying)	11.6	9	<i>Botak</i> (Bald)	11.6
10	<i>Berkibar</i>	11.6	10	<i>Dipotong</i>	11.1

(Flutterin g)	(Cut)
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Findings of gender representation in the ST and TT

From the described results above, it can be concluded that the top 10 body parts in the Word List of the ST and TT corpus are mostly paired with words of the male gender. The numbers of males show striking results when compared to females. It is not surprising, as the storyline in the book centers on Percy Jackson and the characters around him are male. However, when examined from the character representation results, it is found that not all characters are portrayed based on gender. It is evident that the author also depicts feminine male and masculine female characters.

In children's literature, such portrayals of gender roles can influence the formation of the identity and understanding of readers, who in this case are children. Unconsciously, children can imitate the personalities of characters who violate gender stereotypes. For instance, children may forget the background of Clarisse who is the daughter of the god of war who is portrayed by the author as a strong, brave, and authoritarian female character. The readers can easily assume and believe the concept that females can fight males, as in the data of PT 90, even though females are designed and created to be physically weaker than males.

Gender domination

Rick Riordan wrote *Percy Jackson & the Olympians* with a predominance of male characters in terms of quantity, as described in number 4.1. With such results, it is unsurprising that the masculine gender is emphasized in the storyline. However, based on the three selected body parts—ranked first in the Collocation list (eyes), equal frequency between male and female (face), and significant difference in frequency (hair)—described in number 4.2, the conclusion can be drawn that Rick Riordan is not fixated on feminine and masculine gender stereotypes. The frequent breaking of these stereotypical norms shows this condition. For example, male characters are described as crying when sad, and female characters are rugged and robust in fighting.

In the translated work, the shift in gender dominance is not too significant to be found at a glance. However, by analyzing using the collocation, the researcher found a change in MI score in the word 'eye' between the ST and the

TT for females. The word '*berlinang*' (teary), whose equivalent in the ST is 'welled', ranks first in the TT from ninth in the ST with a change of 0.8 in the MI score. With this, it can be said that the translator re-enforces the gender stereotype of female characters being weaker and more emotional compared to male characters. Meanwhile, the male characters who are sensitive and can also cry in the ST, described by the words 'stung' and 'stinging', are omitted in the translation. It is evidenced by the absence of these words in the top 10 words collocated with the word 'eye' in the TT.

The word 'face' in the ST depicts the Mother who is weak when battling monsters, as the verb 'distorted' occupies the first position of female verbs. This word is not shown in the TT. Meanwhile, in the TT, the word '*memucat*' (paled) appears in the list of male verbs. It indicates that the character built by the author in the aspect of 'face' is swapped between male and female. The frequency that shows that females are weak is lowered, while the frequency that males can also feel fear is raised in the TT.

The point to be noticed about 'hair' is that the author and the translator use this word to redefine the stereotypes between males and females. Males are associated with shaving and using hair gel, while females with their beautiful hair are associated with beautiful loose hair. It is maintained steadily in the translated work since it is acceptable in the target culture. However, Clarisse's toughness when she fights Percy Jackson is also maintained in this aspect. The translator possibly keeps Clarisse's character and traits because it is related to the storyline and characterization. Clarisse La Rue is the daughter of the God of War, Ares. Thus, the author depicts Clarisse with a ferocious grin, facial scars, and a basketball-like body. She also represents as skilled in fighting, like her father. This masculine female character violates gender norms and gender stereotypes in both SL and TL cultures.

The present study's results align with previous research conducted by Hunt (2015) on the *Harry Potter* novel series. She stated that novels centered on male characters would also be dominated by male characters. In terms of body parts, male characters dominate because they are considered to emphasize physicality more than female characters, which emphasize emotionality (Fjelldal, 2022; Hunt, 2015). The shift in character portrayal in translated works also occurs in the Czech translation of *Alice's Adventures in Wonderland*, studied by Čermáková & Mahlberg

(2018). These changes reflect that the translator's sense of personality is shaped linguistically, culturally, and socially.

Female translators play a crucial role in reconstructing the traits of the female characters that may have been distorted or misrepresented by male writers. Translator-centered strategies, such as the use of paratext to highlight the translator's voice and gender consciousness, contribute to making women's voices and experiences visible in the translated text (Irshad & Yasmin, 2023). Moreover, the presence of the translator in the translation process is important, as it can influence the portrayal of female characters. Since translation is not a neutral activity, the translator's subjectivity and application of an interventionist approach can impact the representation of gender in the translated work (Chen & Song, 2023). Likewise, the object of this study is a work written by a male author, Rick Riordan, and translated into Indonesian by a female translator, Femmy Syahrani. The representation of fictional characters is an unconscious process, so translators can reflect on their choices and consider the potential implications of these choices for readers of the translated work.

CONCLUSION

According to the analysis, it is inferred that the findings answer the three research questions. The comparison between the number of male and female characters in the ST and TT is dominated by male characters. However, in the representation analyzed based on body parts, neither the writer nor the translator is fixated on existing gender stereotypes. It is evidenced by male characters who also have feminine characteristics. Vice versa, there are depictions of female characters who have masculine traits. Overall, the conclusion can be drawn that there is a change from the ST to the TT regarding gender dominance, especially in the representation of character traits.

Although the research objects presented in this study cannot represent all novels in the genre, it should be noted that these are still the gaining popularity novels in the genre. Accordingly, it can be assumed that these novels can be introduced to children to promote and encourage their literacy activities. However, it is important to critically reflect on whether the novels being read are compatible with cultural attitudes and values, through the way they are written. Parents and teachers need to critically reflect on the literature they choose to introduce to children, as they have

the power and authority to influence children's learning and social development. As part of education, gender education is becoming increasingly important for schools and parents as it is conducive to children's physical and mental health (Jiang, 2019).

For writers and translators, it is important to pay attention to the knowledge needs of the target readers in order to fulfill and adjust to the restrictions displayed in the work. It should be noted that children as target readers tend not to be able to sort out or filter the things they learn, between good and bad things for their personality and social life. In relation to cultural differences and the concept of gender roles between the source language and the target language, translators are also allowed and authorized to carry out censorship of parts that are not in conformity with the target culture. All of these are aimed at providing education and the formation of children as the next generation who have personalities and gender roles appropriate to their sex.

This study primarily focuses on the portrayal of characters, in both quantity and characteristics and the comparison with the Indonesian translated version. Since this study is analyzed with the help of corpus linguistics, the researchers cannot discover to what extent the translators are aware of the translation shifts regarding the representation of the characters. In addition, this study only addresses one of the two—analysis of vocabulary and feminism—Fairclough's (2001) critical discourse analysis framework. In this study, the researchers only use body parts to assess the extent of translators' choices about the representation of characters in the novel. This study opens up other future studies on translation to update and fill in the gaps on the issues of children's literature, CDA, and gender studies.

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