

IRONY IN JONATHAN STROUD'S

THE AMULET OF SAMARKAND

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

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MAULANA MALIK IBRAHIM MALANG

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IRONY IN JONATHAN STROUD'S

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THESIS

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2022

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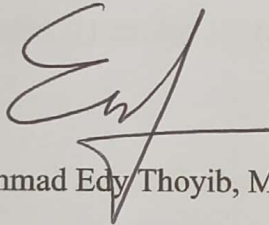
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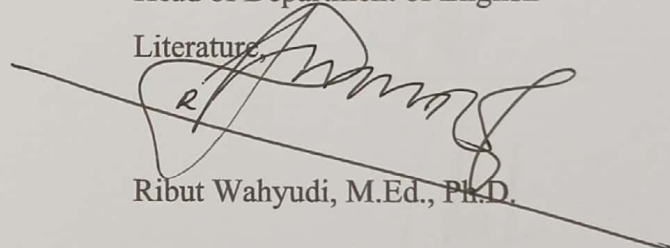
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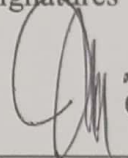
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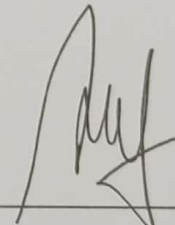
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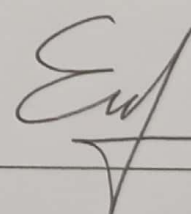
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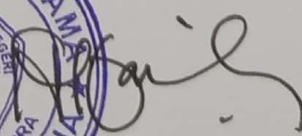
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MOTTO

مَا أَصَابَكَ مِنْ حَسَنَةٍ فَمِنَ اللَّهِ ۖ وَمَا أَصَابَكَ مِنْ سَيِّئَةٍ فَمِنْ نَفْسِكَ ۗ وَأَرْسَلْنَاكَ لِلنَّاسِ رَسُولًا ۖ وَكَفَىٰ

بِاللَّهِ شَهِيدًا

Whatever good befalls you is from Allah SWT and whatever evil befalls you is from yourself. We have sent you O Prophet as a messenger to all people. And Allah is sufficient as a Witness (QS. An-Nisa': 79).

DEDICATION

This thesis is dedicated to my mom, who are always support me to fight any obstacle. Even the amount of universe was not enough to represent her uncountable prays and wishes.

I pray for your health and happiness, spending your pension time fully.

My family as well, who always helping me and give the guidance for life.

I hope everyone life in healthy and happiness.

My friends, offline and online, who are always there to listen to my grouser. I wish Allah SWT blessing each of your step and living in happy life.

My cats, who are always made my days colourful with their existence. Eat a lot, sleep a lot, play a lot. May Allah SWT bless you with a healthy life.

Amen!

Lastly, to myself. Thank you for your hard work against laziness and all evil. The road still long there, we need to prepare for the next journey.

Good luck.

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This thesis was written as the requirement for the degree of *Sarjana Sastra* (S.S) in the Department of English Literature. The title of the thesis is *Irony in Jonathan Stroud's The Amulet of Samarkand*.

My gratitude goes to the Rector of UIN Malang, Prof. Dr. H. M. Zainuddin M.A., the Dean of Faculty of Humanities, Dr. M. Faisol, M.Ag., and the head of the Department of English Literature, Ribut Wahyudi, M.Ed., Ph.D. Specifically, I express my greatest gratitude to Bapak Muhammad Edy Thoyib, M.A., my thesis advisor who had taken his time and patience in providing direction and guidance to finish this thesis. May health and happiness always be with you.

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Finally, I realize that this thesis was still imperfect. Hence, I hope for any suggestions and criticisms from all parties for the perfection of this thesis. Only Allah SWT possesses all perfections.

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ABSTRACT

Latifah, Meifithriana (2022) *Irony in Jonathan Stroud's The Amulet of Samarkand*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Muhammad Edy Thoyib, M.A.

Key Words: Irony, Literary Device, New Criticism

One of literary devices that can be applied to literary works is irony. The irony as literary device is a figure of speech in which the speaker's meaning is far from the usual meaning of the words or quite the opposite. In this study, the author analyzing the irony in novel *The Amulet of Samarkand*, to get in-depth explanation of the types of irony in the novel, how it was portrayed and how it was connected to the plot of the story. Furthermore, this study is part of literary criticism since the researcher approach the literary work by New Criticism theory then interprets and analyze the literary work by Kennedy's theory of irony. The theory of irony applied to analyze the irony as a literary device in the novel *The Amulet of Samarkand* by Jonathan Stroud. The findings show that there are five kinds of irony in the novel; verbal irony, dramatic irony, cosmic irony, situational irony, and ironic point of view. Hence, the researcher found that each of irony works to the plot as it was play roles as an agent to move the plot to its rising action and climax, and the it works to emphasize some important point in the plot as well. The important points in the plot that emphasized by the irony such as; the naivety of Nathaniel, the discrepancy of the thing being done and its result, and the cunny nature of the demon.

مستخلص البحث

لطيفة ، ميفيريانا (٢٠٢٢) سخرية في جوناثان ستراود تيممة سمرقند. أطروحة البكالوريوس. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام
نيجري مولانا مالك إبراهيم مالانج. المستشار: محمد إدي ذويب ، ماجستير

الكلمات المفتاحية: المفارقة ، الجهاز الأدبي ، النقد الجديد

المفارقة هي واحدة من الأجهزة الأدبية التي يمكن تطبيقها في العمل الأدبي. وفقا لكينبيدي ، فإن المفارقة هي شكل من أشكال الكلام يكون فيه معنى المتحدث بعيدا عن المعنى المعتاد للكلمات أو العكس تماما. يمكن أن تكون المفارقة ممكنة عندما يتم استخدام اللغة بطرق تتعارض مع معاييرنا ، وبالتالي فإنها تضع معاييرنا في التركيز. في هذه الدراسة ، يحلل المؤلف المفارقة في رواية تيممة سمرقند ، للحصول على شرح متعمق لأنواع المفارقة في الرواية ، وكيف تم تصويرها وكيف كانت مرتبطة بمؤامرة القصة. علاوة على ذلك ، تعد هذه الدراسة جزءا من النقد الأدبي حيث يقترب الباحث من العمل الأدبي بنظرية النقد الجديدة ثم يفسر ويحلل العمل الأدبي لنظرية كينبيدي للسخرية. يتم تطبيق نظرية السخرية لتحليل السخرية كأداة أدبية في رواية تيممة سمرقند لجوناثان ستراود. تظهر النتائج أن هناك خمسة أنواع من السخرية في الرواية ؛ السخرية اللفظية ، والسخرية الدرامية ، والسخرية الكونية ، والسخرية الظرفية ، ووجهة النظر الساخرة. ومن ثم ، وجد الباحث أن كل من السخرية يعمل على المؤامرة كما كان يلعب أدوارا مثل ارتفاع العمل والذروة. إلى جانب ذلك ، تعمل المفارقة على التأكيد على بعض النقاط المهمة في الحكمة أيضا ، مثل سداجة ناتانيل ، وتناقض الشيء الذي يتم القيام به وتناقضه ، وطبيعة الشيطان

ABSTRAK

Latifah, Meifithriana (2022) *Irony in Jonathan Stroud's The Amulet of Samarkand*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci: Ironi, Perangkat Sastra, Kritik Sastra Baru

Salah satu perangkat sastra yang dapat diaplikasikan pada karya sastra adalah ironi. Ironi dalam ranah perangkat sastra adalah majas yang mana makna yang dimaksud si penutur berbeda jauh atau bertolak belakang dari makna pada umumnya. Dalam penelitian ini, peneliti menganalisis ironi dalam novel *The Amulet of Samarkand* untuk memperoleh penjelasan mendalam mengenai jenis-jenis ironi dalam novel, bagaimana ironi digambarkan dan berkaitan dengan plot dalam cerita. Penelitian ini merupakan kritik sastra sebab peneliti mengaplikasikan Kritik Sastra Baru sebagai pendekatan kemudian menginterpretasi dan menganalisis karya sastra dengan mengaplikasikan teori ironi yang digagas Kennedy. Teori ironi diaplikasikan untuk menganalisis ironi sebagai perangkat sastra dalam novel *The Amulet of Samarkand* karya Jonathan Stroud. Temuan menunjukkan adanya lima jenis ironi dalam novel; ironi verbal, ironi dramatik, ironi kosmik, ironi situasional, serta ironi sudut pandang. Peneliti juga menemukan bahwa setiap ironi bertautan dengan plot, sebagaimana ironi tersebut berperan sebagai perantara agar plot melangkah menuju konflik dan klimaks, serta berperan untuk menegaskan beberapa poin penting yang terdapat dalam plot. Poin-poin penting dalam plot yang ditegaskan melalui ironi seperti kenaifan Nathaniel, perbedaan dari apa yang diusahakan dan hasilnya, serta sifat alamiah iblis yang licik.

TABLE OF CONTENT

THESIS COVER	i
STATEMENT OF ACADEMIC INTERGRITY	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	viii
مستخلص البحث.....	ix
ABSTRAK	x
TABLE OF CONTENT	xi
CHAPTER I: INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	6
C. Significance the Study	7
D. Scope and Limitation.....	7
E. Definition of Key Terms	8
1. Irony	8
2. Plot.....	8
CHAPTER II: REVIEW ON RELATED LITERATURE	9
A. New Criticism.....	10

1. New Criticism Procedures.....	10
a) Literary works as an independent object.....	10
b) Literary works as an organic unity.....	11
c) Explication / close reading.....	11
d) Literary works and literary device.....	12
2. New Criticism Principles.....	12
a) Affective Fallacy.....	12
b) Intentional Fallacy.....	13
B. Irony.....	13
1. Verbal Irony.....	14
2. Dramatic Irony.....	15
3. Cosmic Irony/Irony of Fate.....	15
4. Situational Irony.....	15
5. Ironic Point of View.....	16
CHAPTER III: RESEARCH METHOD.....	17
A. Research Design.....	17
B. Data Source.....	17
C. Data Collection.....	18
D. Data Analysis.....	18
CHAPTER IV: FINDING AND DISCUSSION.....	19
A. Kinds of Irony.....	19
1. Verbal Irony.....	19
a) Verbal irony as mockery.....	19

b) Verbal irony as humor	26
c) Verbal irony with another purpose	27
2. Dramatic Irony	29
3. Cosmic Irony/Irony of Fate	30
4. Situational Irony	31
5. Ironic Point of View	36
B. Irony and Plot	37
1. Verbal Irony and Plot	38
a) Verbal irony as rising action	38
b) Verbal irony as climax	38
2. Dramatic Irony and Plot	39
3. Cosmic Irony/Irony of Fate and Plot.....	40
4. Situational Irony and Plot.....	42
a) Situational irony as anti-climax and rising action.....	42
b) Situational irony as rising action and falling action.....	43
5. Ironic Point of View and Plot.....	44
CHAPTER V: CONCLUSION.....	46
A. Conclusion.....	46
B. Suggestion	47
BIBLIOGRAPHY	49
CURRICULUM VITAE.....	51
APPENDIX.....	52

CHAPTER I

INTRODUCTION

A. Background of the Study

Literary devices are various elements and techniques used in literary works to create an intended perception of the writing, enhance the writing to the best understanding level, and as a kind of embellishment to the work of art in a more attractive way (Sudhakaran et.al., 2020). One of the literary devices that might be used in literary works is irony, the type that would be used when the writer piloting reader to both sympathetic or tragicomedy experience (Dobbin, 2014). Furthermore, Banasik-Jemielniak (2021) summarizes them as a type of way to convey messages in which there is a difference between the intended and the literal meaning, which in the production is mostly a negative true meaning towards the target that it was to be expressed (Dynel, 2014). In sum, irony is a figure of speech that implies a discrepancy (Kennedy, 1991).

Discussing the objective purpose of irony, in literary works, it might be applied to build humor in one unit of a plot (Milanowicz, 2013), as a mocking or a way to implicitly criticize something (Bowes & Katz, 2011), or even can also be seen as hurtful and mean towards the character or the reader (Gucman, 2016). Kennedy (1991) added that irony is a stylistic function in the literature that gives us pleasure; it may move us to laughter, feel wonder, or arouse our sympathy. In general, by involving us, the reader, irony whether in a statement, a situation, an unexpected event, or a point of view can render a story to strike us, affect us, and be remembered.

As an illustration of irony as a literary device, the first novel of The Bartimaeus Trilogy, *The Amulet of Samarkand*, contains unnumbered irony. On *The Amulet of Samarkand*, Bartimaeus called by a magician apprentice with the born-name Nathaniel, did his jobs on earth unwillingly and constantly complaining about everything throughout the story. As for a carefree djinn, Bartimaeus refuse any unpractical methods and kept following his Master with his utmost efficiency. On the other hand, Nathaniel is a pretty ambitious character which led him to receive immeasurable intricacy and the burst of Bartimaeus' verbal irony. Generally speaking, *The Amulet of Samarkand* provides both sides of the human side as the master in the magic world and the djinn as the slave of the magician, disclosing the ugliness of the society (Stroud, 2003).

Presently, the Bartimaeus' trilogy first novel, *The Amulet of Samarkand* had been used in some previous studies. For instance, Arjuna (2018) on his article *Nathaniel's Ambition to Revenge on Simon Lovelace Described in Jonathan Stroud's The Bartimaeus Trilogy: The Amulet of Samarkand*, applied a mixed approach, found that Nathaniel, the main character, is an arrogant boy who experiences internal conflicts; in which he is against himself to admit bad deeds, and external conflicts; as he disobeys his master and clash with Bartimaeus. On the same object, Kuncoro (2020) in his article *Similar Concept of Djinn Found in Novel Bartimaeus: The Amulet of Samarkand and in Old Malay Literature: The Tale of Tamim Ad-Dari* conducted comparative research between two objects mentioned. Those qualitative-descriptive research found several similarity points; the djinn's abilities, the variety of their "material shapes", the different status among their own

kinds, and the djinn's own realm or dimension to live. Both types of research are important examples to give insight and draw the diversity to the recent research.

On the other hand, the new criticism research in literature had been broadly conducted as well. For instance, Culler (2017) in *The Theory of Lyric*, conduct a literary criticism study by applying new criticism's model of lyric as dramatic monologue. Culler analyzes how the objected poetry did not give the reader mimesis but the voicing instead and concludes that the voicing in poetry takes many forms; from varied types of repetition, sound patterning, and etc., to apostrophes that stress the now of lyric enunciation, as the poem seeks to be itself an event rather than the representation of past events. Culler's research is a good example to give a clear understanding of literary criticism by applying new criticism.

In another related previous study, research on literary devices had been conducted as well. Such Sudhakaran et. al. (2020) on *Literary Analysis of The Novel the Notebook by Nicholas Sparks* conducted using a qualitative-descriptive analysis study, that found the use of symbolism, metaphors, imagery, and motifs as literary devices on the object being studied. Similarly, Gideon (2019) conducted a literary devices analysis by stylistic approach on his study titled *An Ornamental Tapestry of Literary Devices: Stylistics in Jeremiad Prose and Poetry*. He found how the phrase such "pluck up" possess a negative meaning besides the phrase "plant and build" contains a positive meaning, both styles of phrases have their own role as literary devices. Both pieces of research are not focused on a particular type of literary device by covering all literary devices being found on the object study.

Furthermore, unlike the two previous studies on literary devices, Abdullah (2022) focused only on two types of literary devices in his master thesis *Imagery and Symbolism in Nathaniel Hawthorne and James Joyce's Short Stories*. Abdullah found how Hawthorne's imagery highly concentrates on the visual part in all of the works being studied, unlike Joyce that uses harsher imagery in one particular work than the other. It is a good example of literary device study in a set of literary works that contain a deep explanation of each literary device but unfortunately never mentions the specific theory applied.

Besides, Nizomova (2021) focuses on one particular literary device, alliteration as a methodological and stylistic function, in his study *Alliteration as A Literary Device*. Nizomova discusses how alliteration is used in both prose and poetry, and mentions its misconception as well. It was a good example for the current research since it is focused on one specific type of literary device, emphasizing the original roles of the studied literary device, and the mistake of using alliteration that might be done by the author as well.

Lastly, focused only on irony as a literary device research had been conducted as well. Febriana (2021) conduct an analysis in her proceeding article *An Analysis of Irony in Narrative Text Snow White by Jacob Grim*. She found three types of irony; dramatical, situational, and verbal irony, then discuss how the irony is presented in the story. Unlike Febriana, Woodend (2019) retracts the connection of irony towards other elements such as narcissism in his study *Irony, Narcissism and Affect in David Foster Wallace's Infinite Jest*. Woodend discusses how the irony

used in object study is affectively used for the global purpose as a state of unfeeling and the narcissism is applied irony for imaged critique.

In addition, Prayogo et. al, (2021) in their article proceeding *The Bitter Irony of the Dead Woman's Expectations: Ah, Are You Digging on My Grave by Thomas Hardy* focuses on irony in the object study, investigate the bitter irony contained in two literary devices; figurative speech and symbolism. In sum, all of the previous studies are good examples to give a clear image for the present research of how research in irony can be conducted.

The present research on Jonathan Stroud's *The Amulet of Samarkand* would focus only on the irony as a literary device to limit the study to one particular literary device on the literary work being object. By the focus, the research would like to move firstly by analyzing what kind of irony is used in *The Amulet of Samarkand*? The analysis goes thoroughly on the whole story of the novel. The limitation on the one particular literary device, irony, would help to retract the data; the narration, the monologues, and dialogues. However, the research would provide the reasoning for retracted data being categorized as an irony as well. Continuing the step, the research would like to analyze how the irony portrayed in *The Amulet of Samarkand* possess a connection to the plot. In sum, the present research would focus on the irony in *The Amulet of Samarkand* and its connection to the plot as one of its intrinsic elements.

Furthermore, the present research would apply the new criticism theory as its approach. Besides, in order to retract data of irony as a literary device, the research would use Kennedy's (1991) theory of irony. Judging by the process, the research

is categorized as literary criticism. Literary criticism is the practical use of theories in literature to both examine and analyze text in literature (Fard, 2016). In general, the present research is categorized as literary criticism, by focusing on two works; examining and analysing the irony in *The Amulet of Samarkand* by applying irony as literary device theory, and conducting the research by new criticism theory.

Approaching *The Amulet of Samarkand* by new criticism, the research tries to make a gap in the previous studies. Taking a step into only one particular literary device, irony, the research would like to understand how irony is portrayed in the studied object, and how it is connected to one of its intrinsic elements, the plot. The research is important to know the roles of irony in the literary work, especially on the object being studied, and even enrich the research of both new criticism and irony as well. The research might be contributing to a different perspective of literary study being conducted towards Jonathan Stroud's *The Amulet Samarkand*. Besides, the hope of the literary devices and irony study might be gradually developed as well.

B. Problems of the Study

According to the background of the study, the researcher investigates the problems as follows:

1. What kind of irony used in Jonathan Stroud's *The Amulet of Samarkand*?
2. How does the irony work on the plot in Jonathan Stroud's *The Amulet of Samarkand*?

C. Significances of the Study

The study has functional importance for conducting research which is the practical functions. As a practical function, the research is expected to be useful both for English literature students and the following studies. The study is to be conducted to realize literary study through new criticism theory and Kennedy's (1991) theory of irony. The study is important to be conducted in order to realize literary criticism by applying new criticism theory and irony theory and is expected to trigger later studies for those willing to explore and broaden the analysis on both new criticism and irony.

D. Scopes and Limitations

The study focuses on two parts on carrying out the analysis and writing the study. First, the research intends to analyze the irony in Jonathan Stroud's *The Amulet of Samarkand*. Continuing the discussion, the research would analyze how the works of irony with the plot as one of its intrinsic elements. Furthermore, the limitation of the study would conduct only on irony as a literary device in order to focus the analysis and make a gap in previous studies.

E. Definition of Key Terms

This part of the research would give some definitions of the key terms the researcher would use. Hence, both the researcher and the reader will have the same understanding of the topic and focus of the study. The critical terms mentioned is Irony and Plot.

1. Irony

In terms of literary devices, the irony is a figure of speech in which the speaker's meaning is far from the usual meaning of the words or quite the opposite. Noticing the irony may move us to laughter, feel wonder, or arouse our sympathy (Kennedy, 1991).

2. Plot

The plot is a sequence of events; exposition, complication, climax, and denouement, in a story. It can refer to the artistic arrangement of the events in a story as well, such as a writer might tell the events by chronological order (exposition to complication, etc.), but the other skips a step to the next intentionally (Kennedy, 1991).

CHAPTER II

REVIEW ON RELATED LITERATURE

A. New Criticism

The New Criticism is a theoretical approach that are a variety of formalism and emerged in early decades of twentieth century. New Criticism exist as a react to the established trends in American criticism, arguing the primacy of the literary text instead of focusing on interpretations based on context (Childs, 2013). The term of New Criticism was made after the publication of *The New Criticism* by John Crowe Ransom in 1941, that later to be applied to a theory and practice and remained prominent in American literary criticism until late 1960's. Furthermore, according to Castle (2013), New Criticism possesses a grounded idea that the literary work is autonomous, its unity and meaning are constituted primarily by formal and rhetorical features that take precedence over social, political, and biographical context. In sum, New Criticism aims to explain the literary work's organic unity, how every feature, large and small, contributes to its meaning.

Moreover, New Criticism practice strongly favors the poetic texts in large parts since they exemplify to a greater degree than other literary forms the key elements of ambiguity, irony, and paradox (Castle, 2013). In addition, Thompson through Castle (2013) added that New Criticism were focused in the symbolic function of language and repudiated the attempts to scientize the literary commentary in its entirety. Besides, Elliot through Abrams (2012) argue that New Criticism opposed the major interest of public of that era in the biographies of authors, the social context of literature, literary history by insisting that the proper concern of literary

criticism is not the external circumstances or effects of historical position of a work, but a detailed consideration of the work itself as an independent entity. In conclusion, by applying New Criticism we cannot know for sure what an author intended, and we believe that an individual's response is unstable and subjective, so that the work itself should be the focus.

1. New Criticism Procedures

There were a few of New Criticism procedures that were shared by most of its scholars, which were later presented by Abrams (2012).

a) Literary Works as an Independent Object

Firstly, literary works should be regarded as an independent and self-sufficient verbal object, as Eliot said, "primarily as poetry and not another thing" (Abrams, 2012). Ransom (1937) also added that the New Criticism should be objective, cite the nature of the object and recognize the autonomy of the work itself as existing for its own sake. In analysing and evaluating a literary work, New Criticism should refrain from the reference to the biography, temperament, and personal experiences of the author. Even more, it should refrain from the social conditions at the time of its production, or its psychological and moral effects on the reader as well. In addition, New Criticism also tends to minimize the possibility of the place of the work in the history of literary forms and subject matter. In consequence of its focus that isolates the literary work from its attendant circumstances and effects, New Criticism is commonly classified as a type of critical formalism.

b) Literary Works as an Organic Unity

Secondly, the New Criticism believes that literature is conceived to be a special kind of language whose attributes are defined by systematic opposition to the language of science and of practical and logical discourse. New Criticism emphasize the organic unity of literary work, its overall structure with its verbal meanings. In consequences, when conduct the explicative procedures, it is aims to analyse the meanings and interactions of words, figures of speech, and symbols.

c) Explication/ Close Reading

In New Criticism, the distinctive procedure is its explication or close reading; the detailed analysis of the complex interrelationships and ambiguities (multiple meanings) of the verbal and figurative components within a literary work. New Criticism applying an explicative analysis of internal verbal interactions characteristic proposed by Richards (1929) and Empson (1930). The close reading in New Criticism encourages attention to its literal sense up to the point, to be detected by the reader's discretion, at which liberty can serve the aim of the poem better than fidelity to fact or strict coherence among fictions. Furthermore, close reading in New Criticism focuses in the formal aspects or the verbal/ linguistic elements of a text such as figures of speech, images, symbols, interaction between words, rhythm and metaphor (Richards, 1929).

d) Literary Work and Literary Devices

Lastly, New Criticism should be conducted in focus of essential components of any work of literature, including the lyric, narrative, dramatic etc., are conceived to

be words, images, and symbols, instead of its character, thought, and plot. Focusing to these linguistic elements, can be organized around a central and humanly significant theme, and to manifest its high literary value to the degree that they manifest tension, irony, and paradox. The way being choose in order to achieve a reconciliation of diverse impulses or an equilibrium of opposed forces. In addition, in literary works, whether or not it has characters and plot, is said to be primarily a structure of meanings, which evolve into an integral and freestanding unity mainly through a play and counterplay of thematic imagery and symbolic action.

2. New Criticism Principles

Besides the procedures that should be done in the previous sub-chapter, New Criticism analysis requires few of principles as well. The principles below proposed by Wimsatt and Beardsley (1946).

a) Affective Fallacy

Affective fallacy beliefs that evaluating a poem by its effect, especially its emotional effects upon the reader are relevant (Wimsatt & Beardsley, 1946). In consequence, the poem itself, as an object of specifically critical judgment, tends to disappear, so that criticism ends in impressionism and relativism. Beardsley (1946) later added that affective fallacy does not appear that critical evaluation can be done except in relation to certain types of effect that aesthetic objects have upon their perceivers. Later, affective fallacy becomes a claim for objective criticism, in which the critic, instead of describing the effects of a work, focuses on the features, devices, and form of the work by which such effects are achieved.

b) Intentional Fallacy

Besides, the intentional fallacy refers to the conventional assumption that the meaning of a work correlate with the author's intentions. Wimsatt and Beardsley (1946) said that the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art. Only objective criticism can arrive at a sense of a literary work's value, which enables us to distinguish between a skillful murder and a skillful poem (Wimsatt & Beardsley, 1946).

B. Irony

Colebrook (2004) explains that irony came from the word *eironia*, which refers to lying rather than complex dissimulation. Moreover, a dissimulation referred to was not deceitful but clearly recognizable and intended to be recognized. Colebrook also adds that the problem of irony is how do we know what others really mean and on what basis can we secure the sincerity and authenticity of their speech. Besides, Abrams (2012) defines irony the root sense of dissembling, or hiding what is actually the case; in order to deceive or to achieve special rhetorical or artistic effects. Abrams later emphasize that sarcasm can be equivalent for irony, but it is important to pay attention that sarcasm far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise. For instance, *oh, you're God's great gift to women, you are!* In sum, sarcasm is the exaggerated inflection of the speaker's voice, besides, irony is used to identify various literary devices and modes of organization.

Furthermore, Kennedy (1991) stated that irony is possible when language is used in ways that run against our norms, thereby it brings our norms into focus. Kennedy also added that the irony is a figure of speech in which the speaker's meaning is far from the usual meaning of the words or quite the opposite. Noticing the irony may move us to laughter, feel wonder, or arouse our sympathy (Kennedy, 1991). In sum, we recognize it as irony precisely due to what *is* meant or what is *really* being said is so obviously *not* what is manifestly spoken.

Furthermore, in terms of irony as a literary device, Kennedy (1991) considers them several classifications.

1. Verbal Irony

When a statement in which we understand the speaker's meaning to be far from the usual meaning of the words or quite the opposite. Verbal irony implies a contrast or discrepancy between what is said and what is meant. For instance, a character said, "Oh, what a good day to have more work than what it should be."

2. Dramatic Irony

Like verbal irony, contains an element of contrast, but it usually refers to a situation in a play wherein a character, whose knowledge is limited, does or encounters something of greater significance than what he or she knows. As the spectators, we realize the meaning of this speech or action, for the playwright has afforded us superior knowledge. For instance, in Sophocles' King *Oedipus*, when Oedipus vows to punish whoever has brought down a plague upon the city of Thebes, we know, but he does not, that the man he would punish is himself. Such

a situation in which precedes the downfall of a hero in a tragedy, some consider it as *tragic irony* instead of dramatic irony.

3. Cosmic Irony/ Irony of Fate

Such an example of Oedipus contains cosmic irony as well. The fate he had with a grim sense of humor seems cruelly to trick a human being. Cosmic irony also exists in Thomas Hardy's *The Convergence of the Twain*, in which the fates are personified and seen as hostile. To sum up, cosmic irony involves a character's aspiration and the treatment he or she receives at the hands of fate.

4. Situational Irony

A situation in the literature can be ironic if it contains some wry contrast or incongruity. For example, in Jack London's *to Build a Fire*, it is ironic that a freezing man desperately tries to strike a match to light a fire and save himself, but accidentally ignites all his remaining. In sum, situational irony illustrates what the character being effort did not result as it should be, or contrasting by what they actually intend.

5. Ironic Point of View

In a broader concept, an entire story may be told from an ironic point of view. Whenever we sense a sharp distinction between the narrator of a story and the author, an irony is likely to occur, especially when the narrator is telling us that we are clearly expected to doubt or to interpret very differently. In *Gimpel the Fool* story, Gimpel (as the one who tells his own story) keeps insisting on trusting people,

but the author, a shrewder observer, makes it clear to us that the people Gimple trust are only tricking him.

In summary, the effect of irony depends upon the reader's noticing some incongruity or discrepancy between two things. Such verbal irony, there is a contrast between the speaker's words and meaning; in an ironic point of view, between the writer's attitude and what is spoken by a fictitious character; in dramatic irony, between the limited knowledge of a character and the fuller knowledge of the reader or spectator; in cosmic irony, between a character's aspiration and the treatment he or she receives at the hands of fate. Although in the work of an inept poet, irony can be crude and obvious sarcasm, it is invaluable to a poet of a more complicated mind, who imagines more than one perspective.

CHAPTER III

RESEARCH METHOD

A. Research Design

The research is conducted as literary criticism. In general, literary criticism is the term for studies concerned with defining, classifying, analysing, interpreting, and evaluating works of literature (Abrams, 2014). On the other side, Fard (2016) defines specifically literary criticism as the practical use of theories in literature to both examine and analyse text in literature. In consequence, the literary criticism that would be conducted in the present research only focuses on two works; examining and analysing the text of literature.

Furthermore, the research aims to approach irony as a literary device in *The Amulet of Samarkand* by the New Criticism theory. Consequently, to describe and explain the irony in *The Amulet of Samarkand* the research would like to apply the theory of irony proposed by Kennedy (1991). The discussion expected to dig up the connection of irony to one of the intrinsic elements in the object, the plot. In summary, by applying the theories, the research intends to discover the use of irony in *The Amulet of Samarkand* and its connection to the plot.

B. Data Source

The data source of this research is the digital version of *Bartimaeus Series*' first novel, *The Amulet of Samarkand* novel written by Jonathan Stroud. The novel used is its first edition which was published by Hachette in the United Kingdom in 2003 and contains 44 chapters on its 287 pages.

C. Data Collection

As the data are mainly in the form of words, phrases, sentences, and utterances.

The research applies several steps in collecting the data;

- a. Close reading of the novel to catch up on the whole story and obtains an understanding of both the intrinsic and extrinsic, its literary devices and any other important elements of *The Amulet of Samarkand* novel.
- b. Rereading the novel and underlining essential parts associated with irony such as words, phrases, sentences, utterances or paragraphs that are important to be the data.
- c. Taking notes of the data according to Kennedy's (1991) irony theory.

D. Data Analysis

After collecting the data, the research applies several steps to conduct an analysis of them.

- a. Identifying the obtained data as a literary device of irony using Kennedy's (1991) theory.
- b. Categorizing the irony that has been obtained into a more specific classification using Kennedy's (1991) irony classification.
- c. Describing, interpreting and explaining the stylistic and irony elements in the data that have been found by Kennedy's (1991) irony theory.
- d. Putting the retracted data into tables to gain a clearer illustration of each type of irony.

- e. Discussing the connection of the data that have been found with the plot in *The Amulet of Samarkand* as its intrinsic elements.
- f. Drawing the conclusion of the finding and discussion that have been conducted in the previous step.

CHAPTER IV

FINDING AND DISCUSSION

A. Kinds of Irony in *The Amulet of Samarkand*

The chapter would discuss the kinds of irony being found in *The Amulet of Samarkand*. The discussion would include the retracted data from object study, which the bold data indicates a specific irony that occurred.

1. Verbal Irony

This sub-chapter explains and discuss the finding of verbal irony in Stroud's *The Amulet of Samarkand*. Verbal irony is a statement in which we understand that the speaker's meaning is far from the actual meaning or even absolutely the opposite (Kennedy, 1991). Moreover, in order to have clearer explanation, the verbal irony was divided according to each purpose.

a) Verbal irony as mockery

Most of the verbal irony being found in *The Amulet of Samarkand* was stated as a mockery towards the other. The mockery being found mostly stated by Bartimaeus to Nathaniel, with the least complex form of irony is simply contains a contrast between what being said and the reality. Take a look to the first example.

*"The Amulet of Samarkand. It was Simon Lovelace's. now it is yours. Soon it will be Simon Lovelaces again. **Take it and enjoy the consequences.**"*
(pp.49).

In the bold sentence, we know that contains a contrast meaning, which the consequences that Bartimaeus means would not be enjoyable and it is stated to

mock Nathaniel's deed. Another example, when Bartimaeus counter Nathaniel's spell successfully.

"Ooh, I'm really scared," I said. "Watch me shiver."
(pp.80).

This part also clearly shows that the contrast of what being spoken and the reality (Kennedy, 1991), which the reader know exactly that Bartimaeus did not scared nor shivering. The reader understand that Bartimaeus said the sentence merely to mock Nathaniel, the young magician, as he felt no match to him since he was a veteran djinni with 5000 years experiences. It is equal to the straightforward mockery covered in a clear contrast statement such as,

His jeans were torn and bloodied at the knee. He had a large bruise on his cheek and a nasty cut above one ear. Best of all, though, his eyes were furious.
"Had a good evening, sir?"
(pp. 214).

The statement clearly an irony to mock since it being said after Bartimaeus first-person narration describing Nathaniel's worst condition, led the contrast between what being said and the reality showed really clear to the readers (Kennedy, 1991).

The verbal irony that directly to mock other stated by Bartimaeus occurs as well to other character. For instance, the mock that Bartimaeus stated in the Tower of London when Sholto Pinn came to meet him.

"Give me a wink back. It's good exercise for a bruised eye."
(pp. 133).

It is clear that the statement is direct irony to mock since, as Kennedy (1991) stated, both Bartimaeus and reader know the condition of Sholto Pinn's eyes and

obviously unhealthy for them to wink. It is equal with the next example, which stated after a bit of narration.

From the other side of chandelier, Jabor tried to lob a Pestilence at me, but a ripple of energy disrupted it and it become a cloud of pretty flowers drifting to the floor.

“Charming,” I said. “Next, you need to learn to arrange them properly. I’ll lend you a nice vase, if you like.”

(pp. 271).

By the narration and what being said, it is as explained by Kennedy (1991) that what Bartimaeus said is irony to mock, since it is clear that Jabor did not tries to do a flower arrangement, but rather an attack to Bartimaeus. Similar example also occurs in the later attack of Jabor.

That was his essence beginning to go. He made a tremendous effort, and actually succeeded in advancing a little toward me. I gave him a thumbs-up sign.

“Well done,” I said. “I reckon you made about five centimeters there. Keep going.” He made another Herculean effort. “Another centimeter! Good try! You’ll get your hands on me soon.”

(pp. 173).

What Bartimaeus said is a plain mockery to response abor’s effort from being forced to the rift. It is an irony since he knows how dangerous the rift but mock on Jabor instead even said a cheer up statement, one of form to contrast a bad situation in irony (Kennedy, 1991).

On the other side, a direct verbal irony to mock stated by other character, the imp in Nathaniel’s watcher disc.

It raised an eyebrow in mild surprise.

“Ain’t you dead?”

(pp. 203).

The imp and the reader know exactly that Nathaniel, the one being asked whether it is dead or not, is still healthy and even the one who calls the imp in the moment.

The irony being stated to mock Nathaniel's good condition, contrasting what the imp actually hope.

All of example above possess a clear both the contrast and the incongruity being said (Kennedy, 1991), without deep interpretation needed. Unlike them, there were ironies to mock that did not possess a clear contrast and need a deep interpretation or a look back to the previous sequence of event to link the contrast or the incongruity.

"Sorry, I didn't catch that. Your teeth were chattering too loudly."
(pp. 224).

Without further description, the reader understood that even in a bad condition, Nathaniel's clearly is not ill, but rather in an extremely bad mood. Bartimaeus know that as well and rather choose to keep his judging by mock the boy's voice and think them chattering, simply to make worst Nathaniel's mood. It is kind of irony that need to link it to the previous event to find its contrast or incongruity (Kennedy, 1991). The next example is equal since it need to look back to the previous explanation.

"It's almost certainly something you can't handle. A deathwatch beetle, maybe. Or a disorientated woodpecker."
(pp. 148).

The statement being said although previously it was explained that both of the warden was *utukku*, a same class of djinn like him, even biased to be more violence.

They were two sizeable utukku. A type of djinni much favoured by Assyrian magicians for their unintelligent devotion to violence.
(pp. 130).

By looking back to the fact, it is clear that an entity like them can handle any trifles and so that Bartimaeus statement is an irony that tries to look down to his warden. In addition, both of the examples that need to link back to the previous event also connected to its plot, since the previous explanation linked to the later event or statement in the story.

Another irony in form of mockery that need more interpretation also stated by Bartimaeus such below.

“Don’t you know smoking kills?”
(pp. 83).

In this part, the reader know that what Bartimaeus means was not about smoking kills, since from the story we know that Nathaniel is not a smoker and even not that kind of delinquent boy that would smoking. Bartimaeus statement rather to response the shabby cigarette tin and mock anything that looks not suit with Nathaniel’s.

The contrast of meaning and the actual intention in Bartimaeus statement to mock Nathaniel indirectly also occurs on a sequence after their escape from the burned Nathaniel’s master house.

“Let’s see... looking at you, I’d say heavy lifting’s out—you’re too spindly. That’s rules out being a laborer.”

“But you could turn your runt like size to your advantage. Yes! A sweep’s lad, that’s the answer. They always need fresh urchins to climb the flues.”

“Or you could become apprentice to a sewer rat. You get a bristle brush, a hook and a rubber plunger, then wriggle up the tightest tunnels looking for a block-ages.”
(pp. 193).

Reading these statements, the reader know that Nathaniel would not accept all of the job offer. By the previous event, the reader already know that Nathaniel was no quitter boy. Furthermore, judging that his beloved Mrs. Underwood already die and there was nothing left he should protect, it would be expected that he will not escape anymore like the previous accident when he confesses his stealing in order to protect Mrs. Underwood. The offers that Bartimaeus said was a mere mockery to the boy in order to tone down the magician ambition in Nathaniel and make his mission in the earth ended faster and easier.

Another mockery to tone down Nathaniel's ambition as magician also stated by Bartimaeus not long after that.

"You don't believe that. Let's face it, you killed them both."
(pp. 195).

The mockery statement more like contains ambiguity than a clear contrast such the previous example. In the fact, the one who directly kill Mr. and Mrs. Underwood is Simon Lovelace, but on the other hand reader can be understood that indirectly it is Nathaniel's that led them to death. Whether it is directly or indirect, it is depends on how the reader to understand the incongruity meaning (Kennedy, 1991). The impact of this irony depends on how it was interpreted.

b) Verbal irony as humor

Not only verbal irony used to mock other, but it is also merely to put the humor onto the plot. The humor can be stated by the choice of the word to make the incongruity or a contrasted meaning by the fact (Simpson, 2004). For instance, the statement by Faquarl below.

“But I see that you are somewhat weighed down by a certain amulet.”
(pp. 15).

The statement being said in response of Faquarl knowing an amulet hanging onto Bartimaeus’ neck. The wording is contrasted by the fact that Bartimaeus is not weighed, and more likely to put a joke onto his statement that try to persuade Bartimaeus to release the amulet. Similarly, Faquarl stated another verbal irony in his statement to break the cold situation such below.

“We thought you might be feeling lonely, Bartimaeus.”
(pp. 151)

Judging from the previous encounter, it is clear that Faquarl did not care whether Bartimaeus lonely or not, and even the fact that he knows Bartimaeus not lonely. Rather than lonely, Faquarl know well that Bartimaeus position in the Tower of London is absolutely dangerous and he tried to break the situation ironically by the humor. An exactly same tone of irony to be humor also said by Bartimaeus to welcome his prison guest, Faquarl and Jabor.

“How nice of you both to come”
(pp. 151).

Similar with Faquarl statement, it was clear that Bartimaeus did not feel nice to meet them, judging by the previous event. The statement was merely a joke, using the contrast of what he actually felt. The statement also equal to Bartimaeus response when he firstly aware where he is.

“We’re in the tower, the Tower of London.” He spoke this with considerable relish, banging the base of his spear on the flagstones to emphasize each word. “Oh That’s good, is it?”
(pp. 131).

The previous statement by the *utukku* clearly shows that it is a no-good place for any reason. But, against the fact, Bartimaeus said it is good merely to joke on the *utukku*, by choosing a clearly opposite meaning from the actual situation.

c) Verbal irony with another purpose

In contrast from the previous finding, there are also verbal ironies that being said that aims to a particular purpose. For instance, the statement that Bartimaeus said when he masquerades as a low imp.

“You’re too powerful for me. And too highly favored. It’s not everyone gets to run a posh place like this.”
(pp. 100).

The verbal irony being said was something the reader know that Simpkin, the one target being said is a *foliot*, a class of entity that lower than Bartimaeus, the *djinni*. Concluding the fact, it is clear that the *foliot* is no match for Bartimaeus, but he said that in order to disguise himself and to please Simpkin so that he would speak more about the amulet. The contrast in the statement is not only as a lie, but the feel of irony also detected since the reader know who are more powerful.

Apart of those, there are a verbal irony in order to hid the actual feelings of Nathaniel’s.

“I—I owe it to my master. He was a good man—”
(pp. 196).

It is clear that the reasons of Nathaniel’s to revenge was not due to his master being a good man, but rather a mere guilty that he had led his master and the wife to their death. The words are explicitly contrast by what actually means and the

reader can be understood them judging by the sequence of event that have been occurs in the plot.

There was another finding of verbal irony with a particular purpose, such Bartimaeus statement below.

*"Haven't you done enough for a lifetime? Think about it—
two power-crazed magicians killed, a hundred power-crazed magicians
saved.... **You're a hero.**"*
(pp. 283).

The statement was being said by Bartimaeus in response of Nathaniel's burned ambition to get the job in the ministry as fast he can, hunting the conspirators and the resistance. Bartimaeus perhaps thinks that all of the ambition sounds too high to reach, considering that Nathaniel's is still so young, so green, and still need more refining to do all of them. In order to tone down that ambition, Bartimaeus praise Nathaniel for that boy's current achievement, by saying *hero*, event thought that might sound hyperbole for a veteran *djinni* like him. The praise contrasted from Bartimaeus thought, that merely being said as a way to stop the impatient Nathaniel.

2. Dramatic Irony

The second irony that being found is dramatic irony, in which the contrast refers to situation that manipulate the limited knowledge of the character in the story, and give the advantages to the readers that had broader knowledge than the character. To illustrate, take a look at the findings below.

"I felt that the time is right for you to conduct your first summon."
(pp. 58).

*"You still know almost nothing, as you will see when you attempt to summon the
natterjack impling tomorrow."*
(pp. 89).

Both of the findings being said by Mr. Underwood is an irony that he did not know, since he absolutely did not know that his apprentice already conduct demon summoning without his knowing, even summoning something powerful as Bartimaeus. This kind of irony would only recognize by the reader since they are blessed by greater knowledge as they know the previous event through the plot. Another similar irony occurs through Mr. Underwood statement as well.

“After tonight, anyone in possession of a magician’s stolen property will suffer the severest penalties our Government can devise.”
(pp. 128).

The dramatic irony occurs as Mr. Underwood have not any clue that, even his own apprentice has a stolen property, the Amulet of Samarkand. As the reader possess broader knowledge, the incongruity can be detected knowing that the statement straightforwardly back fired to his own pupil.

Hence, another dramatic irony occurs by the connected event in the previous narrative to the later event. It was reflected on the *utukku* event.

The utukku looked good—four meters high, heads of beasts and birds of prey, crystal breastplates, flashing scimitars. But they could all be caught by the old “He’s behind you” trick.
(pp. 130).

“I coughed. ”Look behind you!”
“That won’t work on me, Bartimaeus!” Baztuk cried. His arm jerked forward, the spear began to plunge. A flash of black shot across its path, seized the spear shaft in its beak, and flew onward, wrenching it out of the utukku’s hand.
(pp. 149).

It was dramatically an irony since the reader know what being mean in the previous and the later “look behind” trick is used in a different situation. Despite the *utukku* changed to be untrust towards the trick, that untrust backfired instead to

their later fate. The dramatic irony can be detected as the reader have greater knowledge to the previous event that told by Bartimaeus.

3. Cosmic Irony/ Irony of Fate

The cosmic irony, in which the fate somehow tricking the human by the character's aspiration and the treatment he receives (Kennedy, 1991), occurs in *The Amulet of Samarkand* narratively, experienced by Nathaniel. In his early days with Underwood family, he devoted himself to his education, merely to forgot his bad homesick firstly, but then grows to learns all things he needs thoughtfully in order to become an incredible magician such Gladstone that he idolizing. Nathaniel become diligent and hard worker.

"A strict routine of work and study helped with this process: it took up nearly all his time and left him little space to brood."
(pp. 36).

Nathaniel learned no magic with Mr. Purcell. His teacher did not know any. Instead, he had to apply himself to other subject, primarily mathematics, modern languages (French, Czech), geography, and history. Politics was also important.
(pp. 37).

Shortly after his eight birthday, Nathaniel's curriculum was expanded. He began to study chemistry and physics on the one hand, and the history of religion on the other. He also began several other key languages, including Latin, Aramaic, and Hebrew. These activities occupied Nathaniel from nine in the morning until lunch at one, at which time he would descend to the kitchen to devour in solitude the sandwiches that Mrs. Underwood had left out for him under moist Saran Wrap.
(pp. 38).

Under the eyes of his master and his tutors, Nathaniel's education progressed rapidly.
(pp. 42).

His master was satisfied with his pupil's progress and Nathaniel's, despite his impatience with the pace of his education, was delighted with what he learned.
(pp. 47).

Despite being diligent and hard worker, Nathaniel's did not receive any acknowledgement that he wishes.

“Doesn’t look like much,” the clammy man said. He sniffed and swallowed something.

“He’s learning slowly,” Nathaniel’s master said, his hand still patting Nathaniel on the shoulder in an aimless manner that suggested he was ill at ease.
(pp. 64).

In the worst case, when he did show the fruits of his learning all these years, no one recognize it, even Lovelace mock and disparage on him.

“Standards must have dropped,” said the young man, taking a handkerchief from his pocket and wiping at an imaginary spot on his sleeve, “if a backward apprentice can be congratulated for spouting something we all learned at our mothers’ teats.”
(pp. 66).

It is clearly an irony in the plot which bringing the unfortunes of Nathaniel, that had lack of any acknowledgement, contrast by what he already worked so hard for it. The fate seems did not takes side on him and this incongruity left as the irony in the plot (Kennedy, 1991).

4. Situational Irony

The situational irony is a contrast by what actually being worked with the result (Kennedy, 1991). The researcher found some examples of situational irony in *The Amulet of Samarkand* in below.

One magician demanded I show him an image of the love of his life. I rustled up a mirror.
(pp. 5).

It was a situational irony with the contrast between what being worked by summoning Bartimaeus and what the magician got. Another situational irony occurs on behalf of Bartimaeus are:

I raised my hand, and with a heavy, rather theatrical sigh, took hold of the Amulet. Then I leaped to my left. At the same time, I released the Seal on the door.
(pp. 16).

In this part, we know that Faquarl already persuade Bartimaeus to release the stolen amulet. By the narration, we experienced the act that indicate Bartimaeus' give up. The action somewhat rise Faquarl hope that his persuade works, but at the end it was only Bartimaeus' tricks to fool him and escape from him. The action illustrates the contrast between what the act looks before and its actual intention (Kennedy, 1991). Another situational irony in the contrast of what being worked and the result is.

So I decided to adopt a different plan—to find a place where the Amulet's pulse would be drowned out by other magical emissions.
(pp. 24)

"You have something round your neck." The girl had a remarkably level and authoritative voice for someone so young. I guessed she was about thirteen.
"Says who?"
"It's been in full view for the last two minutes, you cretin. It fell out of your Tshirt when we jumped you."

"Oh. Fair enough."
"Hand it over."
(pp. 29).

Firstly, Bartimaeus tries to hide the amulet's pulse by blend in human crowd. He was really desperate to do that, as anything he would do as long as he can hid until his next summoning to submit the amulet to his master. Unfortunately, contrasting by his effort, the hide tricks in human crowd led him to found by the suspicious group of kids instead, that demands him to hand over the amulet. This kind of situational irony connected directly with its plot, since it requires the arrangement of each event to make it as situational irony (Kennedy, 1991).

In the same way, another situational irony likely occurs to Bartimaeus as well, when he tried to fool Sholto Pinn by claiming to be Simon Lovelace's message sender imp.

"Well then." The cane suddenly swung in my direction. "Your message, imp, where is it?"

I touched my forelock respectfully. "I entrusted it to my memory, sir. My master considered it too important to be inscribed on paper."

"Is that so?" The eye behind the monocle looked me up and down. "And your master is...."

"Simon Lovelace, sir!" I gave a smart salute and stood to attention. "And if you'll give me leave, sir, I shall relay his message now, then depart. I do not wish to take up any more of your time."

"Quite so." Sholto Pinn drew closer and fixed me keenly with both eyes. "Your message—please proceed."

"Simply this, sir. 'Dear Sholto, Have you been invited along to Parliament tonight? I've not—the Prime Minister seems to have forgotten me and I feel rather snubbed. Please respond with advice A.S.A.P. All the best for now, Simon.' Word for word, that is, sir, word for word." This sounded plausible enough to me, but I didn't want to push my luck. I saluted again and set off for the door.

(pp. 104).

It was become a situational irony as the result did not well by what Bartimaeus expected.

"What a polite imp you are, to be sure. Well, first—why would Simon not write down such a harmless note? It is hardly seditious and might well become mangled in the memory of a lesser demon such as yourself."

"I have a very fine memory, sir. Renowned for it, I am."

"Even so, it is out of character.... No matter. My other question..." And here Sholto moved a step or two closer and sort of loomed. He loomed very effectively. In my current shape I didn't half feel small.

"My other question is this: why did Simon not ask my advice in person fifteen minutes ago, when I met him for a prearranged lunch?"

(pp. 105).

The situation turned out to be Sholto Pinn just have lunch with Simon Lovelace, the one that being claimed to send the message by the imp, and make Bartimaeus' lies become pretty suspicious. As the consequence, he should escape to save himself

and the secrecy of his mission, but then being caught and thrown to the Tower of London. The sequence of event illustrated how the situation turned out to be bad than what it expected at first (Kennedy, 1991), and that is how the situational worked in the plot.

The situational irony occurs in the following events, still rounding in Bartimaeus' side.

I was being summoned!
(pp. 135).

As Bartimaeus' hope rises his master would rescue him from that thought position in the Tower of London by summoning him, the reality turned out opposite as he learns he cannot escape from the Mournful Orb even with his summoning.

I was still inside the orb.
(pp. 136).

*"Don't you understand yet, you stupid creature?" Her flagstone shifted a little nearer.
"I told you; it is impossible to leave a Mournful Orb, and that includes by summoning. Your essence is locked inside it. Even your master cannot call you from it."
(pp. 136).*

These sequences of event basically rising Bartimaeus feeling up high, but then throw it hardly. The situation become irony as the result did not fulfil what its originally hoped, and with the choice of words, *I was being summoned*, then not long after that *I was still inside the orb*, changed the situation drastically and ironically. The words being chosen as it is contains completely opposite meaning to illustrate the situation (Kennedy, 1991).

Still at the same setting of event, another situational irony happens as Bartimaeus thought there were a rescuer came to help him from the Tower of London.

"Well done!" I called, trying to make my voice a little less high and piping. "I don't know who you are, but how about getting me..."

My voice trailed away. Thanks to the orb, I could see the newcomers only on the first plane, where up until now they'd worn their raven guise. Perhaps they realized this, because suddenly, for a split second, they displayed their true selves to me on the first plane. It was only a flash, but it was all I needed. I knew who they were.

Trapped in the orb, the beetle gave a strangled gulp.

"Oh," I said. "Hello."

"Hello, Bartimaeus," Faquarl said.

(pp. 150).

The reader can feel the positive excitement on Bartimaeus words, *Well done!* Trying to praise the two rescuer that beat his warden. Even more, Bartimaeus burst them with a plea to let him free, until later he realizes that he cannot see the true identity of the party that he thought helped him. The wording and the arrangement of the event, from 'the cheerful Bartimaeus' to 'the cheerless Bartimaeus' changed ironically as the situation being contrasted by what it was firstly thought (Kennedy, 1991).

Besides, a situational irony also experienced by Bartimaeus as he thought he finally free from Faquarl and any pursuer.

A soft noise, like a gas fire being ignited, and Faquarl was an orange-yellow ball of flame. As he blundered about, roaring with discomfort, setting fire to the leaves about him, the little girl squealed and ran. It was good thinking: I did the same.^[7]

^[7] Only without the squeal. Obviously.

And in a few moments I was in the air and far away, hurtling at top speed toward Highgate and my stupid, misbegotten master.

(pp. 160).

As Bartimaeus managed to escape from Faquarl and thought he already free, but later he found out that Lovelace's has spies to chased him and Faquarl since their run from the Tower of London. The beginning of these situational irony later connected to the next event below to build its irony.

"After its escape, my agents... spotted it. They followed Bartimaeus across London—and back here."^[3]

^[3] *Oops. It looked as if Lovelace had guessed I might escape from Faquarl He must have set spies watching the Tower to trail us once we broke free And I'd led them straight back to the Amulet in double-quick time How embarrassing.* (pp. 173).

The situational irony in these findings likely happens as it was connected to the previous event (Kennedy, 1991), the moment when Bartimaeus he escaped from Faquarl and thought he is free. The situational irony would not be detected if the reader did not link them, as the contrast took place on the linked event in the plot.

5. Ironic Point of View

An ironic point of view occurred when the readers came to understand a distinction between what usually would happens and what actually happens in the moments (Kennedy, 1991). This type of an irony is likely to occur, especially when the thing that being told was clearly expected to doubt or to interpret very differently. In *The Amulet of Samarkand*, an ironic point of view occurs at the sequence of event as Faquarl demands Bartimaeus to spill the location of the Amulet and his master's name out, with the payment for helping him.

*"Another thought occurs to me. You could tell us where you have secreted the Amulet of Samarkand. If you speak rapidly, we might then have time to destroy the orb before you perish."
"Reverse that sequence and you could have yourselves a deal."* (pp. 151).

By the agreement, the plot let the reader to understand that Faquarl helping Bartimaeus with some of mission, and that is why he work hard so that Bartimaeus can escape from the orb. The ironic point of view actually already teased the reader, who are have more understanding the characteristics of Bartimaeus, the cunning *djinni*, that he would not spill out anything no matter what. But the ambiguous wording in the arranged plot made the reader cannot decide whether Bartimaeus would fulfil his promise or not, judging by the thoughtful situation and the possibility of Bartimaeus to betray his master. The ironic point of view came to the light as Bartimaeus did break the promise and the situation turned out opposite from Faquarl hopes.

Why did I act then? Pure self-interest. Because with Faquarl momentarily distracted, it was the perfect opportunity to escape. And if I happened to save the girl too... well, it was only fair. It was she who gave me the idea.

I lit a small Spark on the end of one finger and tossed it at the cook. A soft noise, like a gas fire being ignited, and Faquarl was an orange-yellow ball of flame. As he blundered about, roaring with discomfort, setting fire to the leaves about him, the little girl squealed and ran. It was good thinking: I did the same.

(pp. 160).

In these finding, the ironic point of view would occur as the sequence of event in the plot being arranged narratively to build the impact of the irony that spilled in the end of a particular event (Kennedy, 1991), or being as a part of climax of an event.

B. Irony and Plot

As the findings above, the irony in *The Amulet of Samarkand* works specifically to the plot of its story. Each of types of irony works to various part of plot, some of them can be works more than one part of plot.

1. Verbal Irony and plot

Verbal irony works to the plot mostly due to its incongruity have higher tension or the its move to upward. The change of tension or the move of plot can be detected as the incongruity occurred.

a) Verbal irony as rising action

The verbal irony works as the rising action since some of the contrasty giving the reader incongruity and make the tension upward. We can understand that by the example of verbal irony below.

“Sorry, I didn’t catch that. Your teeth were chattering too loudly.”
(pp. 224).

The verbal irony above was worked as the response of the climax in which Nathaniel’s bad trip, giving it as rising action since the tension started to upwards due to Bartimaeus’ irony to mock the boy. Kennedy (1991) said that plot can refer to the artistic arrangement of the events in a story as well, such as a writer might tell the events by chronological order. The findings told us that to the irony might take a part to start the next phase of plot, such as the example of irony that contains the discrepancies with the previous phase, spark the trigger to the rising action. Moreover, the verbal irony emphasizes one of important point of the plot on how Nathaniel, a magician who’s supposed to be superior towards the demon, being inferior as Bartimaeus’ treatment.

b) Verbal irony as climax

Besides, the irony in *The Amulet of Samarkand* can be the part of plot’s climax as well.

"You don't believe that. Let's face it, you killed them both."
(pp. 195).

The irony in the sentence possesses the most intriguing feeling, in response of the debate between Nathaniel's and Bartimaeus in its rising action. The irony took a role as the climax of the debate, which its meaning hit the Nathaniel's hardly and as the most intriguing sentence following the previous rising action, as the peak of tension. Kennedy (1941) explains how a rising action can be followed by the climax in the chronological order of plot. In addition, the verbal irony that works to the climax affect to the plot to point Nathaniel's recklessness and naivety as he follows his big ambition to revenge Lovelace as well.

2. Dramatic Irony and Plot

In addition, the dramatic irony in which the contrast manipulates the limited knowledge of the character and the reader given broader knowledge (Kennedy, 1991), was worked to the plot as well. The dramatic irony being found was worked to the plot since the greater knowledge given by the author that had explained in the previous part of plot, whether it was exposition or any or its, that the following irony become the part of the following plot. A dramatic irony works as the climax since the irony is the tension comes to upward as the effect of the greater knowledge being given in the previous plot. For example,

"I felt that the time is right for you to conduct your first summon."
(pp. 58).

"You still know almost nothing, as you will see when you attempt to summon the natterjack impling tomorrow."
(pp. 89).

Mr. Underwood's statement above was understood as dramatic irony as part of the climax since the discrepancy have higher tension compared to the previous or the later part and since the reader exactly know that Nathaniel's already doing his own summoning. This greater knowledge given by the author in the exposition of the story, the moment when Nathaniel's summons Bartimaeus, a *djinn* that clearly much more powerful than an imp. In addition, this finding equals to another Mr. Underwood statement about the penalty for any magician's property thief.

"After tonight, anyone in possession of a magician's stolen property will suffer the severest penalties our Government can devise."
(pp. 128).

Such as previous findings, this dramatic irony that can be understood as the reader given greater knowledge (Kennedy, 1991), works as the climax since the discrepancy contains higher tension compared to the part around them. The exposition of plot in *The Amulet of Samarkand* tells the reader that Nathaniel summons Bartimaeus to steal the amulet, a magic object. By knowing the exposition, the reader become known to the dramatic irony in the later climax as well. Moreover, the dramatic irony works to represent the ignorance and the low expectation of Mr. Underwood to his disciple, Nathaniel, in the plot being told. In summary, the dramatic irony works as the part of the climax since the reader being given a greater knowledge in the exposition of the plot to understand the contrasty and the message that the writer wants to convey in the plot.

3. Cosmic Irony/ Irony of Fate and Plot

Cosmic irony or irony of fate in which the fate that the character get was far from what the character aspired (Kennedy, 1991), works to the plot as well. The cosmic

irony as a climax in *The Amulet of Samarkand* was detected after the reader know the aspiration of Nathaniel in the exposition plot. In the findings, by the narration in the exposition, the reader came to understand that Nathaniel aspires to be great magician and become a diligent student to reach that.

A strict routine of work and study helped with this process: it took up nearly all his time and left him little space to brood.”
(pp. 36).

Nathaniel learned no magic with Mr. Purcell. His teacher did not know any. Instead, he had to apply himself to other subject, primarily mathematics, modern languages (French, Czech), geography, and history. Politics was also important.
(pp. 37).

Shortly after his eight birthday, Nathaniel’s curriculum was expanded. He began to study chemistry and physics on the one hand, and the history of religion on the other. He also began several other key languages, including Latin, Aramaic, and Hebrew. These activities occupied Nathaniel from nine in the morning until lunch at one, at which time he would descend to the kitchen to devour in solitude the sandwiches that Mrs. Underwood had left out for him under moist Saran Wrap.
(pp. 38).

Under the eyes of his master and his tutors, Nathaniel’s education progressed rapidly.
(pp. 42).

His master was satisfied with his pupil’s progress and Nathaniel’s, despite his impatience with the pace of his education, was delighted with what he learned.
(pp. 47).

Nathaniel wants acknowledgment for his aspiration, the reader know that he deserves acknowledgement as well judging by the narration in exposition. Despite being diligent, the later fate said opposite.

“Standards must have dropped,” said the young man, taking a handkerchief from his pocket and wiping at an imaginary spot on his sleeve, “if a backward apprentice can be congratulated for spouting something we all learned at our mothers’ teats.”
(pp. 66).

Lovelace response contains incongruity for both Nathaniel and the reader, since they know how devoted that boy to become magician. The discrepancy of the

aspiration and the later response become the climax of the plot when the story tells the flashback a year before the current accident. In addition, the narration in its exposition part most likely become an important point to understand this cosmic irony, since if the reader did not know Nathaniel's aspiration and how devoted him to reach it, the reader will not detect the incongruity in this contrasty of fate. The cosmic irony in *The Amulet of Samarkand* works to point the discrepancy of the thing that humans aspires and what they got in the plot. In short, these findings correspond with Kennedy (1991) statement that a sequence of events is a plot, as the cosmic irony become the part of its climax and works to pin point the contrasty of human aspiration and what they got in the plot.

4. Situational Irony and Plot

The situational irony works to the plot as well. The situation that contains the discrepancy, or incongruity, can be mark or a particular part of plot. Most of the situational irony works as connected plot to another plot, since the discrepancy and the uncovered part was work in the different part of plot.

a) Situational Irony as an Anti-Climax and Rising Action

The situational irony in *The Amulet of Samarkand* can be works as the anti-climax and rising action when the discrepancy uncovered and the tension move upward. For example, when Bartimaeus escape from Faquarl.

*A soft noise, like a gas fire being ignited, and Faquarl was an orange-yellow ball of flame. As he blundered about, roaring with discomfort, setting fire to the leaves about him, **the little girl squealed and ran. It was good thinking: I did the same.***^[7]

^[7] Only without the squeal. Obviously.

*And in a few moments I was in the air and far away, hurtling at top speed
toward Highgate and my stupid, misbegotten master.*
(pp. 160).

The part of situational irony works as the anti-climax of Bartimaeus and Faquarl's escape from Tower of London. The irony worked as anti-climax since it was not supposed to be occurred or contrasted by the agreement of the two. Moreover, the anti-climax become the start of another irony or contrasty in the later part of plot.

"After its escape, my agents... spotted it. They followed Bartimaeus across London—and back here."^[3]

^[3] Oops. It looked as if Lovelace had guessed I might escape from Faquarl. He must have set spies watching the Tower to trail us once we broke free. And I'd led them straight back to the Amulet in double-quick time. How embarrassing.
(pp. 173).

The later part he knows that there is another pursuer is the rising action for the next climax. In sum, the situational irony is the contrast of what have been working and its result (Kennedy, 1991).

b) Situational Irony as Rising Action and Falling Action

Another situational irony that marked as a rising action as well.

I was being summoned!
(pp. 135).

As Bartimaeus' hope rises his master would rescue him from that thought position in the Tower of London by summoning him, the tension more upward and it works as the mark of rising action. Unfortunately, the reality turned out opposite as he learns he cannot escape from the Mournful Orb even with his summoning.

I was still inside the orb.
(pp. 136).

The part when he learns he was still in the orb become the falling action as the tension move downward. It is the example as the plot can be presented chronologically or not (Kennedy, 1991). Furthermore, the situational irony in *The Amulet of Samarkand* works to the plot to point out how the cunning Bartimaeus, the demon who usually smart and superior to any other, can be messed things up and in the worst position he never expected, equals to the magician that always act superior in the story.

5. Ironic Point of View and Plot

Lastly, the ironic point of view can be a result of the foreshadow of its plot (Kennedy, 1991). The ironic point of view works to the plot as well since the moment the contrasty would be detected, the irony is the part of a particular plot. Notably, the ironic point of view works as the rising action in the plot.

The finding shows that the reader can detect that an irony might be occurs as in the previous part of plot, the reader came to know the natural behave of Bartimaeus and any action that he most likely would does.

*"Another thought occurs to me. You could tell us where you have secreted the Amulet of Samarkand. If you speak rapidly, we might then have time to destroy the orb before you perish."
"Reverse that sequence and you could have yourselves a deal."
(pp. 151).*

In the previous event, the reader understand that Bartimaeus is a cunning *djinni*, one that would hard work more if anything threats his mission, and never fulfil a promise to enemies. In consequences of understanding this characteristic, the reader led to doubt the agreement, and already expecting that Bartimaeus will break the

promise. Expecting the later irony that would likely occurred make the tension move upward and the plot came to its rising action (Kennedy, 1991).

Furthermore, unlike the other kinds of irony, to detect the ironic point of view in this finding, it did not need to connect to a particular part of plot, but to a whole part of plot itself since the reader learn the characteristic of Bartimaeus by the whole plot. Each part of plot might be containing an important event that shows the characteristic (Kennedy, 1991), and without understanding the characteristic of Bartimaeus that showed in the plot, the reader would not grow the doubt of Bartimaeus behave that would lead to the irony that works as the rising action.

Furthermore, the ironic point of view being found emphasize one of important plot of the story that the demon that usually inferior to magician, actually a cunning creature and smart enough to reverse the situation. It also emphasizes the idiocy and recklessness of magician in *The Amulet of Samarkand* that have been represented countless time in the plot. In sum, the finding of ironic point of view in *The Amulet of Samarkand* works to manipulates the characterization of Bartimaeus that have the nature of demon being cunning, and represents the recklessness of magician. The author writes them through the plot in the story to build the suspicion and doubt of reader, so they could detect that an irony would likely happens in later part of the plot as the rising action.

CHAPTER V

CONCLUSION

A. Conclusion

The study found that there are 5 types of irony used in *The Amulet of Samarkand*; verbal irony, dramatic irony, cosmic irony, situational irony, and ironic point of view. Verbal irony is a verbal statement where the speaker's meaning contrasted by the actual meaning, or contains an incongruity. The findings of the study told that there are 3 different purposes of verbal irony in the object study, verbal irony as a mockery, humor, and for other purpose. In addition, dramatic irony is the contrasty that manipulate the limited knowledge of the character, as it is represented when Nathaniel's master ignorance on how the pupils already summon a *djinn* without his known.

The next is the findings of cosmic irony in the object study when Nathaniel being humiliated after all of his aspiration and works to be an outstanding magician, which the fate being contrasted from things that the character aspired. The fourth is situational irony, where the result is being opposite from the character's efforts, occurs when Bartimaeus managed to escape, but at the end he even led the boss of the enemy to his master's residence. The last irony being found is when Bartimaeus agreed to spills any information to his enemy, indicate an ironic point of view, where the reader senses an irony would be occur in the story since there were a distinction between the narrator, and the reader expected to doubt it.

In addition, the irony in *The Amulet of Samarkand* is worked to the plot of the story, since all of them can be the mark when the plot moved and it works to

emphasizes some point in the plot as well. For instance, the verbal irony works as the rising action and climax, play the roles to emphasize the recklessness and naivety of Nathaniel as well. In addition, both dramatic irony and cosmic irony works as the climax of the plot and pointed out the discrepancy of the thing that has been done or aspired and its result. Besides, situational irony that connect to different part of the plot, represent that both Bartimaeus and magician can be act inferior and messed things up, a contrast from that mostly showed in the plot.

Lastly, the ironic point of view works as rising action due to the reader detect the irony that would likely occurs in later part and emphasize how the position of magician and demon can be reversed, depends on how they smarted out the rival and act to the situation. The ironic point of view also emphasizes the cunning nature of the demon and the foolishness of magician in *The Amulet of Samarkand* that have been showed many times in the plot.

B. Suggestion

The study only focuses in 5 types irony as literary devices. The discussion of literary devices still has broader scope to explore for the future study. Some of the literary devices includes the hyperbole, repetition, metaphor and many more. Hence, the researcher suggests those who desires to conduct a study for *The Amulet of Samarkand* within other literary devices. The researcher suggests the other researcher use this study as a comparison or additional reference for the future study as well, either the study uses the same novel or applies the same theory.

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CURRICULUM VITAE



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APPENDIX

Appendix 1: Table of Irony

Verbal Irony	
Purpose	Findings
Mockery	<p><i>“The Amulet of Samarkand. It was Simon Lovelace’s. now it is yours. Soon it will be Simon Lovelaces again. Take it and enjoy the consequences.”</i> (pp.49).</p>
	<p><i>”Ooh, I’m really scared,” I said. “Watch me shiver.”</i> (pp.80).</p>
	<p><i>His jeans were torn and bloodied at the knee. He had a large bruise on his cheek and a nasty cut above one ear. Best of all, though, his eyes were furious. “Had a good evening, sir?”</i> (pp. 214).</p>
	<p><i>“Give me a wink back. It’s good exercise for a bruised eye.”</i> (pp. 133).</p>
	<p><i>From the other side of chandelier, Jabor tried to lob a Pestilence at me, but a ripple of energy disrupted it and it become a cloud of pretty flowers drifting to the floor. “Charming,” I said. “Next, you need to learn to arrange them properly. I’ll lend you a nice vase, if you like.”</i> (pp. 271).</p>
	<p><i>That was his essence beginning to go. He made a tremendous effort, and actually succeeded in advancing a little toward me. I gave him a thumbs-up sign. ”Well done,” I said. “I reckon you made about five centimeters there. Keep going.” He made another Herculean effort. “Another centimeter! Good try! You’ll get your hands on me soon.”</i> (pp. 173).</p>
	<p><i>It raised an eyebrow in mild surprise. “Ain’t you dead?”</i> (pp. 203).</p>
	<p><i>“Sorry, I didn’t catch that. Your teeth were chattering too loudly.”</i></p>

		(pp. 224).
		<i>"It's almost certainly something you can't handle. A deathwatch beetle, maybe. Or a disorientated woodpecker."</i> (pp. 148).
		<i>"Let's see... looking at you, I'd say heavy lifting's out—you're too spindly. That's rules out being a laborer."</i> <i>"But you could turn your runt like size to your advantage. Yes! A sweep's lad, that's the answer. They always need fresh urchins to climb the flues."</i> <i>"Or you could become apprentice to a sewer rat. You get a bristle brush, a hook and a rubber plunger, then wriggle up the tightest tunnels looking for a block-ages."</i> (pp. 193).
		<i>"You don't believe that. Let's face it, you killed them both."</i> (pp. 195).
Humor		<i>"But I see that you are somewhat weighed down by a certain amulet."</i> (pp. 15).
		<i>"We thought you might be feeling lonely, Bartimaeus."</i> (pp. 151)
		<i>"How nice of you both to come"</i> (pp. 151).
		<i>"We're in the tower, the Tower of London." He spoke this with considerable relish, banging the base of his spear on the flagstones to emphasize each word.</i> <i>"Oh That's good, is it?"</i> (pp. 131).
Particular purpose	To masquerade	<i>"You're too powerful for me. And too highly favored. It's not everyone gets to run a posh place like this."</i> (pp. 100).
	To hid the actual feeling	<i>"I—I owe it to my master. He was a good man—"</i> (pp. 196).
	To tone down the ambition	<i>"Haven't you done enough for a lifetime? Think about it— two power-crazed magicians killed, a hundred power-crazed magicians saved.... You're a hero."</i> (pp. 283).

Dramatic Irony

"I felt that the time is right for you to conduct your first summon."
(pp. 58).

"You still know almost nothing, as you will see when you attempt to summon the natterjack impling tomorrow."
(pp. 89).

"After tonight, anyone in possession of a magician's stolen property will suffer the severest penalties our Government can devise."
(pp. 128).

"The utukku looked good—four meters high, heads of beasts and birds of prey, crystal breastplates, flashing scimitars. But they could all be caught by the old "He's behind you" trick."
(pp. 130).

"I coughed. "Look behind you!"
"That won't work on me, Bartimaeus!" Baztuk cried. His arm jerked forward, the spear began to plunge. A flash of black shot across its path, seized the spear shaft in its beak, and flew onward, wrenching it out of the utukku's hand."
(pp. 149).

Cosmic Irony / Irony of Fate

A strict routine of work and study helped with this process: it took up nearly all his time and left him little space to brood.
(pp. 36).

Nathaniel learned no magic with Mr. Purcell. His teacher did not know any. Instead, he had to apply himself to other subject, primarily mathematics, modern languages (French, Czech), geography, and history. Politics was also important.
(pp. 37).

Shortly after his eight birthday, Nathaniel's curriculum was expanded. He began to study chemistry and physics on the one hand, and the history of religion on the other. He also began several other key languages, including Latin, Aramaic, and Hebrew. These activities occupied Nathaniel from nine in the morning until lunch at one, at which time he would descend to the kitchen to devour in solitude the sandwiches that Mrs. Underwood had left out for him under moist Saran Wrap.
(pp. 38).

Under the eyes of his master and his tutors, Nathaniel's education progressed rapidly."
(pp. 42).

His master was satisfied with his pupil's progress and Nathaniel's, despite his impatience with the pace of his education, was delighted with what he learned.
(pp. 47).

"Doesn't look like much," the clammy man said. He sniffed and swallowed something. "He's learning slowly," Nathaniel's master said, his hand still patting Nathaniel on the shoulder in an aimless manner that suggested he was ill at ease.
(pp. 64).

"Standards must have dropped," said the young man, taking a handkerchief from his pocket and wiping at an imaginary spot on his sleeve, "if a backward apprentice can be congratulated for spouting something we all learned at our mothers' teats."
(pp. 66).

Situational Irony

One magician demanded I show him an image of the love of his life. I rustled up a mirror.
(pp. 5).

I raised my hand, and with a heavy, rather theatrical sigh, took hold of the Amulet. Then I leaped to my left. At the same time, I released the Seal on the door.
(pp. 16).

So I decided to adopt a different plan—to find a place where the Amulet's pulse would be drowned out by other magical emissions.
(pp. 24)

You have something round your neck." The girl had a remarkably level and authoritative voice for someone so young. I guessed she was about thirteen.

"Says who?"

"It's been in full view for the last two minutes, you cretin. It fell out of your Tshirt when we jumped you."

"Oh. Fair enough."

"Hand it over."

(pp. 29).

"Well then." The cane suddenly swung in my direction. "Your message, imp, where is it?"

I touched my forelock respectfully. "I entrusted it to my memory, sir. My master considered it too important to be inscribed on paper."

*"Is that so?" The eye behind the monocle looked me up and down. "**And your master is....**"*

*"**Simon Lovelace, sir!**" I gave a smart salute and stood to attention. "And if you'll give me leave, sir, I shall relay his message now, then depart. I do not wish to take up any more of your time."*

"Quite so." Sholto Pinn drew closer and fixed me keenly with both eyes. "Your message—please proceed."

*"**Simply this, sir. 'Dear Sholto, Have you been invited along to Parliament tonight? I've not—the Prime Minister seems to have forgotten me and I feel rather snubbed. Please respond with advice A.S.A.P. All the best for now, Simon.' Word for word, that is, sir, word for word.**" This sounded plausible enough to me, but I didn't want to push my luck. I saluted again and set off for the door."*

(pp. 104).

"What a polite imp you are, to be sure. Well, first—why would Simon not write down such a harmless note? It is hardly seditious and might well become mangled in the memory of a lesser demon such as yourself."

"I have a very fine memory, sir. Renowned for it, I am."

"Even so, it is out of character.... No matter. My other question..." And here Sholto moved a step or two closer and sort of loomed. He loomed very effectively.

*In my current shape I didn't half feel small. "**My other question is this: why did Simon not ask my advice in person fifteen minutes ago, when I met him for a prearranged lunch?**"*

(pp. 105).

I was being summoned!
(pp. 135).

I was still inside the orb.
(pp. 136).

"Don't you understand yet, you stupid creature?" Her flagstone shifted a little nearer. "I told you; it is impossible to leave a Mournful Orb, and that includes by summoning. Your essence is locked inside it. Even your master cannot call you from it."

(pp. 136).

"Well done!" I called, trying to

make my voice a little less high and piping. "I don't know who you are, but how about getting me..."

My voice trailed away. Thanks to the orb, I could see the newcomers only on the first plane, where up until now they'd worn their raven guise. Perhaps they realized this, because suddenly, for a split second, they displayed their true selves to me on the first plane. It was only a flash, but it was all I needed. I knew who they were.

Trapped in the orb, the beetle gave a strangled gulp.

"Oh," I said. "Hello."

"Hello, Bartimaeus," Faquarl said.
(pp. 150).

*A soft noise, like a gas fire being ignited, and Faquarl was an orange-yellow ball of flame. As he blundered about, roaring with discomfort, setting fire to the leaves about him, **the little girl squealed and ran. It was good thinking: I did the same.**^[7]*

^[7] Only without the squeal. Obviously.

And in a few moments I was in the air and far away, hurtling at top speed toward Highgate and my stupid, misbegotten master.
(pp. 160).

"After its escape, my agents... spotted it. They followed Bartimaeus across London—and back here."^[3]

^[3] Oops. It looked as if Lovelace had guessed I might escape from Faquarl. He must have set spies watching the Tower to trail us once we broke free. And I'd led them straight back to the Amulet in double-quick time. How embarrassing.
(pp. 173).

Ironic Point of View

"Another thought occurs to me. You could tell us where you have secreted the Amulet of Samarkand. If you speak rapidly, we might then have time to destroy the orb before you perish."

"Reverse that sequence and you could have yourselves a deal."

(pp. 151).

Why did I act then? Pure self-interest. Because with Faquarl momentarily distracted, it was the perfect opportunity to escape. And if I happened to save the girl too... well, it was only fair. It was she who gave me the idea.

I lit a small Spark on the end of one finger and tossed it at the cook. A soft noise, like a gas fire being ignited, and Faquarl was an orange-yellow ball of flame. As he blundered about, roaring with discomfort, setting fire to the leaves about him, the little girl squealed and ran. It was good thinking: I did the same.

(pp. 160).