

The Irony Analysis of *The Amulet of Samarkand* by Jonathan Stroud

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meifith_latif@gmail.com**ABSTRACT**

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 analyzed 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 was part of literary criticism since the researcher analyzed the literary work by new criticism theory. The data were interpreted and analyzed using Kennedy's theory of irony (1991). The findings revealed that there were five kinds of irony found in the novel, which included verbal irony, dramatic irony, cosmic irony, situational irony, and ironic point of view. The researcher also found that each of the irony worked to the plot as it played roles as an agent to move the plot to its rising action and climax, and it worked to emphasize some important points in the plot as well. The important points in the plot that were emphasized by the irony covered the naivety of Nathaniel, the discrepancy of the thing being done and its result, and the cunning nature of the demon.

Keywords: Irony, Literary Device, New Criticism

INTRODUCTION

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. 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) 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. With the same object, Kuncoro (2020) conducted comparative research between two objects mentioned. Those qualitative-descriptive studies have several similarity points, which are 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, such as Sudhakaran et. al. (2020) conduct their research 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. 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. 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. Nizomova discusses how alliteration is used in both prose and poetry, and mentions its misconception as well. Lastly, focused only on irony as a literary device research had been conducted as well. Febriana (2021) conduct an analysis 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 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) focuses on irony in the object study, investigate the bitter irony contained in two literary devices; figurative speech and symbolism.

The present research on Jonathan Stroud's The Amulet of Samarkand would focus only on the irony as a literary device and investigate how the irony work in the story to limit the study to one particular literary device on the literary work being object.

RESEARCH METHOD

The research is conducted as literary criticism. Fard (2016) defines specifically literary criticism as the practical use of theories in literature to both examine and analyse text in literature. 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 research applies several steps to conduct an analysis of them. Identifying the obtained data as a literary device of irony using Kennedy's (1991) theory. Then, categorizing the irony that has been obtained into a more specific classification using Kennedy's (1991) irony classification. Following by discussing the connection of the data that have been found with the plot in The Amulet of Samarkand as its intrinsic elements.

FINDINGS & DISCUSSION

Kinds of Irony in the Amulet of Samarkand

Verbal Irony

In order to have a clearer explanation, the verbal irony was divided according to each purpose.

Verbal Irony as Mockery

Most of the verbal irony being found in the novel 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 is being said and the reality. For instance;

"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. 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).

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.

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 readers 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.

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 uttered 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.

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, even though 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.

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. 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.

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 novel 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).

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 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 T-shirt 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).

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 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.

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 novel, 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.

Irony and Plot

As the findings above, the irony 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.

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.

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.

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.

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 novel 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.

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.

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.

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).

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 was 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.

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. 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.

CONCLUSION & SUGGESTION

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. There are 3 different purposes of verbal irony in the object study, verbal irony as a mockery, humour, and for other purposes. In addition, dramatic irony is the contrast that manipulates the limited knowledge of the character, as it is represented when Nathaniel's master ignores how the pupils already summon a djinn without his known.

The next is 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 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.

Finally, 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. Thus, this research is still possible to broaden into other literary devices since it only focuses on 5 types of irony. Thus, it can be used as a comparison study in the next research

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