IRONY IN LOKI'S PERSONALITY IN NEIL GAIMAN'S NORSE MYTHOLOGY: A NEW CRITICISM APPROACH

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ABSTRACT

Kusuma, A. G. (2021). *Irony in Loki's Personality in Neil Gaiman's Norse Mythology: A New Criticism Approach*. English Department, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Sa'adah, M.Hum.

Keyword: New Criticism, Personality, Irony.

This study tries to discuss the irony of the character's personality in the *Norse Mythology* novel by Neil Gaiman. This novel presents the impact on the behavior of Loki's life and the people around him. This study aims to determine the ironies that appear through Loki's personality in the *Norse Mythology* novel. There are research questions in this study (1) how is Loki's characterization? and (2) how is the irony that appears in Loki's character in the *Norse Mythology* novel?

The researcher analyzed the *Norse Mythology* novel using the New Criticism theory proposed by Davis and Womack. In addition, a qualitative descriptive method is applied in analyzing the novel. This study uses a qualitative descriptive analysis method to analyze the data. The data itself is the dialogue and narration of the *Norse Mythology* novel written by Neil Gaiman. The theory used is the theory of irony by Abrams and Harpham.

The results show that the ironies found in *Norse Mythology* are Verbal Irony, Sarcasm Irony, Dramatic Irony, and Cosmic Irony. The irony appears through the dialogues, motives, actions, characters, and situations in the *Norse Mythology* novels. Verbal irony uses words to describe an event that is different from what was said. Sarcasm is used to mock or ridicule another person. Dramatic irony has been used for the reader's knowledge, which describes an unknown event to the characters in the novel. Cosmic irony is used to describe an event caused by a higher power (e.g., God, destiny, Universe) intervening to create an ironic situation.

ABSTRAK

Kusuma, A. G. (2021). *Ironi Dalam Kepribadian Loki Dalam Mitologi Nordik Neil Gaiman: Pendekatan Kritik Baru.* Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Sufi Ikrima Sa'adah, M.Hum.

Kata Kunci: Kritik Baru, Personaliti, Ironi.

Penelitian ini mencoba membahas tentang ironi dari kepribadian karakter dalam novel *Norse Mythology* karya Neil Gaiman. Novel ini menyajikan dampak terhadap perilaku kehidupan Loki dan orang-orang di sekitarnya. Penelitian ini bertujuan untuk mengetahui ironi-ironi yang muncul melalui kepribadian Loki dalam novel *Norse Mythology*. Ada pertanyaan penelitian dalam penelitian ini (1) bagaimana karakterisasi Loki? dan (2) bagaimana ironi yang muncul dalam karakter Loki dalam novel *Norse Mythology*?

Peneliti menganalisis novel *Norse Mythology* dengan menggunakan teori Kritik Baru yang dikemukakan oleh Davis and Womack. Selain itu, metode deskriptif kualitatif diterapkan dalam menganalisis novel. Penelitian ini menggunakan metode analisis deskriptif kualitatif untuk menganalisis data. Data itu sendiri adalah dialog dan narasi dari novel *Norse Mythology* yang ditulis oleh Neil Gaiman. Teori yang digunakan adalah teori tentang ironi oleh Abrams dan Harpham.

Hasil penelitian menunjukkan bahwa ironi yang ditemukan dalam *Norse Mythology* adalah Verbal Irony, Sarcasm Irony, Dramatic Irony, dan Cosmic Irony. Ironi tersebut muncul melalui dialog, motif, tindakan, karakter, dan situasi dalam novel *Norse Mythology*. Ironi verbal menggunakan kata-kata untuk menggambarkan suatu peristiwa yang berbeda dengan apa yang sebenarnya dikatakan. Sarkasme digunakan untuk mengejek atau mengejek orang lain. Ironi dramatis telah digunakan untuk pengetahuan pembaca, yang menggambarkan suatu peristiwa yang tidak diketahui oleh karakter dalam novel. Ironi kosmik digunakan untuk menggambarkan suatu peristiwa yang disebabkan oleh kekuatan yang lebih tinggi (misalnya, Tuhan, takdir, Semesta) campur tangan untuk menciptakan situasi ironis.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses the background of the study, research problems, the significance of the study, scope, limitations, and research methods. Each is presented in a different number.

1.1. Background of Study

The irony is a literary device in which reality, events, or situations are contrary to what is expected or supposed to happen. Irony states a meaning contrary to the real meaning, for example, by suggesting a meaning contrary to the actual meaning and the discrepancy between the atmosphere presented and the underlying reality (Abrams and Harpham 2012, p. 187). In a story, irony can create unexpected twists. Irony can be a tool to convey a certain message or emotion in a story.

Stories have been told for thousands of years. They develop over time. Before the printing press was invented, stories were told orally and passed on from one generation to the next. However, after the invention of the printing press, stories could be printed and bound in book form so that people had the opportunity to read them more widely. People read stories for many reasons. Some read for information and entertainment, some find themselves, and some know the truth, in other words, to share an experience (Connoly, 1955, p. 1).

Also, reading literary works can help us to grow and enrich our experiences and knowledge. It also provides insights into why people act in

specific ways that the reader didn't know before. According to Robert and Jacobs, literature helps us develop our knowledge and understanding and helps us connect ourselves to the cultural context (Robert and Jacobs, 2008, p. 2).

Novels are relatively long narrative fiction works, usually written in prose and traditionally published as books. Novels can provide more fun and excitement. Novels can provide more detail about the story. The details themselves can give a broader understanding to the reader about the contents of the novel. The novel provides an explicit description and narrative. In other words, novels tell readers about characters, settings, experiences of characters, and conflicts between characters, and novels also describe them. Someone can experience the story in a novel, and it can happen in a certain place and at a certain time. The stories inside can be similar or even the same as real-life experiences. Novels also present many messages for every aspect of our lives. Reading a novel will enrich the experience even if you don't experience it in real life. Novels touch reality and help readers see things as they are (Milligan, 1983, p. 3).

To understand what the author wants to convey, we should know about the character, plot, setting, conflict, point of view, and style. Characters have a significant influence on the storyline in the novel. An example of this is the main character in the novel *Norse Mythology*, Loki. Loki is told as a chaotic god of chaos. However, in the novel, Loki is also said to solve the mess he has made, even he realizes that he has made the mess. He strives to achieve his goals by

doing anything, including inappropriate actions, so that he doesn't care about the cost and the way of action.

From the depiction of Loki's character in the novel, various ironies can emerge in its development. The researcher aims to discuss Loki's personality characteristics and irony that influence the story through its formal elements. It can be seen that the impact of Loki's behavior and his personality are related to one another. It is coupled with the irony of every action made by Loki that is depicted in the novel. These aspects are related to one another and form an organic unity.

Norse Mythology is a 2017 book by Neil Gaiman. Neil Gaiman has long been inspired by ancient mythology to create a fantastic world out of his fiction. Now he turns his attention back to the source, presenting a bold version of the north's great fairy tale. The novel is based on Mythology in Norse.

The researcher intends to apply New Criticism as an approach in analyzing the *Norse Mythology* novel. New Criticism is a theory that focuses on the search for themes and organic unity in the text. To achieve organic unity, one must find connections between the text's formal elements (Davis and Womack 2002, p. 20). Formal elements consist of plot, characterization, background, theme, tone, symbols, etc. Other formal elements commonly referred to as linguistic devices are ambiguity, paradox, tension, and irony. New criticism aims to reveal the relationships between formal elements that build organic unity and support a text's theme (Tyson, 2006, p.138). The New Criticism dismisses the context of literary works such as the author, time, place, and social conditions of the novel,

thus weakening the assumptions put forward by Robert Scholes. Furthermore, New Criticism plays a role as a pioneer in literary work in encouraging the practice of close reading. Close reading is a reading text method that focuses entirely on the text itself, excluding its contexts, such as the author's life, intentions, and social circumstances (Wood, 2008, p. 219).

As previously mentioned, the researcher intends to analyze Loki's characteristics through the plot, characterization, and irony of the *Norse Mythology* novel. A plot is a set of events with a causal relationship presented uniquely in a text (Brooks and Warren, 1979, p. 35). The purpose of this plot is to reveal the whole story. Meanwhile, characterization is how a character is made in a story (Gill, 1995, p. 127). Because each character is unique, the way the characters appear in the story is also different. The behavior of a character can reveal the characteristics of a character. Ironically, the story misled the audience to expect something to happen even though the results were different from expected (Abrams and Harpham, 2012, p. 185). Finally, the writer intends to describe the value and significance of the research object. In other words, the text's ideas are concluded based on the discussion of the formal elements of the previous text.

The researcher chose *Norse Mythology* as the object of study because of the moral values contained in it. This novel reveals how dangerous it is to be a troublemaker. Also, this novel tells that individual behavior can bring happiness or disaster. The novel *Norse Mythology* also gives readers awareness of the

gruesome intrigue. Thus, this novel provides moral value and a necessity for its readers to stay away from deception and betrayal.

By analyzing this novel, the researcher aims to reveal the relationship between formal elements, such as plot, characterization, and irony. These formal elements establish organic unity and support specific text ideas.

1.2. Research Problem

- 1. How is Loki characterized in Neil Gaiman's Norse Mythology?
- 2. How do the ironies appear in Loki's character in the novel *Norse Mythology* (2017)?

1.3. Significance of the Study

The author hopes that this research can be more useful for readers.

Therefore, this research theory can be a reference for English Literature students who want to research irony. In addition, they can broaden their horizons on literary knowledge. The researcher also hopes that readers can get moral value from this research, especially after reading about the ambitious and strategic intrigues depicted in this novel. Besides, researchers hope that this research can provide awareness and life lessons for readers to be more honest and sincere in pursuing life goals and stay away from trickery and deception. Therefore, the researcher hopes that readers can apply the novel's moral values in their daily life.

The researcher hopes this study will be an inspiration and insight for other students from the State Islamic University of Sunan Ampel Surabaya, especially those who intend to research novels with the New Critical approach. Finally, the

researcher hopes that this research can help students better understand the text's formal elements and meaning, especially in the novel *Norse Mythology*.

1.4. Scope and Limitation

The researcher chose Neil Gaiman's *Norse Mythology* as the object of this research. Also, because this research applies the New Criticism approach, it is limited to the text itself. Furthermore, this study only focuses on one main character from Loki's story and the narrative related to Loki and his personality. Meanwhile, this study does not discuss other narratives that have nothing to do with Loki and his personality.

The main issue discussed is Loki's personality and the irony that arises from it. The author aims to discuss the irony that emerges from Loki's personality through the formal elements of the text, namely plot, characterization, and irony. The author reveals organic unity by analyzing these formal elements and forms the theme "Irony in Loki's Personality."

1.5. Research Method

1. Research Design

This research was library research, which analyzed the literary text *Norse Mythology* by Neil Gaiman. Qualitative is the method of analysis used in this study since this novel is a direct data source.

2. Data Source

There are data sources in this study, and the data were collected from the *Norse Mythology* novel as the research object.

3. Data Collection

The steps of collecting the data are:

- The present researcher read the novel to get a deep understanding of the novel. Then decide the topic/problem to discuss.
- b. Then, this researcher finds and selects several quotes that are relevant to the research problem. The author discusses these aspects through the formal elements of the novel. The formal elements discussed in this study are character, characterization, plot, and irony.
- c. Finally, selecting the references from the secondary data such as theory which support the analysis.

4. Data Analysis

In the presentation of analysis, the researcher did some steps those are;

- a. The researcher started to analyze all the data collected after completing collecting them from primary and secondary sources.
- b. The researcher analyzed the formal elements in the text. The formal elements discussed are character, characterization, plot, and irony.
- c. The researcher has finished elaborating on the characters, characterizations, plots, and irony. The researcher found organic unity and can formulate a story theme whose ambition can be disastrous.
- d. Finally, the researcher concluded based on the findings of the text.

CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the researcher discusses the theory used to analyze this research. The researcher explains the New Criticism theory because the researcher aims to apply the New Criticism theory in analyzing the novel *Norse Mythology* by Neil Gaiman.

2.1 New Criticism

New Criticism theory emerged in the early 20th century. New Criticism at the beginning of its appearance was an approach that was often used by researchers in literary criticism in the 1940s-1960s (Davis and Womack 2002, p. 14). At the beginning of the emergence of several theorists who proposed this theory as an approach in literary criticism, those who proposed this theory were John Crowe Ransom, Allen Tate, and Robert Penn Warren. All theorists mentioned agree that literature should move from criticism of biographical-historical criticism to criticize the text (Jancovich 1993, p. 19). In New Criticism, the critical points that must be considered are an affective fallacy and intentional fallacy. The subjective response of the audience is called the Affective fallacy. Meanwhile, the author's intention or expression is called the Intention fallacy (Wood 2008, p. 212).

New Criticism was applied as the approach by the researcher in this study. The New Criticism theory focuses on seeking the text's aesthetic (Tyson, 2006, p. 138). Therefore, the author's biography, social conditions, and historical situation

Criticism study. A practice that only focuses on the text itself is called close reading. The New Criticism studies the text's organic unity and has formed interrelation between formal elements portrayed in the text. Formal elements such as plot, setting, and characterization identify the theme of the text. Also, the theme is revealed by other elements such as ambiguity, irony, paradox, and tension. It implies that the main tools for analyzing the text are the formal elements (Tyson, 2006, p. 138). As part of the story, the formal elements cannot be separated because they can make an organic unity related to each other. Besides, intentional fallacy and affective fallacy must be avoided by the researcher.

2.2 Character

Character is an object of curiosity and interest, likes and dislikes, respect and guilt (Bennet & Royle, 1955, p. 60). One character may represent a person or member of the ruling elite, and another may represent the poor and oppressed who are often at the mercy of the rich and powerful. This is because character characteristics are meant to represent certain categories of people in society. Some characters play prominent roles. This is called the main character. Others are called minor characters (Griffith, 1992, p. 33).

Richard Gill states that characters are generally known as people in a literary work. In this case, a character is just a person created by the author (Gill, 1995, p. 127). In addition, Kelley Griffith also stated that the characters are the people in the text. According to Griffith, there are two main classifications of characters in a literary work, namely flat characters and round characters. Flat

characters have little personality, while round characters are characters that have more personality and are more complicated to understand than flat characters (Griffith, 1992, p. 33). Griffith also put forward a theory that can be used to analyze the character and characterization of a literary work called direct and indirect methods. Whereas in the direct method, the author only describes the character's appearance, what the character looks like, in the indirect method, the author describes the character through what they act, say, speech, and thought (Griffith, 1992, p. 33).

According to Gill, there are two ways characters are described in a text: telling and showing (Gill, 1995, p. 133). Telling the character is when the author describes the character through the physical appearance, such as clothes, age, and how the character looks. While showing the character is more complex than telling because the author tries to present the character by acting and thinking. The author tries to get the reader's response to assess the character's characterization, whether it's good or bad, or maybe the character has other characteristics by showing how the character behaves and thinks in a condition (Gill, 1955, p. 134). According to Abrams and Harpham, characters are the people represented in a dramatic or narrative work, interpreted by the reader as endowed with certain moral, intellectual, and emotional qualities (Abrams and Harpham, 2012, p. 32).

2.3 Characterization

The author displays characterization to show the manner of each character in the story. Characterization develops as the story progresses, which involves the characters themselves facing every problem presented in the story, how the

character characterization, and how the author visualized each character's characterization to understand the story (Alternbernd & Lewis, 1966, p. 58).

The characterization is interesting to discuss. The author uses characterization to build a character to become alive. Therefore, characterization is an essential point for the readers to explore the story by paying attention to the characterization through action and expression of character. On the other hand, the character also touches each other to make the story well-understood by the interaction of each character (Holman, 1986, p. 2)

The author shows characterization in the text in two ways, telling and showing (Gill, 1995, p. 133). Telling is when the authors describe the character's physical appearance, such as age, outfit, and how the character looks. Showing is when the authors show the character's behavior. Here, the author tries to show the character's traits in some conditions in the story (Gill, 1995, p. 133). According to Abrams and Harpham, character and characterization can be analyzed using direct and indirect methods. In the direct method, the author describes the character's appearance and the character's likes. While in the indirect method, the author explains what they act, though, and say (Abrams and Harpham, 2012, p. 34).

2.4 Plot

A set of events presented in a story is called a plot (Brooks and Warren 1979, p. 35). Therefore, the plot is one of the essential elements of the story that can be described as the order of events (Gill, 1995, p. 165). The plot can reveal the whole story and help the readers understand the storyline (Diaz, 2013, p. 14). The story's plot is not always presented by the author in forwarding motion or

presented sequentially. However, the author can present the plot in irregular order to get a dramatic effect (Abrams and Harpham 2012, p. 294).

The plot is starting to move from the beginning of the story that has cause and effect relationship. At the beginning of the story, there is no problem at all. Then, in the middle of the story, some problems appear, and the plot develops. The story touched the end, and the problem arises to be resolved (Brooks and Warren 1979, p. 36). According to Abrams and Harpham (2012, p. 161), the structure of the plot is exposition, complication, climax, and denouement.

Exposition is the beginning of the story, where the character and necessary events are introduced. In the middle of the story, a problem appears to be resolved. This part is called a complication where the conflict arises and develops. After the conflict develops and has reached its peak, the sign has entered a story's climax. When the conflict problems are resolved and the story is stable, this is called denouement (Abrams and Harpham 2012, p. 161).

2.5 Irony

According to Brooks and Warren (1979, p. 512), the irony is a literary device that always contains a contrast between expectation and the actual happening. This could underlie the differences between surface meanings. Irony has various kinds, such as cosmic, dramatic, verbal irony, etc. (Abrams and Harpham 2012, p. 187).

Verbal irony is a statement in which the implied meaning of the speaker differs sharply from the actual expressed meaning. An ironic statement usually involves the explicit expression of one attitude or evaluation, but with an indication in the overall speech situation that the speaker wants a very different, and often the opposite, attitude or evaluation (Abrams and Harpham 2012, p. 184).

Verbal irony is when a character says something different from what they mean or how they feel. If irony intends to mock, it is known as sarcasm. Sarcasm is more than just verbal irony. But sarcasm is used only of abusive and derisive use of obvious praise to insult (Abrams and Harpham 2012, p. 186). Dramatic irony is a state in which the audience has the same knowledge as the writer about the future outcome of the story.

Meanwhile, the characters don't notice. In addition, the character's expectations are fruitless or in contrast to what happens in the story. Dramatic irony occurs when the audience or reader has been given more information and situations than the narrative revealed in the author's story. In contrast, the characters in the story are not aware of it (Abrams and Harpham 2012, p. 186).

Cosmic irony or "irony of fate" is the irony that occurs when higher powers (e.g., God, Fate, and the Universe) intervene in creating ironic situations. It deliberately manipulates events to direct the character to false hopes for success or hinder the character from achieving expectations (Abrams and Harpham 2012, p. 186).

2.6 Previous Studies

This section consists of some previous studies related to and supported the present research. The first previous study comes from Apriliandi (2018), who analyzes Cersei Lannister's story in *A Feast for Crows* by George Raymond

Richard Martin. This research investigated the plot, the characterization, and the irony of the novel. In the novel *A Feast for Crows*, the analysis shows that Cersei is portrayed as an ambitious character with negative traits such as cunning, lacking judgment, and being manipulative.

Second, Kemalasari (2017) analyzes the novel *Frankenstein* by Marry Shelley using structuralism to reveal the kinds of irony reflected on the characters, play, situation, and reader knowledge that describe the Frankenstein novel's event. The result of this research found the three types of irony from the data. They are verbal irony, situational irony, and dramatic irony.

The third is Jannah (2017), who analyzes the movie *Johnny English*, directed by Peter Howitt. Researchers collected data by taking screenshots of the scenes in the film. The theory used is the theory of irony from M.H Abrams and humor from Salvatore Attardo. This research shows that the irony found in *Johnny English* is verbal irony, structural irony, dramatic irony, cosmic irony, and romantic irony. Irony brings out humor through *Johnny English's* dialogue, motives, actions, characters, and situations.

Those studies have similarities, and this research analyzes the significance of the plot and characters in uncovering irony in the story. Like the previous studies above, the researcher chose the novel entitled *Norse Mythology* by Neil Gaiman. Meanwhile, this study focuses on analyzing Loki's personality and the irony that appears with it in *Norse Mythology*, which suggests a different approach from previous studies.

CHAPTER III

ANALYSIS

This chapter answers the two research problems that have been stated in the previous chapter. The analysis is divided into, Description of Loki's Character and Description of the Irony that Appears in Loki's Character.

3.1 The Description of Loki's Character

Here, the researcher describes Loki's character, such as physical appearance and personality. Besides, the researcher not only describes the character but characterizations of the character. Abrams says that a character is a person represented in a dramatic or narrative work, interpreted by the reader as endowed with certain moral, intellectual, and emotional qualities with a summary of what the person is saying and their distinctive way of speaking in dialogue and from what they do. (2012, p. 33).

The *Norse Mythology* story written by Neil Gaiman has several characters who have their respective positions and roles in the story. Based on the level of involvement of the characters in various events in the story, it can be determined that Loki is the main character in this story. Loki is considered the main character because he functions to determine where the story goes. From beginning to end of the story, Loki dominantly plays an important role and determines the flow and progress of the story.

3.1.1 Loki's Physical Appearance

Loki is "very handsome" (Gaiman, 2017, p. 15). He wears shoes that can fly in the sky, making it easier for him to go somewhere, for example, going to the place of the dwarves: "He put on his shoes that let him travel through the sky, and he went to Svartalfheim, where the dwarfs have their workshops" (Gaiman, 2017, p. 30). Loki also has intimidating green eyes when he invites Thialfi to talk one-on-one, "The boy was intimidated by Loki: his green eyes, his scarred lips, his smile" (Gaiman, 2017, p. 89). He also intimidated Odin with his green eyes, to the point that Odin turned his face away "Odin's good gray eye stared into Loki's green eyes, and it was Odin who looked away" (Gaiman, 2017, p. 147).

Not only that, but Loki can also change his form so that he looks like someone else or transform into an animal form. In the story, Loki often changes his form, either for his benefit or to help other people's businesses. Loki once stole Freya's necklace by transforming himself into a seal form "necklace that had been stolen from her by Loki in the form of a seal, when she was bathing" (Gaiman, 2017, p. 42). Loki transformed into a mare and tried to harass a builder's stallion named Svadilfari to prevent the wall's construction in Asgard from being on time. "The other horse was a chestnut mare. The builder knew she was a mare immediately—he did not have to look between her legs. (Gaiman, 2017, p. 47) and then Loki left for a long time then came back with an eight-legged horse. The foal grew into a horse called Sleipnir, a huge gray stallion, the fastest and the strongest horse that ever there had been or ever there would be, a horse that could outrun the wind." (Gaiman, 2017, p. 50). Then the horse Loki

presented to Odin "Loki presented Sleipnir to Odin as a gift, the best horse among gods and men." (Gaiman, 2017, p. 50).

Loki also uses his abilities to help, such as when Thor loses his hammer.

Loki transforms into a maidservant and accompanies Thor to the land of the giants to reclaim his hammer.

Do your best, said Loki. And then he said, I'll be your maidservant and go with you to the land of the giants. Loki shifted his shape, and now he was, in voice and in appearance, a beautiful young serving woman. There. How do I look?" (Gaiman, 2017, p. 67)

Because Loki is nosy, he often uses his abilities to do bad things. Loki disguised himself and turned into a woman to ask Frigg about his son Balder's weakness. "When Frigg turned back to talk to the kindly woman, she was already gone, and Frigg thought no more about it. Not then. Loki, in his form, traveled to the west of Valhalla." (Gaiman, 2017, p. 138). Not only that, Loki continued to carry out his actions. Loki disguised himself and turned into a giantess to thwart the plans of the gods to bring Balder back to life by not wanting to mourn Balder's death which is a way to bring Balder back to life. "I expect it was really Loki in disguise, said Thor. "Of course, it was Loki. It's always Loki." (Gaiman, 2017, p. 145).

And towards the end of the story, Loki changes himself to avoid punishment. Loki transforms into a salmon to escape the siege of the gods who want to catch him. "During the day, Loki would transform himself into a salmon, and he would hide in the pool at the bottom." (Gaiman, 2017, p. 148).

3.1.2 Loki's Personalities

Loki is described as an intelligent man. He is good at talking and can convince other gods with his words. In addition, he can transform himself into any form he wants. Loki can turn into a salmon, horse, and giant. His main weapon is his intelligence. Loki's intelligence exceeds all the inhabitants of Asgard.

Unfortunately, he is often overcome by anger, jealousy, and envy. His heart was ruled by darkness. As a result, he often uses his intelligence to do something to the detriment of the inhabitants of Asgard.

"He is plausible, convincing, likable, and far and away the most wily, subtle, and shrewd of all the inhabitants of Asgard. It is a pity, then, that there is so much darkness inside him: so much anger, so much envy, so much lust." (Gaiman, 2017, p. 15)

Loki has the title of god of mischief. He likes to cause trouble in the Nine Realms. He is more cunning, more subtle, more cunning than any god or giant. Even Odin is not as smart as Loki. Loki is also so confident that it makes him arrogant. However, when things don't go according to plan, he becomes a coward. Loki is also a drunk. In a drunken state, he cannot control his actions and words. Loki had no shame after doing something terrible. Sometimes he also feels jealous of other people with trivial things. But, on the other hand, Loki also acts as a savior. Loki's personality makes this story interesting. Loki brings joy to the story because all problems always start from him.

3.1.2.1 A Troublemaker

Loki is a troublemaker. He is introduced at the beginning of the story as a character who likes to make trouble. Loki always drank too much, and he couldn't

control his words or thoughts, or actions when he was drunk. While he was drunk, Loki shaved Thor's wife Sif's golden hair down to the roots and couldn't grow it back. This infuriated Thor and smashed Loki's door down. "Thor found Loki's door locked, so he pushed through it, leaving it in pieces. He picked Loki up and said only, "Why?" (Gaiman, 2017, p. 29). Loki messed up by shaving all of Thor's wife Sif's hair which was considered the Gods' treasure, down to the roots so that it could not grow back. Loki simply said that "It was funny. I was drunk." (Gaiman, 2017, p. 29).

Furthermore, while on their way to the land of the giants, Thor and Loki arrived at a farm by riding Thor's chariot pulled by two goats, Snarler and Grinder. They wanted to spend the night on the farm, but the hosts had nothing to offer them. So, Thor offered to slaughter the goat to eat, and Thor ordered not to break or bite the goat's bones. Loki seemed to know the meaning of Thor's message. Loki asked Thialfi, the son of the house owner, to talk. "Loki took Thialfi aside. The boy was intimidated by Loki: his green eyes, his scarred lips, his smile." (Gaiman, 2017, p. 89). Loki advised Thialfi to eat the goat's bone marrow for a reason it could give him strength "If you want to grow up to be as strong as Thor, you should eat the goat bone-marrow." (Gaiman, 2017, p. 89). The next day, when Thor revived his two goats, they both returned alive and well, but when the goat named Grinder limped as if in pain, "Grinder's hind leg is broken" (Gaiman, 2017, p. 90). It turned out that the goat's spine was broken, and Thor was furious. Because of Loki, one of Thor's goats became paralyzed.

Not only that, Loki tricked Idunn, the goddess of the apple of eternity. After eating one of Idunn's apples, Loki pretended to have found a tastier apple than Idunn's. "Oh dear," he said. "I think you'd have, well, nicer apples than this." (Gaiman, 2017, p. 108). Loki invites Idunn into the forest with an excuse to compare which apple is the best between the forest apple or Idunn's apple.

"But I saw some apples in the forest that were finer in every way than your apples. Looked nicer, smelled nicer, tasted nicer than these. I think they were apples of immortality too. Perhaps a better kind of immortality than yours." (Gaiman, 2017, p. 108).

Idunn is the goddess who brings the apple of immortality. Loki instigated her to look for apples that were tastier than her apples in the forest "They walked up to the top of the hill" (Gaiman, 2017, p. 108), which was meant to be handed over to the giant disguised as an eagle "It Idunn in one taloned claw and the ashwood box of apples in the other, and it rose into the sky above Asgard and was gone." (Gaiman, 2017, p. 109). After that incident, there was chaos in Asgard.

Loki "s mischief continues. Loki indirectly kills Balder by tricking Balder's blind brother, Hod, into throwing the poisoned dart he gave him. "Hod threw the dart of mistletoe, just as he had been told. He expected to hear cheers and laughter." (Gaiman, 2017, p. 139). Loki reasoned that the atmosphere would be more lively since Hod was blind and could only hear excited voices among the laughing gods. In the end, the result was not as expected "Nobody laughed, and nobody cheered. There was silence. He heard gasps, and a low muttering" (Gaiman, 2017, p. 139). Loki did not feel sorry and instead cornered Hod blindly. "How terrible. How sad. You have killed your brother," said Loki. But he did not sound sad. He did not sound sad at all." (Gaiman, 2017, p. 140).

Even after that incident, Loki was still looking for a way to thwart the gods' efforts to bring Balder back to life. After Balder died, the gods searched for a way to get Balder back to life. They also sent messengers to go to the underworld to meet Hel. Hel, the goddess of the underworld, namely the world of the dead, in a dishonorable way (outside of war). Hel can revive Balder, but on one condition, that is, all creatures and objects cry for Balder "if all things love him, then I will give him back to you." (Gaiman, 2017, p. 143). Loki still messes up by disguising himself as a giant named Old Thok and doesn't want to cry over Balder's death. "Old Thokk won't weep for Balder" (Gaiman, 2017, p. 145) because the way to bring Balder back to life is that all creatures in the world have to cry sadly. Due to Loki's actions, the attempts to revive Balder were in vain, and Balder could not revive.

3.1.2.2 A Cunning Person

At the beginning of the story, Loki starts his cunning act after pitting two skilled dwarves against each other to complete a task that Loki should have done alone. Loki had shaved Thor's wife Sif's hair until it couldn't grow anymore. "Sif's hair. My wife's golden hair. It was so beautiful. Why did you cut it off?" (Gaiman, 2017, p. 29). Loki was looking for a way to convince Thor that the dwarves could solve the problem "Dwarfs! They can make anything. They could make golden hair for Sif, hair that would bond with her scalp and grow normally perfect golden hair. They could do it. I swear they could." (Gaiman, 2017, p. 30). Loki came to one of the groups of dwarves commonly called Sons of Ivaldi. He came to them saying that their brothers named Brokk and Eitri were more skilled

than them. "Hello, sons of Ivaldi. I have asked around, and people here tell me that Brokk and Eitri, his brother, are the greatest dwarf craftsmen there are or have ever been" (Gaiman, 2017, p. 30). After successfully inciting the Sons of Ivaldi by giving Loki an excuse that he made up himself, "I hear that they've challenged you" (Gaiman, 2017, p. 31). Loki suggested that they compete in creating three precious treasures dedicated to the gods and judged directly by the gods. God and Loki also cunningly slipped one of his requests, namely hair for Sif, "three treasures. The gods of the Aesir will judge who made the best treasure. Oh, and by the way, one of the treasures you make needs to be hair. Ever-growing perfect golden hair." (Gaiman, 2017, p. 31). Dwarf Sons of Ivaldi and even then agreed to this. "We can do that" (Gaiman, 2017, p. 31).

After that, Loki went to where the dwarves Brokk and Eitri were. Loki begins to incite them by revealing that the dwarf Sons of Ivaldi is making three precious objects to be presented to the gods "Ivaldi's sons are making three treasures as gifts for the gods of Asgard" (Gaiman, 2017, p. 31). Loki also explained that the gods would judge the objects "The gods are going to judge the treasures" (Gaiman, 2017, p. 31). Loki also told Brokk and Eitri that the Sons of Ivaldi also mocked them, "Ivaldi's sons want me to tell you that they are certain you and your brother Eitri can't make anything as good as they can. They called you 'fumble-fingered incompetents." (Gaiman, 2017, p. 31). Brokk and Eitri are suspicious of all Loki's words "This smells extremely fishy to me, Loki" (Gaiman, 2017, p. 31). Brokk also puts forward a personal bet with Loki, namely Brokk and Eitri are willing to enter the race on the condition that if they win the

prize is Loki "s head "If we win this contest, we get your head, Loki." (Gaiman, 2017, p. 31). Loki also agreed. "Of course," he said. "My head. No problem." (Gaiman, 2017, p. 31).

Loki's cunning continues. He must ensure that Brokk and Eitri must lose the race. Loki disguises himself as an insect to annoy Brokk, and Eitri works "the black fly (who was Loki)" (Gaiman, 2017, p. 33). Loki annoys Brokk and Eitri. Loki is worried about their excellent performance, and he starts to feel depressed. Loki attacks Brokk by biting his eyelids, "Loki landed between Brokk's eyes and started to bite the dwarf's eyelids." (Gaiman, 2017, p. 33). Brokk's pain makes their work not as perfect as imagined. Arriving at the end of the competition, Brokk and Eitri were declared the victors, having defeated the Sons of Ivaldi. As agreed at the beginning if they win, Loki's head became the reward. However, the sly Loki tries to offer something that is they have entitled to the head only but not the neck "if you cut off any of my necks, you are violating the terms of our agreement, which promised you my head, and my head only." (Gaiman, 2017, p. 38), and it was also agreed by the great father Odin "Loki is right," he said. "You have no right to cut his neck." (Gaiman, 2017, p. 38). Brokk didn't lack sense because he couldn't cut off Loki's head, so he just stitched up Loki 's mouth, then he went. "Brokk walked away, leaving Loki with his mouth sewn uptight, unable to complain." (Gaiman, 2017, p. 38).

Loki is a cunning person. However, he sometimes uses his cunning for the benefit of many people. In negotiating, Loki's suggestion would be highly heard if it was to the benefit of the other gods. In the case of the wall construction, Loki

managed to make a deal that he felt would not harm him. Initially, it took the builders three seasons to build the wall that the gods wanted "I can build it in three seasons." (Gaiman, 2017, p. 40) and asked Freya, the sun, and the moon in return, "I want the hand of Freya, and I also want the sun that shines in the sky by day, and I want the moon that gives us light at night." (Gaiman, 2017, p. 40). Loki invites the wall builder to renegotiate that he will only be given one season.

Otherwise, he will not get his wages, and no one can help him.

"We will give you one season, and one season only. Tomorrow is the first day of winter. If you are not finished on the first day of summer, you leave here, unpaid. But if you have finished building the wall, as high and as thick and as impregnable as we have agreed, then you will be given everything you have asked for: the moon, the sun, and the beautiful Freya. You may have no help in building your wall from anyone; you must build this wall alone." (Gaiman, 2017, p. 42)

Loki explained that he only gave one season to the builder because Loki thought building a wall in one season was impossible. He felt that in just one season, only the foundation for the wall would be made. Finally, the gods could get free workers to finish the rest, and they don't have to pay for it because it's not as agreed.

"The smith will begin to build his wall. He will not finish it. He will work for six months, unpaid, on a fool's errand. At the end of six months we will drive him away—we might even beat him for his presumption—and then we can use whatever he has done so far as the foundations of the wall that we will complete in the years to come. There is no risk to us of losing Freya, let alone the sun or moon." (Gaiman, 2017, p. 42)

But the builder asked his horse to help him. "You have said I may have no outside help. I would like my horse, Svadilfari, to help me haul the stones here, the stones I will use to build the wall. I do not believe this to be an unreasonable

request." (Gaiman, 2017, p. 43). The gods agreed, and the builder could start his work tomorrow.

Starting his work, the builder is skilled in building walls "He digs deep, He digs fast" (Gaiman, 2017, p. 43). Day after day passed, the builder and his horse did not look tired. Every day the wall grew, and at night it was bigger and more impressive than before. This made the gods worried. Finally, Odin calls the gods to gather and discuss it. They all blame Loki for his decision beyond what they expected, "this is the result of your poor counsel." (Gaiman, 2017, p. 46). Loki is also ready to take responsibility for this problem, and he is willing to solve it. "Leave it to me." (Gaiman, 2017, p. 46). Loki intends to annoy the builder. Loki changed his form and disguised himself as a mare to attract the builder's stallion, Svadilfari. Loki kept luring Svaldifari to chase him and finally succeeded, and then they disappeared. "Svadilfari ran after her, and in moments they both vanished into the shadows of the wood." (Gaiman, 2017, p. 48). Because of Loki's actions, the builder was overwhelmed and ultimately failed to build the wall.

However, Loki's cunning nature also continues to be used for his benefit. Loki also uses it to trick Idunn. Idunn is the goddess best known for the apple of youth. This apple can grant immortality to consumers and is indispensable to the gods of Asgard. As Loki and the others return to Asgard after their adventure, Loki immediately talks to Idunn. Loki wanted to taste Idunn's apple. After Loki tasted Idunn's apple of immortality, Loki pretended to look dissatisfied. "I thought you'd have a better apple than this." (Gaiman, 2017, p. 108). Loki tells

him that he has found apples very tasty compared to Idun's apples in the forest outside Asgard.

"But I saw some apples in the woods that were smoother in every way than yours. Looks nicer, smells nicer, tastes better than this. I think that 's the apple of eternity too. Maybe a better kind of immortality than yours." (Gaiman, 2017, p. 108)

Loki never found any apples in the forest he was referring to. Loki incites Idunn aiming to hand her over to the giants for Loki's safety. It is because Loki gets a threat from a giant to hand over Idunn and his immortal apples while Loki is on an adventure, "Idunn. And I want her apples. The apples of immortality." (Gaiman, 2017, p. 106). After receiving the threat, Loki agreed to the request, "I'll get the apples for you" (Gaiman, 2017, p. 107).

Loki is Odin's blood brother. The other gods do not know when Loki came to Asgard or how. He is Thor's friend and Thor's betrayer. He is tolerated by the gods, perhaps because his strategies and plans save them as often as they get them into trouble. He is more cunning, subtler, trickier than any god or giant. Not even Odin, the omniscient, is as cunning as Loki.

3.1.2.3 A Savior

In various cases, the gods always ask Loki for advice. Even so, the gods always assume that every time there is a problem, it must all start from Loki's actions. But, whether we realize it or not, Loki's actions benefit other gods. After Loki shaved Sif's hair, the gods got their heirlooms which they could use to protect Asgard.

"So now you know: that is how the gods got their greatest treasures. It was Loki's fault. Even Thor's hammer was Loki's fault.

That was the thing about Loki. You resented him even when you were at your most grateful, and you were grateful to him even when you hated him the most." (Gaiman, 2017, p. 38)

Because of Loki's mistake in shaving Thor's wife's hair, the gods got a valuable treasure from the dwarves, whom Loki instigated to make a gift to present to the gods. But Loki's original intention was just to make a wig for Sif. In the end, the gods even got their treasure. This is where the treasure will help the Gods protect Asgard in the future, like Thor got the hammer named Mjolnir, Odin got the spear called Gungnir, and so on.

In building the wall, Loki also contributed significantly. Loki helps the gods in a wall-building bet. He advised that the gods approved because the advice was very beneficial to the gods. Even though there were a few obstacles, Loki even intervened to solve them to be on target. Using the way he transformed herself as a mare to trap the builder's horse, "Svadilfari ran after her, and in moments they both vanished into the shadows of the wood." (Gaiman, 2017, p. 48). After Loki annoys the builders by turning himself into a mare to seduce the builder's horse, Loki aims to thwart the work of building the walls by craftsmen so that the gods do not have to pay the wages they demand, namely Freya, Sun, and Moon. However, Loki is not praised for his actions that lure Svadilfari away "Loki was not around to be praised for his part in offline away the horse Svadilfari." (Gaiman, 2017, p. 50)

Loki exiled himself from the gods for almost a year and returned to

Asgard accompanied by Sleipnir's eight-legged horse. "Loki stayed away for the
best part of a year, and when he showed up again, he was accompanied by a gray

foal." (Gaiman, 2017, p. 50). The horse was a gift to Odin, which would later become the best horse of all. "Loki presented Sleipnir to Odin as a gift, the best horse among gods and men." (Gaiman, 2017, p. 50).

Loki even helped Thor find his missing hammer, "but the hammer of the gods has been stolen." (Gaiman, 2017, p. 63). By borrowing a robe from Freya, Loki immediately went to find out who stole Thor's hammer "I'd like to borrow your feathered cloak" (Gaiman, 2017, p. 63). Loki also finds out who stole Thor's hammer, who is Thrym, the ogres. "I have Thor's hammer," the ogre told Loki." (Gaiman, 2017, p. 63). Not only finding out who stole the hammer, Loki even accompanied Thor to retrieve the hammer by turning himself into a maidservant who always accompanied him, "I'll be your maidservant and go with you to the land of the giants." Loki shifted his shape. Now he was, in voice and in appearance, a beautiful young serving woman." (Gaiman, 2017, p. 67).

Loki saved Idunn, the goddess of the apple of immortality. At first, Loki himself was the one who harmed Idunn and let a giant kidnap her. "Well, perhaps. But that was so long ago. That was yesterday's Loki. Today's Loki is here to save you and to take you home." (Gaiman, 2017, p. 111). Loki saved Idunn. "It is I, Loki, here to rescue you!" (Gaiman, 2017, p. 111) and brought her back to Asgard by turning Idunn into a hazelnut in his shell. "She closed her eyes, and he transformed her into a hazelnut in its shell, with the green husk still clinging to it." (Gaiman, 2017, p. 111). They began the journey home.

3.1.2.4 Arrogant

Loki is arrogant. After he saw Brokk was powerless to take Loki's head without injuring his neck, "But I can't cut off his head without cutting his neck" (Gaiman, 2017, p. 38), Loki looked very arrogant and felt he had the upper hand. Loki looked pleased with himself and showed his arrogance. "if people thought through the exactness of their words, they would not dare to take on Loki, the wisest, the cleverest, the trickiest, the most intelligent, the best-looking . . ." (Gaiman, 2017, p. 38)

Loki is a person who likes to brag after successfully tricking someone with his cunning tricks. Right after he escaped his beheading sentence, Loki immediately became arrogant. Even though after that, Brokk just stitched Loki's mouth and left him in pain, "Brokk walked away, leaving Loki with his mouth sewn uptight, unable to complain." (Gaiman, 2017, p. 38).

3.1.2.5 Coward

Loki has a cowardly nature. After the battle between Thor and the giants in reclaiming Thor's hammer, Loki promised to accompany Thor. But during a battle, he hid under the table and left Thor to fight alone. After Thor managed to defeat all the giants, he summoned Loki, who was hiding. Loki came out of his hiding place. "Loki climbed out from under the table, in his original shape, and surveyed the carnage." (Gaiman, 2017, p. 70)

3.1.2.6 Heckler

Loki feels happy to mock all of the Gods in the autumn feast. Loki reminded all their behavior that is not commendable and always wrapped in wisdom. Loki ridiculed them one by one with unforgettable past events. Can be seen in this statement:

"One by one that night Loki insulted the gods and the goddesses. He told the gods that they were cowards, told the goddesses that they were gullible and unchaste. Each insult was woven with just enough truth to make it wound. He told them that they were fools, reminded them of things they thought were safely forgotten. He sneered and jeered and raised old scandals, and would not stop making everyone there miserable until Thor arrived at the feast." (Gaiman, 2017, p. 148)

After Loki was allowed to return to the autumn feast, Loki was originally kicked out of the party to kill one of the servants. Loki thought the gods were like that. Loki assumes they are coward and unchaste.

3.1.2.7 Drunkard

Loki always drank too much, and he couldn't control his words or thoughts, or actions when he was drunk. Like when he shaved off the most precious hair in all of Asgard belonging to Thor's wife, Sif, and thought it was funny. "It was funny. I was drunk." (Gaiman, 2017, p. 29). Also, when he got too drunk and killed a maid quickly at the autumn festival. It was the time of the autumn feast in the hall of Aegir, where the gods and elves gathered to drink the sea giant's fresh beer, brewed in a cauldron that Thor had brought from the land of the ancient giants. Loki is there. He drank too much of Aegir's beer, drinking himself out of joy and laughter and deceit and into brooding darkness. When Loki

heard the gods praise Aegir's servant Fimafeng for his speed and tenacity, he jumped off the table and stabbed Fimafeng with his knife, killing him instantly.

"He drank too much of Aegir's ale, drank himself beyond joy and laughter and trickery and into a brooding darkness. When Loki heard the gods praise Aegir's servant, Fimafeng, for his swiftness and diligence, he sprang up from the table and stabbed Fimafeng with his knife, killing him instantly." (Gaiman, 2017, p. 145)

Even after he was expelled from the festival and allowed to return to the festival on the orders of Odin, "Let the wolf's father feast with us" (Gaiman, 2017, p. 147), Loki was still too drunk and mocking the other gods.

"One by one that night Loki insulted the gods and the goddesses. He told the gods that they were cowards, told the goddesses that they were gullible and unchaste. Each insult was woven with just enough truth to make it wound. He told them that they were fools, reminded them of things they thought were safely forgotten. He sneered and jeered and raised old scandals, and would not stop making everyone there miserable until Thor arrived at the feast." (Gaiman, 2017, p. 148)

Loki loves to drink beer, but 'he can't hold his hangover. Loki is always out of control when drunk. Often his actions made the gods feel uncomfortable, like Thor. He immediately stopped Loki's actions when he crossed the line by threatening him with his hammer named Mjolnir. "Thor ended the conversation very simply: he threatened to use Mjollnir to shut Loki's evil mouth for good and send him to Hel, all the way to the hall of the dead." (Gaiman, 2017, p. 148). Loki also immediately fell silent.

3.1.2.8 Envy

Loki is a God who has envy with praise. Loki was jealous when the other gods praised a servant who served Aegir beer to the gods. The jealous Loki then immediately killed the servant by stabbing him.

"Loki was there. He drank too much of Aegir's ale, drank himself beyond joy and laughter and trickery and into a brooding darkness. When Loki heard the gods praise Aegir's servant, Fimafeng, for his swiftness and diligence, he sprang up from the table and stabbed Fimafeng with his knife, killing him instantly." (Gaiman, 2017, p. 147)

Loki was envious of the praise the gods gave to a servant. In a drunken state, Loki kills the servant out of jealousy. Plus, Loki also behaves arbitrarily when drunk. Loki couldn't control himself either. He always does things that are not commendable when he is drunk.

3.1.2.9 A Shameless

Loki has no shame. Loki always thought about his every action after he came to his senses. But Loki had no shame. But he was also aware that his actions could have gone too far and angered the gods. After killing Fimafeng and cursing the gods at the autumn festival, Loki came to his senses the following day and thought about what he had done the night before. "He felt no shame, for shame was not Loki's way, but he knew that he had pushed the gods too far." (Gaiman, 2017, p. 148)

Loki is a God who has no shame. Even after he shaved Sif's hair, he killed a servant, mocked the other gods when he was drunk, and the other thing that can make the other Gods angry to him. He even realized that his actions were

exaggerated, and as explained in the text, "for shame was not Loki's way" (Gaiman, 2017, p. 148).

3.2 The Description of The Ironies That Appear in Loki's Character

Here the researcher discusses the irony that appears in Loki's character. The researcher links it through the theory of irony from Abrams and Harpham (2012). The irony is a literal evaluation that involves the inadequacy of presenting the truth, providing a new perspective for reflection (Gibbs, 2008, p. 458). The irony is, in fact, the opposite of what we expect. The key here is "opposites," not just different. This discrepancy can be found in what we say contrary to what we mean or what circumstances we expect to occur contrary to what happened. In other words, by presenting the truth through a mismatch between two different sides, the use of irony indirectly reflects, as is usually hidden, as evaluation. In analyzing *Norse Mythology*, the researcher found the following uses of verbal, sarcasm, dramatic, and cosmic irony.

3.2.1 Verbal Irony

Verbal irony is when saying something different from what is meant. This is done on purpose by the speaker, often hoping that both the listener and audience will recognize the irony. Verbal irony 'is not a lie. Lies are lies that are meant to deceive. This kind of irony is much less evil.

a. Not sure in "Of course."

Loki made this statement in the story. The statement occurs when Loki makes a bet, which is Loki's head as the stake. "Brokk asks Loki's head as the" (Gaiman, 2017, p. 31). Later Loki agrees even though he doesn't like it. However, it was for Loki's original purpose of giving gifts to the gods. "Loki kept smiling, but he scowled on the inside. The day had started out so well ... the gods would still get six wonderful things from the dwarfs, and Sif would get her golden hair." (Gaiman, 2017, p. 31). Later, Loki looks for a way to make Brokk lose the race. The statement here implies a contradictory meaning to what is being said. So, the statement is verbal irony. As Booth (1974, p. 49) says, verbal irony makes the receptors reject literal meanings to understand hidden meanings. The meaning is that Loki's statement does not match what he did because Loki only wanted Brokk and Eitri to lose the competition.

Furthermore, the story describes how Loki reached an agreement with the dwarves in making a contest. Especially the bet that Loki and Brokk agreed on. After Brokk won the race, he asked Loki for the prize, namely the head of Loki. Loki allows Brok to take Loki's head with one condition: not injure his neck. "You can, of course, cut off my head. But — and I appeal to mighty Odin here — if you cut off any of my necks, you are violating the terms of our agreement, which promised you my head, and my head only." (Gaiman, 2017, p. 38). The agreement did not cover Loki's neck. This proves that Loki said the opposite word and not what he wanted to do. Loki emphasized the degree of uncertainty he wanted to convey through verbal irony.

In conclusion, Loki used verbal irony by stating that he would turn over his head but not his neck. The use of the word "of course" was ironic as he hid his true intention of tricking the dwarves by agreeing to his request. Even though it could be considered a good deal to win over Loki's head, the word "of course" can't cover the whole meaning of just saying it, as all the characters know that Loki will always dodge. As such, it proves the sentence to be verbal irony because it expresses something more than just the literal meaning of the word.

b. A problem in "My head. No problem."

The word "No problem" (Gaiman, 2017, p. 31) describes something that is approved and accepted. However, Loki's statement addressed Brokk as a ploy to smooth out his plans in the competition between the dwarves. This statement contains much more than approval and acceptance. This expression is found in the crisis story section when negotiations between Loki and the dwarf Brokk began. Loki comes to Brokk's workshop praising them as skilled dwarves more than Ivaldi's boys, who even before that Loki had visited Ivaldi's boys' workshop. Because of Brokk's suspicion towards Loki, who is the God of Mischief, "This smells extremely fishy to me, Loki," (Gaiman, 2017, p. 31), "Are you sure this isn't your doing? Stirring up trouble between Eitri and me and Ivaldi's boys seems like the sort of thing you'd do." (Gaiman, 2017, p. 31). Brokk invites Loki to negotiate and makes it a personal matter because he knows Loki's cunning nature. Brokk asked Loki's head as their prize if they won in the competition. Loki's easily agreed. "My head. No problem. " (Gaiman, 2017, p. 31). Loki started it when he received a motion to get Brokk to agree. It is incoherent and

somewhat contradicts Loki's point of saying. Thus, it was analyzed as verbal irony. Loki felt that he was in big trouble rather than being impressed by the motion that had been agreed upon.

Loki, who felt that the day started well, had to accept an agreement that would make it a big problem, even though Loki did not show his concern. "Loki kept smiling, but he scowled on the inside." (Gaiman, 2017, p. 31). Knowing this would be a big problem in the future if he lost his head, Loki started his ploy.

Loki just needs to make sure that Brokk has to lose the competition. That way, Loki doesn't need to turn over his head. Loki disguises himself as a flying insect to disturb Brokk and Eitri while working "the black fly (who was Loki)" (Gaiman, 2017, p. 33). Loki annoys Brokk and Eitri because Loki feels anxious about their excellent performance and starts to feel pressed. Loki attacks Brokk by biting his eyelid. "Loki landed between Brokk's eyes and started to bite the dwarf's eyelids." (Gaiman, 2017, p. 33). Brokk is in pain to make their job not as perfect as imagined. Then, from outside the door, Loki, who had returned to his original form as if he did not know what was going on, asked them, "So, all ready for the contest?" (Gaiman, 2017, p. 34).

More than the feeling of agreement and acceptance, by praising the other party in the competition, there is a sense of worry that Loki realizes when he is about to start divisions. Loki divides his fellow dwarves by holding a competition to prove the most skilled among the famous dwarves. Initially, Loki quickly incited Ivaldi's sons to enter the competition. But disaster comes when Loki visits Brokk's workshop, namely negotiations for Loki's head. Loki only used them for

another purpose, namely so that the gods could get six beautiful things from the dwarves, and Sif would get her golden hair. This is where Sif's hair is Loki's primary goal. Instead of clearly expressing his abilities, Loki felt nervous and uneasy about the conditions he was capable of. Loki meant more than what he said verbally. The statement became verbal irony.

c. Knowing in "Who knows?" said Loki.

Pettineo (2012, p. 7) explains that verbal irony is created when the implied meaning of a stated message is opposite or does not follow the statement's meaning. As indicated in the novel, the verbal irony in the statement occurs because the implied meaning meant by Loki is in contrast to what he expresses openly. This statement appears in the crisis section of the story when a giant eagle threatens Loki and is then asked by Thor, "I wonder what that was about" (Gaiman, 2017, p. 107).

After receiving a threat from the eagle who said he would harm Loki if he did not obey him, "I will drag you over some more rocks and mountaintops.

Perhaps I will also drag you through some deep rivers this time." (Gaiman, 2017, p. 107). After feeling threatened, Loki agreed to the eagle's request to hand over Idunn, the goddess of the apple of immortality, to him, "I'll get the apples for you" (Gaiman, 2017, p. 107). After Loki agreed with the offer, the hawk lowered Loki to the ground where he was before. Thor, amazed by what happened, asked Loki, "I wonder what that was about" (Gaiman, 2017, p. 107). Loki also only answers, "Who knows?" (Gaiman, 2017, p. 107).

Even so, it would be terrible to have an embarrassing event with an eagle. Trying to prevent the possibility of him being killed or injured, Loki announced that he didn't understand what had happened to him earlier. Loki fully understood the impending scenario that would occur, no matter how much he wanted to deny the truth. However, the truth about him being the God of Mischief.

Verbal irony occurs when the character's intent is conveyed through contradictory oral statements. After the story, readers can find out the background of the causes and reasons that make Loki reveal it. However, the difference between the real intention and the words that were spoken remained in the sentence. Loki himself said something in stark contrast to something the readers know, and he creates irony.

d. Happy in "How terrible. How sad."

The phrase "How terrible. How sad." (Gaiman, 2017, p. 140) was used by Loki to tell how cruel Hod had the heart to kill his brother, Balder. Hod is Balder's blind brother. In an event celebrating Balder's immortality, Hod could only hear the crowd in the celebration because he was blind. In that celebration, Balder was gifted with immortality that he would not be injured by anything except mistletoe, which was initially not considered a danger. Long story short, Loki, who already had mistletoe, approached Hod and asked him to talk about what he felt. Hod also expressed his feelings to Loki about the celebration. "It's hard, Loki. Everyone is having such a good time. I hear them laughing. And Balder, my beloved brother, he sounds so happy. I just wish I could be part of it."

(Gaiman, 2017, p. 139). Loki also offered to help Hod, who wanted to be a part of the celebration.

Blind Hod could not see Loki's expression, but he heard that Loki wanted to help Hod. "Hod could not see the expression on his face, but Loki sounded so helpful, so friendly. " (Gaiman, 2017, p. 139). Hod followed Loki's advice. Loki gave an arrow with Mistletoe poison for Hod to hold. Then Loki brought Hod to get closer to Balder. After being near Balder, Loki told Hod to throw the arrows with all his might and make Hod also participate in the celebration. "Throw it with all your might. And then all the gods will laugh, and Balder will know that even his blind brother has taken part in his day of triumph." (Gaiman, 2017, p. 139).

Hod threw the arrow vigorously and hit Balder according to Loki's suggestion "Hod threw the dart of mistletoe, just as he had been told." (Gaiman, 2017, p. 139). After that incident, there was no sound of laughter and cheers, only silence. Hod only heard a wailing voice from his mother. "He heard wailing then, high and keen and awful, and he knew the voice. It was his mother who wailed." (Gaiman, 2017, p. 140). After that incident, Loki also said, "How terrible. How sad. You have killed your brother" (Gaiman, 2017, p. 140). When he said things like that, Loki did not sound sad. "But he did not sound sad. He did not sound sad at all" (Gaiman, 2017, p. 140).

Verbal irony occurs when a character's intention is conveyed through verbal statements contradictory to his feelings. The reader can find out the background causes and reasons that make Loki say that in the story. However, the

difference between his true intention and Loki's words remained in the sentence.

Loki himself said something in stark contrast to something the readers know, and he creates irony.

3.2.2 Sarcasm

Sarcasm is an ironic statement meant to mock or ridicule another person.

Sarcasm is more than just verbal irony. There is a cruel or derogatory element that separates it from various kinds of verbal irony. Sarcasm is more clearly understood when spoken but can also be included in written language.

a. Who is better?

The sarcastic remarks can be identified from the appearance of the sarcastic definition itself, as Loki said to the dwarf, sons of Ivaldi. Initially, Loki was looking for a way to grow Sif's hair which he had cut until it couldn't grow anymore. After getting the idea, Loki went to one of the workshops of a famous dwarf called sons of Ivaldi. When he got there, Lok also said to the sons of Ivaldi about a great dwarf craftsman named Brokk and Eitri. "Hello, sons of Ivaldi. I have asked around, and people here tell me that Brokk and Eitri, his brother, are the greatest dwarf craftsmen there are or have ever been" (Gaiman, 2017, p. 31).

Sarcasm appeared when Loki said this to the dwarf sons of Ivaldi.

Indirectly Loki considers the sons of Ivaldi to be less powerful than Brokk and Eitri. This indicates that sarcasm arises and is used by Loki to mock the sons of Ivaldi, which follows the definition of sarcasm itself. Sarcasm in common parlance is sometimes used as an equivalent to all forms of irony, but it is much

more helpful to limit it to apparent praise for harsh and mocking insults. (Abrams and Harpham 2012, p. 136)

b. Better than others.

Idunn is the goddess best known for the apple of eternal youth. This apple is capable of providing immortality to consumers and is indispensable for the gods of Asgard. Loki and the others returned to Asgard after their adventure. Loki immediately went to talk to Idunn. Loki wanted to taste Idunn's apple. After Loki tasted Idunn's apple of immortality, Loki pretended to look dissatisfied. "I thought you'd have, well, nicer apples than this." (Gaiman, 2017, p. 108). Loki tells him that he has found an apple that is very tasty compared to Idun's apples in the forest outside Asgard.

"But I saw some apples in the forest that were finer in every way than your apples. Looked nicer, smelled nicer, tasted nicer than these. I think they were apples of immortality too. Perhaps a better kind of immortality than yours." (Gaiman, 2017, p. 108)

Loki used sarcasm to insinuate Idunn about his apple. Even Loki also said that the apple he saw in the forest was better than Idunn's apple of immortality. Ironically, all of his statements to Idunn were just a trick of Loki.

3.2.3 Dramatic Irony

The dramatic irony is when the audience understands the situation better than some of the characters. Often, this understanding leads to an element of suspense because we know the characters will eventually learn the truth, but the others don't know when or how.

a. Advice and traps.

When Thor and Loki would go to the land of giants, they go on Thor's chariot pulled by two big goats named Grinder and Snarler. On the way, they both stopped at a farm to stop by to rest. There lived a man named Thialfi and his family. Because Thialfi did not have a meat dish to offer to Gods, Thor suggested his goat be slaughtered for dinner, and Thor slaughtered the two goats. "Then he took his knife and killed both his goats. He skinned their corpses" (Gaiman, 2017, p. 89).

While waiting for his food to be cooked, Loki invited Thialfi to talk.

Thialfi felt afraid of Loki "The boy was intimidated by Loki: his green eyes, his scarred lips, his smile." (Gaiman, 2017, p. 89). Loki advised Thialfi to eat marrow from Thor's goat bone so that Thialfi could become strong like Thor.

"You know, the marrow of the bones of those goats is the finest thing a young man can eat. Such a shame that Thor always keeps it all for himself. If you want to grow up to be as strong as Thor, you should eat the goat bone-marrow." (Gaiman, 2017, p. 89)

When the food is ready, Thor warns those who are about to eat not to break bones and eat the meat, "don't break or chew any of the bones. Just eat the meat." (Gaiman, 2017, p. 89), and when Thor left the table to relieve himself, Thialfi took a knife and broke a bone to eat his marrow. "Thialfi took his knife and split one of the goat's leg bones and ate some of the marrow from it. He put the broken bone down on the goatskin and covered it with undamaged bones, so nobody would know." (Gaiman, 2017, p. 90). The following day Thor turned on the goat by wrapping the bones with its skin, and they came back alive. Still, one of the goats named Grinder was lame because of a broken leg bone, "Grinder did

the same. And then it staggered and limped awkwardly over to Snarler, and it let out a high-pitched bleat as if it were in pain." (Gaiman, 2017, p. 90). Knowing this, Thor was angry, and Loki was trying to look serious. "Loki was trying to look serious, but even so, he was smiling at the corners of his mouth. It was not a reassuring smile." (Gaiman, 2017, p. 90).

The above statement raises a dramatic irony when Thialfi's ignorance of Loki's real plans creates dramatic irony. Because the audience has understood Loki's true intentions that the other characters in the novel don't know about. Loki wanted to harm Thor's goat by taking advantage of the ignorant Thialfi by only giving wrong advice so that Loki could easily hurt Thor's goat and provoke Thor's wrath. Dramatic irony can only be felt by the audience, in this case, the novel's readers.

b. Curious and traps

Dramatic irony is the opposite of what the characters in a literary work, drama, or film do not know and what the reader or audience does. In other words, the reader or the audience knows, but some characters in literary works don't. In the morning, when Idunn, the goddess of the apple of immortality, was walking through Asgard and greeting the gods, Loki did what he rarely did. "Normally, Loki ignored her, but this morning he smiled at her and greeted her." (Gaiman, 2017, p. 106). Loki has the intention to hand over Idunn and his box of immortality apples to a giant named Thiazi, who disguises himself as a large eagle because Loki has made a deal with him. Loki incites Idunn aiming to hand her over to the giants for Loki's safety. It is because Loki gets a threat from a giant to

hand over Idunn and his immortal apples while Loki is on an adventure, "Idunn. And I want her apples. The apples of immortality." (Gaiman, 2017, p. 106). After trying to get close to Idunn, Loki invited him to talk. Loki considered himself to be aging and wanted to ask for Idunn's apple of immortality. Idunn initially refused Loki "s request, "You don't look as if you are aging" (Gaiman, 2017, p. 107). Loki continued to convince Idunn to give him the apple of immortality. "Oh! My aching back. Old age is a terrible thing, Idunn." (Gaiman, 2017, p. 107). Idunn immediately took out a box containing the apple of immortality and gave Loki a golden apple after being influenced by Loki's words "Idunn opened her ash-wood box and gave Loki a golden apple." (Gaiman, 2017, p. 107).

After eating the apple, Loki mocks Idunns apple, "I thought you'd have, well, nicer apples than this." (Gaiman, 2017, p. 108) and immediately compared it with the apples he encountered in the forest, which were Loki's boasting.

"But I saw some apples in the forest that were finer in every way than your apples. Looked nicer, smelled nicer, tasted nicer than these. I think they were apples of immortality too. Perhaps a better kind of immortality than yours." (Gaiman, 2017, p. 108)

But, in fact, Loki never found any apples in the forest he was referring to. Hearing this, Idunn was silent with various expressions on his face. "He watched expressions chasing each other across Idunn's face — disbelief, puzzlement, and concern." (Gaiman, 2017, p. 108). Idunn convinced Loki that only the apple was the best, but Loki ignored it as if in disbelief. Idunn, curious about the apple Loki called, began to ask where the apple Loki saw. Loki was also willing to take Idunn to the apple tree to compare which apples were the best. Loki then went to the apple tree he meant by Idunn, who brought a box containing the apples of

immortality. "He led her into the forest, Idunn holding tightly to her ash box containing the apples of immortality." (Gaiman, 2017, p. 108).

After arriving at the place Loki meant, they did not find the tree Loki told; instead, they met a giant eagle, "Only that tall pine, with the eagle in it." (Gaiman, 2017, p. 109). The eagle immediately grabbed Idunn and the box containing the apple of immortality. "It seized Idunn in one taloned claw and the ash-wood box of apples in the other, and it rose into the sky above Asgard and was gone." (Gaiman, 2017, p. 109). After that, Loki was anxious.

"And he made his way home, hoping vaguely that nobody would notice that Idunn and her apples were gone, or that if they did, it would be long after anyone would connect her disappearance with Loki taking Idunn into the forest." (Gaiman, 2017, p. 109)

From the above statement, the reader has been given an understanding of how the story will go. The understanding that the reader gets is more than the understanding of the characters in the novel. This is where dramatic irony emerges, where the reader's understanding exceeds the understanding of the characters in the novel.

c. Strategies and disasters

Balder is the son of Father Odin and Queen Frigg. Balder is the God of truth and light, humble and most beloved being in all of Asgard. At his grand hall in Breidablik, Balder's presence was able to erase the grief of his people. But lately, he has been haunted by his problems. Every night, Balder had nightmares about his near death "Balder had bad dreams." (Gaiman, 2017, p. 135). Frigg doesn't believe the prediction "I don't believe it. I shall not believe it." (Gaiman,

2017, p. 137). To protect her son from this terrible prophecy, Queen Frigg travels across nine worlds, begging all living things not to harm Balder. His manners melted down every creature he encountered. Every animal and element, every plague and plant, every sword and insect happily swore their vows not to harm Balder. "Agreed that it too would never touch Balder" (Gaiman, 2017, p. 137). There is one thing that was missed by Frigg, namely mistletoe, which was considered harmless by Frigg "mistletoe, a creeping plant that lives on other trees. It seemed too small, too young, too insignificant, and she passed it by" (Gaiman, 2017, p. 137). After feeling that Balder was safe, Frigg returned to Breidablik and held a large banquet to celebrate. At the banquet, Frigg said, "Balder is safe" (Gaiman, 2017, p. 137). The wine was served, then the gods took turns testing Balder's immunity. "One by one, they threw their weapons at Balder, and each of them was astonished. Swords would not touch him, spears would not pierce his flesh" (Gaiman, 2017, p. 137), and Balder was not hurt.

Hiding in a corner, Loki was not happy with that "Loki was not smiling or laughing" (Gaiman, 2017, p. 137). The god of tricks had never cared for the Glorious Balder and found his new talents extremely irritating. Of course, there are flaws to Frigg's plan. Loki turned himself into a woman. Loki slowly moved beside Frigg and pretended to be confused. Loki also talked to Frigg, Frigg explained about the oath. Then Loki asks, "I'm pleased. But are you sure you didn't miss any of them?" (Gaiman, 2017, p. 138). Frigg answered, "only one I did not bother with was the mistletoe - it's a creeper that grows on the oak trees

west of Valhalla." (Gaiman, 2017, p. 138). After hearing this, Loki then rushed out to find mistletoe.

The dramatic irony appears in the above statement. We get a deeper understanding that other characters in the story are not aware of. We know Loki disguised himself as a woman to trick Frigg, who didn't know about it. We have realized this beforehand than the characters in the novel. Here Loki disguises himself as a woman to ask Frigg what he is missing, which Loki wants to know what could harm Balder.

d. Chance and disaster

Loki wants to harm Balder by looking for mistletoe in Valhalla. After obtaining mistletoe, the only thing that can harm Balder is Frig's negligence because it is considered harmless.

"The only one I did not bother with was the mistletoe — it's a creeper that grows on the oak trees west of Valhalla. But it's too young and too small ever to do any harm. You could not make a club from mistletoe." (Gaiman, 2017, p. 138).

Loki returned to the banquet to celebrate Balder's immunity. When he returned, the banquet became even more festive. However, not all gods enjoyed the banquet. Balder's brother, Hod, who was blind and unarmed, sat down gloomily. "Blind Hod stood to one side, listening to the merriment and the shouts of joy and astonishment coming from the green, and he sighed." (Gaiman, 2017, p. 139). Hod is one of the strongest gods, even though he can't see. Seeing his opportunity, Loki the con artist cunningly offers Hod to come along. Hod couldn't see Loki's expression. Still, according to Hod, Loki sounded like he wanted to

help "Hod could not see the expression on his face, but Loki sounded so helpful, so friendly" (Gaiman, 2017, p. 139), plus Hod thought the gods agreed that Loki was a clever god, "all the gods knew that Loki was clever" (Gaiman, 2017, p. 139). Loki armed it with arrows poisoned mistletoe aimed his shot at his brother and told Hod to shoot with all his might. "I will bring you close to Balder, and I will point you at him, and you shall throw it at him as hard as you can. Throw it with all your might." (Gaiman, 2017, p. 139). Loki assured Hod if he followed Loki's words, the party would be even more festive with Hod's participation in celebrating the party. "And then all the gods will laugh and Balder will know that even his blind brother has taken part in his day of triumph" (Gaiman, 2017, p. 139). The mistletoe stabbed Balder in the chest with deadly force. The divine light then dimmed, and despair coursed through the people. In an instant, the effects of Balder's death could be felt across all nine worlds.

When Hod's ignorance of Loki's real plan wanted to harm Balder, it gave rise to dramatic irony. Because we have understood Loki's true intentions that other characters in the novel are not aware of. Loki wants to harm Balder by taking advantage of Hod's blind condition, so Loki can easily harm Balder. Loki doesn't need to get his own hands dirty to achieve his goal.

e. Bad Feeling vs. Reality

Balder, lying dead, was pierced by an arrow from Mistletoe that Loki had made and shot by blind Hod. Odin ordered them not to take revenge on Hod. "No vengeance will be taken on Hod. Not yet. Not right now. Not at this time. We are in a place of holy peace." (Gaiman, 2017, p. 140). Of the many people who cried,

especially Frigg, the mother of the gods, he asked anyone to meet Hel, the ruler of the underworld to negotiate with Hel. Hel is also Loki's daughter, "Hel was, after all, Loki's daughter." (Gaiman, 2017, p. 140). Hermod the Brave stepped forward. The warrior god was sure that with the help of Odin's mighty horse, there was nowhere he couldn't go "They brought forth Sleipnir, Odin's stallion, the eight-legged horse." (Gaiman, 2017, p. 140). He agreed to go to Hel's hall and bring Balder home. The god rode for nine days and nine nights "Hermod the Nimble rode for nine days and nine nights without stopping" (Gaiman, 2017, p. 142), passing through the land with lying corpses and across roads covered in bones "Hermod mounted it and prepared to ride down, ever down, to greet Hel in her high hall, where only the dead go." (Gaiman, 2017, p. 140). When he finally reached the Queen of Hell, Hermod begged him to return Balder to his family. Hel thought of being merciful, but she wanted to know how bad the gods were.

Hel said nothing. She watched Balder with her mismatched eyes. And then she sighed. "He is the most beautiful thing, and, I think, the best thing, ever to come to my realm. But if it is truly as you say, if all things mourn Balder, if all things love him, then I will give him back to you." (Gaiman, 2017, p. 143)

He agreed to release Balder's soul if Hermod could prove that all living things wept over Balder's death. Hermod also bowed and thanked Hel for being given a chance to bring Balder back to life. "That is noble of you. Thank you! Thank you, great queen!" (Gaiman, 2017, p. 143). Hermod hurried back to the world of the living and shared the results of his negation with Hel. Asgard sent messengers to question all beings. The messengers met all the creatures Frigg had previously met, all crying over Balder and begging for Balder to return.

Meanwhile, Loki was overseeing the mission of the messengers. He would not let his efforts go to waste, but his act of killing Balder could be revealed if he interfered too much. Disguised as a female giant named Thokk, he hides in the last destination of the messengers. When the messenger spoke about Balder, the howling wind and the steep rocks expressed his love for Balder. However, the giant only insulted the deceased. No matter how many times Hermod begged, he was not willing to cry it. "Old Thokk won't weep for Balder," she said bluntly. "Alive or dead, old Odin's son brought me nothing but misery and aggravation." I'm glad that's gone. Good riddance to bad rubbish. Let Hel keep him." (Gaiman, 2017, p. 145). As his last hopes faded, the messengers began to mourn Balder again. The messengers returned to Asgard, telling them what they had seen. They admit to failing to carry out their duties because one creature does not want to cry for Balder and does not want him to be returned to the world, namely a female giant named Old Thok. However, from the story about the female giant, Thor realized the giant woman's gesture reminded him of Loki's "I expect it was really Loki in disguise" (Gaiman, 2017, p. 145).

Dramatic irony is raised when the messengers do not know that Loki is disguising himself as a giant. In this case, the reader has been told that Loki is in disguise. Therefore dramatic irony arises because some characters are unaware of some of the information that readers of the novel have received, even though other characters are already aware of it. Even so, Thor is just a hunch.

3.2.4 Cosmic Irony

Cosmic irony occurs when a higher power (e.g., God, destiny, Universe) intervenes to create ironic situations. Otherwise known as the "irony of fate," this idea of "interference" can be actual or inferred. In other words, there is a clear example of cosmic irony when a "mystical intruder" is involved. But some instances seem only to be influenced supernaturally or are ambiguous enough to serve as an argument.

a. A dream come true

Balder was the son of mighty Odin, ruler of the Norse Gods, and the sorceress goddess Frigg. He was renowned for his kindness, generosity, and joy. He lived his life and spread it to those around him. It was a shock then and concern to all when Balder suddenly began experiencing ominous dreams predicting that a mystery misfortune would befall him.

Balder had bad dreams. He dreamed of worlds ending, and of the sun and the moon being eaten by a wolf. He dreamed of pain and death without end. He dreamed of darkness, of being trapped. Brothers slew brothers in his dreams, and nobody could trust anyone else. In his dreams, a new age would come upon the world, an age of storm and of murder. (Gaiman, 2017, p. 135)

Everything Balder dreams of will happen just before Ragnarok (doomsday). He dreams of endless pain and death. There will be an endless winter. "The winter will begin, and it will continue, winter following winter. There will be no spring, no warmth." (Gaiman, 2017, p. 157). Therefore people starve and kill each other to live.

He dreamed that he would be trapped in a dark place. When he is killed by his blind brother Hod outside the battlefield, he will be sent to Hel (hell) because dying outside the battlefield will be considered dishonorable death. "In Hel's world, the sun never rises and the day can never begin" (Gaiman, 2017, p. 143). Even though the gods tried to find a way to bring him back to life, it was in vain, leaving Balder trapped in a dark place forever.

Brother killed brother in his dream, and no one can trust anyone else. This happens when Balder is killed by his blind brother Hod, incited by Loki "How terrible. How sad. You have killed your brother" (Gaiman, 2017, p. 140).

A new age will come in the world in his dream, an age of storms and murder. This refers to Ragnarok, during the battle at the end of the world "Ragnarok: Final Destiny of The Gods" (Gaiman, 2017, p. 163). The battle was between the sir and the Einherjar forces (those who died on the battlefield), led by Odin against Loki's forces from the underworld. The battle takes place in an area called Vigrid plain "they will ride out to Vigrid, the final battlefield" (Gaiman, 2017, p. 160). The meaning of this battle is not only a battle between gods, humans, giants, and monsters but also involves the entire universe. From this battle, many gods died.

Cosmic irony is sometimes referred to as the irony of destiny. Cosmic irony involves fate. The irony is when a situation is the opposite of what was expected and is sometimes strangely funny or so out of the ordinary that it is almost unbelievable, as happens in the novel when Balder has a bad dream about the future. What Balder dreamed of happened to the story. This is where the

cosmic irony emerges. Cosmic irony can mean that fate, destiny, or even gods control and play with hopes and desires.

b. Sayings that come true.

When he heard Balder talk about his bad dreams, Odin left his palace to ask about the cause of his son's nightmare. Someone told him that there was a wise woman who understood the meaning of all dreams. Odin immediately went to consult an oracle woman who was known to be wise in this matter. As he often did, Odin was in disguise for this journey. But unfortunately, the woman has passed away, "but she was long dead" (Gaiman, 2017, p. 135). Odin went to the woman's grave. The woman's grave is in the area where people who die in a dishonorable manner (not die on the battlefield) and those who die in a dishonorable manner will be sent to Hel, a place controlled by Hel (the name of the ruler of Hel). Odin stood near the grave and started resurrecting the corpse of the fortune teller, who turned out to be the giant Angrboda, Loki's mistress.

The dead giantess smiled. "Ride home, little Odin," she told him. "Run away, run back to your hall. No one will come to see me now until my husband, Loki, escapes from his bonds and returns to me, and Ragnarok, the doom of the gods, tearing all asunder, approaches." (Gaiman, 2017, p. 136)

Odin also wondered. "Why did she talk about Loki escaping his bonds? Wondered Odin. Loki is not bound. And then he thought, Not yet." (Gaiman, 2017, p. 136). The above statement can be a cosmic irony because the statement is still related to what will be experienced by the characters in the novel. In the novel itself, when that statement was uttered, it still hadn't happened. But we have been given a deeper understanding of the storyline. Cosmic irony or the irony of fate, as

the name suggests, relates to a destiny that will occur. Of course, some events were exactly as stated earlier that did happen. Loki was completely tied up after the gods caught him. Loki was tied up using the intestines of his son, Narfi, which was turned into a very strong rope, and Loki was bound until Ragnarok (Doomsday).

"The gods took Narfi's spilled entrails, and they pushed them through the holes they had made in the stones, binding Loki's neck and shoulders tightly. They wound the entrails of his son around his loins and his hips, tied his knees and legs so tightly he could barely move. Then the gods transformed the intestines of Loki's murdered son into fetters so tight and so hard that they might have been iron." (Gaiman, 2017, p. 154)

Then, after Ragnarok arrived, Loki was freed from his bonds and led an army from the underworld "Loki, who will have escaped from his bonds beneath the earth, will be the helmsman of the ship called Naglfar." (Gaiman, 2017, p. 159). Following the previous statement that the reader was told what was going to happen. But all that cannot be ascertained if what has been stated previously has not happened. Well, here raises the cosmic irony related to destiny, gods, prophecy, etc. (Abrams and Harpham 2012, 186).

CHAPTER IV

CONCLUSION

Norse Mythology is a novel written by Neil Gaiman in 2017. Neil Gaiman was inspired by ancient mythology in creating his fictional universe. Now he presents great northern stories. The story begins with the origins of the legendary nine worlds to Ragnarok, the twilight of the gods, and the rebirth of time and new people. Gaiman stayed true to myth in imagining the main Norse pantheon: Odin, the supreme of the tall, wise, brave, and cunning; Thor, Odin's son, is powerful but not the wisest of gods; and Loki the son of Odin's giant blood brother, a trickster, and an unrivaled manipulator.

In this study, researchers analyzed Loki's character. Loki is a character with a fickle personality, sometimes he can be a disaster for others, but sometimes he is also a savior for others, his reaction to all events, and the reason behind his personality. Based on the previous chapter, it can be concluded in two points. The first is about Loki's character and characterization. Second, about the irony that is raised by Loki's character in the Norse Mythology novel.

The results of this study indicate that Loki's character shown in the story is: a handsome man, has green eyes and can change shape into whatever he wants. He is a troublemaker, cunning, arrogant, cowardly, heckler, drunkard, envious, and shameless. But, on the other hand, he is also a savior. The results also show that the ironies found in Loki are Verbal Irony, Sarcasm Irony, Dramatic Irony, and Cosmic Irony. These types of irony appear through dialogue, motives, actions, and situations in the novel.

Verbal irony uses words to describe an event that is different from what was said. Sarcasm is used to mock or ridicule another person. Dramatic irony has been used for the reader's knowledge, which describes an unknown event to the characters in the novel. Cosmic irony is used to describe an event caused by a higher power (e.g., God, destiny, Universe) intervening to create an ironic situation.

The researcher has suggestions for future researchers. First, if the next researcher wants to analyze the same problem, namely irony, many theories can be used besides the Irony theory by Abrams & Harpham (2012). The researcher believes that different theories have different ideas and views on something, which can impact different research results. After all, many characters in this novel can be analyzed, so this novel still deserves to be used as an object of literary research.

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