

The Power of Irony: A Literary Analysis of *Pegasus Olympus at War*

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Abstract - This study examines irony as a literary device in *Pegasus Olympus at War* by Kate O'Hearn, employing a qualitative descriptive method to analyze the function of irony in the novel. The study aims to identify how irony contributes to themes and character development in the young adult fantasy genre, which is entitled *Pegasus Olympus at War*. Through a detailed analysis of dialogue and narrative context in the novel, 24 of irony were identified and categorized into nine situational ironies, thirteen verbal ironies, one combining verbal and situational irony, and one combining verbal, situational, and dramatic irony. The results reveal that verbal irony was the most commonly found in *Pegasus Olympus at War*, mostly through the characters in the novel. Verbal irony creates humor, expresses skepticism, and critiques the absurdities, while the situational irony emerges through unexpected reversals, and often highlights the capability of mortal characters over their mythological counterparts. The combined forms of Irony add narrative complexity as well as emotional depth. The study concludes that Irony in the novel is a stylistic device and a powerful narrative strategy that enhances the story's realism, relatability, and thematic richness, making it more engaging and meaningful for young adult readers.

Keywords: fantasy genre, figurative speech, irony, verbal irony, young readers

I. INTRODUCTION

Figurative language is a powerful tool in both spoken and written expression. It allows writers to communicate ideas beyond literal meanings, creating vivid imagery and emotional impact for the reader to make the material more entertaining to read, it enriches social interactions but can lead to misinterpretations due to the conflict between direct and indirect messaging, and making more engaging and thought-provoking (Deignan et al, 2021; Ferguson, 2024; Hanisang & Namang, 2024). Among various forms of figurative language, such as metaphors, personification, and hyperbole, irony stands out for its unique ability to convey the contrast between expectation and reality, often with subtle humor, critique, or reflection (Marpaung, 2025; Marpaung & Sidabalok, 2024). In everyday life, irony can appear in social media posts, casual conversations, and even educational or political contexts. However, its presence in literature and media makes it a compelling subject of study, especially for English education students aiming to develop their critical reading and interpretive skills. Figurative language creates vivid mental pictures, making the narrative more engaging, it helps in expressing complex themes, can evoke specific feelings in readers, enhancing their connection to the story (Arfani & Laksono, 2024; Karmelia & Mutiara, 2024;

Saud et al., 2023).

Irony is frequently misunderstood as mere sarcasm, yet it is much richer and more complex. According to Sayidmahamadzhanovna & Huraim (2025), irony is a rhetorical device that can challenge readers' assumptions, highlight contradictions, and reveal more profound truths through indirect expression. In the field of linguistics and education, researchers like Liu (2025) have examined how second language (L2) learners struggle with understanding verbal irony due to cultural and contextual subtleties, making it a significant issue in English language teaching. Filipović Petrović & Barčot (2025) also noted that irony embedded in phrasemes often varies across cultures, requiring learners to grasp the sociopragmatic cues that trigger ironic meaning. Irony has become a central rhetorical tool for identity expression and social critique in digital media and communication. Ding et al. (2025) showed how Chinese mothers on social media use ironic commentary to resist age-related stereotypes and patriarchal expectations. Likewise, Sifaki (2025) illustrated how irony is employed in media discourse to frame victimhood narratives, often exposing manipulative or performative language on online platforms. These examples reflect how irony is used for humor, empowerment, and resistance.

In literature, irony continues to hold an essential place. Yadav (2025) explored how Auden's poem "The Unknown Citizen" uses irony to critique social conformity and loss of individuality. In visual literature, Sica (2025) analyzed the role of irony in Calvino's work, arguing that his narrative techniques are shaped by text and imagery to convey layered meanings. These findings suggest that irony enriches narrative by enabling multiple interpretations, making literary texts more engaging and reflective. Moreover, irony often intersects with other rhetorical devices in classroom texts and student materials. For example, Saefudin et al. (2025) studied comics on Instagram and showed how irony in visual and verbal forms supports critical literacy. Murtias et al. (2025) emphasized how analyzing irony in poetry like "O Captain! My Captain!" fosters a deeper emotional connection and literary appreciation among learners. As irony blends humor with critique, it encourages readers, especially students, to think critically about what is said versus what is meant. In conclusion, irony is a vital component of language education. It enhances the ability to appreciate nuanced meaning in literature and to interpret everyday communication more critically and reflectively. As irony appears across social media, academic texts, literature, and even machine learning, its study offers valuable insights for English teachers, linguists, and learners alike.

Kate O'Hearn was born in Canada and raised in New York City, and has travelled all over the United States (US). She currently resides in England. Kate O'Hearn wrote the young adult novel *Pegasus Olympus at War*, which is the second book in *The Pegasus Series*. The book was published in the United Kingdom on 1 July 2011 and was published in the US on 7 May 2013. Emily Jacob's life changed forever the day Pegasus crashed into the roof of her apartment building. Suddenly, she was swept up in a battle to save Olympus and the gods, far away from her normal life in New York City. Now she is living on Mount Olympus with her friends, Joel, Paelen, and of course, Pegasus. The only person missing is her father, who is being held prisoner by a mysterious government agency back in the human world. Emily is desperate to find him, but Jupiter will not allow her to leave. However, Emily does know a

certain winged horse. When a gruesome new invasion of Olympus begins, Emily and her friends find their loyalties tested as old grudges are unearthed. New enemies are discovered, and Emily and her friends continue to adventure (O'Hearn, 2014).

This study focuses on using irony as a literary device in Pegasus Olympus at War. Irony is a powerful literary device that deepens the story's emotional impact, reveals hidden truths, and highlights character growth in the novel. The study will examine how irony contributes to themes and character development as well as the explanation of the irony.

II. LITERATURE REVIEW

Irony remains one of the most layered and nuanced forms of figurative language, used to express contrast between appearance and reality, surface meaning and intent, or stated beliefs and actual opinions. Its prevalence across literary, digital, and educational contexts has continued to draw scholarly attention. Contemporary studies have increasingly examined irony as a stylistic device and a pragmatic and sociocultural tool, especially relevant for English language learners navigating tone, context, and meaning in a globalized environment (Colston, 2020; Dynel, 2022). Irony is a literary and rhetorical device that contrasts appearance and reality, or what is said and what is meant. It creates surprise, humor, or emphasis by highlighting how things are not as they seem. There are three common types of irony. The first type is verbal irony. Verbal irony is used to say one thing but to mean the opposite (often sarcastically). Four key features of verbal irony are lies in the contradiction that happens between what is said and what is meant; audience awareness, where the listener or reader understands the meaning; the tone, often sarcastic, mocking, humorous, or dry; and the last key feature is the purpose to criticize, joke, express frustration, or emphasize (Abbasova, 2024; Latifah, 2022; Pfeifer & Pexman, 2023). The second type of irony is situational irony. Situational irony occurs when something opposite of what is expected happens. The twist is often surprising, humorous, or tragic, typically revealing a more profound truth or theme. The function of situational irony in the novel, especially young adult novels, is to undermine expectations, challenge stereotypes, and reveal themes to show that power is about heart and loyalty, not divine status; to create humor or absurdity since many scenes are ironic funnily or awkwardly, add surprise, to enhances reader engagement where the surprises given from the novel will keep readers curious and emotionally invested to the story, and enhancing the storytelling (Calvalho, 2020; Elkhidr, 2024; Shelly, 2023). The last type of irony is dramatic irony. Dramatic irony is when the audience knows something the characters do not, creating tension or humor. There are some key features of dramatic irony. First, to build tension or suspense. The readers wait for the characters to "catch up." Dramatic irony creates emotional connections where the reader will feel pity, fear, or frustration about how the characters make mistakes and reveal vulnerability, and this reveals how strongly the characters lack full knowledge or control. In other words, the dramatic irony is where the audience knows more about a situation than the characters, creating tension or humor (Cabanas et. al, 2022; Smith et. al, 2022).

Irony is important in literature because it enriches storytelling in multiple intellectual,

emotional, and thematic dimensions. It transforms simple narratives into layered, thought-provoking experiences, adds complexity, challenges assumptions, and makes the reading experience emotionally and intellectually rewarding—several functions of irony in literature, especially in young adult reading. First is to create contrast between appearance and reality, where irony often reveals the difference between what is said and what is meant, or what is expected and what occurs. This sharp contrast helps readers recognize more profound truths behind the characters' actions and societal norms. Critiquing or satirizing society and power is the second function of irony. It is commonly used to criticize individuals, institutions, or ideologies subtly. Writers use irony to point out hypocrisy, corruption, or injustice without confrontation. The third function of irony is to enhance character development. Using verbal irony, especially sarcasm or witty remarks, can reveal a character's personality, intelligence, or emotional state. It distinguishes voice and creates depth in characterization. The fourth function is to engage the reader emotionally and intellectually. The fifth function of irony is to intensify the plot and theme. Situational and dramatic irony are frequently used to build tension, suspense, or tragedy. They often mark turning points in the plot or moments of revelation that underline central themes. Irony encourages readers to read between the lines and recognize deeper meanings, making them more active participants in interpreting the narrative. The last function of irony is to add humor or lightness. Irony, especially verbal irony and understatement, can create comic relief even in serious narratives, helping balance tone and sustain reader interest (Abbasova, 2024; Cabanas et. al, 2022; Muecke, 2021; Shelly, 2023).

Related Studies

Some previous studies that focus on irony have been conducted. A study done by Madaminjanovna and Oydiyoy (2024) titled "The Usage of Lexical Stylistic Device: Irony." This study categorizes irony into three main types: dramatic irony, where the audience knows more than the characters; situational irony, where outcomes contradict expectations; and verbal irony, where words express meanings opposite to their literal interpretation. The discussion emphasizes irony's role in revealing hidden truths, evoking reflection, and engaging audiences through its unique interplay of meaning and context. Sayidmahamadzhanovna & Huraim (2025), "Irony is a Rhetorical Device or Figure of Speech." They investigate irony as a lexical device, defining its types, exploring its expressive and cognitive functions, and advocating for its cultivation in educational contexts. They highlight irony's value in enriching comprehension, creativity, and critical interpretation within language learning.

III. MATERIALS AND METHODS

Research Design and Data Collection

This study uses a qualitative descriptive research method. The researcher gathered data from Kate O'Hearn's novel, *Pegasus Olympus at War*. In qualitative descriptive research, data collection methods are varied and aim to explore the "who," "what," and "where" of

phenomena (Sandelowski, 2000). The researcher obtained the data from the novel by Kate O'Hearn, Pegasus Olympus at War. The steps in collecting the data are as follows: (1) Select literary works containing examples of irony; (2) Analyze textual passages for types of irony, whether verbal irony, situational irony, or dramatic irony; (3) Look at how irony contributes to the themes, the character development, and the reader engagement; (4) Write all the result on the table. The data from this research has been presented in written form, describing the findings related to the irony identified in the novel.

IV. RESULTS AND DISCUSSION

The researcher found 24 ironies in Kate O'Hearn's Pegasus Olympus at War: nine situational ironies, thirteen verbal ironies, one combined verbal and situational irony, and one combined verbal, situational, and dramatic irony. The following tables provide the results of this study, the theme contribution, and the character development, including the explanation of the irony.

Table 1. Situational Irony

No	Irony Sentences	Explanation of the Irony	Theme Contribution	Character Development
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1	<p><i>I have done it before - I can do it again."</i> Cupid challenged defiantly. <i>"I used to come to this world regularly before Jupiter put a stop to all visits. I will now leave you here, Flame. If you refuse to allow me to travel with you, I will follow you anyway..."</i> (p. 47)</p>	<p>Cupid, traditionally seen as a gentle, romantic god of love, acts boldly, defiantly, and even rebelliously. That contrast between who he is expected to be (soft, peaceful) and how he behaves (stubborn, confrontational) creates irony. It is unexpected that Cupid, of all Olympians, would be assertive and confront someone with extraordinary powers. He is challenging someone called "Flame," who is presumably powerful. This reversal in roles, a love god defying a more powerful figure, makes the situation ironic.</p>	<p>Rebellion vs authority, loyalty, resilience</p>	<p>Cupid's personality is boldness, loyalty, experience, and an independent nature.</p>
2	<p><i>"This is a bad idea,"</i> Cupid complained as he removed his sweatshirt and walked from their hiding spot and toward the men. (p. 110)</p>	<p>If someone says, "This is a bad idea," you would expect them to avoid doing it, to stay hidden, or to back off. In contrast, Cupid says it is a bad idea and does it anyway that contradiction between his words and his actions.</p>	<p>It shows courage despite fear, emotional conflict between doubt and duty</p>	<p>Cupid is brave but vulnerable; he shows reluctant heroism and moral Responsibility</p>
3	<p><i>"There is no need for us to bind them,"</i> Paelen added. <i>We are stronger and faster than they are. It would be a fatal mistake if they tried to escape."</i> (p. 122)</p>	<p>Paelen is confident that the captives pose no threat and do not need to be restrained. The irony lies in overconfidence: he believes escape is</p>	<p>It shows power and control, confidence vs. arrogance, and the consequences</p>	<p>Paelen shows his confidence, tactical mind, and possibly overconfidence</p>

		impossible, but reality proves him wrong.	of rebellion.	
4	Paelen groaned. He shook his head. <i>"Not again! This cannot happen to me twice."</i> (p. 151)	In this case, if Paelen is experiencing something unusual or highly improbable for a second time, it is ironic because one would typically expect such an event to happen only once. The fact that it is happening again defies normal expectations, which could make it situational irony.	Fate/repetition, comic relief, emotional resilience	It shows Paelen as unlucky, expressive, and relatable, and may signal future growth.
5	<i>"How is this possible?"</i> Paelen asked. <i>"The Nirad tracks at the CRU facility showed they were moving deeper into the woods. How could they get here before us?"</i> (p. 187)	In this case, Paelen and the others expected the Nirads to move away from them, deeper into the woods, which the tracks indicated. In reality, the Nirads somehow arrived before them, the opposite of what the evidence led them to believe.	Deception vs. reality, the unpredictability of war, the fallibility of logic	It shows Paelen as logical, emotionally open, and strategic, but still growing.
6	Despite the complete lack of light, he was able to see clearly. (p. 213)	It occurs when there is a contradiction between what is expected and what happens. No light means no visibility, but the reality is that he sees even without any light.	Vision beyond limitations, clarity in chaos,	Shows growing power, adaptability,

7	<p><i>"I won't," Emily said. "I won't use my powers again. They are too dangerous. You should have been seen what happened at the Red Apple and here right before you woke up. They got away from me. Joel, my powers are growing and I can't control them. I think I just killed a Nirad, and I know for sure I hurt Tange." (p. 263)</i></p>	<p>Emily has superpowers, which are usually considered a gift or blessing, especially in fantasy or superhero stories. Instead of being grateful or empowered by them, Emily is terrified of them. She says they are "too dangerous" and that she might have hurt or killed someone unintentionally. Readers might expect someone with powerful abilities to use them confidently to help others, but Emily wants to reject them entirely.</p>	<p>Power vs. responsibility, identity crisis, consequences of power, internal conflict</p>	<p>Shows Emily's vulnerability, growth, compassion, and moral struggle</p>
8	<p><i>"So did we," Joel said. "Emily's in terrible danger. we came here to raise an army, but everyone is gone." (p. 294)</i></p>	<p>Situational irony occurs when there is a stark difference between what is expected to happen and what happens. Joel and the others came to Olympus expecting to find powerful allies, gods, warriors, and an army to help save Emily. Instead of finding help, "everyone is gone." The place they believed would be their strongest source of support was empty and abandoned. This creates irony because the outcome is both unexpected and deeply disappointing.</p>	<p>Hope vs. despair, loyalty, isolation, the burden of responsibility</p>	<p>Joel's protective instincts, realism, emotional growth, and leadership</p>

9	<p><i>I do not care what he does!" Stheno spat. "Tell them to strike him. Knock him out! Tear his arms off if they must. Just get him here. This is why we chose you to fight our battles – because Jupiter's powers are useless against you." (p. 313)</i></p>	<p>Jupiter (the king of the gods) is the most potent being; no enemy could stand against him. However, in this situation, his great power is useless and ineffective. The irony lies in the fact that Jupiter, who should be protecting the other, now needs help. This is unexpected and inverted, which is what makes it ironic.</p>	<p>Ruthlessness in war, manipulation, power limits, and strategic exploitation</p>	<p>Shows Stheno's cruelty, desperation, intelligence, and lack of moral restraint</p>
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Table 2. Verbal Irony

No	Irony Sentences	Explanation of the Irony	Theme Contribution	Character Development
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1	<p><i>"You're kidding, right?"</i> Joel smirked. <i>"Paelen, we look like rejects from a gladiator movie! Look at me - I'm wearing a dress!"</i> (p. 9)</p>	<p>Joel mocks the situation; he makes fun of their appearance by comparing it to something ridiculous. The irony lies in his exaggerated reaction, treating a heroic costume as embarrassing or silly. They were likely dressed for a serious or noble mission, perhaps a battle or a ceremony. They look laughable, at least to Joel. Joel's sarcasm and humor heighten the irony. He says something funny that highlights how ridiculous their situation is.</p>	<p>Identity clash, adaptation</p>	<p>Joel, a sarcastic realist</p>
2	<p><i>"Perhaps you expected a fish's tail?"</i> Neptune started to chuckle. (p. 28)</p>	<p>Verbal irony occurs when someone says something but means something different or opposite, often to be humorous or sarcastic. Neptune is making fun of someone's wrong expectation about his appearance, possibly assuming that, as the god of the sea, he should look like a mermaid or merman (with a fish tail). By chuckling and saying this, Neptune is aware that the person has a false or stereotypical image of him and gently mocks it.</p>	<p>Subverting myths, challenging assumptions, and modernizing classical imagery</p>	<p>Reveals Neptune as witty, self-aware, and confident, more relaxed than other gods</p>

3	<p><i>"You have many powers but you do not have the power to send me home."</i> (p. 47)</p>	<p>This tone is sarcastic, making it verbal irony. This could be interpreted with mockery or challenge, highlighting a gap in someone's supposed omnipotence.</p>	<p>Limits of power, autonomy vs. control, longing for home</p>	<p>Shows emotional strength, inner defiance, and hidden vulnerability</p>
4	<p><i>"What's the matter, toga boy? Don't you wanna come over here and play? What about your friends? Hey, freaks, this is Halloween, not a toga party! Get it right."</i> (p. 65)</p>	<p>The speaker pretends to invite others to "come play," but the invitation is not genuine. It is mockery, possibly intended to insult or provoke. The tone is sarcastic, a key form of verbal communication. Calling them "toga boys" and "freaks" in a taunting context is meant to highlight how they do not fit in again, highlighting a contrast between what is said and what is intended.</p>	<p>This sentence acts as a thematic touchpoint about discrimination and acceptance</p>	<p>Develops characters by revealing how they are perceived and how they respond to challenge</p>
5	<p><i>"What's the matter, toga boy? Are you chicken?"</i> The clown started to cluck like a chicken. <i>"Maybe your little winged pony can help you."</i> (p. 66)</p>	<p>Mockery and sarcasm. "Are you chicken?" is a sarcastic taunt; it is not an honest question but a way to shame someone into action by calling them a coward. Clucking like a chicken is exaggerated mockery, reinforcing the sarcastic tone.</p>	<p>Bullying, bravery, identity, and prejudice</p>	<p>Reveals the antagonist's cruelty and pressures the protagonist's growth</p>

6	<i>"I guess we know who wears the pants in your relationship, huh? You gonna let a dumb girl with a bum leg tell you what to do, toga boy? Or maybe you're frightened she'll take off that brace and beat you with it!" (p. 66)</i>	The speaker is mocking the boy by pretending to question his masculinity and leadership in a sarcastic tone.	Bullying and verbal abuse	Reveals the speaker is arrogant and cruel
7	She shook her head, <i>"C'mon, hero, let's get going."</i> (p. 67)	"hero," sarcastically.	Irony and empowerment	Assertive female role
8	<i>"And I'm burdened with the two of you,"</i> Joel shot back. <i>"Geez, you're like two spoiled children! Shut up so I can concentrate on driving and not getting us caught in this stolen car. Cupid, lie on your stomach and keep quiet!"</i> (p. 103)	<i>"And I'm burdened with the two of you?"</i> is a sarcastic complaint. <i>"Spoiled children"</i> is likely an exaggeration meant to mock their behavior.	Responsibility, chaos	Joel is a reluctant leader
9	Joel raised his eyebrows and looked at Paelen. <i>"Is he kidding?"</i> (p. 107)	His question was, <i>"Is he kidding?"</i> Is rhetorical. It is a form of verbal irony or sarcasm.	Disbelief	Joel = sceptic
10	<i>"What would she need her tears for?"</i> Joel asked. <i>"They're like nuclear weapons. They should be destroyed."</i> (p. 121)	Joel says something shocking or absurd to highlight how dangerous her tears are, perhaps because, in this story, her tears have actual destructive power. He uses exaggerated, ironic comparisons to express that her tears are too dangerous to exist.	Emotion = power	Joel's repression
11	<i>"C'mon, lover boy."</i> Joel said as he tugged Cupid's coat. <i>"that's enough. Let's go."</i> (p. 138)	Cupid is the god of love, so the nickname fits literally. However, Joel likely uses it	Friendship, banter	Joel & Cupid bond

		sarcastically or mockingly.		
12	<i>"Please sit down and eat something."</i> she said as they hovered near her. <i>"Geez, now I know what the president goes through with the Secret Service..."</i> (p. 158)	The humorous and exaggerated comparison is not meant to be taken literally. The ironic tone comes from the humorous exaggeration; she draws a parallel between a typical situation and something dramatic (the life of a president is constantly protected).	Protection = burden	Emily's stress
13	<i>"That's it?"</i> Joel said, " <i>All you can say it 'Oh'? Jupiter is on his way here right now. The Gorgons are going to expect Emily to kill him. Surely Jupiter has a plan.</i> " (p. 322)	"That's it?" and "All you can say is 'Oh'?" show that he is not satisfied with such a casual reaction to a serious situation. The word "Oh" is shockingly underwhelming, considering their danger. It is verbal irony because his literal words suggest mild surprise, but his tone and the context show he is frustrated or alarmed	High stakes	Joel became serious

Table 3. Verbal and Situational Irony

No	Irony Sentences	Explanation of the Irony	Theme Contribution	Character Development
1	<p><i>"Me? Pegasus how can you compare Cupid to me? We are nothing alike, I may have been a thief, but Cupid is a troublemaker coward, and I resent being compared to him. And what about you?" Paelen turned to Emily. (p. 14)</i></p>	<p>Verbal irony - Paelen says: <i>"I may have been a thief, but Cupid is a troublemaker coward."</i> This creates irony because Paelen criticizes Cupid's flaws (troublemaker, coward) while glossing over his serious flaw, being a thief. There is an ironic tone of self-righteousness, as if being a thief is somehow <i>less</i> harmful than being a coward, which reverses typical moral judgments.</p> <p>Situational irony occurs when Paelen resents being compared to someone who causes trouble, yet he has caused plenty of trouble in the story. The contrast between his beliefs and how readers may see him creates a situational ironic effect.</p>	Judgment, pride	Paelen's insecurity and ego

Table 4. Verbal, Situational & Dramatic Irony

No.	Irony Sentences	Explanation of the Irony	Theme Contribution	Character Development
1	<p><i>"Me? Of course not," Paelen said in mock horror. "You know I'm no longer a thief. Mercury just gave them to me. He is having another set made for himself." Paelen paused and frowned. "He said the sandals prefer to stay with me. I do not understand what he means, but I'm not going to say no to such useful gift." He petted the tiny wings on the sandals. (p. 8)</i></p>	<p>The verbal irony occurs in the line "Me? Of course not," Paelen said in mock horror, indicating that Paelen was pretending to be shocked. His tone and word choice suggest sarcasm; he does not genuinely deny his history as a thief.</p> <p>The situational irony happens when Paelen says he is no longer a thief. He ends up possessing powerful, rare sandals (symbolic of Mercury). He does not understand why Mercury gave them to him, but accepts them without hesitation, almost like someone accustomed to taking them without question. This contrast between his supposed honesty and the situation that looks like theft or trickery is ironic.</p> <p>The dramatic irony occurs when the reader likely understands Paelen's nature better than he does himself. His frowning confusion and then petting the</p>	Redemption, trust	Paelen's humility and transformation

		sandals add a layer of humor; he is puzzled and pleased, which the audience may find amusingly contradictory		
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V. CONCLUSION

This study examines irony as a literary device in Pegasus Olympus at War. It investigates how irony enhances the novel's themes, supports character development, and engages readers. Irony plays a significant role in the novel's narrative structure and thematic depth. Frequent verbal irony reflects the characters' attitudes, often used to convey sarcasm, humor, or criticism, enhancing character development and reader engagement. The situational irony highlights unexpected outcomes and contradictions between appearance and reality, reinforcing themes such as identity, destiny, and resistance. The rare but complex examples of multiple types of Irony combined intensify the emotional impact and reveal deeper layers of meaning in critical scenes. Irony in Pegasus Olympus at War is more than a stylistic tool; it enriches the storytelling by challenging reader expectations, providing insight into character dynamics, and reinforcing the overarching tension between the mortal and the divine. Irony shapes the novel's tone and message, offering young adult readers intellectual engagement and emotional resonance. Recommendation for future researchers should conduct studies on other types of figurative speech, especially from novels from the seventeenth, eighteenth, and nineteenth centuries.

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