JELE The Eyes of Experts

OPEN ACCESS

Article

Jinx's Character Development Shapes Irony in Christian Linke's *Arcane* Season One (2021)

https://doi.org/10.31004/jele.v10i4.969

*Nizam Fadilah, Nurholis, Yoga Sudarisman[abc] [ID]

[123]Universitas Islam Negeri Sunan Gunung Djati Bandung, Indonesia.
Corresponding Author: nizamfadilah71@gmail.com

A B S T R A C T

Character development is a literary element that refers to the process through which characters are shaped with traits that establish their role and presence within the narrative world. This research aims to analyze the character development of Jinx in *Arcane* Season one (2021) using film theories by Petrie & Boggs, with a particular focus on identifying the irony that shapes. A descriptive qualitative approach is used due to the use of narrative structure, visuals, and dialogue. The study identifies six key moments in Jinx's development across episodes 1 to 9. Each moment is marked by a specific type of irony: dramatic irony, irony of situation, irony of character, irony of setting, irony of tone, and cosmic irony. This irony serves to deepen the audience's understanding of her complex identity shift from Powder to Jinx. This study concludes that Arcane constructs Jinx's character development as a deeply ironic tragedy. Each ironic turn in the story underscores the tension between who Jinx was, how others perceived her, and who she chooses to become.

Keywords: *Character Development, Irony, Film*

Check for updates

INTRODUCTION

In today's modern era, film is one form of literary work that is in great demand by the public as a medium of entertainment. One of the literary elements that contributes to a film's impact is character development. Character development refers to the process through which characters are shaped and endowed with traits that establish their role and presence within the narrative world (Jannidis, 2013). Well-developed characters allow audiences to connect emotionally with the story, making it easier to understand complex themes and human experiences, making it interesting for film analysis.

In the early 2000s, Mario Klarer, a professor of English and American Studies at the University of Innsbruck, argued in his book *An Introduction to Literary Studies* (2004) that film should not be ignored in literary studies. According to (Klarer, 2004), film is a semi-textual medium influenced by literature and literary criticism. Films do more than just convey information and introduce audiences to new perspectives or lifestyles; they provide profound ways of seeing and feeling that can be deeply fulfilling. Beyond storytelling, films create immersive experiences, often through characters that audiences grow attached to, as well as through explorations of themes, visual aesthetics, or sound (Bordwell et al., 2020). From this, it is clear that movies are no longer simply providing entertainment but also disseminating information and perceptions.

Furthermore, Pratista (2008, p. 32) explains that film, as an expressive form, uses visual narrative component such as line, form, mass, volume, and texture much like literary works use rhyme, setting, and dialogue to convey meaning. Based on that, we agreed that cinematic elements are analyzed on how it presents the narrative elements. As Bordwell and

Thompson stated that cinematic is the film style in presenting its narrative (Bordwell et al., 2020).

The object of this research Is *Arcane* (2021) season one, a TV show produced by Riot Games, an entertainment company renowned for creating popular video games, and this time they make a series based on their game: League of Legends. *Arcane* is a visually stunning series that combines rich animation that set a story in Piltover and Zaun. As a non-fan of the game Sean Gallagher (2021) in *Screenhub* said "Arcane did the one thing I didn't think possible. It's not only a show completely accessible to those unfamiliar with the source material but elevated the source material and made a wholly immersive and riveting video game adaptation that puts narrative and character first."

Arcane focuses significantly on its characters' driven plot, and their struggles to define who they are in a world filled with conflict, societal pressure, and personal trauma. According to Petrie and Boggs (2018) Some films emphasize character development through both action and dialogue, focusing on unique individuals whose traits set them apart from ordinary people. Each major character in Arcane undergoes a journey of self-discovery and transformation, often grappling with questions of identity. One of them is Jinx (Powder), the main character. The focus on this character development is very complex, starting with the change of her identity from an innocent little girl named 'Powder' to a psychopathic 'Jinx'. The internal conflicts that affect Jinx's mentality, as well as how the characters around her affect her character change, are very interesting to discuss.

However, these character developments can shape Irony. As Wayne Booth says In *Irony in film* (Macdowell & Gibbs, 2016. p. 155) irony is a powerful tool for understanding and interpreting meaning in art or literature. When we really think about irony, it forces us to take a stand on important questions about interpretation like figuring out what's true, what the artist or writer intended, and how we, as an audience, are supposed to respond. In other words, irony pushes us to dig deeper into what a work is really saying and to make our own interpretations. Films as one of the literature products offer many interesting examples of irony in action. (Keraf, 2006. p. 143) explains that Irony comes from the word *eiroreneia* which means deception or pretense. As a figurative language, irony is a form of reference to say something with a different intention or purpose from what is contained in a series of words. To be clearly understood, irony must be broken down into its various types and explained in terms of the contexts in which it appears: Dramatic Irony, Irony of Situation, Irony of Character, Irony of Setting, Irony of Tone, Cosmic Irony (Petrie & Boggs, 2018). For example, dramatic irony appears in the sibling relationship between Vi and Jinx: although Vi tries to protect Jinx, her decisions push Jinx deeper into chaos. The visual accompaniment and witty dialog in Arcane also add layers of setting irony that invite the audience to question the motives and morality of the characters.

There is a study by Puteri & Kristiana (2023), "An Analysis of Irony Used in Wednesday Addams Series", this paper provides a valuable foundation in studying irony in television narratives, focusing on how irony in dialog and character interactions reveal deeper meanings. However, although their study successfully categorized the types of irony namely verbal, situational, and dramatic irony in the Wednesday Addams series, it mainly focused on the linguistic and semantic functions of irony at the sentence level in dialogue or written narrative only.

In contrast to this analysis, it aims to span a broader scope of narrative aspects by examining how *Jinx's* character development in *Arcane* season one (2021) shapes Irony. Therefore, this research allows not only for the exploration of an obvious irony as a humour narrative device but also to analyze it through the character's journey that creates it.

Character Development

Character development, or in other terms, characterization is an aspect of storytelling that involves creating distinct and multi-dimensional individuals who have depth, clear motivations, and identifiable personalities. It also refers to the transformation that these characters undergo as a result of their actions and experiences throughout the narrative. Jannidis (2013) explains that character development is the process by which characters are

defined and given attributes that make them part of the narrative world. This process can be direct, where character traits are explicitly displayed, or indirect, relying on contextual clues and audience knowledge to infer characteristics.

Furthermore, Boggs and Petrie (2018) emphasize that characters are at the core of a film's appeal. If the audience does not connect with the human element in a movie, then they will not engage with the story as a whole. For characters to be engaging, they need to be authentic, relatable, and emotionally appealing. Their believability can come from how they align themselves with observable human behavior, reflect idealized human traits, or are brought to life convincingly through strong acting performances.

Irony

Irony is a literary device used to depict a situation contrary to reality, often aiming to bring awareness to audiences by exposing truths indirectly. As Wayne Booth is saying In *Irony in film* (Macdowell & Gibbs, 2016. p. 155) irony is a powerful tool for understanding and interpreting meaning in art or literature. Irony has various forms and generally reflects an incongruence between spoken words and the underlying meaning (Beckson, 1989). In film, irony can appear through dialogue, scenes, cinematic techniques, and character expressions, all contributing to the director's intended message. According to Barbe (1995, p.5), "the recognition of irony is culturally dependent and not universally consistent." The ability to convey irony often relies on specific cinematic techniques that strengthen the message for the audience.

Irony traditionally serves as a literary tool to enhance the impact of a narrative. The classic theory of irony, which assumes that the speaker's figurative meaning is opposite to the literal meaning, has limitations. Sperber (1984 p. 112) proposes an alternative theory in which the speaker states a literal meaning but expresses an attitude toward it, creating an implicit opposition to reality and delivering a subtle message. Garber (1988 pp. 294-295) further describes irony as subjective, noting, "like beauty, irony may lie in the mind of the perceiver; ironies that strike one reader may wholly escape another." Thus, the perception of irony is influenced by individual understanding and interpretation.

Irony has become a significant topic in filmmaking, as directors often consider incorporating ironic elements into their work. Irony can add layers of intrigue and make a film more engaging and thought-provoking while remaining accessible to audiences. As Boggs and Petrie explain in *The Art of Watching Film* (2008), they classify irony into several distinct types:

Dramatic Irony: This occurs when the audience has information that the characters do not. It creates two layers of meaning in each line of dialogue: one for the character, who speaks with a limited understanding, and another for the audience, who sees the irony in the situation. This difference often heightens tension and emotional impact in the narrative.

Irony of Situation: Also known as irony of plot, this type places characters in situations that contradict their intentions or expectations. According to Childs & Fowler (2006), situational irony may carry social, moral, or metaphysical implications. The discrepancy between what characters know or expect and the actual situation leads to ironic tension.

Irony of Character: This type of irony focuses on characters who embody contradictions or exhibit unexpected behaviors. When characters' actions or qualities sharply contrast with what is expected, it adds depth to the narrative, impacting the plot and setting.

Irony of Setting: Irony in setting presents a contrast between the environment and the characters' emotions or situations. For instance, a cheerful setting may contrast with a character's despair, adding a layer of irony that deepens the viewer's understanding of the character's internal state.

Irony of Tone: Irony of tone manipulates the emotional impact of a film by juxtaposing conflicting attitudes in the soundtrack and visual imagery. This contrast shapes the film's atmosphere and reinforces its emotional themes.

Cosmic Irony: The most complex form, cosmic irony (or "the irony of fate") reflects a sense of universal irony, where fate or a higher power manipulates events to mock the protagonist's hopes or efforts. As explained by Petrie & Boggs (2018), this irony suggests the

unpredictable, often contradictory nature of human experience, capturing both the absurdity and gravity of life. Characters' reactions to their struggles, such as laughing at a bitter memory, can reveal a deep, emotional response to their circumstances.

METHOD

This study will utilize a descriptive qualitative approach, aiming to perform sampling, collect open-ended data, analyze textual or visual materials, present information through figures and tables, and personally interpret the findings (Creswell, 2014). The writer will conduct interpretative research using Petrie & Boggs' film theory, focusing on understanding values and messages within the narrative, both visuals and dialogue. Throughout the study, these insights will develop, aiming to offer a comprehensive view that includes multiple perspectives and various factors. Hikmat (2014, p.29) defines the descriptive method as one that provides a clear depiction of events or situations, while Isaac & Michael (1981, p. 46) explain that, "The purpose of descriptive research is to systematically describe the facts and characteristics of a population or area of interest, factually and accurately, focusing on specific events or situations." This descriptive qualitative approach will consider the actions or symptoms within the work that help convey its overall message.

Data collection techniques play a critical role in research, as the primary objective is to gather relevant information. There are four primary methods for data collection: observation, questionnaires, interviews, and documentation study. In this research, the writer will employ documentation study. According to Meleong in Hikmat (2014, p. 161), documents as a source of data can be instrumental for analysis, interpretation, or providing predictions. The steps for collecting data in this research are as follows: Firstly, the study begins by exploring top series based on IMDb's top 250 list. With *Arcane* as one of the highest-rated series, the next step involves researching the series' achievements, awards, and the critiques it has received. Secondly, the writer will binge-watch *Arcane* multiple times to identify the character development related to irony. While viewing, specific scenes (moments) will be selected based on Petrie & Boggs' theory about character development analysis, focusing on those that prominently represent irony. Thirdly, each scene and minute in *Arcane* will be marked where irony is conveyed visually and supported by dialogue. The writer will also take notes on aspects related to how the character development contributes to the irony. Fourthly, reading reference sources that support research, both in terms of theory and practice. by categorizing each type of irony based on existing theory, and then connecting it with the subject. Fifthly, moving to the data to be analyzed.

According to Moleong analyzing data involves several key steps: identifying, classifying, interpreting the data, and drawing conclusions from it (Moleong, 1989). In this paper the subject that will be analyzed is a film, Sudarisman (2016) argues that, first and foremost, a good film (or, more broadly, any type of video) will always carry meaning, values, and messages that require interpretation through an analytical process. Therefore, after the writer gains the collective data, then the data will be analyzed based on the process of analyzing data: 1) Identifying the stage of character development in *Arcane* (2021) season one. 2) Connecting the relevant data to irony. 3) Describing and interpreting data, where the writer will analyze the data based on established theories. 4) Drawing conclusions and summarizing the findings to address the research questions.

Thus, this method is suitable for the research as it aims to uncover how the narrative represents irony in and explores the character developments to convey it. Additionally, the data, consisting of visual elements like screenshots and supporting dialogue, require in-depth analysis to enhance the reader's understanding of how the character development leads to irony.

FINDINGS AND DISCUSSION

The data for this research can be obtained from specific scenes in *Arcane* that are analyzed by the writer. As Adi (2011, p. 240) states, "the foundation of a research is the data,

and the data are gathered based on the chosen subject." Visual (cinematic) and textual (dialogue) will be the tools to analyze the data that will later give the information of various representations of the series through those narratives

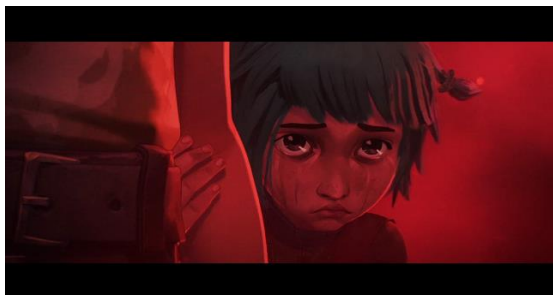*Powder/Jinx Sing in the Bridge*

Episode 1 (04:50-05:05)

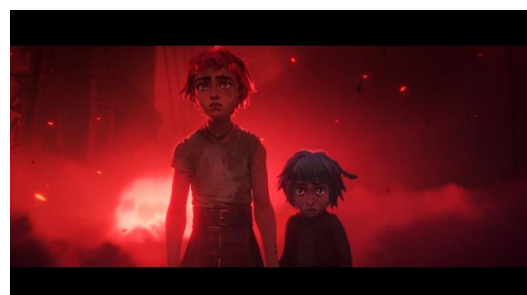Figure 1. Powder Sang 'Dear Friends Across The River'

Figure 2. Powder Protected by Her Sister from Enforcer

In the first scene, a bold prologue introduces the harsh world that the main character lives in. A major aspect of film characterization is revealed visually and instantaneously (Petrie & Boggs, 2018). Arcane's story opens by showing the post-war scene between Piltover and Zaun. Set on a bridge connecting the twin cities at night with a lot of smoke from gun bullets that killed many lives from both sides. The scene introduces the main character, Powder, a little girl with sky-blue hair, walks with her sister Vi through the horrors around her while closing her eyes and singing 'Dear Friends across the river'. After the song reached the end, Powder opened her eyes slowly witnessing the death of her parents, her tears falling as she strengthened the grip of her small hand on her sister's arm.

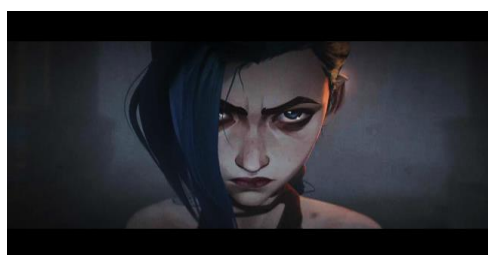*Episode 7 (31:28-32:44)*

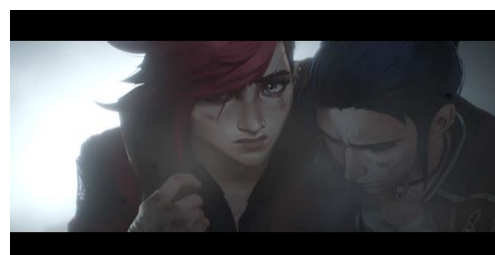Figure 3. Jinx hums 'Dear friends across the river'

Figure 4. Jinx saw her sister protected an enforcer from her

At the end of episode 7 with the same setting on the Bridge, Jinx walks past the corpses of the enforcers killed by her bomb, while humming the same song she used to sing on the bridge when she was a child, Jinx is shocked and upset to see her sister helping a female enforcer, thinking that her sister has really betrayed her all this time.

Irony of Character

One clearest examples of irony of character in Arcane lies in the transformation of Powder into Jinx, and how the bridge scene becomes proof of her tragic evolution. Jinx's eccentric appearance, a teenager wearing circus pants, crop top, high boots, and long braided hair, contradicted with her mental state and may reshape the audience's view of her as Petrie & Boggs (2018, p. 68) stated, Irony of character may be present when a character violates our stereotyped view of him/her. In Episode 1, the young Powder walks across the bridge after the devastating war between Piltover and Zaun. She is frightened, closing her eyes while singing a song called "Dear Friends Across the River" that her mother used to sing for her as a form of comfort. However, the irony becomes clear in Episode 7, where the same bridge reappears, only this time, Jinx walks across it not as a passive observer of death, but as its active cause. The girl who once cried over the loss of her parents now leaves a trail of corpses behind her. She hums the same song, but it no longer serves as a lullaby to shield her from pain; instead, it underscores her detachment and psychological fragmentation. The haunting

repetition of the melody shows how the trauma of her past has not been healed but twisted into something darker.

What makes this truly ironic is the emotional reversal the bridge, once the place where Powder clung to her sister for comfort, becomes the site where Jinx feels ultimate betrayal by that same sister. Vi, trying to mend their relationship, is seen helping Caitlyn, an enforcer whom Jinx interprets as a symbol of the system that tore them apart. The young girl who feared violence becomes the woman who causes it, all while clinging to a symbol of her lost innocence.

Her Sister's Betrayal Creates 'Jinx'

Episode 1 (36:20-36:25)   *Episode 3 (35:48-36.00)*
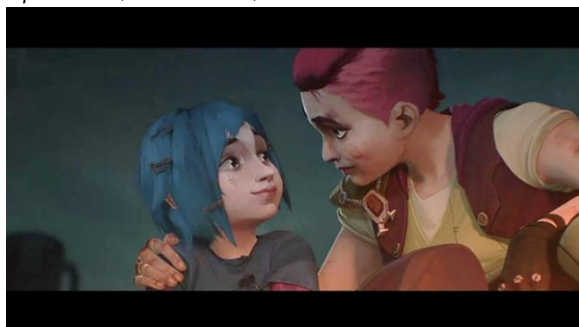
Figure 5. Powder Comforted by Her Sister   Figure 6. Vi Blaming Powder for What She's Done

According to Boggs and Petrie (2018), in fictional movies, characters often reveal important aspects of themselves through their dialog. However, it's not just what they say that matters but how they say it also provides insight. Their true thoughts, feelings, and attitudes can be subtly communicated through their choice of words, as well as through the tone, emphasis, and pauses in their speech. After the robbery that arguably failed because Powder threw away all the loot when he was cornered, he felt that he was a burden and Mylo convinced him of that.

Vi: We've all had bad day, but we learn and we stick together

Therefore at the end of episode one we are shown Vi as a sister trying to make her feel better by reassuring Powder that everyone has made mistakes, everyone has had a bad day but they learn from the experience and stay together.

Jump to episode 3 when Vander was kidnapped by Silco, Vi and the boys took the initiative to save Vander, only this time Vi did not allow Powder to come with them because it was very dangerous. Powder was certainly very annoyed with herself for being useless all this time, but she had an idea and went to save them afterall. The devastating explosion was unavoidable, Mylo and Cleggor were killed instantly, until in the end Vander died protecting Vi from the explosion. After that Powder approached her sister, saying that she managed to make the bomb work, with a happy tone slowly fading as she realized that Vander, Mylo and Cleggor had been killed by the explosion.

> *Vi: Did you do this? Why?*
> *Powder: I just wanted to help…I just-*
> *Vi: I told you to stay away. I told you to stay away!-*
> *Powder: Why did you leave me?!*
> *Vi: Because you're a Jinx! Do you hear me? Milo was right!*

Vi couldn't hold back her anger, knowing she would have succeeded if Powder hadn't intervened. Vi blamed Powder saying that Mylo had been right all along, Powder was a jinx. Vi try to left Powder but she remembered Vander told her to protect Powder, with full awareness Vi intended to return to her sister but it was too late, Silco took powder and an enforcer detained Vi.

Irony of Situation

These early episodes of Arcane carefully build a foundation for Powder's transformation into Jinx, mainly through the interplay between intention and outcome. In Episode 1, after a botched robbery in which Powder loses his loot, he already feels like a burden to his group. Mylo's harsh words reinforce his insecurities, but Vi, acting as a compassionate older sister,

tries to counter it by telling Powder that mistakes are natural and everyone has a bad day. Vi's message is crystal clear: mistakes are part of growing stronger, and families stick together.

However, a situational irony is revealed in Episode 3. The discrepancy between what characters know or expect and the actual situation leads to ironic tension (Childs & Fowler, 2006). When Vander is kidnapped by Silco, Vi steps in to rescue him yet refuses to allow Powder to come along, out of a genuine desire to protect her. This choice to protect, though done out of love, inadvertently deepens Powder's feelings of uselessness. Desperate to prove herself, Powder decides to help in the only way she knows how, which is by using the bomb she created from hextech gemstones. She believes that she is saving her family, just as Vi once encouraged her to keep trying and learn from his mistakes. Ironically, Powder does succeed; the bomb works, but the success is disastrous. Instead of saving her loved ones, she caused their deaths. Mylo and Claggor died instantly, Vander was severely injured, only to save Vi by turning into a shimmer monster and dying. Powder's announcement full of pride and hope that she "made it" turned to horror as she realized what she had done.

A character will also believe or say one thing that will happen, but then it turns out to be the opposite of what they said as the story progresses (Ruliff et al., 2025) is exactly what happens to Vi. Vi's reaction completes the ironic tragedy. In her shock and grief, Vi does what she promised she would never do: she blames Powder and calls her a "jinx", repeating Mylo's earlier cruelty. Vi's words confirm Powder's worst fears, shattering the trust and love that had brought them together. The final irony is that although Vi immediately regretted it and tried to return to Powder, the opportunity was lost, Silco intervened, seized the abandoned Powder, and began her life as Jinx.

Jinx Lived Without Knowing Vi Is Still Alive
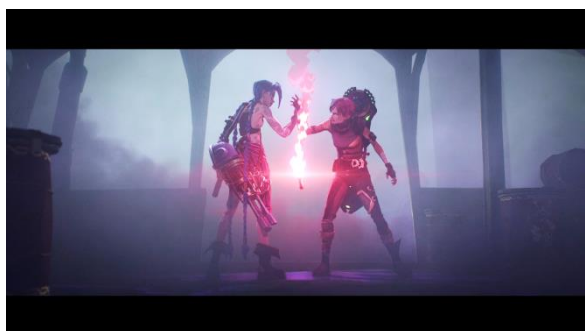
Episode 4 (09:20-09:50 & 18:34-19:00)
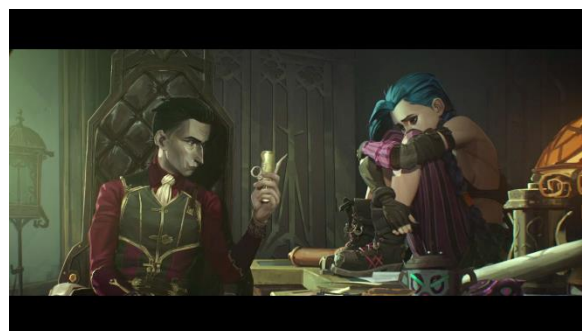

Figure 7. Jinx Hallucinating Vi

Figure 8. Silco Reminds Jinx Her Sister Was Dead

There is a timeskip between episodes 3 and 4, showing that everything has changed a lot, including Powder who has lived her life as a Jinx. At the beginning of episode 4, it was shown that Silco's subordinates being tasked to smuggle shimmer in hexgate was hijacked by a group called Firelights, the battle between the two plots was inevitable, Jinx, who participated in this smuggling, had to kill one of the fireflies members but before she pulled the trigger, one of the Firelights with pink hair reminded Jinx of her sister Vi, it made her remember past trauma triggering her inner conflicts within her head. As Petrie and Boggs (2018) stated, Inner action takes place within the character's thoughts and emotions and consists of secret thoughts, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies.

> *Jinx: One of those Firelights wackos was a girl – with pink hair.*
> *Silco: Your sister's gone. You know that as well as I do.*
> *Jinx: I know. I know. Sisters, right? You can't live with 'em, can't stuff 'em*
> *back to the ol' babymaker*

In the next scene Jinx explains what happened earlier to Silco. Silco reminded her that her sister had been dead for a long time, asserting that the Jinx knew better, Jinx knew that fact and dismissed her sadness with sarcastic humor.

Dramatic Irony

Dramatic irony occurs when the audience knows something that the characters don't (Ravshanovna, 2022), creating tension, emotional weight, or even tragedy. In Episode 4 of Arcane, an example of dramatic irony is revealed in Jinx's conversation with Silco after her encounter with the pink-haired Firelight member. When Jinx sees the girl, she hesitates, visibly shaken by the memory of her sister Vi. The trauma of her past resurfaced, and despite all her pain, a part of her still associated with love and connection as Sisters. Later, in his conversation with Silco, Jinx mentions that her encounter with the girl has blurred her focus. Silco immediately tries to convince her by asserting that Vi is "gone" and Jinx must accept this fact.

Herein lies the dramatic irony: After all these years, Vi is still alive, and in fact, she has just been released from prison and is looking for Jinx. Yet Jinx believed that Vi had left her that night at the end of Episode 3, and Silco has reinforced this false belief over the years that her sister is dead, while leaving her. The audience knew that Vi was alive and still loved her, but Jinx did not, as her trauma and Silco's manipulation had convinced her. Jinx's sarcastic remarks were laced with pain disguised as humor. She pretends to accept her sister's death, but the encounter with the campfire shows that Vi's memory still haunts her deeply.

Jinx Reunion With Vi Just to Separate Them More
Episode 6 (33:35-38:16)
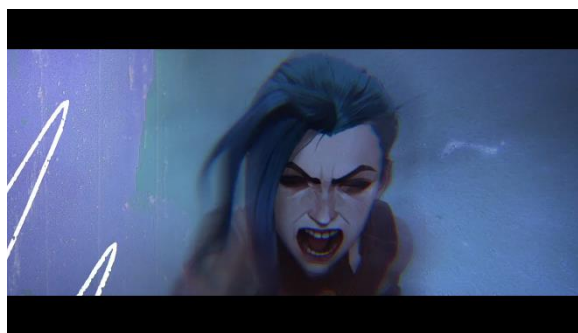

Figure 9. Jinx Reunites With Vi

Figure 10. Jinx Crashes Out

After learning the truth about her sister's whereabouts, Jinx lit the flares she used to light when she was a child so that her sister could find her when she was lost. As fate would have it, Vi found Jinx's location. They both let go of their longing by hugging,

> *Jinx: Things changed when you left. I changed.*
> *Vi: I know, Pow-pow, I know. You did what you had to do to survive. Me*
> *too. It's okay. What matters is we're together.*

And just as they were beginning to understand each other, Caitlyn came to make things worse because Jinx thought her sister had really been working with the enforcer. Vi tries to explain the misunderstanding, but as fate tries to separate them again, Firelights come to attack Jinx and kidnap Vi. In the end, Jinx crashes out, knowing that she just lost her sister again.

Cosmic Irony

The scene where Jinx lights her childhood flare, hoping her sister will find her again, is a powerful example of cosmic irony. After years of separation, trauma, and transformation, Jinx reaches out in one final, vulnerable attempt to reconnect with Vi. Her actions are sincere, childlike, and rooted in the past innocence they once shared. Vi, moved by the signal, responds immediately, and for a brief moment, it seems that fate is finally allowing them the reunion and healing they both longed for. They embrace, exchange understanding words, and begin to rebuild their broken bond.

However, just as this reunion starts to mend the damage between them, external forces intervene, seemingly mocking their hope. Caitlyn's sudden arrival triggers Jinx's deepest fear, that Vi has truly chosen the enforcers over her. Before Vi can fully explain, the Firelights

attack and take Vi away, separating the sisters once more. This cruel interruption, which occurs precisely at their moment of reconnection, reflects cosmic irony as defined by Boggs and Petrie (2018) It suggests that some greater force, whether fate, destiny, or an indifferent universe, deliberately intervenes to prevent resolution and ensure continued suffering. When it says greater force, it means quite literally, everyone who encounters Jinx in that place comes for the same purpose: the Hextech Gemstones, which Jinx stole. The gemstone is not just a regular stone, it is a power stone made from the Arcane, a mysterious magical power that no one can fully understand its nature. It's also the one that blows up and kills Vander, Cleggor, and Mylo, separates Jinx from her sister, and tragically changes her fate. So the gemstone or the Arcane itself can be the external forces, or we can at least assume that it symbolizes it. The timing of these moments feels too tragic to be a coincidence, reinforcing the idea that the universe (Arcane) toys with characters' hope, only to crush it when it begins to blossom.

Jinx vs Ekko

Episode 7 (33:50-35:45)
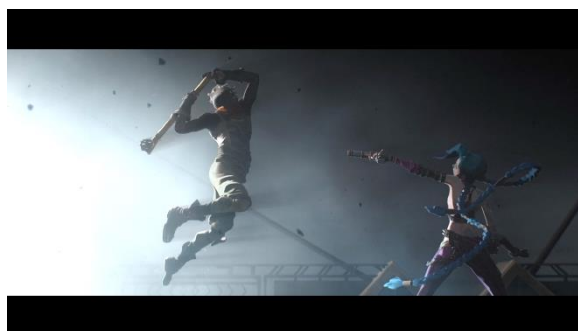

Figure 11. Powder-Ekko Flashback

Figure 12. Jinx-Ekko Fights

After the incident on the bridge discussed earlier, the out-of-control Jinx was stopped by her childhood friend Ekko. "Owh look who it is, The boy Savior!" said Jinx. Ekko smiled as he waved his pocket watch, Jinx immediately understood. The scene switched to colorful and joyous flashbacks when Powder and Ekko in the past playing 'shoot and attack' a game that required Ekko as the attacker to avoid Powder's toy shots while attacking her, only this time it was for real. In the end of the episode, Jinx was outpowered by Ekko, and for her last blow, she ignited her monkey bomb and exploded. In this scene, Jinx does not hesitate to end Ekko along with her, showing that the bonds between the two of them as best friends have already shattered a long time ago. Interestingly, when Ekko beats Jinx he can take her down easily, but when his eyes meet hers, he's stoned, meaning that after all that happened between them, he still has a feeling for her.

Irony of Tone

According to Petrie & Boggs (2018) In film, irony of tone can be effectively conveyed by presenting conflicting emotional tones through the combination of the soundtrack and the visual imagery at the same time. These scene between Jinx and Ekko demonstrates this type of irony, where the emotional tone contrasts sharply with the reality of the situation. Jinx's sarcastic greeting, *"Oh look who it is, the boy savior!"* appears playful, but it hides emotional conflict from her past with Ekko. Ekko's silent gesture with the pocket watch immediately shifts the tone, triggering a nostalgic flashback of their childhood game, filled with joy, laughter, and innocence. This is also supported by colorful visuals showing young Ekko and Powder having fun playing their games with uplifting soundtrack 'dynasties and dystopia'.

However, the cheerful tone of the memory stands in stark contrast to their present confrontation, which is violent and emotionally charged. What was once a playful game has turned into a real fight with deadly consequences. This contrast highlights how much has changed, emphasizing the tragedy of lost innocence and broken bonds. The irony of tone in this scene effectively deepens the emotional impact, revealing the lasting damage of trauma and the painful distance between who they were and who they have become.
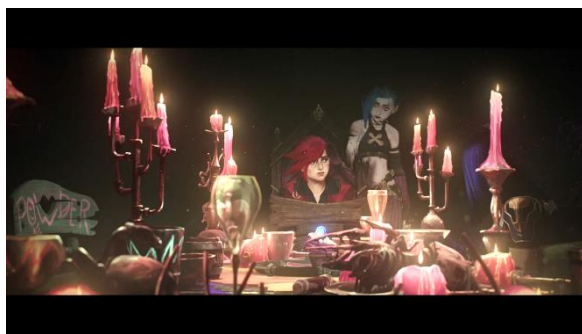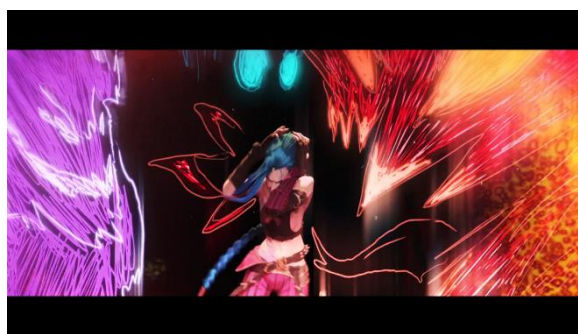
The Monster You Created

Figure 13. Jinx 'tea party'

Figure 14. Jinx internal conlict

In this episode the audience is given the conclusion of Jinx's character development. Jinx, who survived the bomb explosion, immediately kidnapped Caitlyn, Silco and Vi. She gathered them all in one night in a place where she provided a dining table and party decorations. At these 'tea party', Jinx prepared two chairs with the words 'Powder' and 'Jinx' indicating that this party would determine where she would sit, who she would become. Vi as a big sister certainly persuades 'Powder' to go with her and promises not to abandon her again, but it becomes a dilemma for her when Jinx tells her to shoot Caitlyn, someone who has become Vi's best friend. On the other hand, Silco contradicted Vi's words, saying that she would betray her again someday. Silco says that he will never betray Jinx because he considers her his own daughter. In the midst of the debate Caitlyn managed to untie her bonds and immediately grab and pointed a machine gun at Jinx, this made her very angry, she took down Caitlyn in an instant and took back her weapon. Silco told Jinx to end Caitlyn but at the same time, Vi tried to realize Jinx making her mind uncontrollable, When Silco broke free from his ties and was about to shoot Vi, Jinx whose mind was chaotic reflexively fired her machine gun at Silco.
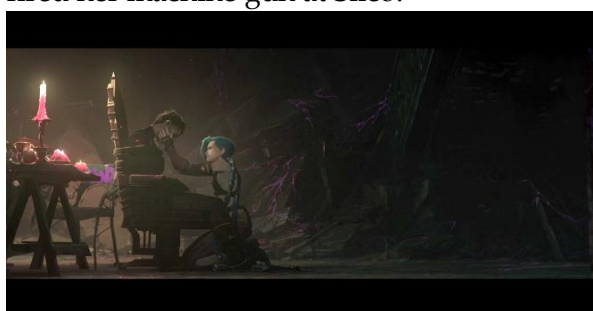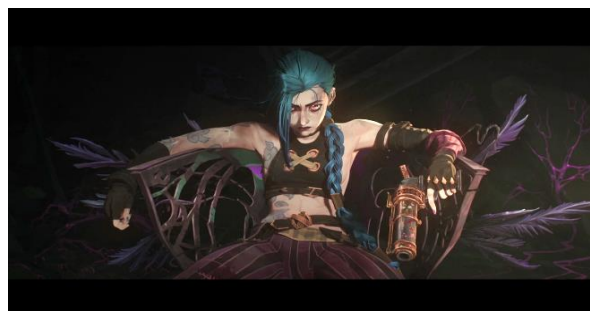

Figure 15. Jinx Killed Silco

Figure 16. She Sits On 'Jinx' Chair

Coming to grips with the fact that she just killed another father. Jinx rushes to his sides, lifts his head, tears welling.

> *Jinx: No no no I'm sorry, I'm sorry, I'm sorry…*
> *Silco: I never would have given you to them. Not for anything. Don't cry. You're perfect.*

She realised the one that she always wanted was gone with Silco. Love. With tired eyes, she stood up to the chair. Jinx's chair. She sits on it affirming that she was and always be 'Jinx'.

> *Jinx to vi: I tought maybe you could love like you used to. Even though I'm… different. But you changed to. So, here's to the new us.*

Jinx bring her guns to the edge. She aims to the clock tower of Piltover whereas all the concelor meeting. She pull the trigger and leaves. It all comes full circle. She once be a victim of a war, now She's the one who started it.

The way other characters perceive and respond to an individual can be a powerful method of characterization (Petrie & Boggs, 2018). Jinx is constantly caught between these external perceptions and her internal struggle, torn between her sister Vi, who represents her past as Powder, and Silco, who affirms her identity as Jinx. Vi views her as "Powder", the innocent and vulnerable little sister she once promised to protect. This perspective motivates Vi to keep trying to redeem Jinx, to bring her back from the identity she has assumed. Silco,

on the other hand, treats Jinx not as someone who needs saving, but as someone who is already complete. He reinforces Jinx's transformation, calling her "perfect" even in her final moments, affirming her value and loyalty as a daughter figure.

Irony of Settings

This final confrontation is an example of irony of setting, as defined by Boggs and Petrie (2018), this type of irony occurs when an event unfolds in a setting that is the opposite of what we would typically expect for such a moment. In this case, the high-stakes confrontation takes place in a room decorated like a child's tea party. Candles, streamers, a dining table, and two labeled chairs, 'Powder' and 'Jinx' create an atmosphere that usually evokes innocence, celebration, and joy.

This cheerful setting sharply contrasts with the gravity of the situation, where Jinx is essentially forcing a decision about her identity, whether to embrace her past as Powder or continue as Jinx. The childish decorations highlight the tragic loss of her innocence and sanity, making the setting feel unsettling and ironic. The scene's disturbing emotional weight is heightened precisely because it takes place in an environment that is symbolically inappropriate. This ironic use of setting underscores the psychological conflict within Jinx and intensifies the audience's awareness of how far she has drifted from the innocent girl she once was.

CONCLUSIONS

The result of this study has explored the character development of Jinx in Arcane Season 1 (2021) through the lens of film studies, emphasizing how her transformation is closely intertwined with various forms of irony. By analyzing key moments from episodes 1 to 9, this research identified six major moments of Jinx's development, each culminating in a distinct type of irony: dramatic irony, irony of situation, irony of character, irony of setting, irony of tone, and cosmic irony. The findings highlight how the development of Jinx shapes those ironies, implementing the tragic trajectory of Jinx's identity from Powder, the vulnerable little girl, to Jinx, the symbol of chaos. Each ironic turn in the story underscores the tension between who Jinx was, how others perceived her, and who she ultimately chooses to become. Through this analysis, it proves that Arcane storytelling can construct a compelling and ironically emotional character arc. The writer suggests future research to take this thematic approach as a reference to examine the next season of Arcane, along with other characters.

ACKNOWLEDGEMENTS

REFERENCES

Adi, I. R. (2011). *Fiksi Populer: Teori dan Metode kajian*. Pustaka Pelajar.

Barbe, K. (1995). *Irony In Context*. Philadelphia : J. Benjamins Pub.

Beckson, K. (1989). *Literary terms: A dictionary* (3rd ed., r). Farrar, Straus and Giroux.

Bordwell, D., Thompson, K., & Smith, J. (2020). *Film Art: An introduction* (Twelfth ed). : McGraw-Hill Education.

Childs, P., & Fowler, R. (2006). *The Routledge Dictionary of Literary Terms*. Taylor & Francis Group.

Creswell, J. (2014). *Research Design : Qualitative, Quantitative and Mixed Methods Approaches* (Fourth Edi). SAGE.

Garber, F. (1988). . ().: . In *Romantic irony* (hal. 294–295). Akademiai Kiado.

Hikmat, M. (2014). *Metode Penelitian: Dalam Perspektif Ilmu Komunikasi dan Sastra* (Ed. 1; Cet). Graha Ilmu.

Isaac, S., & Michael, W. (1981). *Handbook in Research and evaluation* (E. Publishers (ed.); 3rd ed).

Jannidis, F. (2013). "Character." *The living handbook of narratology*.

Keraf, G. (2006). *Diksi dan Gaya Bahasa*. PT. Gramedia.

Klarer, M. (2004). *An Introduction to Literary Studies.* Routledge.

Macdowell, J., & Gibbs, J. (2016). *Irony in film*. Palgrave Macmillan.

Moleong, L. J. (1989). *Metodologi penelitian kualitatif*. Remadja Karya.

Petrie, D. W., & Boggs, J. M. (2018). *The ART of Watching FILMS* (Ninth edit). McGraw-Hill Education.

Pratista, H. (2008). Memahami Film. : Homerian Pustaka.Title. In H. Pustaka (Ed.), *Homerian Pustaka*.

Puteri, & Kristiana. (2023). An Analysis of Irony Used in Wednesday Addams Series. *PHILOLOGY Journal of English Language and Literature, Volume 3,*.

Ravshanovna, T. M. (2022). Different Types Of Irony In Literature. *Web of Scientist: International Scientific Research Journal*, Vol. 3 No.

Ruliff, S. F., Alfiah, S. N., Thoziry, F. Y., & Nurholis. (2025). Irony In Animal Farm By George Orwell. *Argopuro: Jurnal Multidisiplin Ilmu Bahasa*, 6 no 3.

Sperber, J. (1984). Test of the Mention Theory of Irony. *Journal of Experimental Psychology General 1984*, Vol. 113,.

Sudarisman, Y. (2016). Sastra Sebelah: Perlakukan Film sebagai Film! *Jurnal al- Tsaqafa*, Volume. 13.