Sarcasm on Screen: Movie Analysis of Verbal Sarcasm in *Don't Look Up* Movie

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ABSTRACT

This research aims to analyze the verbal sarcasm found in *Don't Look Up* movie. This research also aims to discover the characters how they expressed their sarcastic utterances. The research uses a contextual pragmatic study by Leech and pragmatic structure of sarcasm by Camp. The research method is qualitative and the type of research is descriptive. The corpus of the data is the *Don't Look Up* movie, which was released in 2021. The technique of data collection used by watching the movie and collecting the sarcastic utterances in the transcript, sorting the data that relate to the issue, and identifying the selected data to be analyzed. The result of this research is that there are 11 sarcastic utterances that contain the types of sarcasm in *Don't Look Up* movie, such as 7 propositional sarcasm, 1 lexical sarcasm, and 3 illocutionary sarcasm. Most of the data identified as propositional sarcasm because it was caused from each character in delivered and expressed their sarcasm that aims to satirize each other and also delivered by inserting some criticism in some data. Furthermore, there are 11 utterances that have an implied meaning in this research that demonstrate the function of sarcasm as a rhetorical device that facilitates the articulation of controversial complex emotions and critiques. Significantly, the analysis indicates that sarcasm in the film is not only a comedic element but also a strategic communication method that enables characters to articulate underlying criticisms of governmental inefficiency, media manipulation, and societal indifference to critical issues.

Keywords: *context, movie, pragmatic, verbal sarcasm*.

1. INTRODUCTION

An umbrella term for individual motion movies, the area of cinema like visual art, and perhaps the feature film business is "movie" or "film." Movies are made by using cameras to capture visuals taken from the outside environment or combining graphics or special effects to create new visuals (Andriyani, 2017). Andriyani (2017) asserts that the purpose of a film or a movie is to inform, amuse, and excite viewers who use a different language. A movie or video can instruct viewers about social cognition, scientific knowledge, and heritage. According to Hornby (1995), a movie was defined as more than just a collection of motion pictures captured with audio and broadcast in a theater. The problems regarding the variety of interconnected things in a movie, such as sarcasm, have been acknowledged within the chain of linguistics described as pragmatics.

A crucial claim in pragmatics was made by the linguistic master Grice (1975); he stated: "Speaker-intended implicatures, that is, meanings that are implied or suggested rather than said," can be used to classify meanings that go beyond what is said (Culpeper & Haugh, 2014). Additionally, he said that what was implied and what was said can be contrasted. While pragmatics focuses on the context of meaning, the sarcasm was used to expressed and delivered the utterance or expression of those speaking with an implied purpose.

Sarcasm, frequently misunderstood as verbal irony, is a figure of speech with a semantic meaning entirely different from its literal meaning (Hasyim & Hanidar, 2022). Sarcasm might be inferred, according to Hasyim and Hanidar (2022), when a sarcastic exchange was used to express a stated purpose that differs from the actual message and the receiver recognizes the massive disparity. The inclusion of unfavorable perceptions can damage relationships and connections within them (Diao et al., 2024). However, Diao et al. (2024), contend that the "nuance" of sarcasm could lead to a scenario that is humorous when the words used and the situations are appropriate and recognized by all parties.

Hence, the researcher was interested in analyzing the verbal sarcasm in the movie titled *Don't Look Up* because there are some verbal sarcasm used in the dialogue among the characters of this movie. The film's unique narrative approach employs sarcasm as a powerful rhetorical device to expose systemic failures in government, scientific communication, and public discourse. In addition, Camp, (2011) perceives verbal irony or sarcasm as a form of conversational implicature, where some utterances are broken at the level of what was said, but the listener is entitled to believe that the meaning, or at the very least, the concept of overall interaction, is broken at the level of what was implicated. By examining the specific instances of sarcastic interactions, this research aims to analyze how linguistic strategies can effectively challenge and expose institutional absurdities, thereby demonstrating the transformative communicative potential of sarcasm, as depicted in the film *Don't Look Up*.

Several approaches to focusing on this issue have been discussed in the research especially in movie. For instance, Pleshkova (2023) that focuses in American drama series "This is Us". She reveal that sarcasm in American films enhances emotional engagement and aesthetic appeal through intonation, metaphors, and repetitions, and can be effectively translated using literal, ellipses, and equivalent translation strategies. Meanwhile, Demina (2021) analyse the American animated series also find modern American animated series use irony, sarcasm, and hyperbole to express social criticism and reflect on modern society, with the goal of avoiding future mistakes.

Other context, Wati Purnama Sari made a study in 2023 titled *Sarcasm Types in Meghan Trainor's Song Entitled "Mother."* The purpose of the results of this study is to identify the numerous types of sarcasm that exist in Meghan Trainor's song "*Mother*." This research used a descriptive-qualitative technique. It implies the researcher acquires the information by herself. Besides, details for the research are in sentences. In examining the information, the researcher applied the theory of sarcasm types suggested by Elizabeth Camp. The sarcasm kind that Meghan Trainor used the most in her song "*Mother*" is lexical sarcasm, out of every type of category. The lexical sarcasm in that song suggested that the creator intended to confront the critics with direct, forceful, and explicit messages for the listeners.

Another previous study by Kadhim and Mewada (2023) *An Analysis of Pragmatic Sarcasm in Political Debate*. This research used a qualitative and a quantitative method. The data was gathered from political debates of British Prime Minister Boris Johnson. Then the cases of sarcasm that occur throughout the political debates are examined using a sarcastic analysis model based on Searle's (1969) speech act approach, Camp's (2011) pragmatic structures of sarcasm model, Grice's (1975) maxim theory and Attardo (2001) categorization for pragmatic functions of sarcasm. The concept of sarcasm in British Prime Minister Boris Johnson's Brexit discussions is pragmatically analyzed in this study. This subject has been chosen as the main focus primarily because it is crucial to contemporary political discourse. This study's goal is to comprehend sarcasm in discussions using a pragmatic approach, and it also aims to identify the motivation for utilizing sarcasm.

This research offers a comprehensive exploration of verbal sarcasm in *Don't Look Up*, moving beyond traditional linguistic analysis to expose how satirical communication functions as a powerful social critique mechanism. Previous studies have been limited in their ability to analyze the pragmatic nuances of how characters use sarcasm to expose systemic failures, challenge institutional narratives, and reveal underlying social tensions. The study apply Camp's pragmatic structure and Leech's contextual approach, offering a sophisticated lens for understanding how sarcastic discourse functions as a critical tool for social commentary in contemporary cinema. The research demonstrates that sarcasm in this film is not just a comedic device, but a complex linguistic strategy that deconstructs power dynamics, challenges governmental incompetence, and offers profound insights into human communication during moments of collective crisis.

2. METHOD

This movie analysis used the qualitative method in this research because the data is from a movie script. According to Sugiyono (2013), this method called the analysis film method because the research process is more artistic and referred to as an interpretive method because the research data is more related to the interpretation of the data found in the field.

The unit analysis of this research is a movie script of an American movie, *Don't Look Up*, directed by Adam McKay, produced by Hyperobject Industries and Bluegrass Films, and distributed by Netflix. This movie broadcasted in 2021, with 2 hours and 18 minutes duration. While the study aims for a comprehensive analysis, it acknowledges potential limitations, such as the subjective nature of interpreting sarcasm and the reliance on the film's script as the primary data source.

The instrument of this research is data cards. Data cards are collections of information and data gathered from books, archives, and other media that are relevant to the research (Late & Ochsner, 2024). Since the data is available in the public domain, it was managed to gather online from https://deadline.com/2022/01/dont-look-up-script-adam-mckay-read-the-screenplay-1234906261/ and through the movie and drama series streaming platform, Netflix. The data that have been gathered are later entered into the data cards along with other details that are crucial for research.

The technique used to gather the data needed for this research is document technique. The text of *Don't Look Up*'s transcript was the source of the study's data. The data is accessible online and is already in the public domain. The procedures to choose the data are: First, watch and analyze the movie *Don't Look Up* from the streaming platform. Second, write every utterance that includes sarcasm from the movie *Don't Look Up*. Third, pay attention to the context of the dialogue, the characters and how linguistic elements are used, focusing on context and character interactions to avoid misinterpretations. Specific criteria were established based on Leech's and Camp's theories, guiding the classification of sarcasm types into propositional, lexical, and illocutionary categories; Fourth, the researcher analyze the dialogue and examines the context in the verbal sarcasm dialogue. Fifth, sorting out the data and made it as a data card.

The technique used to analyze the data in this research are pragmatic theory by Leech (1983) and pragmatic structure of sarcasm theory by Camp (2011). Both of these theories were used in this study to examine the verbal sarcasm used in the dialogue by the characters of *Don't Look Up*, particularly how it was classified into different types of sarcasm to achieve various effects, including humor and emotional engagement. The steps of data analysis are: First, determining the verbal sarcasm used by the characters of *Don't Look Up* Movie. Second, classifying the types of sarcasm based on theory. Lastly, analyzing the way the characters express the verbal sarcas, the arcastic utterance and its contextual significance, ensuring a thorough analysis of the characters' linguistic strategies.

3. RESULT AND DISCUSSION
3.1. RESULT

Overall, the researcher found 11 examples in this research from the verbal sarcasm from the *Don't Look Up* movie, see Table 1. There are many types of sarcasm, such as propositional, lexical, and illocutionary. Mostly propositional sarcasm was found in this research, but there is no 'Like'- prefixed sarcasm in this research. As a result, each type of sarcasm has its own function in describing how the speakers uttered out the sarcasm. There are 7 data for propositional sarcasm, 1 data for lexical sarcasm, and 3 data for illocutionary sarcasm

Table 1 The result of types sarcasm in Don't Look Up

Types of Sarcasm	Result
Propositional Sarcasm	7 Data
Lexical Sarcasm	1 Data
Illocutionary Sarcasm	3 Data
Total	11

3.2. DISCUSSION

In an order to avoid redundancy, the researchers served 3 data from all data found in the *Don't Look Up* Movie. The selected data itself represented each type from pragmatic structure of sarcasm based on Camp's (2011) theory. Three data were specifically selected for each type of sarcasm. There was one data for propositional sarcasm, one data for lexical sarcasm, and one data for illocutionary sarcasm. For 'like'- prefixed sarcasm, the researcher wasn't found a data that has portrayed this type of sarcasm.

3.2.1. TYPE OF SARCASM: ILLOCUTIONARY SARCASM

In this dialogue, Randall Mindy, Kate Dibiasky, and Adul Grelio are arguing about science not being 100 percent accurate, according to Adul. Randall asked Adul, who said that science is not 100 percent accurate. Adul also replied that Dr. Jocelyn Calder, the Head of NASA, called the Dibiasky comet as a "more near miss astronomy hysteria." Kate, who heard this, immediately added that it was Dr. Jocelyn Calder who told Kate and Randall not to tell anyone about the existence of a Dibiasky comet that would destroy the Earth. However, Adul does not care about Kate's words, and he shouts, "more near miss hysteria," which shows that he feels lied to and does not believe in Randall and Kate as the researchers of Dibiasky comet. Kate, who was upset with Adul's response, asked Adul if Dr. Jocelyn Calder was an astronomer or not. She said this because of his frustration with the response of Dr. Jocelyn Calder's changed and not the same as her previous response when Dr. Jocelyn, Kate, and Randall met at the White House.

Sarcasm in this dialogue is an illocutionary sarcasm. Illocutionary sarcasm encompasses the whole range of general implicatures even within the scope of specific ones, such as tutorials expressing pity, praise, etc (Camp, 2011). As mentioned by Camp (2011), illocutionary sarcasm in terms of inversion meaning also focusing on pretense about the expression of an attitude. The linguistic feature was found by the expression from Kate who seemed curious and excited to ask Adul Grelio to know the fact of Dr. Jocelyn Calder is an astronomer or not, beside she knew the fact that Dr. Jocelyn Calder is not an astronomer and she also wanted to mock Adul and Dr. Jocelyn Calder in this dialogue. Kate asked this question because of the response that Dr. Jocelyn says that science has not proven to be 100 percent accurate in the case of comet Dibiasky that Kate and Randall are dealing with. However, the question sentence spoken by Kate is pronounced with an unconvincing tone and it can be suspected that this sentence was a sarcastic remark to Adul and Dr. Jocelyn Calder.

The sarcastic line Kate spoke in this dialogue conveyed his sarcasm implicitly, which has a negative implied meaning by delivering the sarcasm in a positive utterance with a curious and excited expression. Kate did this because she wanted to know if Adul knew the fact that Dr. Jocelyn Calder wasn't an astronomer. Kate's expression in this dialogue seemed like she didn't know anything and asked Adul in a polite utterance.

Social criticism in this dialogue was found when Kate uttered a sarcastic question to Adul if he knew that Dr. Jocelyn Calder was an astronomer or not. In fact, Dr. Jocelyn Calder is a former anesthesiologist and President of Orlean super donor. It has nothing to do with astronomers, not even NASA, where Dr. Jocelyn Calder herself led this office. This can be categorized as social criticism of the United States government in this movie. A job like the head of NASA is a severe job in itself and should be led by people who are competent in astronomy, not like Dr. Jocelyn Calder, who had no background in astronomy and became the Head of NASA. Kate's sarcastic question was a criticism of the United States government's lack of seriousness in responding to important issues in this movie.

To conclude it, Kate's sarcastic utterances were indicated as illocutionary sarcasm. Based on the context, Kate asks Adul if he knows whether Dr. Jocelyn Calder is an astronomer or not. This Kate said because she knew that Dr. Jocelyn was not an astronomer. By looking at his utterance, Kate stated that she asked Adul if he knew anything about whether Dr. Jocelyn Calder was an astronomer or not. In the actual meaning of her utterance, Kate also wanted to mock Adul and satirize Dr. Jocelyn Calder, besides the fact that she was not an astronomer, but rather a former anesthesiologist. The utterance Kate delivered has a negative implied meaning that Kate asked Adul and intended to mock him and Dr. Jocelyn Calder, who made a false statement about science that is not 100 percent accurate in the Dibiasky comet case in this dialogue.

Data 1 – 00:43:45,000 – 00:44:05,000

After the event at The Daily Rip was over, Kate and Randall went to The New York Herald office. In that office was Paula Woods, chief editor at the New York Herald, and there was Adul Grelio, a senior editor who worked at The New York Herald. They all discuss what the outcome of the show Kate and Randall did on The Daily Rip show. Paula Woods said that the message they conveyed, namely the fall of comet Dibiasky that would destroy the Earth needed to be better conveyed to the public. But on the other hand, some countries take the message from Kate and Randall seriously. Spain, Mexico, and South Korea expressed their concern about the comet. However, Adul Grelio does not seem to believe the words of Kate and Randall, who say that science is proven to be 100 percent accurate. Adul felt he was being lied to because he believed science was not proven to be 100 percent accurate. Randall, who heard this, was surprised until he asked Adul Grelio, who said that.

Randall Mindy : "I want to talk to this person. You tell me who said the science isn't 100%."

Adul Grelio   : "Dr. Jocelyn Calder the head of NASA just came out calling it "more near miss astronomy hysteria.""

Kate Dibiasky : "She's the one who told us not to tell anyone."

Adul Grelio   : "More near miss hysteria!"

Kate Dibiasky : "***Is she even an astronomer?***"

Adul Grelio   : "She's the head of NASA but maybe she doesn't know what she's talking about."

3.2.2. TYPE OF SARCASM: LEXICAL SARCASM

In this dialogue, during a conversation at Bojo Mambo's Shrimp Restaurant, Randall, Kate and Dr. Oglethorpe discussed a project to destroy comet Dibiasky. Randall suggested that the wealth generated by the project would help to solve world hunger. However, Kate laughed at Randall's suggestion and Dr. Oglethorpe dismissed it as nonsense created by the US government in response

to the comet disaster. Kate added that the government would use nonsense phrases such as "freedom and puppies" to distract the public from their true intentions.

Sarcasm in this dialogue is found as lexical sarcasm. According to Camp (2011), lexical sarcasm is often expressed in positive words but has a negative effect. It is described when Kate talks about freedom and puppies. This can be said to be a positive sentence but has a negative effect. The linguistic feature in this dialogue was mentioned by Kate. The first word Kate mentioned was 'freedom'. According to Reyes (2020), freedom is the clarion call that has drawn so many to the United States country over the century and it is very meantful for the citizen to express their freedom in pursuit or defense. 'Freedom' itself is a symbol of a word that is often spoken by the United States government which has a positive meaning as a trigger for the spirit of the people of the United States. In this dialogue, Kate used the 'freedom' word as a nonsense word for the government because they used this word as a sweetener word to make the people in this movie believed them, but in reality, the government tricked them. In this scene, Kate used the 'puppies' word to conclude her sentence. The word 'Puppies' itself can be interpreted as a negative word as a satire or sarcastic word to Randall spoken by Kate in this dialogue. According to Black (2013), he referred 'puppies' as a slang word for women breasts; For example: "My eyes are drawn down to the puppies that are pushing through the polo-neck" (Black, 2013). In another reference, Pluck (2021), also used 'puppies' as a slang word for women breasts; For example: "Tight jeans and a loose blouse, to give those puppies room" (Pluck, 2021). Kate used the word 'puppies' as slang words that are nonsense because it could be referred as women breasts and can be interpreted also as a sweetener for words or as an example of all the nonsense spoken by the United States government towards all of the people in the world.

On this occasion, the sarcastic utterance that Kate delivered before had a negative implied meaning towards the government by mentioning 'freedom' and 'puppies' which both of these words had a positive and a negative meaning in terms of the United States public.

To summarize it, Kate's sarcastic utterances are indicated as lexical sarcasm. Based on the context, Kate wants to praise and mock the United States government by delivering her sarcastic utterances, saying that Kate will bet that the government will say freedom and puppies to make the people of United States celebrate that the world hunger will end because of the comet Dibiasky that has a value above trillions dollar contains a very rare mineral. By looking at her expression, Kate praises the government with a positive word but has a negative implied meaning. The utterance that Kate delivered has a negative implied meaning that Kate believes that the government of the United States will make a lot of nonsense statements or speeches.

Data 2 – 01:14:01,000 - 01:14:18,000

Inside Bojo Mambo's Shrimp Restaurant, there's Kate Dibiasky, Dr. Oglethorpe, and Randall Mindy who were chatting and discussing. They discuss comet Dibiasky, whose development is very likely to lead to Earth, and they also discuss other things, including the job now faced by Randall, who is working under the authority of President Orlean. The work that Randall and the U.S. government are doing right now is something that amazes Kate and Dr. Oglethorpe because President Orlean and Peter Isherwell, CEO of BASH Cellular and a famous businessman who worked together with the United States government to destroy comet Dibiasky which contains valuable minerals that have a value of at least thirty-two trillion dollars of these critical materials. Thus, Kate Dibiasky and Dr. Oglethorpe grew increasingly distrustful of Randall and the United States government. This dialogue was further demonstrated by the conversation that followed.

Randall Mindy : "I understand the wealth that they could extract from this comet. It could end world hunger or.."

Kate begins to laugh.

Dr. Oglethorpe   : "Oh, I see."
Randall Mindy : "What? Why are you laughing?"
Dr. Oglethorpe   : "So that's the pretty bow they're putting around this line of bullshit.
Kate Dibiasky   : "***I bet they'll say freedom and puppies too***."

3.2.3. TYPE OF SARCASM: PROPOSITIONAL SARCASM

In this conversation, Brie Evantee and Randall Mindy went to their hotel room after they went to the party. When they entered the room and turned on the light, there was a woman sitting on the sofa with a suitcase beside her and that woman was June Mindy, Randall Mindy's wife. Randall is immediately shocked by June's presence, who catches Brie and Randall having an affair behind June Mindy's back. Randall asked June what she was doing here. June responded firmly that she felt something was happening here. Randall immediately responds by telling June that Randall and Brie are discussing their business in a tone that does not convince June. After that, June responded again with a statement that she believed Randall's statement that it was very important. However, June delivers this sentence in a sarcastic way to Randall because she knows that Randall is covering up something he is hiding and previously June was also suspicious of their relationship which was rumored that they were both having an affair.

Sarcasm in this dialogue is indicated as propositional sarcasm. This linguistic feature was observed when Randall delivered a sarcastic statement to Brie. The sentence "I really thought I loved you," uttered by Randall, had a different meaning than what it would normally convey. In this context, Randall's statement was intended to mock and be sarcastic towards Brie for helping him out of a difficult situation. Randall's utterance was meant to create a negative impact on Brie. He had stated that he thought he loved Brie Evantee, but in reality, he only wanted to free himself from the FBI's hostage situation, and Brie was assisting them. By saying this, Randall hoped to melt Brie's heart and escape the FBI's previous ambush. However, the sentence also had a negative message because Randall said it in a sarcastic tone to express his frustration with the situation he had experienced before. This started with being left by Kate, Dr. Oglethorpe, and his wife, June Mindy.

The sarcastic line June spoke in this dialogue conveyed her sarcasm implicitly which had a negative implied meaning by delivering the sarcasm in a positive utterance. June wanted to criticize Randall for what he did with Brie to have an affair.

Personal critic in this dialogue was found when the sentence given by June Mindy's response, which strongly insinuates Randall Mindy for his behavior to cover up the fact that he is having an affair with Brie Evantee. In this scene, Randall Mindy was covering up the fact with an alibi that Randall and Brie are discussing a business they work together towards June Mindy. It can be concluded that personal critic in this dialogue was directed at human behavior that has a negative value demonstrated by Randall Mindy and the criticism delivered by June Mindy. Randall Mindy, who used to work as a comet researcher in an ordinary laboratory, now serves as a Senior White House Science Advisor to the United States government in this film. Randall used to be a good and patient person who eventually developed arrogance and bad habits after he worked with the people of the United States government, namely lying and cheating. That's the sort of thing that Randall Mindy portrayed in this movie.

To conclude it, June's sarcastic utterances indicated as propositional sarcasm. Based on the context, for June Mindy's sarcastic utterances context, she responds to Randall's remark that she has a job to do with Brie and June responds positively that she understands that it is very important. On the other hand, the word contains a negative implied meaning that is sarcastic to Randall who is having an affair with Brie.

Data 3 - 01:19:05,000 - 01:19:36,000

Randall Mindy and Brie Evantee had an affair, and both of them are in Washington, and they are both staying at the Grand Hyatt Hotel. Randall served as Senior White House Science Advisor. Now, he was already a star and was already known throughout the United States. In an empty hotel hallway. Randall and Brie walk into their room. It was a big, impressive suite with the lights out. Everyone in their hotel room heard laughter, and the door opened. It's Randall in a tuxedo and Brie Evantee in a stunning gown. After they went into the hotel room, they turned on the lights. June Mindy, Randall's wife, is on the couch with a luggage bag next to her.

Randall Mindy : "Oh my god. June. What are you doing here sweetie."

June Mindy : "I had a feeling something was going on."

Randall Mindy : "Well you know we're discussing important business. That's what we're doing."

June Mindy : "***Oh yeah, that's really very important.***"

4. CONCLUSION

Based on the analysis, the researcher answered the research question of this research to identify the types of sarcasm and analyze how the characters in this movie expressed the verbal sarcasm sarcasm. Overall, the researcher found eleven examples in this research from the verbal sarcasm from the *Don't Look Up* movie. There are many types of sarcasm, such as propositional, lexical, and illocutionary. Mostly propositional sarcasm was found in this research, but there is no 'Like'- prefixed sarcasm in this research. As a result, each type of sarcasm has its own function in describing how the speakers uttered out the sarcasm. Each character has their own way of ruling out the sarcasm in their context. Based on data analysis, the verbal sarcasm plays an important part in analyzing more deeply the meaning of an utterance or sentence for each character in this movie. In fact, each character used context or implied meaning to express the sarcasm. Some critics appears in the dialogue from each character, which utters the type of sarcasm by providing information about what was discussed in the utterance or sentence, in which the speaker has an implied meaning from verbal sarcasm by the type of sarcasm by Camp (2011).

Based on the explanation above, the character used the most dominant type of sarcasm was propositional sarcasm. Most of the data from this research identified as propositional sarcasm because it was caused from each character in delivered and expressed their sarcasm that aims to satirize each other and also delivered by inserting some criticism in some data. In fact, there are seven data that are indicated as propositional sarcasm. The characters used propositional sarcasm to express their sarcasm through utterances, dialogues, tone, and actions towards the hearer. The character in this movie used propositional sarcasm to mock and satirize the hearer. Most of the data showed that this type was used to mock or satirize the hearer with negative implied messages or anyone who was involved in the dialogue with verbal sarcasm. In the next analysis, one data was indicated as lexical sarcasm, where the character wants to express their utterance in positive words but also adds a negative word with a negative meaning. The data also shows there is evidence that the dialogue from the positive utterance changed into a negative utterance towards the hearer sarcastically. After that, three pieces of data are indicated as illocutionary sarcasm. The character used this type to ask the question that would be appropriate for the hearer with a positive utterance in a sarcastic way that had a different meaning, such as a negative meaning. Lastly, this research has no example of 'Like' - prefixed sarcasm. The researcher did not find the utterance that was spoken by the character in this movie that had a word of 'like' to deliver the sarcasm.

All of the data in this analysis implicitly delivered sarcasm by the speaker towards the hearer in this movie, especially for conveying social criticism and personal critic. Social criticism in this movie was pointed at the government, which was portrayed as a bad government that failed to deal with

the country's problems. There was also a personal critic towards human behavior displayed by the characters in the film *Don't Look Up* through the data analyzed by the researcher. In this movie, the characters portrayed negative behavior, such as changing an issue, having an affair, and doing a controversial thing.

In this analysis, the writer used a pragmatic basis to analyze and understand the speaker's intent toward the hearer more deeply. This research is expected to provide broad information on verbal sarcasm by the pragmatic structure of sarcasm analysis in a pragmatic study. Due to the fact that this research has not been completed in its completeness, the researcher hoped that the readers would conduct further research and also as an invaluable reference for students of linguistics and potential researchers, occasionally inspiring them to conduct comprehensive and extensive analyses in verbal sarcasm using other approaches in pragmatic theories.

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