

**CHEF SLOWIK'S SARCASM AS A CRITIQUE OF THE
UPPER CLASS IN *THE MENU* (2022) MOVIE**

THESIS

By:
Nur Laili Fitriyah
NIM 210302110116



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

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THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim in Partial Fulfillment of the
Requirements for the Degree of Sarjana Sastra (S.S)

By:
Nur Laili Fitriyah
NIM 210302110116

Advisor:
Vita Nur Santi, M.Pd
NIP 198306192011012008



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Chef Slowik’s Sarcasm as a Critique of the Upper Class in *The Menu* (2022) Movie” is my original work. I do not include any material previously written published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 2, 2025

The researcher,



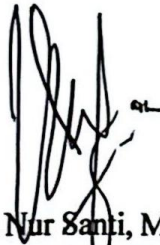
Nur Laili Fitriyah
NIM 210302110116

APPROVAL SHEET

This is certify that Nur Laili Fitriyah's thesis entitled "Chef Slowik's Sarcasm as a Critique of the Upper Class in *The Menu* (2022) Movie" has been approved for thesis examination at the faculty of humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of requirements for the degree of *Sarjana Sastra* (S.S).

Malang, June 2, 2025

Approved
by Advisor



Vita Nur Santi, M.Pd.
NIP 198306192011012008

Head of Department of
English Literature,



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by
Dean,



Dr. M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

This is certify that Nur Laili Fitriyah's thesis entitled "Chef Slowik's Sarcasm as a Critique of the Upper Class in *The Menu* (2022) Movie" has been approved by the Board of Examiners as one of the requirements at the faculty of humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of requirements for the degree of *Sarjana Sastra* (S.S).

Malang, June 2, 2025

The Board of Examiners

1. Chair
Dr. Yayuk Widyastuti Herawati, M.Pd.
NIP 197705032014112002
2. First Examiner
Vita Nur Santi, M.Pd.
NIP 198306192011012008
3. Second Examiner
Dr. Lina Hanifiyah, M.Pd.
NIP 198108112014112002

Signatures



Approved by
Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.
NIP 197411012003121003

MOTTO

“Everyone has their own pace. Only compare yourself to your previous self.

It will always be You vs You.”

DEDICATION

I proudly dedicate my thesis to my world and my life. It is my beloved family, who will never stop supporting me, encouraging me, and praying during my academic journey until I reach this stage. Everything you have given me motivates and strengthens me to achieve my dreams.

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The Researcher

Nur Laili Fitriyah

ABSTRACT

Fitriyah, Nur Laili (2025), Chef Slowik's Sarcasm as a Critique of the Upper Class in *The Menu* (2022) Movie. Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Maulana Malik Ibrahim Malang. Advisor Vita Nur Santi, M.Pd

Keywords: Sarcasm, Critique, Upper class, Chef Slowik, The Menu (2022)

This study discusses the types of sarcasm used by Chef Slowik in *The Menu* (2022) and how he uses it to indirectly criticize the upper class. This research aims to analyze how sarcasm is used as a form of indirect criticism of the upper class in the film *The Menu* (2022). This research applies a descriptive qualitative approach. The main data source was Chef Slowik's sarcastic utterances that criticize the upper class. The data was analyzed using sarcasm theory by Camp (2011) and the theory of criticism strategy by Nguyen (2005). This study analyzes eight sarcastic utterances of Chef Slowik in the movie *The Menu* (2022). Two types of sarcasm were found: illocutionary with eight data and lexical with one data. Three indirect criticism strategies that appear are indicating standard with five data, preaching with five data, and expression of uncertainty with one data. Sarcasm is used as a tool to convey criticism of the upper class in a subtle but sharp manner. From the analysis, the dominant type of sarcasm is illocutionary sarcasm, and the criticism strategies are indicating standards and preaching. This is because Chef Slowik uses sarcasm explicitly. The indicating standard and preaching strategies dominate because they allow Chef to convey criticism in a sharp but subtle manner that fits the style of criticism of the upper class based on values, ethics, and culinary art standards. This study is limited to verbal sarcasm by one character and excludes nonverbal elements that also have an important role in constructing sarcastic meaning. Therefore, future research can use multimodal discourse analysis with broader data to understand sarcasm more comprehensively.

ABSTRAK

Fitriyah, Nur Laili (2025), Chef Slowik's Sarcasm as a Critique of the Upper Class in *The Menu* (2022) Movie. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Maulana Malik Ibrahim Malang. Pembimbing Vita Nur Santi, M.Pd

Kata kunci: Sarkas, Kritik, Kelas atas, Chef Slowik, The Menu (2022)

Penelitian ini membahas tentang jenis-jenis sarkasme yang digunakan oleh Chef Slowik dalam film *The Menu* (2022) dan bagaimana ia menggunakannya untuk mengkritik kelas atas secara tidak langsung. Penelitian ini bertujuan untuk menganalisis bagaimana sarkasme digunakan sebagai bentuk kritik tidak langsung terhadap kelas atas dalam film *The Menu* (2022). Penelitian ini menggunakan pendekatan kualitatif deskriptif. Sumber data utama penelitian ini adalah ujaran sarkasme Chef Slowik yang mengkritik kelas atas. Data dianalisis dengan menggunakan teori sarkasme oleh Camp (2011) dan teori strategi kritik oleh Nguyen (2005). Penelitian ini menganalisis delapan ujaran sarkasme dari Chef Slowik dalam film *The Menu* (2022). Ditemukan dua jenis sarkasme, yaitu ilokusi dengan delapan data dan leksikal dengan satu data. Tiga strategi kritik tidak langsung yang muncul adalah menunjukkan standar dengan lima data, memberitakan dengan lima data, dan ekspresi ketidakpastian dengan satu data. Sarkasme digunakan sebagai alat untuk menyampaikan kritik terhadap kelas atas dengan cara yang halus namun tajam. Dari hasil analisis, jenis sarkasme yang dominan adalah sarkasme ilokusi, dan strategi kritik yang digunakan adalah menunjukkan standar dan berkhotbah. Hal ini dikarenakan Chef Slowik menggunakan sarkasme secara eksplisit. Strategi menunjukkan standar dan berkhotbah mendominasi karena strategi ini memungkinkan Chef untuk menyampaikan kritik dengan cara yang tajam namun halus yang sesuai dengan gaya kritik kelas atas yang berdasarkan nilai, etika, dan standar seni kuliner. Penelitian ini terbatas pada sarkasme verbal yang dilakukan oleh satu tokoh dan tidak menyertakan unsur nonverbal yang juga memiliki peran penting dalam mengkonstruksi makna sarkasme. Oleh karena itu, penelitian di masa depan dapat menggunakan analisis wacana multimodal dengan data yang lebih luas untuk memahami sarkasme secara lebih komprehensif.

الملخص

فطرية، نور ليلي (2025)، سخرية الشيف سلوك كنفد للطبقة العليا في فيلم "قائمة الطعام" (2022). الأطروحة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية. جامعة مولانا مالك بن إبراهيم مالانج الإسلامية. المشرفة فيتا نور سانتني، دكتوراه في الطب.

الكلمات المفتاحية: السخرية، النقد، الطبقة العليا، الطاهي السلوفاكي، قائمة الطعام (2022)

تناقش هذه الدراسة أنواع السخرية التي يستخدمها الشيف سلوك في فيلم قائمة الطعام (2022) وكيف يستخدمها لنقد الطبقة العليا بشكل غير مباشر. يهدف هذا البحث إلى تحليل كيفية استخدام السخرية كشكل من أشكال النقد غير المباشر للطبقة العليا في فيلم قائمة الطعام (2022). يطبق هذا البحث المنهج الوصفي الكيفي. وكان المصدر الرئيسي للبيانات هو أقوال الشيف سلوك الساخرة التي تنتقد الطبقة العليا. وقد تم تحليل البيانات باستخدام نظرية السخرية التي وضعها كامب (2011) ونظرية استراتيجيات النقد التي وضعها نجوين (2005). تحلل هذه الدراسة ثمانية ألفاظ ساخرة للشيف سلوك في فيلم "القائمة" (2022). وقد تم العثور على نوعين من السخرية: السخرية اللسانية بثمانية بيانات، والمعجمية ببيانات واحدة. وظهرت ثلاث استراتيجيات نقدية غير مباشرة هي: الإشارة إلى المعيار بخمس بيانات، والوعظ بخمس بيانات، والتعبير عن عدم اليقين ببيانات واحدة. تُستخدم السخرية كأداة لنقل نقد الطبقة العليا بطريقة خفية ولكن حادة في الوقت نفسه. يتبين من التحليل أن النوع المهيمن من السخرية هو السخرية الإيحائية، واستراتيجيات النقد هي الإشارة إلى المعايير والوعظ. وذلك لأن الشيف سلوك يستخدم السخرية بشكل صريح. تهيمن استراتيجيتا المعيار الإشاري والوعظ لأنهما تسمحان للشيف بنقل النقد بطريقة حادة ولكن خفية تناسب أسلوب النقد لدى الطبقة العليا القائمة على القيم والأخلاق ومعايير فن الطهي. اقتصرت هذه الدراسة على السخرية اللفظية من قبل شخصية واحدة واستبعدت العناصر غير اللفظية التي لها دور مهم أيضاً في بناء المعنى الساخر. لذلك، يمكن للأبحاث المستقبلية استخدام تحليل الخطاب متعدد الوسائط مع بيانات أوسع لفهم السخرية بشكل أكثر شمولاً.

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CHAPTER I

INTRODUCTION

This chapter focuses on the introduction of the research, which includes the background of the study, research question, significance of the study, scope and limitations and the definition of the key terms.

A. Background of the Study

Class and economic disparities are increasing around the world. In several countries, inequality is high and on the rise (Haselland et al., 2023). We can see the inequality in various fields, such as economic and educational. Class disparities cause deviations such as the upper class controlling economic and political progress while the other class produces and consumes most (Kenton, 2024). This disparity not only creates economic injustice but also creates the phenomenon of social inequality and conflict. The current digital era also plays a role in showing the existence of social conflicts and inequalities. The existence of class differences also started to be shown in the media (Ullmann, 2020). Therefore, critics raise concerns about this phenomenon to highlight social inequality, which is usually represented in the media in the form of film, art, and literature.

The Menu (2022) is one of the media that represents criticism of the upper class through the plot and focuses on the main character, Chef Slowik, and the people around him. This movie illustrates how the upper class uses its power and privilege to mistreat the lower class. The main character in *The Menu (2022)*,

Chef Slowik, is portrayed as someone who fights against social inequality in the movie. Through his interactions with guests, he uses pointed sarcasm to criticize the excessive egoism and pride often found in the upper class. In addition, the movie serves not only as entertainment, but also as a reflection of today's society, where there is a massive gap between the upper and lower classes. *The Menu* (2022) also serves as a medium that illustrates how social conflict involves not only economic and power gaps, but also emotional and psychological ones. It shows how the characters hide their revenge for pent-up frustration behind polite interactions.

The study of sarcasm presents a compelling inquiry because sarcasm is one of the language phenomena in which the use of language usually has a non-literal meaning (Kreuz, 2020). Speakers usually use sarcasm to convey hidden criticism through an utterance that seems positive but has contradictory intentions. In order to make sarcasm well-received and understood, according to Boylan and Katz (2013), it is important to pay attention to the combination between the utterance itself and the social situational context in which the sarcasm is used. It can make sarcasm a form of communication that depends on the language and the proper understanding of context by the reader or listener. Sarcasm also may occur anywhere and anytime, in every situation, such as in a daily context, in a broader social context, and in social media, such as writing captions and comments. Besides, media works such as movies often use sarcasm in the dialog and character interactions to describe social dynamics, power, or even critique certain conditions. Therefore, sarcasm is not just a linguistic tool. It is also a reflection of how the community interacts with the social phenomena around them.

The existence of sarcasm is a form of the phenomenon of language use. Someone who wants to express emotions can use sarcasm. According to Kreuz (2020), sarcasm is used to say things that are not directly intended. Sarcasm also makes communication nuanced, with humor and poetic satire. The existence of these variations is a beauty in language (Kreuz, 2020). In communication, sarcasm adds an additional layer where the receiver may get the message that is hidden behind it. This requires a deeper understanding of context, the relationship between the speaker and the receiver, and the social situational context that occurs. Additionally, if someone used sarcasm when having a communication with others, it can increase intimacy, verbal intelligence, or even tension depending on how and where the sarcasm is being used.

According to Azis and Marlina (2020), sarcasm is usually used to express a speaker's feeling, but its intended meaning still depends on the context in which it is used. Sarcasm is a linguistic tool for speakers to convey complex feelings such as dissatisfaction, humor, and frustration. Someone who uses sarcasm has a specific purpose for what they say. The purpose is as varied as to satirize or criticize. Sarcasm in the current era has become increasingly common in the context of daily conversation and in social and cultural contexts. Sarcasm is often used to achieve the effect of humor or social criticism or even to respond to various topics and events (Noormufidah et al., 2024). It makes sarcasm a multifunctional medium in conveying feelings that bring the dynamics of life communication.

One of the primary purposes of using sarcasm is to criticize. This criticism is usually delivered to various parties, such as people who have power or to a person

with a higher social status. People usually use criticism to challenge someone who is not in line with or opposite to them. This is due to differences in views, decisions, or actions that are not in line with their principles. This criticism is used by someone to give a negative response to others to improve or evaluate their actions, attitudes, behavior, and so on (Kayed and Al-Ghoweri, 2019). Criticism is not only a means of expressing disagreement, but also intended for reflection and improvement.

From a linguistics point of view, language is also employed to provide insight into how it is used to create public opinion and influence perception. Rhetorical devices, irony, and sarcasm are examples of critical language that typically reflect the dynamic relationship between power and ideology. By obtaining an understanding of how critics communicated their arguments, we can have a better understanding of how the influence and power are questioned and responded to. Additionally, it is possible to gain an understanding of the ways in which society accepts and expresses resistance against injustice. This linguistic phenomenon can also be observed in various forms of media, including films, which often reflect and critique societal structures through language.

In addition, the analysis of movies offers a captivating study. In this study, the researcher analyzes *The Menu* (2022), focusing on sarcasm as a linguistic phenomenon used to critique the upper class. This movie uses sarcasm as one of the main elements of the interaction between the characters, especially Chef Slowik and the guests. The sarcasm Chef Slowik uses is not just a normal satire, but also functions as a social critique towards the consumption culture of the upper class,

hedonism, and the power gap. It also gives a deeper analysis of how language is used to show social resistance.

The Menu (2022) contains dialogue rich in irony and satire. From a linguistics perspective, it is also up for the chance to analyze it from the pragmatics aspect, such as the implicit meaning, social context, and the sarcasm effect. *The Menu* (2022) describes all the scenes related to communication. In addition, the movie also shows how other people's personalities affect how they interact (Marfirah and Afriana, 2023). Chef Slowik's character represents a form of resistance to the power hierarchy through language that reflects the conflict between the working class (Chef Slowik) and the upper class (elite guests).

In addition, the main character in this movie is a chef who seems to have psychological issues. In the movie, it is not explicitly shown or explained that he has psychological issues. However, if seen from his behavior, he shows the characteristics of a narcissistic person. According to Restivo (2024), in an article published by Harvard Health Publishing, narcissistic behavior includes the need to be admired, feeling arrogant, and lacking empathy for others. This is the behavior shown by Chef Slowik in the film *The Menu* (2022).

This also becomes interesting with how the language is used by Chef Slowik who are indicated to have narcissistic personalities. According to research conducted by Zhang et al. (2023), people who have narcissistic personalities use language differently from those who do not. Based on this research, narcissistic traits affect the way a person uses their language in everyday life. Usually they show

self-confidence, self-achievement, and self-focus. In the context of the movie *The Menu* (2022), Chef Slowik uses narcissistic and self-focused language in criticizing the upper class. Therefore, this research reveals how language can be used as a medium to challenge the upper class's dominance of power, thus making it a relevant research object in sociolinguistic studies.

Some previous studies related to this research have been conducted the last few years. There are Bachtiar and Hardjanto (2018), Shelldyriani and Munandar (2021), Padmatantri and Sutrisno (2021), and Mulyadi et al. (2022), where the study focused on sarcasm research in movies using Camp (2011) sarcasm theory. The study by Bachtiar and Hardjanto (2018) entitled “Sarcastic Expressions in Two American Movies” used a qualitative descriptive method, and the results showed that the characters in the movie most often used illocutionary sarcasm (60%) in their interactions. Regarding its function, sarcasm in movies is more often (56%) used for collaborative purposes.

In addition, Shelldyriani and Munandar, (2021) research entitled “Sarcastic Expressions and the Influence of Social Distance and Relative Power in The TV Series Friends” also used a qualitative descriptive method and the findings indicate that Illocutionary Sarcasm is the most frequent form, with 30 utterances (45%), then followed by Propositional Sarcasm, which includes 25 utterances (37%). The findings indicate that both categories of sarcasm are predominantly employed when the social distance (D) is negative, where the interlocutor is not obligated to act with politeness due to intimate familiarity. Another study entitled “Sarcastic Expressions in The Simpsons Movie” used descriptive qualitative research. The findings

indicate that the movie contains 20 instances of sarcasm, with 85% classified as illocutionary sarcasm and the remaining 15% as propositional sarcasm. This study identifies three types of functions: collaborative, conflictive, and convivial (Padmatantri and Sutrisno, 2021). On the other hand, the study by Mulyadi et al. (2022) titled “Sarcastic Utterances in North Country Film as English Teaching Materials” not only investigated sarcasm within the movie but also analyzed its application as a teaching instrument for giving American culture at Lancang Kuning University, resulting in findings that indicated students showing enthusiasm for learning.

In addition to the research above, several other studies also examine sarcasm using Camp’s (2011) theory. Research by Abdullah et al. (2022) examined sarcasm in TikTok videos entitled “Political Sarcasm on TikTok Account @podcastkeselaje”. The research uses descriptive qualitative methods to analyze its data. Out of the 123 sarcastic speech data that were found, the data indicate that the illocutionary form, which occurs in up to 99 expressions, is the most common type of sarcasm. In addition, “Sarcasm In Social Media: A Study of Comments on Sam Smith's Instagram Posts” by Fadilah and Wijayanto (2024) examined sarcasm in the Instagram comments of Sam Smith's account using a qualitative descriptive method. The results of this study show that netizens commented on Sam Smith's Instagram posts using propositional, lexical, like-prefix, and illocutionary sarcasm. According to the study, sarcasm is used for sophistication, appraisal, politeness, persuasion, and retraction.

In addition to the research above, there is also research on sarcasm in tweets on Twitter. This research is entitled “Sarcasm Used by Netizens on Twitter Case of Election Bidden-Trump Era” by Sitanggang and Ningsih (2022). This research uses descriptive qualitative methods, and Propositional sarcasm is the dominant type found in this study, where 22 tweets were found. The last research, titled “Sarcasm in Nadine Courtney's All-American Muslim Girl” by Salsabila and Djohar (2024), analyzes the novel as its subject and investigates the use of sarcasm to fight prejudice. This study employs qualitative approaches, revealing that sarcasm is an effective tool for expressing opposition and fighting prejudice.

In addition to prior research on sarcasm, studies on criticism strategies have been conducted in the past five years. These studies employ Nguyen’s (2005) theory of criticism strategies. The first research study is “The Politeness of Criticism Speech Acts in Japanese and Minangkabau Films” by Haristiani et al. (2023). This study employs descriptive qualitative methods. The findings indicate that Japanese speakers predominantly employ indirect strategies as their primary criticism strategy, utilizing 'asking/presupposing,' 'correction,' and 'advice for change' as key approaches. In Minangkabau, speakers typically employ direct strategies such as 'negative evaluation,' 'expression of contradiction,' and 'disagreement.' Another study, “Criticism Strategy: Pragmatic Competence English Department Students Need to Acquire” by Indrawati (2019). This study employed a qualitative methodology, with data collected using a Discourse Completion Task (DCT). The analysis results indicate that the critique strategies employed by students include

inter-combination and intra-combination strategies, as well as indirect strategies shown as request change, demand change, and advice.

There is also another study, “Language Politeness of Political Observer Rocky Gerung in Criticizing Government Policies” by Rizki and Agustina (2023). This research uses descriptive qualitative research. The results reveal that Rocky Gerung mainly uses direct speech acts to critique government policies, specifically using negative evaluation, statement of problem, rejection, disagreement, and consequences. The last criticism strategy research is “Criticism Strategies Found In The Youtube Video ‘Trevor Noah Unpacks The Racist Response To The Little Mermaid’ By The Daily Show” by Sari and Wijayanto (2024). Researchers use qualitative descriptive methods, and the research findings indicated that 18 critical speech acts were identified in Trevor Noah's statements. The data were categorized into two types of criticism strategies: nine direct criticism strategies and nine indirect criticism strategies.

The Menu (2022) has also been studied alongside prior studies on sarcasm and criticism strategies. The study is entitled “Negative Politeness Strategies in ‘*The Menu* (2022)’ Movie” by Marfirah and Afriana (2023). This study aimed to identify negative politeness in the movie. This study employs the theory proposed by Brown and Levinson (1987). This research employs a descriptive qualitative methodology, and the findings are 2 Be conveniently indirect, 4 Question and Hedge, 1 Be pessimistic, 1 Minimize the Imposition, 1 Give Deference, 2 Apologize, 1 Impersonalize interlocutors, 1 State the FTA as general Rule, 1 Nominalize, 1 Go on record as incurring a debt, or as not indebted H.

Several previous studies have analyzed sarcasm in films and media. However, previous studies have not specifically examined sarcasm in *The Menu* (2022) as a means of critique of the upper class. Thus, this research aims to fill the gaps identified in prior research. Investigating sarcasm as a means of critique in the movie *The Menu* (2022) is significant due to its role in character interactions, particularly between Chef Slowik and the people he serves. This research examines the protagonist, Chef Slowik's use of sarcasm in the movie *The Menu* (2022) to critique the upper class (his guests). It explores the types of sarcasm and how they contribute to criticizing the upper class using Camp's theory of sarcasm and Nguyen's theory of criticism strategies. The purpose of this research is not only to provide linguistic analysis but also to show how it plays a role in shaping film studies by highlighting how sarcasm can be a means for social critique in cinematic discourse.

B. Research Questions

Based on the background of the research above, the research questions that discuss in this study are:

1. What are the types of sarcasm used by Chef Slowik in *The Menu* (2022) movie?
2. How does Chef Slowik use sarcasm in *The Menu* (2022) to criticize the upper class?

C. Significance of the Study

This study offers practical knowledge to a diverse audience. Firstly, to the director. This study enhances filmmakers' understanding that language in a film, particularly sarcasm, can serve as a means for delivering critique. A filmmaker can be more intense in making dialog that provides more profound meaning and creates an impactful narration. Secondly for language learners. This study serves as an example of how language reflects differences in social class and how sarcasm is studied in linguistics. It may be used as instructional material on the implicit meanings of everyday conversation. In addition, the findings of this research can be a reference in linguistics and discourse analysis, especially in discussions about pragmatics and social criticism through language use.

D. Scope and Limitations

The scope of this study is sociolinguistic to investigate how people use sarcasm as a means of criticism. The criticism analyzed refers to a lifestyle that does not value the culinary arts. This research examines the sarcasm used by Chef Slowik in the movie *The Menu* (2022), which is aimed at the upper class or Chef Slowik's customers.

The limitation of this study is like film analysis, which limits the possibilities for generalizing its conclusions. This research examines the fictional narrative in the film *The Menu* (2022), indicating that the findings may not be entirely applicable to reality, as the filmmakers purposefully created the dialog, characters, and plot. Data collected in the form of dialog is scripted data aimed at achieving specific goals, restricting factual accuracy and the limits of analysis.

This research is also limited to analyzing sarcasm that only contains criticism of the upper class. Not all sarcasm is analyzed. The sarcasm analyzed is also limited to the sarcasm uttered by the main character of this film, Chef Slowik. This is because Chef Slowik is the main character and the most outspoken character in using sarcasm as a critique of the upper class. Although there are also other characters who use sarcasm, the intensity and frequency of sarcasm is not as complex and strategic as Chef Slowik. Furthermore, the answer to the second research question can only be answered by using the indirect criticism strategy by Nguyen (2005). This is because sarcasm utterances are delivered indirectly, and there are hidden meanings that lie beneath the surface of the utterance.

E. Definition of Key Terms

To prevent any ambiguity, the researcher offers explanations for the key terms:

1. Sarcasm: Sarcasm is a language style, typically expressed through satire, used to critique or mock an individual or idea.
2. Criticism: Criticism is judging or evaluating something, either positively or negatively.
3. Upper class: The upper class refers to a group of people from the upper class, usually characterized by their wealth, power, or social class.
4. *The Menu* (2022): An American psychological horror satire movie that tells the story of a group of people invited to dine at a fancy restaurant by Chef Slowik. The movie is directed by Mark Mylod and was released in 2022.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter discusses some theories that are relevant and helpful to this research including sociolinguistics, sarcasm, and criticism strategies.

A. Sociolinguistics

Sociolinguistics is one of the branches of linguistics that studies the relationship between language and society. It studies the variations in speech across diverse social contexts and defines the social functions of language, and its use in conveying societal meaning (Holmes, 2013). Sociolinguistics aims to understand how language is used in various social contexts, including gender, ethnicity, and various social situations that affect how we speak. Wardhaugh (2006) states that sociolinguistics looks at the connections between language and society to enhance comprehension of language structure and its communicative functions; similarly, the sociology of language aims to explain social structures through linguistic analysis, such as how specific language features identify an individual structure of society.

Combining sociology and linguistics, sociolinguistics is a branch of study that combines the two scientific disciplines. Therefore, it is possible to conclude that sociolinguistics is a scientific subject that examines linguistic phenomena by focusing on the ways how social and cultural factors influence the use of language. Sociolinguistics studies the role of language in everyday interactions, as well as the rules, cultural norms, and regulations governing language use (Naibaho, 2020).

Language used in an interaction is frequently utilized not just for communication but also to express social identity, status, power dynamics, etc. Because of this, sociolinguistics offers much insight into the complicated relationship between language and society.

Sociolinguistics also focuses on how social class influences how people use language. This is a linguistic phenomenon when one's social identity reflects their language. Their language choices or variants are connected to their status in society, level of education, or even their job as stated by Guy (2018), distinctions in one's social identity can be indicated by the characteristics of phonology, syntax, and lexical choices used by the society. Additionally, Guy highlights that different social classes tend to have different linguistic characteristics, whether it be grammatically, in their vocabulary, or in the way they speak. This is in line with Shi and Lei's research (2021) findings, which analyzed the relationship between lexical usage and socioeconomic status. According to the study, middle and upper-middle-class speakers produce more lexically rich utterances, while other social classes produce fewer lexically rich and shorter words in spoken language. These speakers share similar lexical characteristics, but lower-class speakers utilize more negative terms and first-person singular pronouns.

Sociolinguistics not only examines language in a social context in terms of communication but also examines how language is used to convey ideas, ideologies, and criticism. Language functions to express ideas or feelings. Criticism is one of the social functions of language, where the speaker uses language to convey specific intentions or purpose (Susanti, 2022). Such as expressing

dissatisfaction or making someone aware of specific issues. This criticism can be conveyed with sarcasm or irony criticizing weaknesses or injustices in the social setting.

B. Sarcasm

Sarcasm is sometimes used to emphasize the negative communication relative to straightforward, non-figurative criticism, and is often regarded as a harsh, mean-spirited, or just relatively harmful kind of language irony (Colston, 2017).

Usually, sarcasm aims to criticize or comment more intensely than direct criticism because it does not use literal words. This makes sarcasm more effective in emphasizing the weaknesses or shortcomings of a person or social phenomenon. By being sarcastic and hurtful, sarcasm can be used to show dislike indirectly and can also be used to humiliate. It can allow the speaker to convey criticism without using direct expression.

Since sarcasm typically involves criticism and is meant to be used to harm, according to Hanks (2013) and Mesing et al. (2012), it has a stronger negative meaning than irony (Tabacaru, 2019). In use, sarcasm can emphasize criticism and make it more effective to underestimate or oppose a person or group of people. As stated by Kreuz (2020), people employ verbal sarcasm to say things that they do not mean to utter in a literal sense. Sarcasm can be used to express dislike or disapproval of something, even if the words chosen are positive and neutral. For example, when someone says “Oh, that is great” in response to someone else's mistake, it is not a compliment but sarcasm or criticism. Sarcasm, then, can be used

to create emotionally hurtful outcomes for the listener, especially in the context of personal and social criticism.

According to Camp (2011), to fully comprehend sarcasm, we need first to comprehend a more inclusive model of meaning than the standard approach, which focuses on only truth conditions. This model should contain the speaker's reflexive purpose to be identified as having a specific attitude, such as acceptance, rejection, hope, or contempt. Therefore, sarcasm is a complicated phenomenon involving the interplay between propositional content, illocutionary force, and the speaker's expressive attitude.

To better comprehend the functioning of the concept of sarcasm, Camp categorizes the various types of sarcasm into four categories, which are as follows:

1. Propositional Sarcasm

Propositional sarcasm is the most straightforward and obvious form of sarcasm. The speaker of propositional sarcasm makes a clear statement that, if taken seriously, would imply a commitment to a positive or affirmative meaning. However, the speaker's true intention when using sarcasm is to convey the opposite or a negative meaning. For example, when someone sees a dirty car and says, "*This car will definitely win the best car competition.*" The literal meaning is positive, but the sarcasm implies that the car is in bad condition.

2. Lexical Sarcasm

Lexical sarcasm is sarcasm that emphasizes the use of certain words or phrases with powerful evaluative meanings. Lexical sarcasm occurs when a speaker

employs words that typically have a positive meaning but change them to a negative one in a sarcastic context. For example, *"As usual, you were very 'productive' today,"* a boss tells an unproductive employee. The sarcastic usage of the word *"productive"* implies that the worker does not put in any effort.

3. 'Like'-prefixed Sarcasm

'Like'-Prefixed Sarcasm is sarcasm in which sarcastic words are indicated by the prefix "like." Unlike other types of sarcasm, such as propositional and lexical sarcasm, this type has specific characteristics. People sometimes comment, *"Like that's going to solve all our problems,"* when they hear an idea that does not make sense. This statement highlights how impractical the concept is.

4. Illocutionary Sarcasm

Illocutionary Sarcasm is sarcasm that emphasizes the speaker's attitude or evaluation, contrary to the meaning that would be conveyed if the statement were spoken sincerely. When someone says, *"Thank you very much for your wonderful 'help',"* after performing an ineffective act. In this example, the spoken act of gratitude is employed to express disapproval or mockery.

C. Criticism Strategies

Criticism strategy refers to further developing speech act theory and politeness strategy theory. According to Nguyen (2005), such strategies are employed to convey negative judgement or criticism during social interactions effectively. Nguyen employs a framework of pragmalinguistic conventions to

categorize criticism strategies as direct or indirect, each having its category based on the level of directness and delivery method.

According to Nguyen's theory of critique strategies, direct and indirect critiques are divided as follows:

1. Direct Criticism

Direct criticism consists of statements that specifically identify the issue, such as expressing disagreement, a negative evaluation, or directly identifying the issue. The hearer does not have to figure out hidden messages with this more straightforward approach. The following are the types of direct criticism:

a. Negative Evaluation

The use of negative evaluative meaning usually conveys negative evaluation, or it can also use positive evaluative but followed by denial. This type conveys disagreement or dissatisfaction directly without smoothing. So one can use this type to criticize directly and clearly so that the message is not ambiguous. For example "*It is not good.*" This phrase shows negative evaluation, where the speaker directly shows dissatisfaction with something.

b. Disapproval

Disapproval is a way for a speaker to convey their negative attitude to the hearer's action. The speaker conveys their disagreement and dissatisfaction with the hearer's decision or action. It can show how the hearer's actions do not match the speaker's expectations. For example, "*I*

don't really like the way you finish this task.” This statement directly shows the speaker's dissatisfaction or disapproval of something.

c. Expression of disagreement

Expression of disagreement is usually used to convey the negotiation word “no” or express expressions such as “*I disagree*” or “*I don't agree*”. It is used to express disagreement or direct opposition to the hearer's view or opinion. It expresses disagreement clearly even through explicit statements or stating opposing reasons.

d. Identification of problem

Identification of problem indirectly states the fault or problem in the choice or action of the critiquer. The speaker can directly identify the speaker's mistake so that the recipient of the criticism can correct or improve it. For example, when giving feedback on an assignment, “*The grammar in this sentence is not correct.*” By stating clearly, this type of strategy helps the hearer to understand how their weaknesses need more attention.

e. Statement of difficulties

Statements of difficulties are usually used to convey criticism by using sentences that show difficulty in understanding something. For example, “*I find it difficult to ...*” which shows that there is a lack of clarity and confusion by the speaker. With this type, the speaker can give criticism without being too frontal and focus on the difficulties faced by the speaker. This type is suited for the need to get clarification or additional information

by giving the interlocutor the opportunity to justify the information he/she provides.

f. Consequences

Consequences are used to warn the hearer about the negative effects of the choice or action they are taking. This type of criticism pays attention to how the effects will appear to the hearer or to society at large if the choice or action is carried out. The speaker uses this type of criticism in the hope that the hearer will consider or change their choice. For example, *“If you don't correct this, readers will misunderstand.”* which directly addresses the negative consequences. This type can give listeners an understanding of the importance of avoiding or correcting their choices or actions to avoid negative after-effects.

2. Indirect Criticism

Indirect criticism refers to strategies that convey criticism without explicitly stating it. By offering suggestions or corrections without specifically pointing out what went wrong, this critique technique indirectly expresses dissatisfaction. This strategy, which is more complicated, can be applied to preserve politeness or to reduce the risk to the person receiving the criticism. The following are the types of indirect criticism:

a. Correction

Correction aims to correct the mistake made by the interlocutor by giving specific alternatives. The speaker suggests a change or correction that

they feel is more appropriate instead of stating the mistake clearly and judging or blaming it. An example would be when a speaker suggests another word, phrase or sentence that is more appropriate without offending them. This type can help to create a more cooperative atmosphere in communication.

b. Indicating standard

Indicating standard is done by conveying a standard or rule that is general in nature, not as an obligation addressed personally to the interlocutor. The speaker conveys that there is a commonly agreed upon principle that applies to everyone. For example, the speaker says, “*This report is generally written in this format,*” indicating a general rule that should be followed. With this type of criticism, it is delivered indirectly as a reminder of a common standard rather than a direct demand that can put pressure on the other person. This type helps maintain politeness by suggesting improvements.

c. Preaching

Preaching takes the shape of advice given to the interlocutor, with the understanding that without it, the interlocutor is unlikely to be able to make the right decision. It suggests that the speaker is more informed than the listener and feels compelled to offer advice in order to prevent errors. When the speaker provides instructions on something, for instance, it is not only intended to provide guidance but also to imply that the interlocutor requires assistance in order to make the best choice. Additionally, preaching

highlights explicit alloying by suggesting that the interlocutor must be guided to avoid making the same mistakes twice.

d. Demand for change

Demand for change is usually conveyed with sentences that indicate an obligation or necessity, “*you must,*” *you need to.*” In this type, the speaker indirectly criticizes by emphasizing the need for change without stating it directly. The words “must” and “need” indicate that this particular action is important and cannot be ignored. By emphasizing change, the speaker implies that there are flaws or things that need to be fixed while still paying attention to politeness towards the interlocutor.

e. Request for change

Requests for change are usually conveyed with the phrases “*Can you...?*”, “*Will you...?*”. In addition, command sentences (which indicate politeness or not) can also be used to express the wish for the interlocutor to make changes. For example, “*Revise this part*” does not indicate politeness, whereas “*Please revise this part*” is conveyed with politeness but both are in the context of a request. This type serves to convey criticism by giving the impression that changes are proposed without pressure or coercion so as to maintain good interpersonal relations.

f. Advice about change

Advice about change is usually delivered using phrases like “*I advise you to...*” or usually with a sentence containing the word 'should'.

Speakers use this type to give recommendations about changes that should be made without directly pointing out mistakes. A common example is usually, “*You should consider...*” With this type, the criticism is conveyed in a more subtle and polite form of recommendation while still directing the recipient towards the desired action.

g. Suggestion for change

Suggestion for change is usually conveyed with performative expressions such as “*I suggest that ...*” or can use sentences that indicate suggestions. Other examples include “*You can...*”, “*It would be better if you...*” which provide options without clearly indicating a mistake. This strategy allows the speaker to politely suggest improvements.

h. Expression of uncertainty

Expression of uncertainty is usually expressed with a statement of doubt or uncertainty from the speaker. This type of strategy allows the interlocutor to acknowledge any inaccuracies or shortcomings in their choices without directly criticizing. For example, “*I'm not sure if this is the best way*” indicates that there is something that needs to be re-examined and improved. By indicating uncertainty, the speaker directs the interlocutor's attention to the problem while maintaining politeness. This strategy is commonly used in situations that require caution in giving criticism in order to maintain the relationship.

i. Asking/presupposing

Asking/presupposing is delivered with rhetorical questions to make the interlocutor aware of the inappropriateness of their choices or actions. The question is not intended to elicit a direct answer but implies that something needs to be corrected. For example, “*Are you sure this is the best way?*” This question indirectly indicates the existence of a problem without stating it clearly. By using this strategy, speakers and listeners can reflect and correct their own mistakes. This strategy is also often used to convey subtle criticism that demands politeness. The theory used in this chapter can be figured out in the chart below.

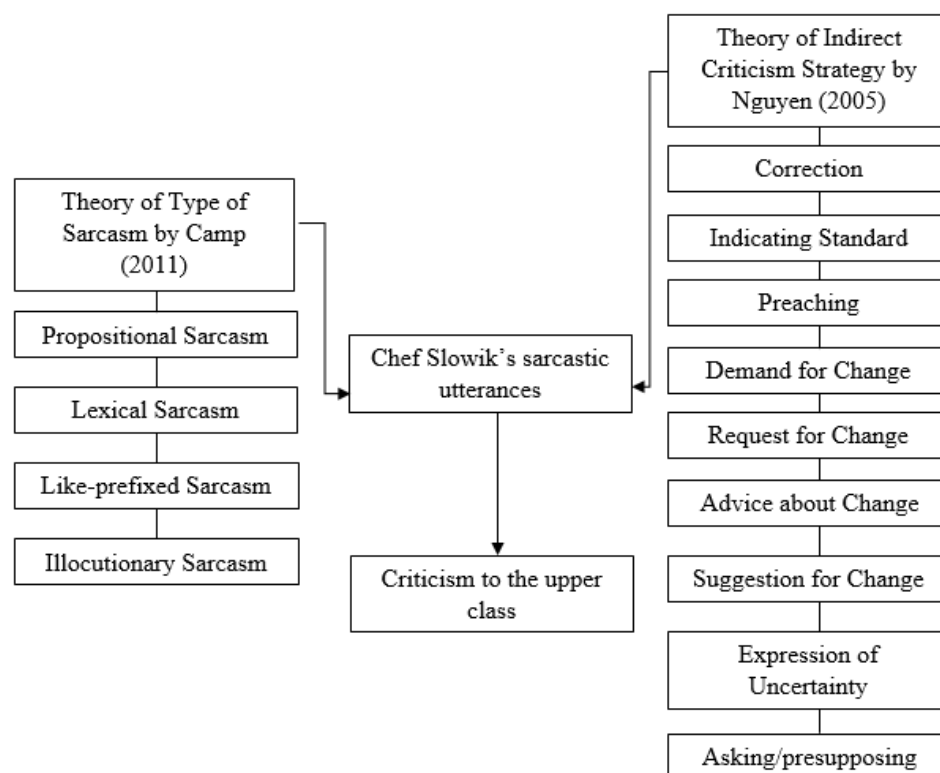


Chart 1. Theoretical Framework Used

D. *The Menu* (2022) Movie

The Menu (2022) movie directed by Mark Mylod and the screenplay written by Seth Reiss and Will Tracy is a psychological thriller, horror and satire. The 107-minute film, released on November 18, 2022, tells the story of the journey of a group of exclusive guests invited by a chef named Chef Slowik to a mysterious remote island. *The Menu* (2022) served by Chef Slowik provides an experience “like never before.” However, the evening slowly turns into a night of tension when the details of *The Menu* (2022) begin to reveal layers of sharp criticism of the selfishness, hypocrisy and privilege of the upper class. Chef Slowik's movie explores how culinary creativity has been transformed into something exclusive that can only be accessed by the wealthy. The movie delivers a critique that highlights the luxury lifestyle and obsession with social status.

In the World of Reel web that discusses the movie *The Menu* (2022), it claims that people appear to enjoy this film. "*The Menu* (2022)" is rated 90% on Rotten Tomatoes and 71 on Metacritic. It also has positive user reviews on IMDB, RT, and Letterboxd (Ruimy, 2022). Furthermore, the web called Looper that talks about this movie also states that numerous critics appreciated this satire for adopting the perspective of culinary culture and remarked on how unique "*The Menu* (2022)" was. The actors who starred in the film received praises for their roles. The film's pacing is also excellent; it never feels slow or hurried, and the dark humor is expertly done (Munoz, 2022). From these data, it reflects that this movie is accepted in the community.

In this movie, Chef Slowik, the main character, is a chef who really appreciates food as a work of art. He owns a restaurant called Hawthorn. It is a super exclusive restaurant on a remote island where only the wealthy, influential and elite guests can go. Hawthorn has a fine dining experience conceptualized like a work of art, with a theme and philosophy for each dish. His upper-class guests, on the other hand, are the ones who do not value food as a work of art but only see food as a status symbol. In fact, in fine dining culture, the food served is closely related to art. In serving food, a chef in a fine dining restaurant has done all the preparations related to art and artistic value. The chef is considered as an artist who processes food ingredients into a work of aesthetic value and each dish is treated as if it were a composition of art. In his restaurant, Chef Slowik reverses power where he puts his guests in a powerless position. The movie is a reflection of social inequality, privilege and consumerism in the upper class. Through sarcasm, Chef Slowik reveals the arrogance and disrespect of the upper class towards the hard work of the restaurant staff and the art they have created.

CHAPTER III

RESEARCH METHOD

This chapter discusses research methods, which includes research design, research instrument, data and data source, data collection as well as data analysis.

A. Research Design

This research uses an interpretive paradigm because the researcher aims to deeply understand the sarcasm in the movie *The Menu* (2022) (Junjie and Yingxin, 2022). Therefore, this research applies a qualitative approach. This research chooses this approach to analyze the meaning from Chef Slowik's utterances in the movie *The Menu* (2022), which contains sarcasm especially sarcasm, as a critique of the upper class. Qualitative method is considered suitable because this research not only collects verbal utterances but also relates them to understanding the social and cultural context behind the utterances. This cannot be explained using quantitative methods that measure data numerically or statistically (Creswell and Creswell, 2018).

Qualitative methods enable this research to analyze descriptive data (Creswell and Creswell, 2018). The data to be analyzed in this research is in the form of transcripts of Chef Slowik's utterances. Descriptive analysis aims to provide an overview of how the utterances that contain sarcasm are delivered, in what situations, and to whom they are addressed. Through descriptive analysis, the researcher can reveal the meaning in the utterances, aligning with the purpose of this research, which aims to understand how upper-class criticism is conveyed through Chef Slowik's sarcasm.

The qualitative method also allows the researcher to focus on analyzing meaning and interpretation (Creswell and Creswell, 2018). The analysis aims to reveal how Chef Slowik's sarcasm reflects social criticism and how ironic or humorous language is used to highlight issues about the upper class. With qualitative research, this research provides a deep understanding of the meaning in Chef Slowik's utterances as a criticism of the upper class.

B. Data and Data Source

This research uses data from the dialog delivered by Chef Slowik in the film *The Menu* (2022). The selection of data and data sources is based on their relevance to the focus of this research, which explores how sarcasm is used as a tool of criticism of the upper class. The data was selected based on the criteria from Camp (2011), namely having an ironic tone, a mismatch between what is said and what is meant, and an underlying intent to mock or criticize. Chef Slowik's utterances are chosen as research data because Chef Slowik consistently expresses criticism of the upper class through sarcastic language, aligning with the objectives of this research.

The primary data source in this research is the movie *The Menu* (2022) directed by Mark Mylod. The movie is on Disney+. This data source is selected because this film explicitly describes how social criticism of the upper class through dialog produced by the main character, Chef Slowik, contains sarcasm.

C. Research Instrument

The researcher herself is the research instrument in this study. In qualitative research, the researcher functions as the main instrument and is directly involved in all research processes, starting from collecting, analyzing, and interpreting data. As

the main instrument, the researcher is responsible for identifying, observing, and analyzing utterances in the film *The Menu* (2022) that are relevant to sarcasm as a critique of the upper class.

D. Data Collection

The main data in this study is sarcastic utterances spoken by Chef Slowik in the movie *The Menu* (2022). This study collects data only on Chef Slowik's utterances in *The Menu* (2022), especially those that contain sarcasm toward the upper class. It does not pay attention to the utterances of other characters or other aspects, such as facial expressions or cinematic and visual settings. To ensure the accuracy of the data, this study also used the movie script as an additional reference. By comparing the utterances heard in the movie with the written version, the researcher ensured that the transcription used was in accordance with the original dialog. This technique is included in the triangulation of data sources.

Data are collected through multiple re-watches of the movie to thoroughly understand the story's context and narrative flow. In addition to repeated viewing, the researcher also downloaded and read the script of *The Menu* (2022). The researcher watches the movie repeatedly and reads the movie script to ensure that relevant utterances are not missed. Then, the researcher selects utterances that are relevant to the criteria for analysis based on Camp's (2011) theory such as the ironic tone, the contrast between literal and intended meaning and also the mocking or criticizing purpose. In addition, the utterances must also related with the theory of criticism by Nguyen to identify which category the utterance belongs to in the indirect criticism strategy and how the utterance is used in criticizing the upper

class. Utterances that do not meet this criteria are eliminated. Furthermore, the utterances are examined for their social context in the movie. These steps are taken to support the research objectives by revealing how Chef Slowik produces sarcasm as a critique of the upper class.

E. Data Analysis

The data analysis process refers to two theories, namely the theory of sarcasm types according to Camp and the theory of criticism strategies according to Nguyen. After the data are collected, they are analyzed in various stages. Firstly, the categorization of utterances based on sarcasm type is conducted. The collected data are then analyzed using Camp's theory. After the categorization based on sarcasm type, the data are then analyzed using Nguyen's theory on criticism strategy. The utterances were analyzed according to the category of indirect criticism strategies according to Nguyen's theory (2005) and analyzed by considering the context that happened in the film *The Menu* (2022).

Finally, the results of this analysis are organized in the form of a descriptive narrative that combines sarcasm types and criticism strategies. This explanation is also accompanied by an explanation of the context that supports the interpretation results.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter discusses the findings of the use of sarcasm by Chef Slowik as a critique of the upper class in the movie *The Menu* (2022).

A. Findings

This part presents the findings and data analysis. The explanation in this part is about the type of sarcasm used by Chef Slowik in the movie, and also how the sarcasm is used as a criticism of the upper class. This section includes data accompanied by a dialog about the context of Chef Slowik's utterance and specific data in the form of underlined sarcasm utterances. Also, the numbers in the data, such as 16:21-16:34, are the minutes in the movie where the utterance occurs.

In this part of the analysis, the data is described, and an explanation of the context is given so that readers and researchers can clearly understand how the utterance is produced. After the description of the context, an explanation of the data analysis is followed to answer the research question. This section includes data accompanied by a dialog about the context of Chef Slowik's utterance and specific data in the form of underlined sarcasm utterances. In the analysis process, the researcher uses Camp's (2011) theory to analyze the type of sarcasm used and also uses Nguyen's (2005) theory to analyze the criticism strategy used in the sarcasm utterances.

Datum 1 (16:21-16:34)

***Chef Slowik:** Do not eat. Taste. Savor. Relish. Consider every morsel you place inside your mouth. Be mindful. But do not eat. Our menu is too precious for that.*

The utterance happened when Chef Slowik welcomed his guests to his restaurant, Hawthorn. He delivered a philosophical speech about the food that his guests would be eating. He gave a speech that the dining experience at Hawthorn is not about eating your food until you are full, but should be a valuable dining experience. Chef Slowik asks his guests to “do not eat”, but rather “taste, savor, relish” to enjoy every bite of the food. In this utterance, Chef Slowik also shows his obsession with control, that he is not only in control of his guests' eating, but also in control of how his guests should have a certain perception of the food.

In datum 1, the sarcastic utterance is “But do not eat. Our menu is too precious for that.” This utterance is in the form of an imperative sentence, “do not eat,” and also a declarative sentence, “our menu is too precious for that.” The first sentence is an imperative sentence. Usually, this type of sentence is used to command something. However, in this case, the sentence is not really used to command something. The actual function of this sentence type is not achieved because Chef Slowik uses the sentence not to order something, but to sarcastically criticize his guests who usually eat in restaurants but do not really enjoy the food served.

Secondly, the sentence “our menu is too precious for that” is a declarative sentence. Usually, this type of sentence is intended to state a thing. But in this

utterance, Chef Slowik does not really state that his menu is precious. Here, he is satirizing his guests who think the food served is just ordinary food in general. Chef Slowik, on the other hand, considers the food that he makes and serves to his guests to be a work of art that he makes with all his heart. Therefore, the combination of the two sentences, imperative and declarative, adds to the sarcastic tone of the utterance. The imperative sentence “do not eat” sarcastically prohibits an action that is usually done in a restaurant. Then, the declarative sentence “our menu is too precious for that” sarcastically makes Chef Slowik seem to praise the food he serves, even though he is satirizing and insulting his guests who cannot appreciate food. So, both types of sentences contribute to how Chef Slowik criticizes his upper-class guests and also contribute to the type of sarcasm contained in the utterance, namely illocutionary sarcasm, where this sarcasm shows a contradiction between what is conveyed and what he means in his utterance.

The utterance in datum 1 belongs to the illocutionary sarcasm type. In his sarcastic utterance, Chef Slowik indirectly satirizes his guests who do not value food deeply. Actually, Chef Slowik does not really ask his guests not to eat, but he satirizes them for not treating food seriously. The sentence “Do not eat. Our menu is too precious for that” contains sarcasm and criticism that his guests do not appreciate the food enough and do not understand how important and valuable every element in the food is. So Chef Slowik's “But do not eat. Our menu is too precious for that” belongs to the illocutionary sarcasm type because although he seems to be giving instructions on how to enjoy the food, he is actually criticizing his guests for not treating the food as a culinary art.

In criticizing his upper-class guests, this sarcasm is classified as an indirect criticism strategy. This is because Chef Slowik uses sarcasm and does not directly say that the upper class treats food that is not up to Chef Slowik's standards. He uses utterances containing sarcasm to sarcastically insinuate how his guests have never appreciated food. To be more specific, in the criticism strategy according to Nguyen's theory (2005), this utterance is also classified as Indicating standard type indirect criticism because in delivering his utterance, Chef Slowik does not say directly that his guests are wrong, but implies that there is a right and wrong way to enjoy food. Chef Slowik gives a standard of how food should be enjoyed, "Do not eat." He criticizes the upper-class habit of just eating their food without enjoying it as an art. By using the indicating standard critique strategy, Chef Slowik reminds his guests to appreciate food in a more genuine way.

In addition to indicating a standard, this sarcastic utterance also falls into the preaching type of indirect criticism strategy. This is because Chef Slowik, as the speaker, seems to be educating his guests by giving instructions on how to enjoy proper food. "Taste. Savor. Relish. But do not eat." In his speech, he implied that his guests were not paying proper attention to the food they were consuming. This is why Chef Slowik seems to have to teach them the right way about how they should eat. In this scene, Chef Slowik also puts himself as an expert who knows the true value of food. He seems to be asking his guests to take his advice because he believes that his perspective on food is more in-depth than the perspective of his guests. So Chef Slowik's utterances in the scene suit the definition of preaching in

the indirect criticism strategy, which is giving advice or guidance because the speaker feels like the listener needs it.

It is also like condescension to his upper-class guests. The tone used in this sarcasm shows that Chef Slowik is criticizing the habits of his upper-class guests who do not really understand or appreciate food. This speech is used to criticize the habits of his upper-class guests who only follow culinary trends without understanding the meaning behind them. They treat food as a symbol of social status, not something meaningful that can be enjoyed beyond that. Chef Slowik criticizes the habits of the upper class because the culture of fine dining is more than just eating to be full. In its culture, food is an art that has a story. He criticized the upper class for not considering food as something that can provide more understanding and experience about culture and creativity. Chef Slowik wants them to be able to appreciate food not only for the price or luxury, but also for appreciating the process and philosophy in making the food itself.

In this case, Chef Slowik's sarcasm belongs to the strategy of indicating standards and the strategy of preaching. Both rest on the assumption that there are known standards that must be followed, but the guests are portrayed as failing to understand these standards. This speech targets the ignorance and stupidity of the upper class regarding food and art. They are portrayed as incapable of appreciating food as more than just a surface luxury. In addition, Chef Slowik's moral lecture presents his views as the truth and delivers them sarcastically. This portrays a deeper critique of the greed, insincerity and immorality of the upper class. This

sarcasm works by mocking their pretense of luxury by showing the shallowness of their relationship with food, art, and culture.

Datum 2 (22:10-22:30)

***Chef Slowik:** Bread has existed in some form for over 12,000 years, especially amongst the poor. Flour and water. What could be simpler? Even today, grain represents 65% of all agriculture. Fruits and vegetables only 6%. Ancient Greek peasants dipped their stale, measly bread in wine for breakfast. And how did Jesus teach us to pray if not to beg for “our daily bread?” It is, and has always been, the food of the common man. But you, my dear guests, are not the common man. So tonight you get no bread.*

This speech happened when Chef Slowik was about to serve bread to his guests. But before that, he gave a speech about how a brief history of how bread began to be consumed by people. He also explained how bread was used as a basic food by the poor, and this was made in comparison to his guests, who were from the upper class. At the time of serving the bread, he did not even serve bread at all. Instead, he gave his guests a plate with just a few sauces and a note about the type of heritage wheat that bread is usually made from, but the bread was not served to his guests. When Chef Slowik started serving the Breadless Bread Plate, many of his guests were skeptical and thought it was just a show, and they would get bread eventually. But no, in this dish, they did not get the bread they were expecting.

In datum 2, the sarcasm is “But you, my dear guests, are not the common man. So tonight you get no bread.” This is a type of declarative sentence, which functions to state information or a fact. In this sentence, Chef Slowik conveys the fact that his guests are not the common man, so they will not get bread that night. However, by using declarative sentences, Chef Slowik in this context seems to be

satirizing his guests who feel superior and have the right to something more than ordinary people. Chef Slowik's use of declarative sentences reinforces the sarcasm because these sentences do not require further explanation, but simply satirize in a sharp way. Therefore, this utterance belongs to the illocutionary sarcasm type because by using declarative sentences that give direct statements, there is criticism of the upper class who feel they are more special.

In that utterance, especially in the sentence “But you, my dear guests, are not the common man. So tonight you get no bread,” is a sarcastic sentence and belongs to the illocutionary sarcasm type. This is because, in delivering the sentence, Chef Slowik seemed to praise and make his guests feel special. In this context, the utterances and tone used by Chef Slowik show that he is making fun of his guests. At the beginning of his sentence, Chef Slowik seems to be explaining the history of how the bread was consumed. By giving examples and data, the Chef formed an expectation for his guests that bread is a basic food and they will be given bread. In fact, his real intention, judging from the context and tone of his speech, was to be sarcastic. In the context of the situation, the real meaning of Chef Slowik's utterance is to criticize his guests, whom he considers superior and not worthy of bread, which is symbolized as a basic food for everyone. The sentence is suitable to be categorized as illocutionary sarcasm because the sarcasm feels straightforward, and there is a difference between what is being said and the intended meaning from the context and the way it is delivered.

According to Nguyen's (2005) theory of criticism strategies, this sarcastic utterance belongs to the indirect criticism type. This is because Chef Slowik does

not directly give a negative judgment and does not directly judge his guests. Instead, he sarcastically criticizes his guests indirectly. By saying that his guests are not the common man and do not deserve bread, he is criticizing their separate and more luxurious lifestyle compared to the simpler common man. The criticism is conveyed more subtly with Chef Slowik comparing the basic food of bread to the guests who do not deserve it.

To be more specific, this utterance is included in the indicating standard type because Chef Slowik explains that the standard, according to history, is that bread is eaten by ordinary people, not upper-class elite people like his restaurant guests. In the context of criticizing the upper class, this criticizes how his upper-class guests are not connected to basic food, where they, as the upper class, are used to luxurious food. The explanation of the history of how bread is consumed also adds to Chef Slowik's scornful impression that his guests do not deserve something simple yet precious. The indicating standard type is relevant to Chef Slowik's sarcastic utterance because he conveys a standard or social norm that exists in society, that this bread is a common food for people. He uses the utterance to compare the social status of his guests and ordinary people. He implies that his guests who come from the upper class do not deserve basic food like bread.

In criticizing the upper class, Chef Slowik highlights how the upper class is unable to appreciate a simple thing like bread, which is the basis of people's daily lives. Bread is a food that has been consumed for thousands of years by people, especially the poor, but for the upper class, bread is considered a simple thing and considered part of the upper class, not deserving to consume bread. By saying, “you

are not the common man,” Chef Slowik makes it clear that his guests are from the rich and they are different from the common man. His statement criticizes how the upper class is unaware of the simpler realities of life and shows that they are isolated from a more realistic world.

In this context, Chef Slowik criticizes how the upper class is disconnected from the basic and essential aspects of human life, such as basic food. Bread, which is historically the food of the poor and common people, is used as a symbol that contrasts with the luxurious lifestyle of the Chef Slowik's guests. It subtly mocks how the upper class has lost its connection with simplicity and necessity. Chef Slowik criticized through sarcasm by delivering a lecture on the value of bread, but ended with a sarcastic exception: “So tonight you won't get any bread.” This suggests that he is raising the status of bread and using it to devalue the guests. This sarcasm creates the irony that normally, wealthy guests expect the best food, but here, they don't get something as basic as bread because they are “not commoners.” It uses the standard indicating strategy, where the sarcasm assumes a known thing (bread = commoner's food) that the upper class cannot fulfill. This sarcasm works by drawing a line between historical value and social status, highlighting the superficiality of the elite.

Datum 3 (52:03-52:09)

***Chef Slowik:** Most people consider themselves blessed if they eat here only once. Mr. Liebrandt, kindly name one dish you ate the last time you were here. Eleven times you take the boat out here, where we introduce every dish, every single time. We tell you exactly what we are feeding you. Please tell me one dish you ate the last time you were here. Or the time before. One. Please.*

***Anne:** Cod.*

***Richard:** What?*

Anne: *Cod.*

Richard: *Cod.*

Chef Slowik: *It wasn't cod, you donkey. It was halibut. Rare fucking spotted halibut.*

Anne: *What does it matter?*

Chef Slowik: *It matters to the halibut, Mrs. Liebrandt. And to the artist whose work turns to shit inside your gut.*

This conversation between Chef Slowik and his guest took place in the middle of dinner. When this utterance occurs, the atmosphere of the dinner changes from an intimate dinner to something that feels more tense and suspenseful. Chef Slowik directly addresses Richard and Anne Liebrandt, a wealthy couple who have dined at the restaurant eleven times. Chef Slowik asked them to name at least one dish that they had consumed during their previous visits. In the scene, Chef Slowik is criticizing Richard and Anne as ungrateful customers because they often dine at the restaurant, but they cannot remember a single dish they have eaten. He is angry that the food that he considers to be a work of art and has been made with heart, is just eaten casually, not remembered, and not enjoyed.

In datum 3, there are two Chef Slowik sarcasm utterances used to criticize the upper class. These are “It wasn't cod, you donkey” and “It matters to the halibut, Mrs. Liebrandt. And to the artist whose work turns to shit inside your gut.” Both sentences are declarative sentences. Speakers who use declarative sentences usually aim to convey a statement or information. However, even though these two sentences seem like ordinary declarative sentences, Chef Slowik's delivery style is an important consideration in this analysis. He delivers it with subtle and indirect mockery through the use of sarcasm.

Firstly, the utterance “It wasn't cod, you donkey” falls into the category of lexical sarcasm. The use of the word “donkey” here emphasizes the sarcastic tone. Lexical sarcasm occurs when a word or phrase is lexically opposite to its literal meaning and is used to convey mockery or insult. In Chef Slowik's utterance, he did not really call Mr. Liebrandt a donkey, but it was Chef Slowik's way of expressing his contempt for the upper class because of their ignorance, who often come to expensive restaurants to enjoy fine dining but cannot appreciate the art in food.

Furthermore, the utterance “It matters to the halibut, Mrs. Liebrandt. And to the artist whose work turns to shit inside your gut” falls into the category of illocutionary sarcasm. This utterance looks serious on the surface, but it implicitly contains mockery and criticism. Chef Slowik, in his utterance, is satirizing his guests, that they are useless, and even the artwork he made becomes worthless in front of his upper-class guests. Here, he seems to be saying something serious when the meaning is clearly opposite to the literal, and the utterance is used to insult; that is where illocutionary sarcasm arises.

In datum 3, the first lexical sarcasm appears, and then there is illocutionary sarcasm. This indicates a change in the emotion and criticism strategy used by Chef Slowik. When considered in its form, lexical sarcasm looks harsher because of the use of the word 'donkey', which is directly insulting, but the strength of the attack is spontaneous and emotional. On the other hand, the utterance that belongs to the illocutionary sarcasm type conveys a deeper and psychologically painful criticism. The illocutionary sarcasm type is used as a more personal and reflective insult, and

Chef Slowik is able to attack his guest's self-esteem. So, the order in which this type of sarcasm appears is based on the form of criticism used by Chef Slowik which is full of meaning, so that it fits Chef Slowik's character who is not only a chef, but also an artist whose self-esteem has been violated by his guests who come from the upper class who do not care about the culinary arts.

In datum 3, Chef Slowik's sarcasm, according to Nguyen's theory of criticism strategies, belongs to the indirect strategy. In delivering his criticism, he does not directly say that Mr. Liebrandt does not care and does not appreciate Chef Slowik and the work he has created. Instead, he humiliates them by sarcastically mentioning Mr. and Mrs. Liebrandt's faults. He criticizes Mr. Liebrandt about his actions, not remembering what food he had eaten at the restaurant, which was a form of him not appreciating Chef Slowik and the work he had created.

Chef Slowik's criticism of the upper class can also be categorized into two categories, namely indicating standards and preaching. The first one is "It wasn't cod, you donkey." This speech, which criticizes the upper class, falls into the indicating standard category. This is because Chef Slowik humiliated Mr. Liebrandt, who failed to remember one of the eleven dishes he had eaten. Whereas Hawthorne serves food, the restaurant also provides philosophical and in-depth explanations related to the dishes served. Chef Slowik's emphasis on 'halibut not cod' indicates that there is a standard of thoughtfulness and respect that should be shown to his guests who come to the restaurant. The use of sarcasm, "you donkey," highlights how Mr. Liebrandt failed to meet the standards.

Moreover, the utterance “It matters to the halibut, Mrs. Liebrandt. And to the artist whose work turns to shit inside your gut” in criticizing the upper class belongs to the preaching category. This is because Chef Slowik's speech has a reflective tone and contains moral lessons. Chef Slowik is not just correcting and pointing out certain standards; he is also conveying the value that food is a work of art and the disrespect of food is an insult to the chef, who in this context acts as an artist. So, in this sentence, Chef Slowik teaches that consuming without an awareness of the value of art is a form of humiliation.

In criticizing the upper class, these two utterances can be categorized as indirect criticism aimed at the upper class. Chef Slowik's utterances reflect his dissatisfaction without using direct confrontation. Chef Slowik expressed the importance of food and the ingredients used by an artist (chef). Here, he criticizes how ignorant the guests are. Chef Slowik's utterance criticizes the upper class in general, even though in datum 3, the utterance is said to Mr. Liebrandt. He criticizes the relationship between the upper class and a work of art, where they have privilege and access to it, but have no appreciation for food that is considered a work of art. With this criticism, Chef Slowik conveys how the upper class cannot appreciate art and demean the artist behind the art, in this context, a Chef.

In datum 3, Chef Slowik uses two sarcastic utterances to indirectly criticize the upper class through standards and preaching strategies within Nguyen's (2005) indirect criticism theory. In “It wasn’t cod, you donkey,” he uses indicating standard to mock Mr. Liebrandt's inability to remember any of the eleven presented dishes, which implies that as a privileged guest, he should have met the basic standards of

attention and appreciation. The sarcastic insult “You donkey” emphasizes how Mr. Liebrandt fails to meet the standards expected of elite diners at Hawthorn. Meanwhile, in "It matters to the halibut, Mrs. Liebrandt. And to the artist whose work turns to shit in your gut," Chef Slowik switches to a preachy tone, offering a moral lesson on respect for the art of cooking. He considers the act of eating as a form of engagement with art, thereby criticizing the superficial consumption of the upper class that ignores the value behind what they consume. Chef Slowik criticizes the guests' ignorance and lack of appreciation for the chef's work. His way of criticizing is through mocking sarcasm and moral reflection. The indicating standard strategy is used to highlight how the upper class fails to meet basic expectations (such as remembering food), while the preaching strategy targets their immorality and insincerity in treating food not as art but as a single use luxury. This double-layered sarcasm illustrates Chef Slowik's broader critique of the upper class's relationship with art and the people behind it.

Datum 4 (52:11-52:21)

***Chef Slowik:** I've allowed my work to reach the price point where only the class of people in this room can access it. And I've been fooled into trying to please people who can never be pleased.*

Chef Slowik utters this utterance in the middle of the movie, where he starts to show his disappointment. In this scene, the atmosphere of the dinner has become more intense and stressful. The guests in the restaurant have also realized that they will not be able to get out and escape easily, and they are also starting to realize that there is a hidden agenda in this dinner at Hawthorn. In his utterance, he expresses

his feelings of disappointment as if blaming himself. Here, Chef Slowik expresses his disappointment in the culinary world and the rich people who enjoy the food that he has worked so hard to create, but cannot appreciate and respect Chef Slowik's standards.

In datum 4, the sentence “And I've been fooled into trying to please people who can never be pleased” is a declarative sentence delivered by Chef Slowik. Declarative sentences are usually used to convey information. If seen in a literal way, the utterance delivered by Chef Slowik appears to be an expression of Chef Slowik's self-confession. However, the intention that Chef Slowik wants to convey is not in accordance with the actual meaning because the sentence is used to convey his sarcasm. Declarative sentences are often used in sarcasm because they are formal on the surface, which makes them effective when used to mock or criticize indirectly. The sentence that Chef Slowik said sounded like self-reflection, even though it was implicitly a harsh satire against his arrogant and unsatisfied guests.

The utterance in datum 4 is categorized as illocutionary sarcasm. At first, Chef Slowik's utterance looks ordinary and neutral, where Chef Slowik only says that the restaurant he owns is an exclusive restaurant that can only be enjoyed by the upper class. Then, next, when Chef Slowik says “And I've been fooled into trying to please people who can never be pleased,” is the climax of Chef Slowik's sarcasm. He satirized that at first he believed that he could satisfy his guests, but then he realized that it was impossible. Chef Slowik's phrase, “people who can never be pleased,” is a criticism directed at his guests, emphasizing that they do not know and cannot appreciate the meaning of art in food. In his insinuation, Chef

Slowik blames himself for not being able to satisfy his guests, but in the context and tone used in delivering the utterance, he blames them because they are impossible to satisfy.

In the sarcastic utterance that he used to criticize the upper class in datum 4, according to Nguyen's (2005) theory of criticism strategies, the utterance belongs to the category of indirect criticism. This is because Chef Slowik does not directly blame and criticize his guests in the utterance. In his utterance, Chef Slowik seemed to make a reflective statement as if he was blaming himself with the phrase, "I've been fooled..." when in fact he was satirizing his guests because they could not be satisfied. He also delivers his criticism using sarcasm, so that his criticism is disguised and does not directly criticize his guests. Therefore, Chef Slowik's utterance belongs to the category of an indirect criticism strategy.

In his utterance, Chef Slowik seemed to give a statement that sounded like he was giving advice that contained moral values and was delivered in a reflective manner. It is as if he is saying, "Don't try to please the upper class, because they will never be satisfied". He is saying that trying to please people who cannot be satisfied is pointless and wrong. In his delivery, using a reflective style, he did not get mad when he said his critical utterances to his guests. Instead, he seems to be teaching them a lesson and reminding them by expressing regret so that they will realize their mistake. He seems to be teaching his guests, not just protesting. He also pointed out that he was wrong for providing exclusive service, and his guests were also part of the problem. Thus, with Chef Slowik's delivery style, in criticizing the upper class, the utterance is categorized as preaching.

In addition to belonging to the preaching category, this utterance is also included in the indicating standard. This is because through his utterance, Chef Slowik indirectly reveals how his guests fail to meet the standard expectations that Chef Slowik has about appreciating and respecting art, especially in the culinary arts. His disappointment with his guests indicates that there is a certain standard of appreciation and respect that should be shown to Chef Slowik's guests in his restaurant, but they do not have. Therefore, when Chef Slowik says, "I've been fooled into trying to please people who can never be pleased", he is implicitly pointing out how they are unable to meet the standards. Therefore, Chef Slowik's utterance shows that he serves to give a moral lesson and also subtly satirizes the guests' lack of appreciation for the value of Chef Slowik's art as a chef.

In criticizing the upper class, Chef Slowik blames himself for making his art reserved only for them, his upper-class guests. But with his bitter tone, the real target of his words is not himself, but his elite guests. As he speaks as if he is expressing regret about his choice, he is actually mocking and criticizing his guests for being ungrateful and impossible to satisfy. Chef Slowik also indirectly criticizes the upper class for how the value of art has been ruined by money. He feels angry that he has tried to please people who do not deserve it, those who have a view of fine dining as a part of status, not a part of experience.

In datum 4, "And I've been fooled into trying to please people who can never be pleased," based on Nguyen's (2005) theory, this criticism reflects both preaching and indicating standard. Through his utterance, Chef Slowik delivers a moral reflection that is disguised as self-blame, subtly advising against trying to

satisfy the upper class, who are portrayed as always dissatisfied. Rather than directly confronting the guests, he covers his dissatisfaction with a regretful tone, implicitly teaching them that art will lose its value if it is only made an object of consumption for the upper class. At the same time, his statement suggests a standard of appreciation and respect that should be involved in a fine dining experience. By expressing his disappointment, he indirectly suggests that his guests failed to meet those standards. Chef Slowik criticizes the attitude of upper-class society and their never-satisfied nature. He criticizes through sarcasm and moral reflection disguised as regret. This is in line with previous findings that upper-class guests are portrayed as people who cannot appreciate food as art, but rather treat it as a status symbol. Therefore, although it seems that Chef Slowik is criticizing himself, he is actually mocking the guests who do not deserve the food.

Datum 5 (53:28-53:41)

***Bryce:** He kept you open through COVID, you prick!*

Chef Slowik:** Yes he did. And he questioned my menu. He would even request substitutions, despite the fact that **THERE ARE NO SUBSTITUTIONS AT HAWTHORN!!!

In the context of this dialog, they are talking about Doug Verrick, an investor in Hawthorn restaurant and the owner of the island. At the moment of the dialog, Verrick is hanging by a rope and is about to be drowned by Chef Slowik. Verrick is being 'punished' by Chef Slowik because in the movie, he had a controversial role and became one of the chef's targets in a storyline that became increasingly gripping in the Hawthorn restaurant. As the incident unfolded, one of the guests, named Bryce, came to Verrick's defense. He said, "He kept you open

through COVID, you prick!” as if trying to show that Verrick has a great service to the Hawthorn restaurant, especially during difficult times like the COVID pandemic. However, Bryce’s defense actually made Chef Slowik angry, and he felt that Verrick's service was not worth the betrayal of his artistic principles.

Chef Slowik's utterance that contains sarcasm is when he says, “Yes, he did.” When considered from its type, this utterance is a declarative type sentence. Chef Slowik states that it is true that Doug Verrick helped Hawthorn stay open during the COVID pandemic. However, in the context of the utterance, considering the situation, intonation, and the rest of the utterance, Chef delivered the utterance not to praise Verrick but to criticize him. Chef was not thanking Verrick for helping him, but he was mocking him for ruining the principle of Chef Slowik's artwork by not respecting the restaurant's rules, such as asking for substitutions. So, although the sentence “Yes, he did.” is a type of declarative sentence that expresses agreement, if the context is considered, this utterance is included in the sarcasm utterance, especially illocutionary sarcasm.

The utterance in datum 5 is an utterance that contains sarcasm and is categorized as illocutionary sarcasm. Chef Slowik's answer, “Yes, he did,” is a sarcastic utterance intended for Verrick. This sarcasm, according to Camp's theory (2011), can be categorized as illocutionary sarcasm. This is because Chef Slowik initially admitted directly that Verrick 'helped' keep his restaurant open during the pandemic with the sentence “Yes, he did”. But implicitly, Chef Slowik is not thanking Doug Verrick. This can be seen from the next utterance, which shows how annoying Verrick's behavior is for disturbing the chef's artwork, questioning, and

asking for menu changes. The meaning of sarcasm arises from the difference between the literal meaning of the utterance and the intention of the utterance. Therefore, the utterance belongs to the illocutionary sarcasm type.

In datum 5, the sarcasm used by Chef Slowik to criticize the upper class is “Yes, he did.” This is because in his utterance, when Chef Slowik says, “Yes, he did,” he does not really agree with Verrick and thanks him for his help during COVID. Instead, his answer is an indirect insinuation and criticism. Thus, his utterance is also an indirect criticism of the upper class. Chef Slowik criticizes how the mentality of the upper class feels superior because of money, because in the context of this scene, Verrick is a rich investor who helps Hawthorn materially, and he feels entitled to manage the restaurant and even ask for substitutions in the restaurant. If seen from the context, then this utterance in criticizing the upper class can be categorized as indirect criticism.

In the utterance “Yes, he did,” which is categorized as an indirect criticism strategy, this utterance is specifically also categorized as an expression of uncertainty. If seen literally, Chef Slowik seems to be answering that he agrees that Verrick helped him during the COVID pandemic. However, if viewed from the context and also the tone of voice that Chef Slowik used in answering Bryce, it can be said that the utterance “Yes, he did” is an insinuation. He seems to be saying “Yes, Verrick helped during COVID, but he was a pain in the ass.” So his sentence is a hidden doubt, not really an affirmative sentence. Chef Slowik's answer also implicitly shows doubt about Verrick's kindness during the COVID pandemic. So, this utterance falls into the expression of uncertainty category because it fits the

indirect criticism strategy that emphasizes ambiguity rather than attacking the opponent to the point and directly.

The utterance “Yes, he did”, if seen literally, looks like an admission statement. But because Chef Slowik said it in a sarcastic tone and followed it with an expression that contained criticism, this utterance can be interpreted as an utterance used to criticize. The sarcasm is aimed at Verrick, who comes from the upper class, and he uses his money and power to change the rules at Hawthorn. Chef Slowik uses sarcasm as a tool to criticize, and it is through an indirect strategy. In this case, Verrick can also be seen as a symbol of the upper class. Chef Slowik not only satirizes and criticizes one person, but also uses Verrick as a real-life example of how the upper-class people behave, as they provide material assistance and then feel they have the right to control other people's authority.

In datum 5, Chef Slowik's sarcastic utterance “Yes, he did” is categorized as indirect criticism, specifically as an expression of uncertainty (Nguyen, 2005). While he seems to agree that Verrick was helpful during COVID, his tone and his next complaint (“He would even ask for a change...”) show sarcasm and hidden hatred. This suggests that Chef is not sincerely grateful, but rather criticizes Verrick's privilege as a wealthy investor trying to control the artistic vision of the restaurant. Chef Slowik criticizes the dominance of the upper class. In this case, he criticizes Verrick as a symbol of capitalist interference who uses financial help as an excuse to violate a principle. In delivering his criticism, Chef Slowik uses sarcasm that disguises his disagreement as approval. It reflects how the upper class

exploits business relationships and feels they have the right to control creative decisions.

Datum 6 (1:07:41-1:08:16)

***Chef Slowik:** For the eight months I've corresponded with you, I gave you, Tyler, access to our world. And I swore you to secrecy. Why do you think I'd do this?*

Why do you think I wanted you here?

***Tyler:** You wanted me here because...*

***Chef Slowik:** Why? Why?*

***Tyler:** You said I know a lot about food.*

***Chef Slowik:** That's right. You're not like the others, are you? I mean, you know what a Pacojet is. You knew what the bergamot was.*

***Tyler:** Yeah. I could taste it.*

***Chef Slowik:** Yeah, I know, but you identified it. That impressed me. I mean you're a cook. Cooks belong in the kitchen. Right?*

This utterance occurs when Chef Slowik reveals that Tyler is an obsessive culinary enthusiast who is a hypocrite. Tyler knew from the beginning that the dinner would be dangerous and lead to death, but he still came because he was a fan of Chef Slowik and wanted to experience dinner at the restaurant. Tyler still brought Margot even though he knew they would die. He still purposely sacrifices others who do not know anything for his own satisfaction. Tyler knows cooking terms well, so Chef Slowik feels Tyler is different from other guests. But after being asked to cook, the results of his cooking were terrible. So, all his knowledge about cooking and culinary is just nonsense, and he just pretends to be a culinary expert. Chef humiliates Tyler as a form of criticism against those from the upper class who only pretend to understand the art. Chef Slowik shows that the true meaning of cooking is more than just knowledge, it is about skill and soul.

The utterance in datum 6 that contains sarcasm is Chef Slowik's utterance, which says, "I mean you're a cook. Cooks belong in the kitchen. Right?" When considered from its type, this sentence is a declarative sentence that also contains a rhetorical question tag 'right?' at the end of the sentence. This type of sentence is effectively used to convey sarcasm because the sentence looks neutral, but in the context, this type of sentence in this utterance can be a tool of insinuation. Although the form of the sentence states something that seems complimentary, the meaning is contradictory. Chef Slowik calls Tyler a cook and says that he should be in the kitchen, whereas earlier, Tyler was embarrassed because he could not cook well. So, the utterance is not to praise Tyler but to subtly mock and humiliate Tyler. Therefore, the utterance belongs to the illocutionary sarcasm type because the utterance contradicts the literal meaning with the intention that Chef Slowik wants to convey.

In datum 6, Chef Slowik's utterance contains sarcasm, especially in the category of illocutionary sarcasm. Chef Slowik seems to compliment Tyler. However, if we look at the context and expressions he uses when delivering his utterance, the real meaning is the opposite; he is demeaning and insulting to Tyler because he only pretends to know about food, even though he does not have the ability to become a cook. With illocutionary sarcasm, Chef Slowik is able to insult Tyler in an indirect way, through speech that seems neutral. In other words, Chef Slowik conveys his mockery in the form of statements that seem sincere, when in fact he is criticizing and humiliating Tyler. This is characteristic of the illocutionary sarcasm type.

In criticizing the upper class, Chef Slowik uses the indirect criticism strategy. The speech is categorized as indirect criticism because Chef Slowik does not directly say that Tyler made a mistake. In this utterance, the surface of the utterance looks like praising Tyler's knowledge, but the real intention is to criticize and humiliate him for his pretentious behavior, and that he should not be there among other upper-class people. This is in accordance with Nguyen's theory of indirect criticism, which states that indirect criticisms do not use direct blaming sentences but indirectly express their disagreement.

The sarcasm used for criticism in datum 6 is specifically included in the indicating standard category. Through this category, Chef Slowik can emphasize that although Tyler knows cooking terms such as pacojet or bergamot, he does not really understand the true meaning of culinary art. Because by his standards, a person who truly appreciates and understands the art of food (a cook) should be in the kitchen working to create art in the form of food served to guests, not sitting as an exclusive guest with high-class guests. Chef Slowik is not directly saying that there is a certain norm, but he is subtly saying that there is a certain social norm in the culinary world that a cook who truly understands the art of food should be in the kitchen and not sitting among the upper-class guests. That is why Chef Slowik's sarcasm belongs to the indicating standard category in the indirect criticism strategy.

Chef Slowik's speech, which is used to criticize the upper class, originated from an insult to Tyler. Tyler can be said to be a representation of high-class guests

who are pretentious. He acts like a culinary enthusiast who understands fine dining, when in fact he is just showing off and not really appreciating Chef Slowik's art. This implies that Tyler is just like his other guests, who only come because they want to look classy, not because they truly love food. The sarcasm he uses to criticize, by saying “cooks belong in the kitchen,” can be interpreted to imply that someone who fully understands the culinary arts should be the one to create the art of food, not just consume it as a status symbol.

Chef Slowik criticizes the upper class in general, although he is saying his criticism to Tyler in this case. He criticizes how the upper class only consume food in fine dining restaurants as a trend and status symbol, and they do not really understand and appreciate the creation of food. This is appropriate criticism because, in his culture, the food served in fine dining is a work of art created by the chef. In the world of fine dining, the chef is considered an artist who creates a work of art in the form of food served to his guests. In preparing the food, a chef pays attention not only to the ingredients that will be used but also to the artistic and aesthetic value that will be involved in the food. Therefore, in this context, Chef Slowik felt offended, and he criticized his upper-class guests who could not appreciate the food he served as an art that he had created.

In datum 6, Chef Slowik uses the indicating standard strategy to satirize Tyler as a symbol of the pretentious upper class. Although his words seem to praise Tyler's knowledge of culinary terms such as “pacojet” and “bergamot,” Chef Slowik's actual intention is to subtly satirize Tyler for acting as if he understands

the culinary arts, but does not appreciate them. Through the sarcasm in “Cooks belong in the kitchen,” chef implies that someone who truly appreciates food should be in the kitchen making it, instead of pretending to be an expert amongst high-class guests. Chef Slowik criticizes Tyler as a symbol of the upper class who does fake appreciation just for the praise. He criticizes through sarcastic speech that expresses disappointment that his upper-class guests have turned food into a status symbol. Chef Slowik's criticism reflects his disappointment that upper-class guests, like Tyler, do not see food as art, but as part of their identity and privilege.

Datum 7 (1:23:11-1:23:22)

***Chef Slowik:** Ask yourselves two things. One, if you really want to be responsible for the death of an innocent man. And two, ask yourselves, this entire evening, why didn't you all try harder to fight back? To get out of here? Honestly, you probably could have. Something to think about.*

This speech takes place when Margot (one of the guests) quietly goes to Chef Slowik's private room and uses the shortwave radio to contact the coast guard ship for help. The guests felt a sense of hope, and they believed that an outsider would help them. Before the officers arrived, Chef Slowik uttered the sentence. To better understand the context of Chef Slowik's utterance, especially the part, “if you really want to be responsible for the death of an innocent man.” Previously, Chef Slowik's assistant committed suicide by shooting himself, and he was willing to die for the show that Chef Slowik had planned that night. Chef Slowik's words were intended to make his guests feel uneasy and instill guilt in them. He seems to be saying that his upper-class guests are used to control, and they do not really fight

for their lives even when they are in danger. This shows their complacency, dependence on being served and even rescued, and also their lack of initiative when they lose power.

In datum 7, the utterance that contains sarcasm is, “Honestly, you probably could have. Something to think about.” This sentence is a type of declarative sentence, which is usually used to convey information about something. But in this context, the statement sounds serious, but actually, Chef Slowik is delivering his hidden criticism to the guests because they are too passive. He was insinuating that the guests were stupid for not trying to save themselves when they could have escaped if they put in more effort. So, this utterance can be categorized as illocutionary sarcasm because the sentence looks like it is asking the guests to think and reflect, but it is actually subtly mocking.

The utterance in datum 7 can be categorized as illocutionary sarcasm. In the sarcastic sentence, “Honestly, you probably could have. Something to think about.” This utterance appeared when Chef Slowik sarcastically insinuated that his guests did not fight back throughout the night when Chef Slowik gave them extreme treatment. Behind his calm expression, there is an insinuation that his guests are passive. The phrase “something to think about” seems to be a wise ending to his speech, but it actually makes the sarcasm even more emphatic, but still subtle. Thus, this utterance falls into the illocutionary sarcasm type because Chef Slowik does not really give a real reflection, but instead mocks by using utterances that seem neutral and calm.

Chef Slowik's utterance was used to criticize his upper-class guests. Chef Slowik's utterance is included in the category of indirect criticism. This is because Chef Slowik does not blame or attack his guests directly. He does not mention that his guests are stupid or cowardly. Instead, he asked rhetorical questions and asked his guests to think for themselves about their mistakes. This rhetorical question is also meant to be sarcastic and make them feel guilty. His speech also ends with the phrase, "Something to think about." This means that Chef Slowik wants his guests to think about it themselves. He does not frontally tell them that they are wrong, but he delivers it in a subtle style.

In addition, specifically, this utterance belongs to the preaching category. This is because Chef Slowik does not directly criticize the passivity of his guests, but he uses reflective sentences and seems to give moral lessons to his guests. He delivered his sentence in a patronizing tone and conveyed that his guests could have escaped, but they preferred to stay still and not try. When he says "something to think about," it is a rhetorical statement that asks his guests to think about it. In preaching, the utterance used is identical to a moral statement with the aim of criticizing the listener without saying it bluntly. In datum 7, Chef Slowik subtly criticizes the cowardice of his guests, which implicitly shows that their upper-class social status makes them behave as shown in the film. That is, people from the upper class are used to accepting everything without any effort.

Chef Slowik's speech is a form of sarcasm that functions as indirect criticism using the preaching strategy. He doesn't directly insult the high-class guests for

being passive, but sarcastically asks them why they didn't try harder to escape implying that they are capable but too conditioned not to act. The final line "Something to think about," sounds like moral advice, but actually serves to mock them. Chef Slowik criticizes the passivity and dependence of the upper class on their privileges. The sarcasm in his speech works in a reflective yet subtly mocking way towards their cowardice and privilege, showing how their social status has made them powerless and overly accepting. This criticism is not only aimed at individuals, but also at the typical behavior of the upper class as a whole.

Datum 8 (1:36:03-1:36:23)

***Chef Slowik:** So, once again, thank you for dining with us tonight. You represent the ruin of my art and my life, and now you get to be a part of it. A part of what I hope is my masterpiece.*

Chef Slowik's utterance comes near the end of the movie, when the atmosphere of the restaurant is intense and the guests are fully aware that none of them will be able to escape and they will all die in the restaurant. Chef Slowik seems to be giving a closing speech, where he has reached the emotional climax of the dinner. In that scene, he had emotionally punished his guests through the dishes that had been served. At that point, he has given up on his obsession with food art, and he is about to end things with his final, tragic masterpiece. He blames his guests for the ruin of his life and art, and they will eventually die as part of his revenge, by burning his guests alive.

In datum 8, the utterance that contains sarcasm is “You represent the ruin of my art and my life, and now you get to be a part of it.” This is a declarative sentence. This type of sentence usually aims to provide information or statements. However, in the context of this utterance, Chef Slowik implies a meaning that contradicts the literal meaning of the sentence. Chef Slowik's utterance looks like he is appreciating his guests for participating in something important when he says, “Now you get to be a part of it.” So this is where sarcasm comes in, where there is the use of ordinary forms of sentences to convey sarcasm.

Datum 8 is an utterance that contains sarcasm. Specifically, the utterance belongs to the category of illocutionary sarcasm. This is because the utterance has a contradictory form of speech and a communicative purpose. The sentence “You represent the ruin of my art and my life, and now you get to be a part of it.” looks like an ordinary declarative sentence where Chef Slowik conveys a statement or information that his guests are also part of the destruction of his art and life. In fact, the actual function of the utterance is to sarcastically blame his guests. So, that's why the utterance falls into the category of illocutionary sarcasm because the form and function of the sentence are not in line, so the listener must understand the true meaning that the speaker wants to convey through the context and tone used.

According to Nguyen's theory (2005), Chef Slowik's utterance is included in indirect criticism. This is because he indirectly criticized his guests. He did not say anything obvious like “It's all your fault.” Instead, he delivered his criticism with sarcasm. He sarcastically says that they are now part of the destruction that they themselves caused. The sarcasm made Chef Slowik's speech feel more intense

in criticizing his guests. Chef Slowik also did not directly say that his guests were horrible people. Instead, he delivered his critique in a more figurative and dramatic way that made his guests rethink their roles. His speech was not explicit and aggressive, but rather sarcastic in tone, which subtly criticized his guests, and this is characteristic of the indirect criticism strategy.

To be more specific, Chef Slowik's criticism can be categorized as preaching. This utterance falls into the preaching category because Chef Slowik speaks as if he knows better and is wiser. He considers himself someone who understands the value of art. Especially when he says, "You represent the ruin of my art and my life, and now you get to be a part of it." This is preaching, because he is sort of delivering a moral lesson that his guests have ruined his life and his art. By saying "get to be a part of it," Chef Slowik shows that his guests are still related to the consequences of their own behavior. Chef Slowik's words of criticism serve not only to criticize the individual, but also as a critique of the upper class and their role in ruining Chef Slowik's life and art.

Chef Slowik's utterance, in criticizing the upper class, is not just blaming an individual, but he speaks to all of them as rich people who do not appreciate art, but only because it is exclusive and expensive. He uses this moment to criticize how ignorant his guests are and their attitude of consuming without appreciating. In fact, the food in fine dining is a work of art created by the chef and should also be appreciated for its artistic value. Chef Slowik also criticizes their role in ruining his life and art. His guests are considered part of a destructive system, not just as individuals, but as symbols of class.

Chef Slowik's utterance in Datum 8 is a form of sarcasm used as indirect criticism, which is specifically categorized as preaching based on Nguyen's theory (2005). He does not directly blame his guests, but sarcastically thanked them as he says, "You represent the ruin of my art and my life, and now you get to be a part of it." This remark sounds like a formal closing, but it actually serves as a final assessment of the guests' destructive influence. The phrase "you get to be a part of it" implies that they are not only responsible for its downfall, but will also symbolically be included in the "masterpiece" of its destruction. In terms of what is being criticized, Chef Slowik points out the guests' ignorance and lack of appreciation for the culinary arts. The way he criticizes is in a moralistic and reflective tone, rather than a direct attack, in accordance with the preaching strategy. The upper class guests are criticized for their behavior that reflects how they consume art only for status, not appreciation. The sarcasm portrays the guests as symbolic representations of a consumerist elite class that destroys works of art that they perceive as something they admire, thus reinforcing Chef Slowik's critique of the upper class as a whole.

B. Discussions

In this part, the researcher discusses the findings on the types of sarcasm utterances produced by Chef Slowik that are used to criticize the upper class. In addition, apart from the discussion of sarcastic utterances, this section also discuss the strategies Chef Slowik used to criticize his upper-class guests. In this part, the discussion not only explains the data findings in this study, but also relates them to

previous research and also explains how the findings can answer the two research questions that the researcher has made.

In the analysis of sarcasm in the movie *The Menu* (2022), the researcher uses Camp's theory of sarcasm types (2011). There are two types of sarcasm found: illocutionary sarcasm and lexical sarcasm. In detail, illocutionary sarcasm is found as much as 8 and lexical sarcasm is 1 data. Datum 3 contains two types of sarcasm so there are 9 data in total. In detail, illocutionary sarcasm was found to be the most prevalent sarcasm. This type of sarcasm contains a contradiction between the meaning of the utterance and the meaning that the speaker wants to convey.

To understand the sarcasm, researcher needs to pay attention to Chef Slowik's tone and the context of the movie when the utterance was delivered. Chef Slowik, as the main character, uses illocutionary sarcasm to subtly criticize his upper-class guests, but it still feels harsh. The use of this type of sarcasm emphasizes the contrast between Chef Slowik's calm character and the harsh criticism he delivers to his guests. The contrast between Chef Slowik's calm character and his harsh criticism can be understood from his psychology, which shows a narcissistic personality. As explained in Chapter 1, Chef Slowik shows traits of a narcissistic personality, such as feelings of superiority, lack of empathy for others, and a strong desire to be admired. Someone who has a narcissistic personality use language that focuses on themselves and dominates others. In this film, we can see how Chef Slowik criticizes by using illocutionary sarcasm, which

is delivered in a calm tone but is painful in meaning. He expresses his superiority without using excessive and explicit emotions.

On the other hand, lexical sarcasm also appears in the findings, although there is only one data. Lexical sarcasm is a type of sarcasm that uses certain words or phrases that already contain irony or ridicule. Lexical sarcasm appears only once because this type of sarcasm usually uses words or phrases that are already lexically sarcastic. This is in contrast to Chef Slowik's characteristics and language style, which tend to be self-controlled, calm, and serious. So he rarely uses sarcasm that is word play like lexical sarcasm, but more often uses the type of sarcasm that focuses on the intention and also the way it is delivered, so that the most frequent sarcasm is illocutionary sarcasm. He prefers the use of subtle language but emphasizes a hidden dominance.

In addition, no propositional sarcasm and like-prefixed sarcasm were found in the findings. These two types of sarcasm were not found in the data because both tend to use more explicit and informal forms of expression, which are not typical of Chef Slowik's way of communication. He does not use sarcasm that is too obvious, he uses a subtle and hurtful delivery of criticism. His calm, formal, and controlled way of speaking reflects his status as an authoritative and powerful character at Hawthorn.

In the film *The Menu* (2022), sarcasm is analyzed not only as a form of humor or irony but also as a tool to convey criticism indirectly by Chef Slowik to his upper-class guests. Nguyen's (2005) theory of criticism strategies is used in

analyzing the criticism strategies that appear in this film. This study focuses on the indirect criticism strategy because of the nature of sarcasm, where the intended meaning of an utterance lies behind a contradictory literal meaning. So, out of the nine categories of indirect criticism strategies, only three categories were found in the data findings. These categories are indicating standards, preaching and also expression of uncertainty.

The analysis of eight utterance data from the Chef Slowik revealed a total of eleven types of indirect criticism. This number exceeds the number of data because some utterances contain more than one strategy at the same time. Of the three types found, it can be described in detail as indicating standard 5 data, preaching 5 data, and expression of uncertainty 1 data. The most frequently present category is indicating standard and preaching, which was found five times.

The first category that appears the most is indicating standard. This strategy category allows Chef Slowik to convey a certain standard or norm of rules. He has a certain standard that he compares his guests to achieve. Chef Slowik uses this strategy to show how his guests fail to meet the standards he sets, such as the standard of how one should appreciate art, without directly blaming them. He does not criticize his guests directly, but rather conveys that his guests' behavior is not up to the standards that he considers ideal. This is also in line with Chef Slowik's narcissistic personality, where he positions himself as a standard by which he often judges others according to his own standards. Through this strategy, he makes himself the one who has the right to determine right and wrong in the world of fine dining. For example, when he mocks guests who do not understand the meaning of

the food, he also criticizes the consumerist mindset that devalues art. Thus, this strategy makes the guests feel like they have failed to meet Chef Slowik's ideal standards.

On the other hand, in the preaching category, Chef Slowik delivers his critique through moral statements and philosophical reflections that sound like he is teaching his guests. Chef Slowik often shows his attitude, sharing values about life, art, and food in a way that seems thoughtful and insightful. Also, his utterances contain hidden judgments towards his guests, portraying them as pretentious and ungrateful for meaningful experiences. The use of preaching is also in line with his narcissistic personality, where he feels intellectually superior to his guests. In this movie, Chef Slowik also acts as a character who has control over the conditions and situations that are happening, so preaching allows him to show his superiority. Through this strategy, Chef Slowik criticizes and also conveys a moral message about how his guests exploit art and how they ruin the chef's life. He is not just complaining but also making a speech that aims to treat and educate his guests.

The third is the expression of uncertainty, which appears once. This type appears only once, and it shows that Chef Slowik is confident and assertive in criticizing his guests. The sarcasm and criticism delivered by Chef Slowik is thoughtful and not hesitant. This type of strategy is usually used to convey subtle criticism with feigned hesitation, but Chef Slowik did not need this approach because he was already in a position of power and had no doubts in delivering his sarcasm and criticism sharply. This strategy appeared only once when Chef Slowik showed his displeasure to his guest without attacking him directly.

Then, in addition to the three categories that appeared, there were six categories that did not appear in the data analysis. There are correction, demand for change, request for change, advice about change, suggestion for change, and asking/presupposing. Firstly, the categories of correction, demand for change, and request for change are used when the speaker wants to give feedback or ask for a clear change, although in a subtle way. However, in the context of *The Menu* (2022), Chef Slowik has no intention of correcting the behavior of his guests. He only criticizes his guests as a rejection and as a punishment for their lifestyle. It can be interpreted that Chef Slowik has no urgency to suggest a change, and he thinks that his guests only deserve to be humiliated and criticized.

Secondly, the advice about change and suggestion for change categories also do not appear because these two categories are irrelevant. Usually, these two categories of criticism strategies contain a hope or positive intention for the listener to improve themselves. Meanwhile, Chef Slowik has the characteristics of being cynical and vengeful towards his guests. He also has no intention of helping them to improve themselves to be better. He just wants them to realize their mistakes through the use of sarcasm.

In addition, the asking/presupposing category also did not appear in the data analysis. This is because this strategy is usually used to criticize through rhetorical questions or implicit assumptions. Meanwhile, Chef Slowik's communication style tends to be more assertive, direct to the target, and also full of control, even though indirectly. So it can be concluded that Chef Slowik's criticism style is more authoritative, so that strategies that are negative or solution-oriented are not relevant

to his goals. He speaks to express an absolute judgment on the morals and character of the guests, not to ask for changes in his guests.

Chef Slowik's use of sarcasm throughout the film is a sharp critique of the upper class, targeting their values, behavior, and role in destroying artistic value. He attacks their obsession with luxury and their detachment from meaning through his sarcastic utterances. Rather than directly blaming the guests, Chef Slowik delivers his criticism as an elegant utterance or ironic compliment, making his disapproval even sharper. His sarcasm becomes a tool to highlight the hypocrisy and shallowness of the elite, especially those who consume art without understanding or respecting it. This criticism was not expressed haphazardly, but rather followed a discernible pattern that reflected his disapproval of upper-class values, lifestyles and relationships with art.

To be more specific, Chef Slowik's critique reveals several patterns. He criticizes the passivity of the upper class, highlighting how they are too dependent and unable to act for themselves. He also criticizes their consumerism, where art is degraded to a product of luxury. Another theme that arises is the destruction of artistic value caused by the guests' lack of appreciation for food. Chef Slowik also criticizes the arrogance of the wealthy who often engage in image-making and the fakeness of their social identity. These patterns indicate that his sarcasm is not random or purely emotional, but intentionally created to expose the deeper moral damage behind wealth and privilege.

In this study, the pattern of sarcasm use, particularly the dominance of illocutionary sarcasm, aligns with findings from previous studies. These findings have similarities with several previous studies, such as the study by Bachtiar and Hardjanto (2018), Shelldyriani and Munandar (2021), Padmatantri and Sutrisno (2021), and Abdullah et al. (2022) which shows that illocutionary sarcasm is most often used. In conveying meaning, this type of sarcasm has proven effective in conveying it implicitly but can still be understood by the interlocutor, especially in media, especially in conveying sharp but not frontal criticism. This similarity can be seen from the context of the same media, namely films and series, where there is verbal interaction between the characters. In addition, sarcasm in the media is also used to convey social criticism or highlight inequality. So this is in line with the function of sarcasm that Chef Slowik uses not only as a means of expression but also as a means of criticism of his upper-class guests.

In addition, there are also differences between the findings in this study and previous studies. In this study, the types of sarcasm, propositional sarcasm and like-prefixed sarcasm, were not found. This is different from the study conducted by Sitanggang and Ningsih (2022), which shows propositional sarcasm as the most dominant sarcasm, especially in the context of media and informal communication, where it occurs in interactions on Twitter. In the film *The Menu* (2022), Chef Slowik's communication style is more elegant, cynical, layered, and he is also in an environment surrounded by elites, so that forms of sarcasm that are too explicit, such as propositional, do not match Chef Slowik's characteristics.

Furthermore, in terms of criticism strategy, this study focuses more on indirect criticism, and the most dominant are indicating standard and preaching. This finding is different from the findings in previous studies, such as research by Haristiani et al. (2023), which asks/presupposes, corrects, and also provides advice for change, although the research is also in the context of film media. However, the difference can be associated with the social context in the film where in this study, *The Menu* (2022) in the film contains ideological values and aims to sharply satirize the upper class so that the strategy that shows superiority (indicating standard) and conveys philosophical messages (preaching) is considered more effective in conveying criticism to the upper class in a sarcasm.

However, there are similarities in the use of indirect criticism strategies, as in the findings of previous studies. The findings of the study by Indrawati (2019) and Sari and Wijayanto (2024) show that indirect criticism is used to convey negative judgments but in a polite way. This supports the findings that Chef Slowik chooses a strategy that conveys dominance and criticism that is subtle but piercing and hurtful.

In addition, although not the main focus, the findings in this study also complement research by Marfirah and Afriana (2023), which makes the film *The Menu* (2022) as an object of research that discusses negative politeness. The use of the indirect criticism strategy not only attacks but also shows power, so as to strengthen it as a dominant but still authoritative character.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter discusses the conclusions and suggestions for further research. The conclusion provides answers to research questions based on the analysis of sarcastic utterances in the film *The Menu* (2022). Then, the suggestion part provides suggestions to future researchers who are interested in conducting similar research to explore sarcasm and criticism.

A. Conclusions

This study analyzes the types of sarcasm used by Chef Slowik in the film *The Menu* (2022). He uses sarcasm as a criticism of the upper class. Findings show that two types of sarcasm were found in the analysis of this study, namely illocutionary sarcasm and lexical sarcasm based on Camp's theory (2011). The dominant type of sarcasm that appears is illocutionary sarcasm. This shows that Chef Slowik uses sarcasm with a sharp purpose, even though it is delivered in a polite tone. Meanwhile, lexical sarcasm only appears once because the nature of the sarcasm is more direct and explicit, and this does not match Chef Slowik's character. Meanwhile, propositional sarcasm and like-prefixed sarcasm were not found in the analysis data because the nature of the sarcasm does not match Chef Slowik's communication style, which prioritizes the implicit meaning of his speech.

Furthermore, Chef Slowik uses sarcasm as a tool to criticize the upper class indirectly with a subtle but sharp delivery. The most frequently appearing indirect criticism strategy is indicating standard, which conveys that there are certain

standards that the upper class does not have, so that they are implicitly criticized. In addition to indicating standard, there is also a dominant preaching strategy. This shows that Chef Slowik wants to convey moral values by satirizing the upper class. In addition, the expression of uncertainty strategy appears only once and shows that there is criticism from Chef Slowik that is disguised as doubt or uncertainty. So, through this combination of strategies, Chef Slowik is able to convey criticism to his guests in a subtle but sharp, piercing style.

The pattern of criticism displayed by Chef Slowik through sarcasm in *The Menu* (2022) reflects a rejection of upper-class values. His criticism is aimed at behaviors such as consumerism, pretense in art appreciation, and the destruction of creative principles by those with economic privilege. Rather than correcting or guiding his guests to be better, Chef Slowik uses sarcasm as a medium to point out their moral and intellectual failures. Through indirect criticism strategies - mainly indicating standards and preaching, he shows himself as a morally superior figure who judges others based on his own standards. This critical attitude is reinforced by his narcissistic personality and his role as the 'creator' of the entire dinner experience, which serves as a performance to deliver symbolic punishment on his guests. His sarcasm is not only a stylistic choice, but also a tool of control, meant to humiliate his guests. The absence of strategies such as suggestions or advice for change further highlights that the criticism functions as a judgment rather than an utterance for reflection. Overall, Chef Slowik's sarcastic utterances are used as a form of revenge, where criticism becomes a performance, and the dinner itself turns into a moral judgment for the elite.

The findings of this study validate the significance that has been explained at the beginning of the research. By analyzing how sarcasm as a medium of criticism in *The Menu* (2022), this study shows how filmmakers can use linguistic elements, particularly sarcasm, to convey profound social commentary or criticism. In addition, this study provides insights for language learners and educators by providing examples of how implicit meanings, such as sarcasm and indirect criticism, are present in social interactions and media. Academically, this research contributes as a scholarly reference for future studies in pragmatics and discourse, especially on sarcasm and criticism of class differences. Therefore, the purpose and significance of this study have been achieved through the analysis that has been conducted that connects sarcasm and criticism in the context of media or film.

B. Suggestions

This research provides valuable insights but it also has some limitations. Firstly, the data in this study is limited to one movie, *The Menu* (2022), and only focuses on the sarcasm of one character, Chef Slowik. Therefore, the results of the analysis of this study do not fully represent the different types of sarcasm or criticism strategies that may appear in other contexts or characters. The results of this research analysis also cannot be generalized to all forms of criticism of sarcasm in films and the media. Secondly, this study only uses Camp's theory of sarcasm (2011) and Nguyen's indirect criticism strategies (2005). Although these theories are helpful in the analysis process, the analysis is limited to utterances only. This research does not pay attention to non-verbal elements in the movie, such as intonations, facial expressions, gestures, and visuals that also affect the delivery of

sarcasm. Without analyzing these things, the analysis in this study is still not in-depth about sarcasm in films.

Based on some of the limitations that have been described, several suggestions are given for future research. Firstly, future research is suggested to explore the data sources that will be used for analysis, such as multiple characters and movies. By analyzing several characters or different films, researchers are expected to find more varied types of sarcasm and criticism strategies, thus providing more comprehensive knowledge on how sarcasm functions as a tool of upper-class criticism in film media.

Moreover, future research can take advantage of the combination of other theories besides Camp's (2011) and Nguyen's (2005) theories in data analysis. Future research is suggested to use Multimodal Discourse Analysis because sarcasm in movies is closely related to non-verbal elements such as intonations, facial expressions, gestures, and visuals. Therefore, a more comprehensive framework is needed to enrich the analysis and provide deeper interpretation results. Lastly, future researchers might consider comparative studies between different genres or different cultures to see how sarcasm and criticism are used differently to broaden the scope of sociolinguistic analysis and film studies.

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CURRICULUM VITAE



Nur Laili Fitriyah was born in Situbondo on December 11th, 2002. She graduated from SMAN 1 Asembagus and started her higher education in 2021 at the English Literature Department of UIN Maulana Malik Ibrahim Malang. During her studies, she was the CO of the education division in one of the campus internal organizations, English Letters Students Association, Faculty of Humanities for one management period. She also participated and became a committee in several campus events.