

**SARCASM IN WEDNESDAY SEASON 2: A PRAGMATIC  
APPROACH**

**THESIS**

By:

**Fitria Nurul Iman**

NIM 220302110193



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2026**

**SARCASM IN WEDNESDAY SEASON 2: A PRAGMATIC  
APPROACH**

**THESIS**

Presented to

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

By:

Fitria Nurul Iman  
NIM 220302110193

Advisor:

**Dr. Agus Eko Cahyono, M.Pd.**  
NIP 198208112011011008



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

**2026**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Sarcasm in Wednesday Season 2: A Pragmatic Approach**” is my original work. I do not include any materials previously written or 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, 24 June 2026  
The Researcher



## APPROVAL SHEET

This to certify that Fitria Nurul Iman's thesis entitled **Sarcasm in Wednesday Season 2: A Pragmatic Approach (2026)** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.)

Malang, 24 June 2026

Approved by  
Literature,  
Advisor,

Head of Department of English



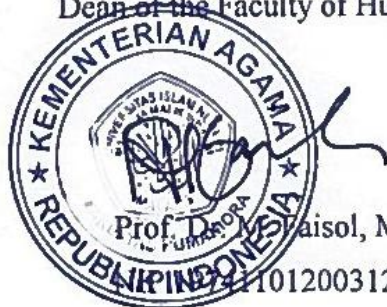
Dr. Agus Iko Cahyono, M.Pd  
NIP 198208112011011008



Dr. Agwin Degaf, M.A.  
NIP 198805232015031004

Acknowledged by,

Dean of the Faculty of Humanities,



Prof. D. Nurul Huda, M.Ag.  
NIP 19541012003121003

## LEGITIMATION SHEET


This is to certify that Fitria Nurul Iman's thesis entitled **Sarcasm in Wednesday Season 2: A Pragmatic Approach (2026)** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra (S.S.)*

Malang, 24 June 2026

### Board of Examiners

1. Dr. Ika Farihah Hentihu, M.Pd.  
NIP 1970030719990320002
2. Dr. Agus Eko Cahyono, M.Pd.  
NIP 198208112011011008
3. Dr. Ulil Fitriyah, M.Pd., M.Ed.  
NIP 198208232023212021

### Signatures



Approved by,

Dean of Faculty of Humanities



## **MOTTO**

*Indeed, my Lord is with me, He will guide me.*

**(QS. As-Syu'ara: 62)**

*Life always has a way of giving you new opportunities, even after everything feels like a shatter. It is never too late to rebuild, to forgive yourself, and try once more*

**(diaryofsoul)**

## **DEDICATION**

I present this thesis with love and gratitude to my beloved father and mother. Thank you for every prayer that never stops, for all the sacrifices that may not always be seen, and for the love that never diminishes in the slightest. You are the reason I persist in every tiredness, even when I almost give up on myself.

## ACKNOWLEDGEMENT

Alhamdulillah, all praise and gratitude to the researcher for the presence of Allah SWT for all the graces, gifts, health, and facilities that have been given so that the researcher can complete this thesis well. Prayers and greetings are always paid to the Prophet Muhammad, his family, friends, and all his people. The thesis entitled "Sarcasm in Wednesday Season 2: A Pragmatic Approach" is one of the requirements for obtaining a *Sarjana Sastra* (S.S.) degree from the Department of English Literature, Maulana Malik Ibrahim State Islamic University Malang has been successfully completed.

In the process of preparing this thesis, the researcher realized that many parties provided assistance, support, guidance, and prayers. Therefore, on this occasion the researcher would like to express his great gratitude to: the Rector of Maulana Malik Ibrahim State Islamic University of Malang, Prof. Dr. Hj. Ilfi Nur Diana, M.Si., CAHRM., CRMP., the Dean of the Faculty of Humanities, Dr. M. Faisol, M.Ag., who has given permission for the completion of the thesis, as well as the Head of the English Literature Department, Dr. Agwin Degaf, M.A. Also Dr. Agus Eko Cahyono, M.Pd., as the advisor who has spent time, energy, and thoughts in providing direction and guidance during the process of preparing this thesis. As well as all the attention given in the middle of the journey which is not always easy. Mr. Ribut Wahyudi, M.Ed., Ph.D., as a lecturer thesis proposal who provided very valuable learning and provided provisions for writing this thesis. Mrs. Asni Furaida, M.A., as a guardian lecturer of the researcher, who has accompanied and always

extended assistance from the beginning of entering college until now. Thanks also to the thesis examiners, Dr. Ika Farihah Hentihu, M.Pd. and Dr. Ulil Fitriyah, M.Pd., M.Ed., and all lecturers of the English Literature Department for the knowledge that has been given during the lecture period.

The entire beloved family, especially the father and mother of the researcher who exerted all their energy and prayers that never stopped. Not forgetting my siblings, Nisfa and Luna who are the warmest place to go home for researcher.

Friends and closest friends of researcher who cannot be mentioned one by one, who have been present in this part of the trip. Thank you for always being there when researcher feel tired, accompanying them in every process, and being a place to share joys and sorrows.

The Researcher

Fitria Nurul Iman

## ABSTRACT

**Iman, Fitria Nurul** (2026) *Sarcasm in Wednesday Season 2: A Pragmatic Approach*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang. Supervisor Dr. Agus Eko Cahyono, M.Pd.

*Keywords: Sarcasm, Pragmatic, Wednesday Season 2.*

---

This study examines the phenomenon of sarcasm in the Wednesday Season 2 series from a pragmatic perspective, as the meaning of sarcasm is often different from its literal meaning and requires context to be understood. This research is important because there are still few studies that specifically analyze the variations of sarcasm in modern fantasy-gothic genre series such as Wednesday Season 2 using a pragmatic approach, while previous research has focused more on the genre of sitcoms, general teen dramas, or social media interactions. The aim of this study to identify the types of sarcasm used by the characters in the series and to explain their pragmatic function in communication. The method used is a descriptive qualitative approach with pragmatic analysis, while the 29 data source is taken from the dialogues in the Wednesday Season 2 series, supported by subtitles, situations, and interactions between characters. The results of the study show that observed sarcasm can be classified into three main types according to Camp's theory: propositional, lexical, and illicit sarcasm. Proposition sarcasm is the most dominant type with 13 data, while "like" prefix sarcasm is not found in the data. Furthermore, sarcasm in this series is not only used as a speaking style but also serves to mock, criticize, maintain emotional distance, and even build a cold and cynical character like Wednesday. These findings also show that the variety of sarcasm in the series functions pragmatically as a threat to the interlocutor's face, the expression of evaluative attitudes, as well as a tool to criticize and show dominance in interactions between characters. It can be concluded that the sarcasm in Wednesday Season 2 shows a clear pattern and serves an important communicative function, not just a linguistic style. Recommendations for future study include extending this study to other media or incorporating analysis of other aspects, such as intonation or audience response, to produce broader and more in-depth results.

## الملخص

إيمان، فيتريا نورول (2026) تنوع السخرية في مسلسل *Wednesday* الموسم الثاني: مقارنة تداولية. رسالة بكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانغ. المشرف: الدكتور أغوس إيكو كاهيونو، ماجستير في التربية.

الكلمات المفتاحية: السخرية، التداولية، *Wednesday* الموسم الثاني.

تتناول هذه الدراسة ظاهرة السخرية في مسلسل *Wednesday* الموسم الثاني من منظور تداولي، إذ إن معنى السخرية غالبًا ما يختلف عن معناها الحرفي ويحتاج إلى سياق لفهمه. وتهدف هذه الدراسة إلى تحديد أنواع السخرية التي يستخدمها الشخصيات في المسلسل، وشرح وظائفها التداولية في التواصل. اعتمدت الدراسة على منهج وصفي نوعي باستخدام التحليل التداولي، بينما استُمدت مصادر البيانات من الحوارات في مسلسل *Wednesday* الموسم الثاني، مدعومة بالترجمة النصية والسياقات والمواقف والتفاعلات بين الشخصيات. تشير نتائج الدراسة إلى أن السخرية التي تم رصدها يمكن تصنيفها إلى ثلاثة أنواع رئيسية وفقًا لنظرية كامب، وهي: السخرية القُضوية، والسخرية المعجمية، والسخرية الإنجازية. وقد كانت السخرية القُضوية هي النوع الأكثر هيمنة، في حين لم يظهر نوع السخرية المسبوقه بكلمة "like" في البيانات. علاوة على ذلك، لا تُستخدم السخرية في هذا المسلسل بوصفها أسلوبًا لغويًا فحسب، بل تُستعمل أيضًا للسخرية والانتقاد والحفاظ على مسافة عاطفية، بل وحتى لبناء شخصية باردة وساخرة مثل شخصية *Wednesday*. ويمكن الاستنتاج أن السخرية في *Wednesday* الموسم الثاني تُظهر أنماطًا واضحة وتؤدي وظائف تواصلية مهمة، وليست مجرد أسلوب لغوي فقط. وتوصي الدراسة بإمكانية توسيع هذا البحث ليشمل وسائط أخرى أو إضافة تحليلات لجوانب أخرى مثل التنغيم أو استجابات الجمهور، للحصول على نتائج أوسع وأكثر عمقًا.

## ABSTRAK

**Iman, Fitria Nurul (2026)** *Sarkasme di Wednesday Season 2: Pendekatan Pragmatis*. Skripsi. Program Studi Sastra Inggris Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing Dr. Agus Eko Cahyono, M.Pd.

*Kata Kunci: Sarkas, Pragmatik, Wednesday Season 2.*

---

Penelitian ini membahas fenomena sarkasme yang terkandung dalam seri Wednesday Season 2 dilihat dari perspektif pragmatis, karena makna dalam sarkasme seringkali tidak sesuai dengan makna harfiahnya dan membutuhkan konteks untuk dipahami. Penelitian ini penting dikarenakan masih sedikit kajian yang secara khusus menganalisis variasi sarkasme dalam serial bergenre fantasi-gotik modern seperti Wednesday Season 2 menggunakan pendekatan pragmatis, sementara penelitian sebelumnya lebih banyak berfokus pada genre sitkom, drama remaja umum, atau interaksi media sosial. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis sarkasme yang digunakan oleh karakter dalam seri dan menjelaskan fungsi pragmatisnya dalam komunikasi. Metode yang digunakan adalah pendekatan kualitatif deskriptif dengan analisis pragmatis, sedangkan sumber datanya diambil dari dialog dalam seri Wednesday Season 2 yang didukung oleh subtitle, situasi, dan interaksi antar karakter. Hasil penelitian menunjukkan bahwa sarkasme yang muncul dapat diklasifikasikan menjadi tiga jenis utama menurut teori Camp, yaitu sarkasme proposisional, leksikal, dan ilokusi. Dengan tipe proposisi menjadi tipe yang paling dominan, sedangkan sarkasme awalan seperti tidak ditemukan dalam data. Selain itu, sarkasme dalam serial ini tidak hanya digunakan sebagai gaya berbicara, tetapi juga digunakan untuk menyindir, memberikan kritik, menjaga jarak emosional, bahkan untuk membangun karakter yang dingin dan sinis seperti Wednesday. Temuan ini juga menunjukkan bahwa variasi sarkasme dalam serial berfungsi secara pragmatis sebagai ancaman terhadap muka lawan bicara, pengungkapan sikap evaluative, serta alat untuk mengkritik dan menunjukkan dominasi dalam interaksi antarkarakter. Dapat disimpulkan bahwa sarkasme di Wednesday Season 2 memiliki pola yang jelas dan fungsi komunikasi yang penting, bukan hanya gaya bahasa. Rekomendasi untuk penelitian selanjutnya adalah mengembangkan penelitian ini di media lain atau menambahkan analisis dari aspek lain seperti intonasi atau respon audiens untuk memberikan hasil yang lebih luas dan mendalam.

## TABLE OF CONTENTS

THESIS .....	i
STATEMENT OF AUTHORSHIP .....	ii
APPROVAL SHEET .....	iii
LEGITIMATION SHEET .....	iv
MOTTO .....	iv
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT.....	ix
الملخص.....	x
ABSTRAK .....	xi
TABLE OF CONTENTS.....	xii
CHAPTER I.....	1
INTRODUCTION.....	1
A. Background of the Study.....	1
B. Research Questions .....	9
C. Significance of the Study .....	10
D. Scope and Limitations.....	11
E. Definition of Key Terms .....	12
CHAPTER II.....	14
REVIEW ON RELATED LITERATURE .....	14
A. Pragmatics .....	14
B. Overview of Sarcasm .....	15
C. Elisabeth Camp’s Theory of Sarcasm.....	17

D. Types of Sarcasm .....	19
E. Pragmatic Function .....	23
F. Theoretical Framework .....	25
<b>CHAPTER III .....</b>	<b>27</b>
<b>RESEARCH METHOD .....</b>	<b>27</b>
A. Research Design.....	27
B. Data and Data Source.....	28
C. Data Collection.....	29
D. Data Analysis .....	31
<b>CHAPTER IV.....</b>	<b>35</b>
<b>FINDINGS AND DISCUSSION .....</b>	<b>35</b>
A. Overview of the Data .....	35
B. Findings.....	36
C. Discussion .....	98
<b>CHAPTER V .....</b>	<b>104</b>
<b>CONCLUSION &amp; SUGGESTION.....</b>	<b>104</b>
A. Conclusion .....	104
B. Suggestion.....	105
<b>BIBLIOGRAPHY .....</b>	<b>xiv</b>
<b>CURRICULUM VITAE.....</b>	<b>xvii</b>
<b>APPENDIX.....</b>	<b>xviii</b>

# CHAPTER I

## INTRODUCTION

This chapter provides an overview of the study, including the background, study questions, and study significance related to sarcasm in the Wednesday Season 2 series.

### **A. Background of the Study**

In linguistics, pragmatics plays a major role in the use of language to convey meanings that are sometimes out of harmony with their literal meaning. One of the pragmatic phenomena that often stands out is sarcasm, in which the speaker expresses a true meaning as opposed to what is intended, often with the aim of mocking, criticizing, or creating a humorous effect (Camp, 2012).

In addition to everyday life, sarcasm is also present in literary works such as the latest movies and series, one of which is the Wednesday Season 2 series which was uploaded on the Netflix platform. Depicting a cold and untouchable character, the main character, Wednesday Addams, is encouraged to use sarcastic sentences more often. It is not uncommon for other characters to use it as well. In film, sarcasm not only serves as a stylistic device, but is also used to shape and build characters and give the story a more emotional tone (Argatha Samuel Riandika et al., 2025). In this context, the appearance of sarcasm in movies will vary and this variation can be systematically examined through Camp's (2012) classification, which identifies four principal types, namely propositional, lexical, illocutionary, and like-prefixed sarcasm, based on how the contrast between literal

and intended meanings is linguistically realized. Sarcasm can be categorized into several types that are propositional, lexical, illocutionary, and like-prefixed sarcasm, each illustrating how the contrast between literal meaning and speaker intent is linguistically realized. (Fanari et al., 2023).

Elisabeth Camp's (2012) theory is suitable for use in this study because it clearly and systematically divides sarcasm into four types, allowing for a more structured analysis. This framework allows researcher not only to identify the presence of sarcasm but also to analyze how different types function in specific communication contexts. Unlike other pragmatic frameworks that explain sarcasm through a single lens, such as Grice's Cooperative Principle (1975), Leech's Politeness Principle (1983), Brown and Levinson's politeness theory (1987), or Sperber and Wilson's Relevance Theory (1995), Camp's (2012) model offers a more nuanced approach by emphasizing the specific linguistic realization and varied pragmatic intent behind each sarcastic expression. Therefore, this theory fits into the analysis of Wednesday Season 2, in which sarcasm appears in a variety of linguistic forms and serves a variety of pragmatic purposes such as humor, criticism, and character development.

The study by Shelldyriani & Munandar (2021) entitled *Sarcastic Expression and the Influence of Social Distance and Relative Power in the TV Series Friends* is similar to this study in that both discuss sarcasm and are classified using Elisabeth Camp's theory. The study by Shelldyriani & Munandar focuses on the TV series *Friends*, which highlights the influence of social distance and power relations, and what has been done in their research is an examination of how these

social factors affect the production of sarcastic utterances. However, the difference lies in the object, as their study does not address the specific linguistic variations of sarcasm in a gothic-fantasy narrative, nor does it apply Camp's full typology to analyze how character personality influences the pragmatic function of sarcasm, leaving a theoretical gap in connecting Camp's classification system with character-driven identity construction in audiovisual media. This study is important because it presents different objects and styles of sarcasm, as the main characters in *Wednesday Season 2* use darker, more consistent sarcasm.

The study by Prastiwi & Munandar (2024) entitled *Sarcastic Utterances in the Novel Series Nevermoor* is similar to this study in that it both discusses sarcasm in works of fiction and is classified using Camp's theory. What has been done in their study is the analysis of sarcasm in written narrative texts, demonstrating that Camp's framework is applicable to literary fiction. The difference lies in the fact that Prastiwi & Munandar focused on the novel *Nevermoor*, which is purely written text, whereas this study focuses on *Wednesday Season 2*, which is audiovisual in nature. This contrast reveals a methodological gap, as their approach does not account for how visual elements, facial expressions, tone of voice, and situational contexts contribute to the interpretation of sarcasm in dialogue. This study is important because it analyzes sarcasm in the form of spoken dialogue and social context, not just written text.

The study by Li et al (2024) entitled *A Functional Trade-off between Prosodic and Semantic Cues in Conveying Sarcasm* is similar to this study in that both address sarcasm in an audiovisual context. What has been done in their

research is an investigation of how intonation, tone of voice, and word meaning work together to convey sarcasm. However, their study does not classify sarcasm into specific types according to Camp's framework, as their focus is predominantly on prosodic cues rather than linguistic forms. This constitutes a theoretical gap, as their analysis concentrates on the acoustic dimension of sarcasm without examining how different structural types (propositional, lexical, illocutionary) serve distinct pragmatic functions in narrative dialogue. This study is important because it reminds us that sarcasm in TV series cannot be separated from the context of sound and intonation.

The study by D'Arcey & Fox Tree (2022) entitled *Oh, SO Sarcastic: Diverse Strategies for Being Sarcastic* is similar to this study in that both discuss sarcasm as a communication strategy, not just as a language style. What has been done in their research is an exploration of the different ways people express sarcasm in everyday conversational settings. However, their study does not classify sarcastic strategies using Camp's typology, nor does it examine how these strategies function in scripted audiovisual fiction. This reveals a theoretical gap in linking everyday sarcasm strategies with specific linguistic forms (propositional, lexical, illocutionary) and their pragmatic purposes in media discourse. This study is important because it opens the view that sarcasm can emerge through many strategies.

The study by Frenda et al. (2022), entitled *The Unbearable Hurtfulness of Sarcasm*, is similar to this study because both view sarcasm as a form of communication that has an impact on listeners. What has been done in their

research is an examination of the emotional and psychological effects of sarcasm on recipients. The difference is that Frenda et al.'s study focuses on the emotional impact of sarcasm, whereas this study will focus on the types of sarcasm and their function in dialogue. Moreover, their study does not classify sarcasm based on its linguistic forms or analyze the pragmatic mechanisms behind different types of sarcastic expressions, representing a theoretical gap in understanding how the structure of sarcasm relates to its perceived hurtfulness. This study is important because it shows that sarcasm is not always present just for jokes.

The study by Ramadhan & Setiasari (2022) entitled *A Study of Sarcasm in the TV Series Friends* has similarities with this study in that both analyze sarcasm in TV series. What has been done in their study is an examination of sarcasm in a sitcom context, demonstrating how sarcasm is used to convey criticism and humor. The difference is that their study focused on the use of sarcasm in the *Friends* series, while this study focuses on sarcasm in *Wednesday Season 2*, which has a much darker style of humor and characters. Furthermore, their study does not classify sarcasm into Camp's specific types (propositional, lexical, illocutionary, like-prefixed), nor does it explore how the genre of the series (sitcom vs. dark fantasy) influences the pragmatic deployment of sarcasm, indicating a theoretical and contextual gap in linking sarcasm typology with genre-specific narrative functions. This study is important because it shows that sarcasm in TV series can be classified and analyzed pragmatically.

The study by Igaab & Wehail (2023), from the University of Thi-Qar, Iraq, entitled *A Multi-Pragmatic Study of Sarcasm in Political Texts*, has similarities with

this study in that both view sarcasm as a pragmatic strategy influenced by the context and intent of the speaker. What has been done in their research is an analysis of sarcasm as a tool for social and political criticism in public discourse. The difference is that they analyzed sarcasm in political texts, while this study focused on the character dialogue in the *Wednesday Season 2* series. Crucially, their study does not classify sarcasm into Camp's linguistic types, nor does it examine sarcasm within an entertainment media context, thereby presenting a theoretical and contextual gap in understanding how specific forms of sarcasm function in fictional narratives as opposed to political rhetoric. This study is important because it shows that sarcasm can be used as a subtle but powerful tool of criticism.

The study conducted by Zhu & Filik (2023) entitled *Individual Differences in Sarcasm Interpretation and Use: Evidence From the UK and China* has similarities in discussing how sarcasm is understood by listeners. What has been done in their research is an investigation of individual and cultural differences in interpreting sarcasm, showing that cognitive factors and social context greatly influence comprehension. The difference is that Zhu & Filik focus on individual and cultural differences, while this study focuses on the specific forms of sarcasm in fictional audiovisual media. Furthermore, their study does not classify sarcasm into distinct linguistic types, leaving a theoretical gap in understanding how specific forms like propositional vs. lexical affect interpretation in different media contexts. This study is important because it shows that understanding sarcasm is highly dependent on context.

The study by Mokhlos Faisal (2022) titled *A Pragmatic Study of Taunt in*

*Corden's The Late Late Show* shares the same perspective in viewing sarcasm as a pragmatic strategy to mock and attack indirectly. What has been done in their research is an examination of how taunts function as a form of ridicule in a talk show setting. The difference lies in the target chosen, as Mokhlos focused on a television talk show, while this study focuses on scripted narrative dialogue. Significantly, Mokhlos's study did not classify sarcasm into specific types such as propositional, lexical, illocutionary, and like-prefixed, leaving a theoretical gap in understanding how different linguistic forms of sarcasm contribute to the pragmatic force of taunting in entertainment media. This study is important because it shows that sarcasm is often used as a tool to express subtle forms of ridicule.

However, these prior investigations predominantly focus on older television programs, sitcoms, political discourse, or social media interactions, while limited attention has been given to contemporary gothic-fantasy series. Furthermore, most studies treat sarcasm as a general linguistic phenomenon without exploring how it contributes to characterization and identity construction. A theoretical gap also exists in linking Camp's classification system with character-driven pragmatic functions. Therefore, the current study addresses these limitations by analyzing sarcasm in *Wednesday* Season 2 through a pragmatic approach, specifically examining both the types and functions of sarcastic expressions in a modern streaming-series context.

The novelty of this research lies in its specific focus on sarcasm used in *Wednesday* Season 2 through a pragmatic approach, particularly by examining produced by the characters, especially Wednesday Addams, as aligned with the two

research questions of this study which the identification of sarcasm types and the explanation of their pragmatic functions. By applying Camp's (2012) classification framework, this study identifies the specific linguistic strategies characters use to express sarcasm through propositional content, lexical choices, and illocutionary acts. Furthermore, by examining the pragmatic functions of these sarcastic utterances through the lenses of Face-Threatening Acts (Brown & Levinson, 1987), identity construction (Dynel, 2014), emotional distancing (Goffman, 1967), and social critique (Attardo, 2000), this study reveals how sarcasm serves as a linguistic strategy to express intelligence, emotional resistance, and social criticism while simultaneously constructing character identity. Unlike previous studies that merely classify sarcasm types without exploring their communicative functions in character-driven narratives, this study contributes to contemporary pragmatic research by providing empirical evidence of how sarcasm functions as both a narrative instrument and a communicative device in modern streaming media. The findings are expected to offer a more contextual understanding of sarcasm as a tool for shaping character identity and interpersonal dynamics in television discourse.

Wednesday Season 2 serves as a particularly rich object for pragmatic analysis of sarcasm for several reasons. First, the series' protagonist, Wednesday Addams, is characterized by a consistently cynical, cold, and sardonic communication style, making her one of the most prolific users of sarcasm in contemporary television. Her frequent use of sarcastic utterances is not incidental but integral to her identity construction as an intellectual outsider who refuses to conform to social norms. Second, the series' dark fantasy and mystery genre creates

extreme situations, such as murder investigations, supernatural threats, and psychological conflicts, that naturally invite sarcastic responses as a coping mechanism and a tool for social critique. Third, Season 2 introduces more complex character dynamics, including Wednesday's strained relationship with her mother, her evolving friendship with Enid, and conflicts with authority figures, all of which generate rich interpersonal contexts where sarcasm serves varied pragmatic functions. Fourth, the series' availability on Netflix provides accessible, high-quality audiovisual data complete with subtitles, enabling accurate transcription and multimodal analysis. Finally, the growing popularity of the series among academic audiences, coupled with the scarcity of pragmatic studies specifically examining its dialogue, makes it a valuable and timely object for linguistic research.

## **B. Research Questions**

After discussing the background and identifying study gaps, this study formulates research questions as the main focus and also determinants of the direction of the analysis.

1. What types of sarcasm are employed by the characters in Wednesday Season 2 based on Elizabeth Camp's classification of sarcasm?
2. How do the characters in Wednesday Season 2 use varieties of sarcasm to convey pragmatic functions in communication?

### **C. Significance of the Study**

This research is expected to contribute theoretically to the development of pragmatic studies, particularly in the analysis of sarcasm as a form of implied meaning in media discourse. By applying pragmatic theories and Elizabeth Camp's classification of sarcasm, this study provides a deeper understanding of how sarcastic utterances function beyond their literal meanings in communication. Specifically, this research also enriches discussions on verbal irony by showing how sarcasm operates through pretended perspectives, contextual interpretation by revealing how situational settings determine pragmatic meaning, implicature by demonstrating how inferential meanings arise from the contrast between literal and intended meanings, and communicative intention by identifying special functions such as face-threatening act, identity construction, emotional distancing, and social critique. Furthermore, the analysis of sarcasm in Wednesday Season 2 offers additional insight into how language is strategically used to express criticism, humor, and emotional attitudes in contemporary television series. Therefore, this study is expected to become a relevant academic reference for future researchers in the fields of pragmatics, discourse analysis, sociolinguistics, and media studies.

Practically, this research is expected to help students, lecturers, and general audiences better understand the role of sarcasm in everyday communication and popular media. In addition, this study can assist English language learners in understanding non-literal language expressions commonly found in films and television series, which are often difficult to interpret through literal meaning alone. For future researchers, this research may serve as a reference or comparative study

for analyzing sarcasm, irony, humor, or other pragmatic phenomena in different media contexts. Moreover, the study demonstrates how contemporary streaming series such as Wednesday can become valuable sources for linguistic and pragmatic analysis in modern communication studies.

#### **D. Scope and Limitations**

The scope of this research focuses on the analysis of sarcastic utterances produced by the characters in Wednesday Season 2 using a pragmatic approach. This study specifically examines the types of sarcasm based on Elizabeth Camp's classification and investigates how sarcastic expressions convey pragmatic functions in communication. The data of the research are limited to verbal utterances containing sarcasm found in dialogues among the characters throughout the selected episodes of the series. The analysis emphasizes contextual meaning, implied intention, and communicative function of sarcastic expressions within interpersonal interactions. Therefore, the study concentrates on linguistic and pragmatic aspects rather than cinematic, psychological, or sociocultural analysis of the series.

The limitations of this research lie in the restricted focus on sarcasm as a pragmatic phenomenon in one television series only, namely Wednesday Season 2. In addition, the research does not discuss other forms of figurative language such as metaphor, satire, hyperbole, or irony beyond their relation to sarcasm. The findings of this study are also limited to the selected data and may not represent sarcasm usage in all television genres or real-life communication contexts.

Consequently, the conclusions of this research are intended to provide a contextual understanding of sarcasm within the specific discourse of the series rather than to produce universally generalized interpretations.

### **E. Definition of Key Terms**

To avoid ambiguity and ensure conceptual clarity, some of the key terms used throughout the study are defined as follows:

Sarcasm is a crude style of language that, when used, has a hidden meaning with negative connotations, meaning that it always hurts feelings even when spoken politely (Camp, 2012). Operationally, in this study, sarcasm identified when there is a clear contradiction between the literal meaning of an utterance and the actual situational context, when the speaker expresses a negative or critical evaluative attitude, and when the utterance relies on shared contextual knowledge between the speaker and the listener to be properly interpreted.

Varieties of sarcasm refer to different types of sarcastic expression, such as propositional sarcasm, lexical sarcasm, illocutionary sarcasm, and similar prefix sarcasm, depending on how the meaning of sarcasm is constructed (Camp, 2012).

Pragmatics is a branch of linguistics that studies meaning in relation to context, including the speaker's intentions and how speech is interpreted in real-life situations (Yule, 2019).

Wednesday Season 2 is a Netflix television series released in 2024, continuing the story of Wednesday Addams during her second year at Nevermore Academy. This series serves as the primary data source for analyzing sarcastic

expressions in fictional dialogue.

Character dialogue refers to verbal interactions between characters in a television series that serve to develop the plot, reveal personalities, and convey thematic meaning.

## **CHAPTER II**

### **REVIEW ON RELATED LITERATURE**

This chapter reviews theoretical concepts relevant to this study. The discussion began with an explanation of pragmatics as the main theoretical foundation, followed by an overview of sarcasm in Elisabeth Camp's pragmatic studies and sarcasm theory, as well as the pragmatic functions that underlie their use in communication.

#### **A. Pragmatics**

In the study of linguistics, pragmatism discusses how people use language according to certain situations and meanings. Thus, pragmatics is not only about literal meaning, but also about meaning that is meant to be conveyed through a particular context. Pragmatics focuses on how meaning is conveyed and interpreted in relation to the context, including who is speaking, to whom, and under what circumstances the interaction occurs (Yule, 2019). This includes paying attention to who is speaking, who they are speaking to, and under what conditions they are speaking. Therefore, the true meaning is often not understood through words alone.

Another important perspective in pragmatic studies emphasizes the relationship between language use and social interaction, especially how speakers maintain social harmony through language choice (Leech, 1983) This is included in the realm of pragmatism. Leech also developed a principle called the principle of politeness, which aimed to add to Grice's principle of cooperation. While Grice focuses on how people can understand each other through conversation, Leech

focuses more on how people maintain social connections through language. According to him, when someone speaks, they not only prioritize the information to be conveyed, but also consider the feelings of others.

In this study, pragmatics is the main basis because the topic studied is sarcasm. Sarcasm cannot be separated from the context and intention of the speaker, which is often contrary to the words spoken. Sarcasm is a complex pragmatic phenomenon because it requires understanding from both sides so that the intended message can be conveyed. Therefore, through a pragmatic approach, this study can explain how the characters in Wednesday Season 2 use sarcasm to mock, joke, or provide subtle criticism.

As the foundational theoretical framework, pragmatics provide the overarching perspective for examining how meaning is constructed beyond literal expressions. This study adopts the pragmatic view that utterance interpretation depends on contextual factors including speaker intention, listener inference, and situational setting, which are essential for understanding indirect speech forms such as sarcasm. Consequently, the pragmatic framework established here serves as the first analytical layer, upon which the more specific theories of sarcasm and its varieties are subsequently build.

## **B. Overview of Sarcasm**

Sarcasm is a form of figurative language in which the intended meaning is not always the same as the words spoken, and can even be very different. For example, when someone is late, and their friend says, "Wow, you're so diligent, it's

late this and you just showed up." The sentence seems like a compliment, but the underlying meaning is actually sarcasm. In pragmatic terms, sarcasm is a specific form of verbal irony that is usually used to mock, create humor, or mock in a subtle way.

Several characteristics distinguish sarcasm from other forms of figurative language. First, there is a clear contrast between literal and intended meanings (Burgers et al., 2012). Second, sarcasm has clear pragmatic goals, such as mocking and creating humor. Finally, sarcasm relies heavily on shared contextual understanding between speaker and listener (Gibbs, 2000). Thus, sarcasm is not only a cynical communication style, but also a fairly complex communication strategy because it requires mutual understanding between the two people who are communicating.

In pragmatic terms, sarcasm operates as a way of speaking that appears normal or flattering, but the real intention is mockery or criticism. Thus, the literal sentences used by the speaker do not convey their true meaning (Camp, 2012). The meaning is not immediately apparent from the words alone, sarcasm requires an understanding of the context. In other words, the listener must understand the situation in which the words are spoken, the speaker's tone of voice, the speaker's facial expressions, and the relationship between the speaker and the listener (Gibbs, 2000).

If there is a part of the context that is not understood, misunderstandings may arise between the speaker and the listener. In fact, the listener may not even realize that sarcasm is being used (Dynel, 2014). Therefore, understanding sarcasm

requires deeper thinking and not just guessing from words alone. All of the contexts mentioned above must be understood.

Based on the theoretical discussions above, sarcasm is inherently a pragmatic phenomenon because its interpretation relies entirely on contextual inference rather than literal decoding. These theoretical principles form the basis for identifying sarcastic utterances in any communicative setting, including scripted media discourse. However, the identification of sarcasm alone is insufficient, the subsequent sub-chapters will elaborate on the specific typology that is Camp's varieties and the pragmatic functions that sarcasm serves, which together constitute the complete analytical framework applied in Chapter IV.

### **C. Elisabeth Camp's Theory of Sarcasm**

Sarcasm can be conceptualized as a form of communicative pretense, in which the speaker temporarily adopts a particular perspective only to implicitly reject and ridicule it (Camp, 2012). It is usually used when someone disagrees with a particular point of view. So, the speaker pretends to agree and follow a certain way of thinking, when in fact they reject and ridicule that way of thinking. A small example is someone who pretends to praise when the real intention is to mock. Sarcasm works when the listener realizes and understands that the speaker's intentions are the opposite of their literal words.

Camp explains how sarcasm can be understood. That is, the listener must understand the difference between the literal meaning and the evaluative attitude of the speaker. This is so that sarcasm does not deviate from its true meaning. To

facilitate the analysis, Camp divides sarcasm into four main types, including propositional sarcasm, lexical sarcasm, illocutionary sarcasm, and similar prefix sarcasm.

This theoretical framework is perfect for analyzing the sarcasm that emerges in the second season of Wednesday. The goal is not only to see the literal meaning of the sentence, but also to pay attention to the intention, attitude, and judgment of the speaker that he wants to convey to the listener. It's also important to understand how the listener interprets the sentence. In other words, Camp's theory helps us understand sarcasm as a communication strategy that involves the context, the speaker's attitude, and the listener's interpretive process. This is not just a play on words.

Camp's typology functions as the primary coding instrument in this study. Each of the four types there are propositional, lexical, illocutionary, and like-prefixed sarcasm provides a distinct category for classifying sarcastic expressions based on how the reversal of meaning is linguistically realized. This classification system directly addresses the first research question concerning the types of sarcasm employed by the characters. Nevertheless, classification alone does not explain the communicative purposes behind the sarcasm. Therefore, the subsequent sub-chapters on pragmatics mechanisms and communicative functions are essential to complete the analytical framework that will be applied to the data.

Camp's typology functions as the primary coding instrument in this study. Each of the four types provides a distinct category for classifying sarcastic expressions based on how the reversal of meaning linguistically realized. This

classification system directly addresses the first research question concerning the types of sarcasm employed by the characters. Nevertheless, classification alone does not explain the communicative purposes behind the sarcasm. Therefore, the subsequent sub-chapters on pragmatic mechanisms and communicative functions are essential to complete the analytical framework that will be applied to the data in Chapter IV.

#### **D. Types of Sarcasm**

This section elaborates on Camp's (2012) four categories by presenting what the theory says about each type, using hypothetical illustrations to clarify the conceptual distinctions. The discussion is strictly limited to theoretical definitions and general characteristics of each sarcasm type, as defined by Camp and other pragmatic scholars. The empirical application of this typology to the specific dialogues from Wednesday Season 2 will be conducted exclusively in Chapter IV during the data analysis stage.

##### **1. Propositional Sarcasm**

Propositional sarcasm occurs when a speaker produces utterances that clearly do not correspond to the actual situation, prompting the listener to infer the opposite meaning (Camp, 2012). The statement is not intended to be taken as face value, but rather to show that the speaker is being sarcastic. In essence, the speaker is saying something that seems serious, but the context makes the listener realize that it is sarcasm.

A characteristic of sarcasm is that the spoken sentences seem normal in

terms of structure, but do not correspond to the reality of the situation. For example, the situation is bad, but what is said makes it seem as if everything is fine. In this context, the listener will realize that the sentence cannot be interpreted literally. The speaker deliberately wants the listener to understand the opposite meaning. So the context of the conversation is not just joking or miscommunication, but deliberately directed to the opposite meaning. This type of sarcasm also relies on mutual knowledge between the speaker and the listener. Both of them must understand the situation in the same way. If the listener does not understand the context or background, the sarcasm won't be conveyed well.

According to Camp's (2012) framework, propositional sarcasm is primarily characterized by the reversal of an entire proposition, and this structural feature gives it several theoretical pragmatic functions. Theoretically, propositional sarcasm allows a speaker to convey criticism or dislike without engaging in prolonged direct confrontation, thereby making the evaluative stance appear sharper while maintaining a detached demeanor. Additionally, Camp suggests that this type of sarcasm is often to undermine insincere expressions of optimism or excessive politeness by revealing their underlying absurdity. Furthermore, propositional sarcasm frequently functions as a mechanism for establishing psychological and emotional distance between the speaker and the interlocutor, as the speaker positions themselves as an observer who evaluates rather than participates emotionally in the situation. These theoretical functions provide the analytical basis for examining how such sarcasm operates in fictional dialogue, through their specific manifestation in any given series must be verified through

empirical data analysis.

## 2. Lexical Sarcasm

Lexical sarcasm operates at the level of individual words or short phrases, where certain lexical choices convey meanings that are at odds with the surrounding context (Camp, 2012). Usually, the sarcastic words that come up sound excessive, too positive or even too dark, and do not fit the situation at hand. From this, the listener will soon realize that the words used do not convey their true meaning.

Lexical sarcasm often uses words that are too positive or extreme, but it is used in situations that are clearly negative. For example, using words like pleasant or heartwarming to describe something that is actually not pleasant at all. However, dark, scary, and exaggerated words are also often used in this type of sarcasm. These words make something that used to sound sarcastic because the tone of the words spoken is out of balance with the situation. The important point is that this type of sarcasm only appears in certain words, not in entire sentences. If the word is replaced, the sarcasm will disappear automatically.

In this study, lexical sarcasm will be identified when a single word or short phrase within a sentence carries a meaning opposite to the context. The researcher will focus on adjectives or adverbs that appear disproportionately positive or negative relative to the situation, such as "special" when referring to a victim, or "fun" when describing a painful medical procedure. The key is that removing or replacing that specific word would eliminate the sarcastic effect.

## 3. Illocutionary Sarcasm

Illocutionary sarcasm arises when sarcasm is conveyed through the

performance of speech acts, such as praising or thanking, rather than through propositional content alone (Camp, 2012). It is characterized by the speaker's actions, such as praising, asking for help, or expressing gratitude. However, all these actions are done by the speaker under pretense. In terms of form, this type of sarcasm seems very polite and positive, but again, the main focus of sarcasm is to mock, reject, or threaten in a subtle way.

At first, the speaker seemed very polite. The speaker may say thank you, give a compliment, or speak in a sweet tone. However, behind all that, the original intention was to criticize, reject, or, in the worst case, intimidate. So, even though it seems polite, its main function is still offensive. This type of sarcasm can only be detected if it is heard directly, it is not intended to be used in writing. This is because the listener will not know the speaker's tone of voice, whether it is sincere or not.

Illocutionary sarcasm will be identified when the speech act performed by the character (e.g., praising, thanking, questioning) is inverted to serve a mocking or critical function. Unlike propositional or lexical sarcasm, the sarcastic effect here depends on the speaker's intended illocutionary force rather than the words themselves. For instance, when Wednesday delivers an "inspirational speech" that actually mocks the audience, the speech act of inspiring is inverted into an act of ridicule. Because this type relies heavily on tone and context, the researcher will pay close attention to paralinguistic cues (facial expressions, intonation) and the situational context of the dialogue.

#### 4. "Like"-prefixed Sarcasm

Like-prefix sarcasm is characterized by the use of explicit linguistic

markers, generally introduced by the *word like*, which directly signify rejection or distrust (Camp, 2012). It usually starts with the word "like", for example, "like I care". This form suggests that the speaker is rejecting, distrusting, or even openly mocking something. Thus, from the start, the listener is signaled that this sentence is a form of sarcasm, not a serious statement.

Camp (2012) identifies like-prefixed sarcasm as a distinct type due to its explicit linguistic marking, which theoretically makes it the most easily recognizable form of sarcasm. According to Camp, the presence of the marker 'like' serves as a direct pragmatic signal to the listener that the subsequent utterance is not to be interpreted literally but as a rejection or mockery of the referenced proposition. This theoretical category acknowledges that sarcasm does not always require contextual inference. In some cases, explicit markers are used to eliminate ambiguity. However, Camp also notes that not all speakers or communicative contexts employ such markers, as some speakers prefer implicit sarcasm for stylistic reasons. The occurrence or absence of this type in any specific communicative setting is a matter of empirical investigation rather than theoretical prediction and its presence or absence must be determined through data analysis.

### **E. Pragmatic Function**

According to pragmatic theories, sarcasm serves multiple communicative functions that have been identified by various scholars. The following functions are derived from established theoretical frameworks, there are Dynel's (2014) concept of identity-indexing through verbal irony, Brown and Levinson's (1987) politeness

theory of Face-Threatening Acts, Goffman's (1967) notion of social distancing, and Attardo's (2000) framework of implicit social critique. These theoretical functions are not tied to any specific data but represent general principles of how sarcasm operates in human communication.

### 1. Building Identity Construction

According to Dynel (2014), in film and television contexts, sarcasm is often used to express a character's personality without the need for lengthy explanations. Theoretically, a flat, a cold, and often sarcastic way of communicating allows the audience to immediately understand that a character has a cynical, critical disposition, and feels intellectually distant from others. This function establishes sarcasm as a shorthand for personality indexing in narrative media.

### 2. Perform Indirect Face-Threatening Acts

According to Brown and Levinson's (1987) politeness theory, sarcasm serves to indirectly perform actions that threaten the face (Face-Threatening Acts or FTAs). Theoretically, a speaker can belittle or criticize others without speaking rudely directly, as sarcasm allows the speaker to wrap negative evaluations in calm tones and polite sentences. This makes sarcasm a safe but painful weapon, as it maintains a surface-level politeness while delivering an implicit attack. This concept is also discussed in pragmatic studies of how communication can threaten the face of others in subtle ways (Putri & Nurita, 2021).

### 3. Maintain Emotional Distance

According to Goffman's (1967) concept of social distancing, sarcasm theoretically functions as a tool to maintain emotional distance. By speaking

cynically and often using sarcasm, a speaker can put up a metaphorical wall between themselves and others. Sarcasm is thus used to indicate a desire to avoid being too emotional or vulnerable, which aligns with the theoretical understanding of sarcasm as a defensive interpersonal strategy.

#### 4. Provide Social Critique Without Moral Exposition

According to Attardo (2000), sarcasm can be used to convey social criticism without patronizing or delivering explicit moral judgments. Theoretically, a speaker can evaluate and critique social norms through sarcasm without ever directly stating what is right or wrong. Humor and sarcasm in media are often the most effective ways to criticize social norms without being overly judgmental and didactic.

Based on the theoretical frameworks discussed above, sarcasm can be understood to have two main communicative roles. Interactively, sarcasm is used to control conversation, maintain distance, and reveal the speaker's true attitude. Narratively, in fictional media, sarcasm is used to build character, evoke certain atmospheric tones such as dark comedy, and convey thematic messages. Thus, according to pragmatic theory, sarcasm is not just a style of speech, but an important part of how communication and storytelling function. These theoretical functions will serve as the analytical categories for examining the specific dialogues in Wednesday Season 2 in Chapter IV.

#### **F. Theoretical Framework**

To explicitly clarify the relationship between the theoretical discussion in this chapter and the subsequent empirical analysis in Chapter IV, this section maps

the theoretical components to the research questions and analytical procedures. The theoretical framework of this study consists of three interconnected layers, all of which are derived from existing pragmatic theories rather than from the research data itself.

Pragmatics provides the overarching theoretical assumption that meaning is context dependent and inferential. This perspective justifies the analytical focus on situational context, speaker intention, and listener interpretation when examining sarcastic utterances in general. In Chapter IV, this framework will guide the selection and interpretation of dialogues by considering the communicative context, the relationship between speakers, and the situational setting of each interaction.

Camp's (2012) typology of sarcasm serves as the primary classification instrument derived from theory. This classification system directly addresses research question 1. In Chapter IV, each identified sarcastic utterance will be categorized according to these four types based on how the contrast between literal and intended meanings is linguistically realized in the specific data.

The communicative functions form the theoretical basis for research question 2. These frameworks explain why sarcasm is used in interpersonal communication according to the theory.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter describes the methodological framework used to conduct the study. It outlines the study design, data sources, data collection techniques, data analysis procedures, and strategies to ensure trust. By clearly explaining each methodological step, this chapter ensures that the study process is transparent and academically accountable.

#### **A. Research Design**

This study employed a descriptive qualitative approach with pragmatic analysis. In this study, pragmatic analysis refers to the examination of how meaning is constructed beyond literal interpretation by considering contextual factors such as speaker intention, social relationship, and situational setting (Yule, 2019). Qualitative methods were employed because sarcasm cannot be explained numerically alone. The key focus is on examining how characters speak and the context in which they speak, who they communicate with, and the hidden meanings behind the words they use. This can only be studied using a qualitative approach, as it focuses on describing meaning and context rather than relying on frequency in qualitative terms (Hall & Liebenberg, 2024). The data were also analyzed using Elisabeth Camp's theory on the variations of sarcasm used in Wednesday Season 2. This theory was used to classify sarcasm in dialogue.

## **B. Data and Data Source**

The main source of data in this study is the dialogue from the TV series Wednesday Season 2 with 8 episodes, which was published on Netflix. The main data used is the characters' oral speech, especially those that contain expressions of sarcasm. Thus, this study only focuses on speech or sentences that contain sarcasm from a pragmatic perspective, rather than examining the story of the film in general. The study emphasized Wednesday Addams as a subject because she was considered the most dominant user of sarcasm in the narrative. This allows for a more focused and consistent study, without spreading it out to all the characters. Because this study uses a pragmatic approach, the researcher needs supporting data to strengthen the interpretation. These include:

### **1. Episode script and subtitles**

This is very important because researcher can systematically check the accuracy of dialogue transcripts. For example, researcher can cite statements that know who said them and to whom they were said, as well as the order in which they were spoken.

### **2. Visual and situational context of the scene**

These include body language, actions, settings, and even time. This content is very important to pay attention to because in audiovisual texts, meaning is often constructed collectively, especially between language and other modes such as visuals, movement, and situations.

### **3. Interaction between characters**

These points include power relations, conflicts, proximity, and speaking

purposes. This is considered crucial because sarcasm usually arises from the clash between intentions and social contexts. So researcher need to look at the dynamics of the conversation that occurs, not just take it from a single sentence that contains sarcasm.

This approach, which combines subtitles or scripts with multimodal contexts, is in line with audiovisual studies that emphasize that dialogue must take into account visual and situational elements so that pragmatic meanings can be captured well without misunderstandings (Liu, 2023).

### **C. Data Collection**

Data in this study were collected using documentation techniques combined with non-participant observations. Since the object of the study is a television series, the researcher is not directly involved in the interaction but acts as a passive observer who watches, records and analyzes the use of language in the series (Creswell & Poth, 2025).

The data collection process begins with repeatedly watching specific episodes of Wednesday Season 2 to gain a thorough understanding of the storyline, character relationships, and evolving communication patterns. This repetitive spectacle is necessary because sarcasm cannot be interpreted from isolated speech but must be understood in a broader narrative and interactional context. Furthermore, dialogues that have the potential to contain sarcastic expressions are identified and marked based on the difference between the literal meaning of speech and the situational context, in line with the pragmatic view that sarcasm is context-

dependent and implicitly conveyed (Camp, 2012).

To operationalize the identification of sarcastic expressions, this study applies explicit criteria derived from Camp's (2012) pragmatic framework. An utterance is identified as sarcastic when it meets the following criteria: (1) there is a clear contradiction between the literal meaning of the utterance and the actual situational reality it describes, (2) the speaker expresses a negative or critical evaluative attitude toward the interlocutor or the situation, despite using positive or neutral surface-level language, and (3) the utterance relies on shared contextual knowledge between the speaker and the listener to be properly interpreted, including the speaker's tone of voice, facial expressions, and the interpersonal dynamics between characters. Additionally, the presence of pretense, where the speaker temporarily adopts a perspective only to implicitly reject it, serves as a key indicator of sarcastic intent (Camp, 2012). These criteria are applied consistently during the initial screening of dialogues, ensuring that only utterances meeting these pragmatic conditions are selected as data for further analysis

The selected dialogue is then transcribed using official subtitles and verified by replaying the scene to ensure accuracy. Each dialogue is then recorded in a datasheet that includes the episode title, timestamp, speaker, interlocutor, and a brief description of the situational context. This systematic documentation is applied to ensure transparency and replicability, which are key standards in qualitative linguistic study (Braun & Clarke, 2022). Finally, data screening is done to ensure that only dialogue relevant to sarcasm as a pragmatic phenomenon is included for analysis.

#### **D. Data Analysis**

This section discusses how researcher analyzed data from the collected dialogues. The goal is to clarify what sarcasm is, its types, and its function in the scene. The first step is for researcher to read the overall context, starting from the situation, the relationship between the speaker and listener, and the dialogue's position within the storyline. The researcher do not immediately declare these sentences sarcastic. After that, they proceed to classify the established dialogues, which are then grouped into theoretical categories used by the researcher, namely Camp (2012). At this stage, researcher carry out a process similar to qualitative coding, namely creating labels and consistently attaching these labels to the appropriate data. A neat qualitative analysis model is used to create mapping and interpretation (Ramanadhan et al., 2021).

After categorizing the dialogue, the researcher proceeded to explain the literal meaning, the intended pragmatic meaning, and the tricks the speaker uses to convey the opposite meaning. For this reason, sarcasm requires a conclusion. This is also discussed in a study examining sarcasm from a mechanical perspective (He et al., 2023). In this study, the researcher aims to observe two main aspects of sarcastic utterances based on the theoretical frameworks established in Chapters I and II. First, the researcher observes the types of sarcasm produced by the characters, categorized according to Camp's (2012) classification, namely propositional, lexical, illocutionary, and like-prefixed sarcasm. This observation addresses the first research question regarding what types of sarcasm are employed. Second, the researcher observes the pragmatic functions that these sarcastic

utterances serve in communication, drawing on the theoretical functions discussed in Chapter II, identity construction (Dynel, 2014), Face-Threatening Acts (Brown & Levinson, 1987), emotional distancing (Goffman, 1967), and social critique (Attardo, 2000). This observation addresses the second research question regarding how characters use sarcasm to convey pragmatic functions. The analysis focuses on identifying how each sarcastic utterance operates within its specific context and what communicative purpose it fulfils in the interaction between characters. Sarcasm as an evaluation is often used to demean the interlocutor in a subtle yet sharp manner. This is clearly seen in a study of sarcasm as an evaluative strategy in the media (Konyaeva & Samsonova, 2021). Finally, in order for the researcher's interpretation to be accounted for, interpretive validation is needed by replaying scenes, rematching context and dialogue, observing the speaker's attitude, and also the listener's reaction.

#### **E. Trustworthiness of the Data**

To ensure the trustworthiness and credibility of the findings, this study employs triangulation as a validation strategy. Triangulation refers to the use of multiple sources, methods, or theory to cross check and collaborate the research findings. In this study, three types of triangulation are applied:

##### **1. Data Triangulation**

The study draws on multiple data sources to strengthen the analysis. The primary data consist of dialogues containing sarcastic expressions from Wednesday Season 2. There are supported by secondary data including official subtitles,

episode scripts, visual and situational contexts from the scenes, and the interactions between characters. By examining the dialogue from various angles such as the speaker's tone, facial expressions, body language, and the relationship between interlocutors, the interpretation of sarcastic utterances is not based solely on the transcript but is enriched by the multimodal context in which the utterances occur.

## 2. Theory Triangulation

The analysis is grounded in multiple theoretical frameworks to provide a comprehensive understanding of sarcasm. The study integrates Camp's (2012) typology of sarcasm with additional pragmatic theories, including Grice (1975) Cooperative Principle, Brown and Levinson's (1987) politeness theory, and Goffman's (1967) concept of social distancing. This theoretical triangulation ensures that the classification and functional interpretation of sarcastic utterances are not limited to a single perspectives but are examined through complementary theoretical lenses.

## 3. Investigator Triangulation

Although the analysis is primarily conducted by the researcher, the interpretation of selected dialogues is periodically discussed with the thesis advisor to verify the accuracy of the classification and functional analysis. This process helps to minimize subjective bias and ensures that the identification and interpretation of sarcastic expressions are systematically grounded in the established theoretical frameworks. Additionally, the researcher revisits the data multiple times to confirm that the coding and the categorization are consistent and reliable.

By applying these triangulation strategies, the study aims to enhance the validity and reliability of the findings, ensuring that the conclusions drawn from the analysis are well supported by multiple data sources, theories, and analytical perspectives.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter discusses the results of data analysis extracted from the Netflix Wednesday Season 2 series. It focuses on emerging forms of sarcasm and categorizes them based on Camp's (2012) theory. The data used consisted of dialogues between characters that contained sarcasm, which were then analyzed to determine which types were defined by Camp (2012) that included sarcasm.

#### **A. Overview of the Data**

This chapter enters the core of the study, discussing the data gathered from the Wednesday Season 2 series. The series is a show on the Netflix platform consisting of a total of 8 episodes, released in stages from August 6, 2025 to September 3, 2025. The data used consisted of dialogue excerpts that contained sarcasm, especially data that appeared in interactions between characters, especially Wednesday Addams.

Data collection resulted in approximately 29 examples of sarcastic speech, which were then analyzed based on Camp's (2012) theory of the types of sarcasm. Therefore, the discussion focuses on how sarcastic speech manifests in various forms, rather than on other theories that would expand the scope of the discussion. In general, the data found shows that sarcasm in Wednesday Season 2 is not used carelessly. The use of sarcastic speech follows a clear pattern and can be categorized into certain types according to the theory presented by Camp (2012). He identifies

several types of sarcasm, including propositional sarcasm, lexical sarcasm, illocutionary sarcasm, and similar prefix sarcasm.

From the overall data, it is evident that each instance of sarcasm operates differently. Some of the data consists of entire sentences containing sarcasm, some involve only one word, and some appear to be compliments but are actually used to mock other characters. This is where Camp's (2012) theory becomes very important, as it is thought to help researcher identify these differences more clearly and systematically. In the following sections, the analysis focuses on each of these types of sarcasm. Each type of sarcasm is discussed and examined individually, accompanied by sample data to illustrate how they manifest concretely in the dialogue.

## **B. Findings**

This section discusses the results of the data analysis collected in the previous section. This discussion examines how sarcasm emerged in Wednesday Season 2 and is classified into appropriate types based on Camp's (2012) theory. Basically, this section presents the findings of the analyzed data. In addition, each type of sarcasm is discussed individually to highlight the differences in each type and its form in the dialogue.

### **1. Propositional Sarcasm**

Proposition sarcasm is a form of sarcastic speech in which the entire sentence carries a different meaning from the actual situation, for example, statements that appear positive are used in situations that are clearly negative

(Camp, 2012). Based on the data found by the researcher, this type is often used by several characters during interactions.

### **Datum 1**

**Wednesday:** *“You are not to breathe a word of this to anyone, you understand? Especially my mother. Now, **let’s play dolls.**”* (5.59 – 6.11)

In datum 1 of episode 1, Wednesday says this to the killer after Thing does his job. Wednesday prepares to turn the tables and retrieve a knife to kill the man. She brutally kills the killer, using the same methods that killers use to kill their victims. Then, Wednesday will turn the killer into a doll.

According to Camp's (2012) classification, the statement uttered by Wednesday is included in propositional sarcasm, because the entire sentence "Let's play dolls" conveys a meaning that is contrary to the true intention. In this case, there is a reversal of meaning, as it appears to be a casual invitation but actually conveys a serious threat. More specifically, the choice of the word “dolls” creates a deliberate semantic clash, dolls are passive objects that can be controlled, while the killer is an active aggressor. By calling him a doll, Wednesday metaphorically strips him of his agency, which serves as the key linguistic mechanism behind the reversal of propositional meaning. This is reinforced by pretense, where Wednesday adopts a playful tone while preparing to attack the killer. This pretense is not merely deceptive but performative, she invites the killer to briefly believe he is still in control, only to immediately reveal the opposite, aligning with Camp’s (2012) argument that sarcasm involves temporarily adopting a perspective only to implicitly reject and ridicule it. The violent context that Thing attacking the assassin

under Wednesday's command, makes the literal interpretation impossible, directing the listener to the opposite evaluative stance.

Functionally, this utterance primarily serves as a face-threatening act, as it is used to threaten and intimidate the killer. By framing the impending violence as a mere "game," Wednesday indirectly attacks the killer's positive face and his control over the situation. Mechanically, this indirectness forces the killer into a passive cognitive position, where he must infer his own defeat rather than react to an explicit threat. This effectively reverses the power dynamic when Wednesday becomes the agent who defines reality, while the killer is reduced to an object who must interpret her hidden meaning. This indirectness makes the threat more psychologically potent, as the killer must independently infer his own defeat, which amplifies the sense of powerlessness without Wednesday needing to state the threat explicitly. Thus, this face-threatening act does not merely damage the killer's face, but simultaneously establishes Wednesday's dominance without direct confrontation, allowing her to maintain her own face as a calm and controlled figure.

## **Datum 2**

**Gomez:** *"This is the first time you have ever willingly returned to a school."* (12.55 – 12.58)

**Morticia:** *"How does it feel?"* (12.58 – 13.00)

**Wednesday:** *"Like returning to the scene of the crime. I already know where the bodies are buried. No more uncontrolled chaos. I will bend this place to my will."* (13.01 – 13.09)

**Morticia:** *"Be careful, dear. Control is often an illusion. Like I let your father believe he is in charge of this family."* (13.10 – 13.18)

**Pugsley:** *"Do you think I will actually make a friend here?"* (13.19 – 13.20)

**Gomez:** *"You will make lots of friend. These are our people."* (13.21 – 13.25)

**Morticia:** *“Promise me you will always take care of your brother.”* (13.30 – 13.33)  
**Wednesday:** *“I always do.”* (13.34 – 13.35)

In datum 2 of episode 1, Gomez and Morticia brought their two children, Wednesday and Pugsley, back to Nevermore Academy to continue their education. Gomez was surprised because this was the first time Wednesday had returned to Nevermore of her own accord. It turns out that Wednesday plans to control all the students at her school. In response to Wednesday's statement, Morticia advised her daughter, using the example that exerting such control is like illusion and gambling. She also tells Wednesday to keep Pugsley at Nevermore Academy. Wednesday agreed, acting as if she was indeed the older sister in charge.

According to Camp's (2012) classification, this sentence falls under propositional sarcasm because the whole sentence conveys a meaning that is contrary to the actual situation. In this case, there is a reversal of meaning, where the statement of responsibility "I always do" appears positive on the surface, but the true meaning actually mocks the state of their relationship. The specific linguistic mechanism here lies in the adverb "always" combined with the performative verb "do." By using a universal quantifier, Wednesday overstates her commitment to an action that, in reality, she has never performed with sincerity. This exaggerated claim of consistency creates a semantic paradox, the more she insists she always protects Pugsley, the more she reminds listeners of the opposite pattern of behavior. The irony operates through this mismatch between the generalizing adverb and the specific historical facts of their relationship. In addition, there is also pretense, where Wednesday deliberately speaks as if she is a good and caring sister, although

anyone who is aware of their relationship will realize that it is not true. This sarcasm is reinforced by the context of their past relationship, namely Wednesday's habit of often teasing or even hurting Pugsley, so the statement cannot be taken at face value. Precisely because of the reality of their relationship, where Wednesday has consistently shown indifference or even cruelty toward her brother, listeners and viewers can immediately understand that the true meaning of what Wednesday said is the opposite of what she claims.

Functionally, this utterance primarily serves to maintain emotional distance. By responding to her mother's request with a sarcastic assertion of responsibility that she knows is untrue, Wednesday creates a metaphorical wall between herself and her family. The mechanism of this distancing is particularly effective because Wednesday does not simply refuse her mother's request, open refusal would invite further persuasion and emotional negotiation, which would actually increase relational closeness. Instead, she offers a superficially compliant answer that is so transparently false that it shuts down further discussion, Morticia cannot reasonably argue with a promise that Wednesday has no intention of keeping, yet acknowledging the lie would require direct confrontation, which Morticia is unlikely to pursue in this public setting. Thus, the sarcasm functions as a conversational closure device that terminates the topic without escalating conflict. Instead of openly expressing resistance, she uses sarcasm to signal her unavailability for genuine emotional connection, thereby avoiding the vulnerability of admitting her lack of affection for Pugsley. This detached response reinforces

her cold persona, allowing her to comply superficially while rejecting the emotional warmth associated with sibling care.

### **Datum 3**

**Morticia:** *“She is had Goody’s spell book all summer, and you never thought to bring it to my attention?”* (23.27 – 23. 30)

**Thing responded in sign language**

**Morticia:** *“Gomez and I sent you here to make sure that she did not succumb to her own worst instincts. Where is your loyalty to us?”* (23.33 – 23.39)

**Thing responded in sign language**

**Morticia:** *“Of course you are a member of this family. Just because I am cross with you does not diminish that.”* (23.42 – 45)

**Thing responded in sign language**

**Morticia:** *“Stop treating you like a servant? When we have ever done that?”* (23.47 – 23.53)

In datum 3 of episode 2, Morticia catches Thing trying to take Wednesday's Book of Goody, which she has confiscated. After that, Morticia further blames Thing for failing to properly control and supervise Wednesday, as instructed by Morticia and Gomez. As a result, Morticia even questions Thing's loyalty to the two of them. Thing explains that he is more on Wednesday's side because Morticia and Gomez have always treated him like slaves, unlike Wednesday, who treats Thing like a friend, even though Wednesday still looks cold. Indeed, the original story depicts a situation where Morticia and Gomez always command the Thing as if he were their servant. In fact, the two did not hesitate to hurt Thing, such as by hitting him with a golf club, making him fly away. Morticia says this as if she is denying Thing's claims, before Thing gives a specific example.

According to Camp's (2012) classification, this utterance is categorized as propositional sarcasm. The entire question, “Stop treating you like a servant? When

we have ever done that?” undergoes a reversal of meaning, as it appears to defend Thing’s position but actually denies an obvious reality. The linguistic mechanism here operates through the rhetorical question formal combined with the universal quantifier “ever.” By framing her denial as a question, Morticia performs a pretense of genuine inquiry, as if she is simply seeking clarification, when in fact she is using the interrogative form to assert authority and dismiss Thing’s complaint without engaging with its substance. The word “ever” creates an absolute claim of non occurrence that is so demonstrably false that its very extremity signals the sarcastic intent. This is reinforced by pretense, where Morticia acts innocent and denies the mistreatment despite her family’s history of commanding and hurting Thing. The context of their actual treatment makes the literal interpretation impossible, directing the listener to the opposite evaluative stance.

Functionally, this utterance primarily serves as a face-threatening act. Although disguised in a defensive and questioning tone, Morticia’s words indirectly undermine Thing’s position by dismissing his valid complaint. The mechanism of this face-threatening act is particularly insidious because Morticia forces Thing into a double bind situation. If he accepts her denial, he must abandon his legitimate grievance, if he challenges it, he must provide concrete his masters directly, a socially risky move that could further damage his position. This rhetorical trap attacks Thing’s positive face by refusing to acknowledge his experiences as valid, while simultaneously constraining his ability to defend himself without escalating the conflict. The sarcastic question thus serves as a power preserving device that maintains Morticia’s dominance while forcing Thing into a subordinate, defensive

posture. By denying the reality of his servitude, Morticia attacks Thing's positive face, his need to be acknowledged and respected, forcing him into a subordinate position. This indirect denial makes the dismissal more cutting, as Thing is compelled to provide concrete examples to prove what should be obvious, thereby reinforcing the power imbalance in their relationship.

#### **Datum 4**

**Marylin:** *"Tyler. It is okay, Mama is here. Look at what they have done to you. Oh. I know baby, I missed you too."* (02.43 – 03.08)

**Tyler:** *"I have been dreaming about this moment."* (03.09 – 03.13)

**Dr. Fairburn:** *"Do not hit the shock collar. It will kill her."* (03.20 – 03.23)

**Marylin:** *"Easy. Easy, sweetie. I know you are upset. Just put mommy down. I promise I will get you out of here."* (03.25 – 03.33)

In datum 4 of episode 4, Marylin visited her son, Tyler, in an isolation cell at Willow Hill, accompanied by Dr. Fairburn and a guard. Tyler responded to his mother with an excited expression. At first glance, the situation seems like a touching moment between a mother and daughter who have been longing to see each other, as if they are finally reunited. In reality, the opposite happened, as shortly after, Tyler turned into a monster and attacked his mother. Witnessing the violence, the guard tried to press the remote control to stop Tyler. However, Dr. Fairburn stopped the guard, fearing that it would kill Marylin. Tyler is unwilling to let go of his mother, so Marylin has to calm him down by promising to free him from solitary confinement. After hearing Marylin's statement, Tyler released her by throwing her against the wall. Instead of getting angry, Marylin actually smiled proudly at Tyler, leaving Dr. Fairburn and the guard to stare in surprise.

According to Camp's (2012) classification, the utterance is categorized as propositional sarcasm. The entire sentence, "I have been dreaming about this moment," undergoes a reversal of meaning, as it appears to express longing for reunion but actually signals an imminent violent attack. The linguistic mechanism hinges on the verb "dreaming," which conventionally collocates with positive, pleasurable experiences and desires. By forcefully attaching it to a context of anticipated violence, Tyler creates a semantic collision that forces the listener to reject the literal meaning. The pretense operates at the level of affective performance, he adopts the emotional script of a loving child reuniting with a mother, only to completely subvert that script through his subsequent monstrous transformation. This makes the sarcasm more devastating than a direct threat, because it lulls Marilyn into a false sense of security before revealing its true intent. This is reinforced by pretense, where Tyler adopts a loving and emotional tone while preparing to transform and harm his mother. The context of the subsequent violent attack makes the literal interpretation impossible, directing the listener to the opposite evaluative stance.

Functionally, this utterance primarily serves as a face-threatening act. Tyler indirectly undermines his mother's sense of security and control by first raising her expectations of a heartfelt reunion, only to violently shatter them. The mechanism of this face-threatening act is particularly insidious because it operates through a bait and switch strategy. By performing warmth and affection, Tyler manipulates Marilyn's emotional state, lowering her defensive readiness and making her vulnerable. The sarcastic utterance primes her to expect emotional connection,

which maximizes the shock and damage when violence follows. This attacks both her positive face, her self-image as a mother who is loved and welcomed by her son and her negative face, her right to personal safety and autonomy. The threat is amplified precisely because it was concealed behind feigned intimacy, leaving Marilyn with no time to prepare or defend herself, thereby reinforcing Tyler's position of power through psychological deception. This indirect approach strips Marilyn of any opportunity to defend herself against the attack, as the threat is concealed behind feigned warmth, thereby amplifying the damage to her positive face, her self-image as a loving mother and her negative face, her personal safety and autonomy. The sarcasm thus functions as a deceptive weapon that maximizes the shock and impact of the subsequent violence.

### **Datum 5**

**Fester:** *"Nothing like a good jolt to get this party started. Any chance I can get a second round?"* (22.05 – 22.10)

In datum 5 of episode 4, Fester said this to Dr. Fairburn after undergoing electroconvulsive therapy at Willow Hill. Fester seemed to enjoy the torture and spoke as if he wanted to repeat the experience. He also smiled as he said it, while an electric current flowed through his head.

Camp's (2012) typology places this utterance squarely within propositional sarcasm. Fester's statement inverts its literal proposition entirely, what is objectively a painful, invasive medical procedure is verbally reframed as a "good jolt" and a "party" worth repeating. The linguistic mechanism here operates through

a deliberate semantic reversal, where words associated with pleasure and celebration are forcibly attached to a context of medical torture. The word “jolt” is particularly significant, while it can refer to an electric shock in neutral medical terms, in colloquial usage it often carries connotations of excitement or stimulation. By selecting this ambiguous term and framing within a party metaphor, Fester creates a lexical collision that forces the listener to recognize the sarcastic intent. The pretense is unmistakable here, he adopts the persona of an ecstatic partygoer, celebrating his own torture to mock its sheer absurdity. The pretense is unmistakable here. He adopts the persona of an ecstatic partygoer, celebrating his own torture to mock its sheer absurdity. The stark physical context, with his own body still convulsing from the shock, renders any literal interpretation of the word “fun” utterly nonsensical, compelling the listener to recognize the opposite evaluative stance.

Pragmatically, this sarcastic retort operates predominantly as a vehicle for conveying criticism. By reframing the inhumane electric shock therapy as a delightful entertainment he wishes to repeat, Fester implicitly condemns Dr. Fairburn’s method without lodging a direct protest or appearing vulnerable. The mechanism of this criticism is particularly effective because it operates through inversion, rather than complaining about the pain, Fester performs enthusiasm, which forces Dr. Fairburn to recognize the absurdity of her own treatment methods. This indirect criticism exposes the brutality of Willow Hill’s approach while simultaneously preserving Fester’s agency. He transforms the doctor’s weapon of control into a source of his own amusement, subtly positioning himself as unbroken

and utterly unimpressed by the authority wielded against him. By refusing to play the role of the victim, which would reinforce Dr. Fairburn's power, Fester reclaims his autonomy through humor. The criticism is thus delivered not through complaint but through the more devastating weapon of ironic indifference, which denies the doctor the satisfaction of witnessing his suffering and simultaneously questions the legitimacy of her entire therapeutic approach.

### **Datum 6**

**Prof. Orloff:** *"Miss Addams, I heard there was some excitement in the Link."* (31.30 – 31.31)

**Wednesday:** *"An Avian is trying to kill me."* (31.32 – 31.33)

**Prof. Orloff:** *"You seem to attract murderers like most people catch colds."* (31.34 – 31.39)

**Wednesday:** *"It is a gift. Do you remember an Augustus Stonehurst? I understand he was a science teacher here."* (31.40 – 31.43)

**Prof. Orloff:** *"Gus was very popular. But I was never a fan."* (31.44 – 31.49)

In datum 6 of episode 4, Prof Orloff said this to Wednesday after hearing about an incident involving her. He had this conversation when Wednesday came to see him in the lab. Prof. Orloff's main goal said this was to gently tease Wednesday because she was always involved in a murder case, never missing a single one. When he said this, Prof. Orloff's expression was very relaxed, even though the topic discussed was something that could be considered scary and dangerous. Wednesday slightly denied this, stating that her ability was a gift from God. Then, Wednesday goes on to ask Prof. Orloff about Augustus Stonehurst, the man she suspects is the suspect who will kill Enid.

Under Camp's (2012) framework, Prof. Orloff's comment fits propositional sarcasm. The utterance inverts its literal position, comparing a life-threatening situational to catching a common cold shifts from a mere observation to a sharp critique of Wednesday's chaotic existence. The linguistic mechanism here operates through a deliberate downscaling of severity, a category error where the "murderer" are equated with "colds." This radical mismatch in gravity forces the listener to reject the literal comparison and instead recognize that Prof. Orloff is highlighting the absurd normalization of violence in Wednesday's life. The simile structure intensifies the contrast, as it presents the two phenomena as equivalent in frequency, when in reality the magnitude difference is enormous. This mock epic comparison serves as the key linguistic device behind the sarcastic effect. The pretense lies in Prof. Orloff's calm and casual delivery, which masks his underlying mockery of her perpetual entanglement with deadly cases. The gravity of the actual threat, where the Avian's attempt to kill here makes any literal reading of the comparison absurd, forcing the listener to recognize the underlying evaluative jab.

Pragmatically, this sarcasm primarily operates as a tool for conveying criticism. Rather than directly reprimanding Wednesday for her reckless lifestyle or the constant danger surrounding her, Orloff embeds his judgment within a hyperbolic simile. The mechanism of this criticism is face-saving for both parties. By delivering the judgment indirectly through humor and hyperbole, Prof. Orloff avoids directly confronting Wednesday, which could provoke defensiveness or hostility in someone as proud as Wednesday. This allows her to acknowledge the dig without losing face humorously accepts the label while reframing it as a positive

trait, demonstrating that the sarcastic format keeps the exchange light despite its critical content. The indirect approach thus creates space for Wednesday to receive the criticism without embarrassment, while Prof. Orloff fulfils his intention to mock the dangerous pattern of her life. By framing her dangerous pattern as merely “catching colds,” he simultaneously mocks the normalization of violence in her life and gently reminds her of how abnormal her circumstances truly are.

### **Datum 7**

**Wednesday:** *“What drove him to try and kill you? Tyler Galpin is coming. I need to learn everything I can about Hydes.”* (20.03 – 20.11)

**Prof. Capri:** *“I never knew Alfie’s true nature. Only that we were happy together.”* (20.19 – 20.25)

**Wednesday:** *“You fell in love with a monster.”* (20.26 – 20.28)

**Prof. Capri:** *“His master was in love with him too. She ordered him to kill me. Luckily it was a full moon so I was able to fight him off. But Alfie accidentally killed her in the process. It was horrible”* (20.30 – 20.42)

**Wednesday:** *“I heard a Hyde can not survive without a master.”* (20.43 – 20.45)

**Prof. Capri:** *“Males can not. They go crazy without one. Psychosis, paranoia, rapid physical decline, ultimately premature death. But the females are stronger than the males, more dominant.”* (20.46 – 20.56)

**Wednesday:** *“Has a Hyde ever taken on a new master?”* (20.57 – 20.59)

**Prof. Capri:** *“I mean, not that I know of. Who would be reckless enough to try? I... I strongly recommend that you do not entertain the idea.”* (21.00 – 21.10)

**Wednesday:** *“Of course not. **That would be insane.**”* (21.11 – 21.14)

In datum 7 of episode 5, Wednesday visited Prof. Capri's office to ask how to beat Hyde. She asks Prof. Capri because she knows that in the past, Prof. Capri managed to resist and survive the attack of Hyde, who was her ex-lover. When asked, Prof. Capri replied that she did not know at first that his ex-boyfriend was a Hyde monster. Wednesday scoffed at that answer because Prof. Capri had once loved dangerous and dangerous monsters. Then, Prof. Capri briefly explains why

her ex-lover wanted to kill her, it turns out, after it is revealed, that her ex-lover has received orders from his master, who is jealous of Prof. Capri. In the scene, Prof. Capri also explains how she fought back and survived the attack, along with detailing the consequences if Hyde's monster did not have a master. Wednesday became increasingly excited to ask about the possibility of Hyde having a new master. Noting Wednesday's reaction, Prof. Capri advised Wednesday not to get involved with the monster, as it is considered very dangerous to human life. At that moment, Wednesday immediately agreed with Prof. Capri's statement and decided not to pursue her crazy idea.

This is a textbook case of propositional sarcasm under Camp's (2012) typology. The declarative surface of "Of course not. That would be insane" is completely decoupled from Wednesday's actual, simmering curiosity. The utterance hinges on pretense, she performs compliance while her previous relentless interrogations have already betrayed her true, reckless intentions. The linguistic mechanism here operates through a performative contradiction, the stronger Wednesday's assertion of rejection, the more it signals that she has already actively considered the idea she is dismissing. Typically, one does not vehemently deny entertaining serves as evidence of internal conflict or concealed interest. Furthermore, the choice of the word "insane" carries ironic weight, it is precisely the quality that attract Wednesday, as her character consistently defies conventional sanity and embraces the macabre. By using this specific lexical item, she subtly hints at her true fascination while maintaining a surface level rejection that satisfies

Prof. Capri's expectations. The instructional context, with Capri's stern warning fresh in the air, renders any literal reading laughably inadequate.

Pragmatically, this sarcasm serves primarily to maintain emotional distance. Rather than engaging with Capri's concern or opening a dialogue about her motives, Wednesday shuts down the conversation with a dismissive, cool retort that signals "this topic is closed." The mechanism of this distancing is strategically effective because Wednesday performs compliance, which neutralizes any further argument from Prof. Capri. By overtly agreeing with the warning, she removes Prof. Capri's authority to continue advising or scolding her. After all, one cannot reprimand someone who has apparently accepted the advice. This places Wednesday in a position of control, as the conversation must end on her terms of apparent submission, while in reality she retains full agency to pursue the dangerous idea privately. The sarcasm thus functions as a conversational closure device that pre-empts further emotional engagement or persuasion, allowing Wednesday to maintain her solitary, self-reliant identity without ever having to disclose what she actually intends to do next. By feigning agreement, she avoids the vulnerability of admitting her defiance, reinforcing her solitary and unyielding nature without ever having to disclose what she actually intends to do next.

### **Datum 8**

**Wednesday:** *"I warned you about Tyler coming. I told you to cancel the remembrance procession."* (01.32 – 01.36)

**Dort:** *"What is your part in all of this?"* (01.37 – 01.39)

**Enid:** *"I lured Tyler away from the ceremony. Wednesday had a plan to control him. It did not go well."* (01.40 – 01.45)

**Wednesday:** *“My plan was unfolding with the precision of a Swiss watch.”* (01.46 – 01.49)

**Enid:** *“Until that second Hyde showed up and smasher the watch.”* (01.50 – 01.53)

In datum 8 of episode 6, Wednesday and Enid are confronted by Dort and Jericho police in the principal's office at Nevermore Academy, with Wednesday's parents in attendance. The two are told to be honest and explain the chaos from the previous night caused by their actions. Instead of protecting each other, they attacked each other with words. Enid explained the previous incident regarding a failed plan on Wednesday to take control of Tyler. Then Wednesday replied as if her plan was going perfectly. Afterwards, Enid interrupted with a flat expression, indicating that she did not agree with the claim, in fact, she seemed to blame and underestimate Wednesday's perspective in front of everyone in the room.

Camp's (2012) typology identifies this utterance as propositional sarcasm. The entire statement, “My plan was unfolding with the precision of a Swiss watch,” carries a meaning that directly opposes the actual outcome. Wednesday engages in pretense by acting as if she were a perfect mastermind, even though everyone present knows her plan resulted in chaos. The linguistic mechanism here operates through the metaphor of a “Swiss watch,” a cultural symbol of flawless mechanical precision, reliability, and perfection. By attaching this metaphor to a failed, chaotic operation, Wednesday creates a deliberate semantic collision that forces the listener to reject the literal meaning. The stark contrast between the connotations of precision and the reality of failure amplifies the sarcastic effect, the more elaborate and specific metaphor, the more absurd the claim becomes, making the sarcasm more cutting and the pretense more transparent. This exaggeration transforms a

simple claim of success into an obviously absurd boast. Enid's follow up comment strengthens this reading by explicitly rejecting Wednesday's version, making it impossible for the listener to interpret the statement at face value.

Pragmatically, this sarcasm primarily serves as a tool for identity construction, by comparing her chaotic, failed operation to a Swiss watch, Wednesday actively projects an image of cold, calculating perfection in front of the authorities, the police, and her parents. The mechanism of this identity construction is particularly significant because the sarcasm occurs in a high stakes public setting where Wednesday's reputation is being evaluated by authority figures. Rather than admiring failure, she performs an idealized version of herself as a master strategist whose plans proceed with flawless logic. This self-praise, delivered through sarcasm, serves as a defensive performance that constructs her identity as competence and in control, even when the objective evidence contradicts this image. However, the precariousness of this performance is immediately exposed by Enid's rebuttal, which publicly dismantles the constructed image. The exchange thus reveals a tension between Wednesday's self-presentation and her actual circumstances, while simultaneously showcasing her refusal to abandon her identity as a calculating intellectual, even when the facts are stacked against her. She is not merely defending her-self, she is deliberately shaping how others perceive her competence and control. Even though Enid immediately dismantles this constructed image, the sarcasm itself reveals Wednesday's persistent need to be seen as a master strategist, reinforcing her identity as someone who refuses to admit vulnerability or failure, even when the evidence is overwhelmingly against her.

## Datum 9

**Enid:** *“Until that second Hyde showed up and smasher the watch.”* (01.50 – 01.53)

**Dort:** *“Two Hydes? You are dismissed”* (01.52 – 01.54)

**Police:** *“The second monster, who the hell is that?”* (01.57 – 01.59)

**Wednesday:** *“Francoise Galpin. Tyler’s mother.”* (02.00 – 02.02)

**Police:** *“She is been dead for 15 years. I was at her funeral.”* (02.03 – 02.06)

**Wednesday:** *“Augustus Stonehurst faked Francoise’s death. He was experimenting on her and others in the basement of Willow Hill. His daughter, Judy, never wanted you to find out.”* (02.07 – 02.15)

**Police:** *“Judy is been reported missing, why am I only hearing about this now?”* (02.16 – 02.19)

**Morticia:** *“Francoise and Tyler are gone, with no plans to return to Jericho. Francoise gave me her word, and I believe her.”* (02.20 – 02.27)

**Dort:** *“Sounds like our problem solved itself.”* (02.20 – 02.27)

In datum 9 of episode 6, Dort is shocked by Enid's revelation that there are actually two Hydes involved, just like the Jericho police, as they have always believed there was only one Hyde who escaped. Wednesday explains that the other Hyde is Tyler's mother, who has actually been Tyler's true master all along. Jericho police were even more surprised by Wednesday's answer, because Francoise, Tyler's mother, had been declared dead 15 years ago, and she was attending her funeral. Wednesday revealed another shocking fact, it turns out that Francoise's death had been staged by Augustus, a famous scientist at Nevermore Academy a few years earlier. Morticia then added that Francoise and Tyler would not attack Nevermore again because Francoise had promised her. Hearing this, Dort responded with a laugh, as he found Morticia's statement absurd, knowing that the monster was unbelievable.

Camp (2012) classify this utterance as propositional sarcasm, the surface meaning presents the situation as neatly resolved, yet the surrounding chaos and Morticia’s unfounded trust in a Hyde’s promise make this claim utterly implausible.

Dort employs pretense by acting as he accepts Morticia's explanation at face value, when in truth he is highlighting its sheer ridiculousness. The linguistic mechanism here operates through the collocation of "problem" with "solved itself" in a context where the threat remains clearly unsolved. The reflexive phrasing "solved itself" carries an additional layer of mockery, it suggests that Morticia's intervention was unnecessary and that the problem was never truly serious to begin with, which directly undermines her authority and judgment. The past tense "solved" implies completion and finality, yet the ongoing danger makes this claim patently false. This temporal mismatch between the verb tense and the actual situation creates a semantic tension that forces the listener to recognize the utterance as sarcastic dismissal rather than genuine agreement. Given the tense environment and the clear, ongoing threat, the statement cannot be taken literally, it functions as a mocking dismissal of Morticia's unsubstantiated assurance.

Pragmatically, this sarcasm operates primarily as a means of conveying criticism. Dort does not directly challenge Morticia's authority or call her naïve outright, but his sarcastic retort subtly undermines her confidence. The mechanism of this criticism is particularly efficient because Dort uses brevity and false agreement to expose the absurdity of Morticia's claim without engaging in a direct argument. By accepting her reassurance at face value in a way that is so obviously insincere, he forces everyone present to recognize the gap between Morticia's hopeful words and the grim reality they still face. The criticism operates through silence and implication. Dort does not argue, he simply performs agreement so exaggeratedly that the audience must infer his true position. This indirect approach

allows him to maintain decorum and authority while simultaneously registering his skepticism, exposing the irrationality of trusting a monster's promise without ever directly saying so. This makes the criticism more cutting than a direct confrontation would be, as it invites others to share in the recognition of absurdity while leaving Morticia without a clear target to defend against. The indirect critique allows Dort to register his skepticism without escalating the confrontation, using brevity and irony to expose the gap between Morticia's hopeful words and the grim reality they still face.

#### **Datum 10**

**Enid:** *"Oh, there you are. Dort turned dinner into a campus safety TED talk. Ugh, I had to escape. Where are you charging off to?"* (14.11 – 14.20)

**Wednesday:** *"The Nevermore graveyard."* (14.21 – 14.22)

**Enid:** *"Hello? Curfew! If you are not back, the entire dorm is gonna be barred from the gala. You may have dropped out of the orchestra, but I have been rehearsing my dance routine for weeks."* (14.23 – 14.31)

**Wednesday:** *"I am not cowering away in the room while Tyler and his mother are out there. I am going to find them."* (14.32 – 14.36)

**Enid:** *"How exactly?"* (14.37 – 14.38)

**Wednesday:** *"That is on a need-to-know basis. After last night, you do not need to know."* (14.39 – 14.42)

**Enid:** *"Did it ever occur to you that we are all just trying our best?"* (14.43 – 14.46)

**Wednesday:** *"Trying your best means you are planning on failing and letting me know in advance."* (14.47 – 14.50)

In datum 10 of episode 6, Enid enters the room and finds Wednesday after she sneaks away during college dinner. She was surprised to see Wednesday packing as if she intended to leave the dormitory at night, it turned out that Wednesday was indeed going to Nevermore Cemetery to carry out her mission unaccompanied. Hearing this, Enid feared Wednesday might be arrested by the

teachers, as the new dormitory rules forbade leaving someone's room at night. If violated, the penalty is prohibited from attending the gala. Enid objected to this because she had been practicing her dance hard for weeks, she did not want her hard work to be ruined by Wednesday's reckless plans. Wednesday explains that she must solve the problem immediately because the two escaping Hydes are extremely dangerous and have the potential to attack Nevermore Academy. After hearing this, Enid asks what exactly Wednesday will do to solve the problem herself. Instead of telling her, Wednesday spoke cynically because she felt she could no longer trust Enid to help her. Hearing Wednesday's response made Enid angry because all the effort and hard work she and her friends had put in to help Wednesday seemed to go unnoticed. Wednesday then responds to Enid's complaint with a thoughtful comment meant to mock Enid's words.

Within Camp's (2012) framework, this fits propositional sarcasm. The utterance takes a phrase usually associated with sincerity and effort and inverts it into a cynical definition of planned inadequacy. Wednesday performs a kind of intellectual pretense, treating her cruel reinterpretation as a logical, matter of act observation, when it is actually a weaponized dismissal. The linguistic mechanism operates through a deliberate redefinition that subverts the conventional meaning of "trying your best." Normally, this phrase carries positive connotations of effort, sincerity, and doing one's utmost despite limitations. Wednesday redefines it as a self-fulfilling prophecy of failure. The structure "trying your best means.." functions as an apparent definition, giving her cruel reinterpretation the false authority of logical necessity. The conditional logic further intensifies the attack by

framing Enid's genuine concern as a form of pre-emptive excuse making. This rhetorical move transforms Enid's frustration into a confession of weakness, forcing her into a defensive position where any attempt to defend herself risks confirming Wednesday's cynical assessment. The context of Enid's genuine concern and frustration makes any literal reading of the statement impossible.

Pragmatically, this sarcasm serves as a clear face-threatening act. Wednesday directly attacks Enid's positive face, her need to be seen as supportive, sincere, and competent, by reframing her good intentions as mere preparation for disaster. The mechanism of this face-threatening act is particularly brutal because it operates through definitional authority. Wednesday does not merely criticize Enid's actions, she redefines the very concept of effort to make Enid's genuine concern appear as a character flaw. This cognitive reframing denies Enid any space to defend herself because it reinterprets her words and intentions within a hostile framework that was not previously established. The attack is delivered coldly and without hesitation, leaving Enid no room to defend herself without sounding defensive, because any protest would appear to confirm Wednesday's claim that Enid was preparing to make excuses. This creates a double bind, if Enid defends herself, she appears defensive and thus confirms the accusation, if she remains silent she accepts the insult. The sarcasm thus functions as a rhetorical trap that asserts Wednesday's intellectual superiority while simultaneously alienating the one friend who has consistently stood by her side, revealing the destructive potential of sarcasm when used as a weapon of dismissal rather than humor. The attack is delivered coldly and without hesitation, leaving Enid no room to defend herself

without sounding defensive. Wednesday's sarcasm here is not subtle criticism, it is a blunt dismissal that asserts her intellectual superiority while simultaneously alienating the one friend who has consistently stood by her side.

### **Datum 11**

**Wednesday:** *"Tell me what really brings you to Nevermore."* (17.33 – 17.34)

**Hester:** *"Your weasel of a principal called last night. I have heard kidnapping victims sound less desperate. He is offering me the moon to donate to your mother's gala."* (17.35 – 17.44)

**Wednesday:** *"I thought that ship had sailed, capsized, and sunk to the bottom of the Mariana Trench."* (17.45 – 17.47)

**Hester:** *"Of course it has. But you know what I say."* (17.48 – 17.49)

**Wednesday:** *"The bigger the offer, the sweeter the grovel."* (17.52 – 17.55)

In datum 11 of episode 7, Wednesday visits her grandmother, Hester, in her room. She saw her reading the novel she was writing. With a blank expression, she went straight to the point and asked why she was visiting Nevermore. Later, her grandmother explains that Dort has been in constant contact with her, as if pressuring Hester to donate to Nevermore. Hearing this, Wednesday was a little surprised as she assumed Dort would give up on contacting and contacting her grandmother after being rejected several times.

Under Camp's (2012) framework, this statement fits propositional sarcasm. The elaborate metaphor of sunken ship is clearly meant to suggest that something is definitively over. Yet Dort's persistent contact proves otherwise, making the literal reading entirely false. Wednesday engages in pretense by acting as if the matter is long buried, while the reality is that Dort continues to harass Hester. The linguistic mechanism here operates through an escalating series of verbs, "sailed,"

"capsized," and "sunk", that create a sense of irreversible finality. Each verb intensifies the sense of catastrophe that sailing suggests departure, capsizing suggests disaster, and sinking to the bottom of the Mariana Trench suggests complete, utter, and unrecoverable loss. The hyperbole is further amplified by the specific geographical reference to the deepest point on Earth's surface, which is widely recognized as a symbol of absolute depth and inaccessibility. This deliberate overstatement forces the listener to recognize that the claim of finality is so excessive that it cannot be literal, making the sarcastic intent immediately apparent. The contrast between the absolute finality of the metaphor and the ongoing situation creates the sarcastic effect.

Functionally, this sarcasm primarily functions to convey criticism. Wednesday does not openly scold Dort or her grandmother, but her exaggerated metaphor implicitly mocks Dort's stubborn refusal to accept rejection. The mechanism of this criticism operates through hyperbolic overstatement that exposes the absurdity of Dort's behavior. By describing the situation as a ship that has not only sailed but also capsized and sunk to the deepest trench on earth, Wednesday highlights how absurd Dort's persistence has become, his continued contact is so illogical that it defies even the most extreme metaphors of finality. The Mariana Trench reference further emphasizes the depth of the situation that Dort should be so far beneath consideration that no effort could recover his cause, yet he continues to harass Hester. This indirect criticism allows Wednesday to express her disdain without directly confronting either party, positioning her as a detached observer who can see the humor in the situation. The sarcasm functions as social commentary

that exposes Dort's desperation while maintaining Wednesday's characteristic distance from emotional involvement. By describing the situation as a ship that has not only sailed but also capsized and sunk to the deepest trench on earth, she highlights how absurd Dort's persistence has become. The criticism is indirect but unmistakable, allowing Wednesday to express her disdain without directly confronting either party.

## **Datum 12**

**Dort:** *“Introducing the Chool of Mortuary Sciences at Frump Tower. Nevermore will be the preeminent academy for tomorrow’s morticians, embalmers, and funeral directors. This will include updating the campus cemetery with Frum-branded headstones and replacing the orchard with a body farm. Death, Nevermore, and Frump. Can you think of a more unholy trinity?”* (19.03 – 19.34)

**Hester:** *“A masterful presentation, my ego has never been more expertly stroked. But flattery is like formaldehyde. It is to be sniffed, never swallowed. Which is why I have zero intention of giving one cold cent to this moth-eaten dump.”* (19.38 – 19.52)

**Dort:** *“It was worth a shot.”* (19.57 – 19.58)

In datum 12 of episode 7, Dort invites Hester to his office at Nevermore Academy. Once Hester arrives, Dort shows her a miniature model of Nevermore Academy featuring a new tower called the Frump Tower. Dort continues to try to win Hester's heart so that she will donate to Nevermore by building a tower in Hester's name of the family. He explained in detail the plan that would be carried out if Hester actually donated her wealth. Hearing Dort's convincing explanation, Hester offered a compliment. However, not long after, Hester dashes Dort's hopes as she will not immediately believe his sweet words, causing Dort's smile and enthusiasm to fade.

This utterance clearly falls under propositional sarcasm in Camp's (2012) framework. The surface statement, "A masterful presentation, my ego has never been more expertly stroked," appears to offer genuine praise, but its true function is to set up a devastating rejection. Hester engages in pretense by feigning appreciation, making her refusal even more cutting. The linguistic mechanism here operates through a double-layered speech act, the first layer is the surface compliment that builds Dort's expectations, while the second layer is the implicit critique that follows immediately after. The phrase "expertly stroked" is particularly significant, it reduces Dort's elaborate presentation to mere flattery and ego-manipulation, exposing his transparent attempt at persuasion as obvious and unprofessional. By using the word "expertly," Hester acknowledges his efforts as skilled but immediately dismisses their effectiveness, transforming the compliment into a subtle insult. This creates a juxtaposition where the praise not only fails to be sincere but actually serves as evidence of the speaker's awareness of the manipulation at play. The subsequent metaphor comparing flattery to formaldehyde, "to be sniffed, never swallowed," completes the rejection by providing a justification for her refusal that frames caution as wisdom rather than stubbornness. The cumulative effect is a devastatingly polite refusal that leaves Dort with no room to negotiate. The contrast between her flattering words and her immediate dismissal forces the listener to recognize that the compliment was never sincere.

Functionally, this sarcasm operates primarily as a face-threatening act. Hester deliberately builds up Dort's hopes with lavish praise, only to crush them in

the very next breath. The mechanism of this face-threatening act is particularly strategic because Hester employs a "build-up and fall" rhetorical structure that maximizes psychological impact. By initially appearing to accept the proposal, she encourages Dort to invest emotionally in the moment, making the subsequent rejection feel more devastating than a direct refusal would have been. The sarcastic phrasing allows her to maintain an elegant, composed demeanor while delivering a final, absolute rejection, "zero intention of giving one cold cent." This linguistic choice reinforces the finality of her refusal, "zero" is absolute, "cold" is emotionally distant, and "moth-eaten dump" dismisses the entire institution with contempt. The praise is thus not merely insincere but strategically deployed as a weapon of social dominance, positioning Hester as the authority who evaluates and dismisses Dort's efforts rather than as a potential donor to be persuaded. The rejection is final, absolute, and delivered with devastating courtesy. By describing his presentation as a form of ego stroking, she reduces his grand proposal to a transparent manipulation attempt, directly attacking his positive face when his self image as a persuasive and respected authority. The sarcastic phrasing allows her to refuse firmly while maintaining elegant, composed demeanor, leaving Dort with no room to negotiate. Her rejection is final, absolute, and delivered with devastating courtesy.

### **Datum 13**

**Agnes:** *"Enid! I need you."* (19.01 – 19.02)

**Enid:** *"Agnes? I thought you left."* (19.03 – 19.04)

**Agnes:** *"I could not abandon Wednesday. So I ditched my dad when he stopped for gas. Isaac buried Wednesday under the Skull Tree and I can not dig her out."* (19.05 – 19.12)

**Enid:** *“What? Oh my God. Where is Thing?”* (19.13 – 19.15)

**Agnes:** *“Longer story. I will fill you in on the way. We have not got much time!”* (19.16 – 19.19)

**Agnes:** *“Wednesday, wake up. Wake up!”* (20.25 – 20.28)

**Wednesday:** *“I enjoyed that.”* (20.39 – 20.40)

In datum 13 of episode 8, Agnes goes to Enid's room with the bad news that she has seen Isaac bury Wednesday under the Skull Tree while she is on his way home with her father. Enid was stunned by Agnes' words and immediately asked about Thing's whereabouts. Without delay, the two of them rushed to the forest where the Skull Tree stood to help dig Wednesday out of the ground. They seem to have had trouble digging, but eventually manage to pull Wednesday out of the grave. Wednesday does not immediately regain consciousness, so Agnes yells at her to get her out. Agnes' screams were quite loud, Wednesday finally opened her eyes. Instead of being traumatized, she said that she really enjoyed being underground.

This utterance fits neatly into Camp's (2012) category of propositional sarcasm. The simple statement, "I enjoyed that," reverses the expected evaluation of a terrifying, life-threatening experience. Wednesday adopts pretense by treating the ordeal as a pleasant activity, as if being buried alive were a relaxing pastime rather than a violent attempt on her life. The linguistic mechanism here operates through a stark inversion of affect where the verb "enjoyed," which conventionally collocates with pleasure, leisure, and positive experiences, is forcibly attached to an experience that is universally recognized as traumatic and terrifying. This creates a radical semantic collision where the positive lexical choice clashes violently with the negative situational context, forcing the listener to reject the literal reading. The

brevity of the utterance further intensifies the sarcastic effect, a three-word statement delivered with such casual indifference after near-death creates a cognitive dissonance that is jarring precisely because of its understatement. Unlike elaborate metaphors that signal sarcasm through exaggeration, this utterance relies on the contrast between minimal linguistic expression and maximal situational gravity, making the sarcasm more unsettling than overt mockery would be. The extreme context of her near-death experience makes the literal reading absurd, forcing the listener to recognize the remark as an ironic dismissal of the entire event.

Functionally, this sarcasm operates primarily as a tool for identity construction. By calling a near-fatal experience "enjoyable," Wednesday deliberately signals to Agnes and Enid that she operates by a radically different set of rules than ordinary people. The mechanism of this identity construction operates through a deliberate rejection of normative emotional scripts, the expected responses of fear, relief, gratitude, or trauma are all absent. Instead, Wednesday performs emotional immunity, positioning herself as someone who finds darkness not only tolerable but apparently pleasurable. This reframing serves a dual purpose, it signals to Agnes and Enid that she is not to be pitied or treated as a victim, thus pre-emptively blocking any attempt to position her as vulnerable or in need of care, and it actively reinforces her persona as an unshakable, morbid outsider who refuses to conform to ordinary emotional expectations. The sarcasm thus functions as a performative act of identity reinforcement. She does not merely describe her character, but enacts it in real time, forcing her interlocutors to recalibrate their understanding of who she is. This aligns with Dynel's (2014) concept of verbal

irony as personality indexing, where sarcasm serves as a shorthand for audience recognition of character traits without lengthy exposition. The success of this identity construction depends entirely on the listeners' ability to detect the sarcasm and infer the intended contrast between what is said and what is meant. Rather than expressing gratitude or fear, she distances herself from normative human vulnerability, reinforcing her reputation as someone who not only tolerates darkness but apparently derives satisfaction from it, even when she is the victim.

#### **Datum 14**

**Wednesday:** *“Galpin’s cabin’s approximately two and a half miles east from the camp. Be on alert for our black-winged tormentor’s return.”* (34.29 – 34.37)

**Dort:** *“Joining the campfire festivities this evening, Miss Addams?”* (34.42 – 34.44)

**Wednesday:** *“I usually enjoy cruel and unusual punishments. Not tonight.”* (34.45 – 34.47)

**Dort:** *“Most people would have FOMO. Fear Of Missing Out.”* (34.38 – 34.52)

**Wednesday:** *“I have FOBI. Fear Of Being Included.”* (34.53 – 34.54)

In datum 14 of episode 3, Wednesday initially explained her mission to Thing during a campfire in Galpin's cabin. However, just as he was about to carry out her plan, Dort approached her and asked if the events at Camp Jericho were fun for Wednesday. Instead of agreeing, Wednesday replied that the event felt like punishment to her, as she did not like the peace and quiet and crowded activities. She also revealed that she does not like to be involved with people who suffer from FOMO (Fear of Missing Out).

This utterance is best understood as propositional sarcasm under Camp's (2012) framework. The entire proposition undergoes a complete reversal of

meaning. While the statement literally claims that Wednesday finds pleasure in punishment, the true meaning is the opposite is she finds the campfire event so unpleasant that it feels like punishment to her. The linguistic mechanism operates through hyperbolic inversion when Wednesday takes a universally negative concept and claims it as a positive preference. The extremity of the claim forces the listener to reject the literal reading, as the contrast between the absurd preference and the mundane campfire is too stark to be taken seriously. There is also an element of pretense, where Wednesday seems to reveal extreme and unusual personal preferences, when in fact she is sarcastically refusing Dort's invitation. The context of the event, which other students clearly enjoy, makes the literal interpretation impossible, directing the listener to the opposite evaluative stance.

The pragmatic force here centers on identity construction. Wednesday indirectly rejected Dort's invitation through her exaggerated statement. By framing her rejection as a preference for "cruel and unusual punishments," Wednesday actively constructs her identity as someone fundamentally different from her peers. The sarcastic statement functions as a boundary marking device that signals refusal to conform to social norms, aligning with Dynel's (2014) concept of verbal irony as personality indexing. The FOBI acronym reinforces this construction, as she explicitly defines herself by what she fears being included in rather than what she fears missing out on. Thus, the sarcasm serves as a strategy to indirectly reject while showing Wednesday's attitude of social distancing.

## Datum 15

**Wednesday:** *“I am challenging you to a duelo-a-ciegas.”* (42.28 – 42.30)

**Morticia:** *“You want to cross blades in a blind duel? I feel your grandmama’s bony fingerprints all over this gambit. I know you to have been talking. She used to pit me against Ophelia in the same way.”* (42.37 – 42.49)

**Wednesday:** *“This has nothing to do with grandmama. It has to do with you crossing boundaries. We duel tonight, under the full moon. Do you accept my challenge?”* (42.50 – 43.00)

**Gomez:** *“There is my little landmine.”* (43.07 – 43.09)

**Morticia:** *“Darling, Wednesday and I are going to sword fight in the woods and settle our differences.”* (43.13 – 43.22)

**Gomez Addams:** *“Music to my ears, I am going to shower in one of the rustic stalls. Have fun.”* (43.23 – 43.29)

In datum 15 of episode 3, Wednesday goes to Morticia's room in the middle of a bonfire meeting. She was upset that her Goody book had not been returned, and time was running out. She needs to save Enid as soon as possible and find the mastermind behind Enid's murder. She challenged his mother to a sword duel in the middle of the forest. Morticia did not immediately accept the challenge, saying that Wednesday's actions were influenced by Hester, as in the past when Morticia fought her sister, Ophelia. Wednesday denied Morticia's claims, explaining that her reckless actions were not influenced by her grandmother, but because Morticia had crossed the line. Afterwards, Morticia accepts her daughter's challenge by taking the blindfold from Wednesday. Shortly after, Gomez entered the room and greeted her daughter. Morticia immediately said to Wednesday that the two of them would fight with their eyes closed to resolve their conflict. Instead of worrying, Gomez told the two of them to enjoy the fight.

Viewed through Camp's (2012) lens, this is clearly propositional sarcasm. The entire proposition that the duel is something to be enjoyed undergoes a reversal of meaning. The statement appears to offer encouragement, but the true meaning is the opposite, the duel is dangerous and not something to be taken lightly. The linguistic mechanism operates through a stark contrast between the casual pleantry "have fun" and the extreme context in which it is uttered. By attaching this trivial expression to a life-threatening situation, Gomez creates a semantic collision that makes the literal interpretation impossible. In addition, there is an element of pretense, in which Gomez treats the duel as something fun, normal, although, logically, it is very high risk. The context of the dangerous duel makes the phrase "having fun" impossible to interpret literally, directing the listener to the opposite evaluative stance.

The driving pragmatic motive here is maintaining emotional distance. Gomez shows no signs of concern at all, instead, he remained calm despite the dangerous situation. The mechanism of this distancing operates through a deliberate refusal to perform the expected response of worry. By treating the deadly duel as a casual recreational activity, Gomez creates a protective barrier between himself and the emotional weight on the situation. This sarcastic response reinforces the Addams family's characteristic normalization of danger while allowing Gomez to maintain his unflappable persona. Thus, sarcasm in this case serves to normalize dangerous situations while displaying a relaxed attitude towards serious conditions.

## Datum 16

**Larissa:** *“Instead of leaving with Enid and going into hiding, you are now using her as bait to lure a Hyde.”* (31.21 – 31.25)

**Wednesday:** *“This will work.”* (31.26 – 31.27)

**Larissa:** *“Only if you get close enough to jab Tyler with a needle. And that assumes the recipe for Thornhill’s brew is correct. You can not even master your own ability and now you want to master a Hyde?”* (31.28 – 31.37)

**Wednesday:** *“It is the only way to get Tyler back into his cage.”* (31.38 – 31.41)

**Larissa:** *“Please. We both know there is not an altruistic bone in your body. This is about your pathological need to control everything.”*

In datum 16 of episode 5, Larissa visited Wednesday at the lab, where she was preparing a potion to inject into Tyler. Larissa accused Wednesday of not protecting Enid but instead used it as bait to lure Tyler to them so that Wednesday could inject the potion into her. Wednesday confidently replied that her plan would go smoothly. Hearing this, Larissa responded cynically, doubting Wednesday's idea, as she believed Wednesday could not recover her powers, let alone become the ruler of dangerous monsters. Wednesday remained adamant that this was the only way to bring Tyler back so that he would not be attacked by more people. Larissa found Wednesday's confession even stranger, making her say those words.

Camp's (2012) framework classifies this utterance as propositional sarcasm. The core proposition undergoes a complete reversal of meaning. The statement literally claims Wednesday has no selfless qualities, but in context, it functions as a sharp criticism of Wednesday's true motives. The linguistic mechanism operates through the idiom "not an altruistic bone," which metaphorically suggests that altruism is an inherent physical trait. By denying its existence entirely, Larissa creates an absolute proposition that strips Wednesday of any possibility of being perceived as selfless. The phrase "we both know" adds an element of assumed

consensus, making it difficult for Wednesday to deny the accusation without appearing delusional. In the phrase "we both know", there is also an element of pretense, as if the words spoken by Larissa are agreed upon by the two, when in fact it is Larissa's way of exposing what she sees as Wednesday's selfishness. The context of the dangerous situation, where Wednesday uses Enid as bait, makes the statement impossible to interpret literally.

The pragmatic force here centers on identity construction. Larissa openly attacks Wednesday's character through her statement. By asserting that Wednesday lacks altruism and is driven by a "pathological need to control," Larissa positions herself as the authoritative voice who can define Wednesday's true nature. This sarcastic statement functions as a battle for interpretive authority, attempting to destabilize Wednesday's carefully constructed identity as a rational strategist. The phrase "we both know" is strategically deployed to pre-emptively silence any defense Wednesday might offer. Thus, sarcasm in this case is used as a strategy to launch verbal attacks while asserting a position of power.

### **Datum 17**

**Wednesday:** *"I was hoping once day of the dead was over, you would sashay back into the afterlife."* (03.31 – 03.33)

**Larissa:** *"I do not sashay, ever."* (03.34 – 03.36)

**Wednesday:** *"Are the Galpins still in Jericho?"* (03.37 – 03.38)

**Larissa:** *"Now I am adding bloodhound to my resume?"* (03.39 – 03.42)

**Wednesday:** *"You are my spirit guide. How about some actual guidance?"* (03.43 – 03.45)

In datum 17 of episode 6, Larissa said this to Wednesday with an unhappy expression. Previously, Wednesday had leveraged Larissa's ability to help track

things, without considering Larissa's position or feelings. However, Wednesday remains cold and unyielding, she continued to ignore what Larissa said and insisted that Larissa should carry out the task because she was Wednesday's spirit guide.

This utterance is more accurately placed in the propositional category under Camp's (2012) framework. The proposition undergoes a reversal of meaning. While the statement literally suggests she is considering a new career skill, the true meaning is that she is being exploited and asked to perform tasks far beyond her role. The linguistic mechanism operates through the deliberate use of the metaphor "bloodhound" which frames Wednesday's request as a demand for animalistic tracking services. The resume metaphor further amplifies the sarcasm by ironically treating this degrading task as a professional qualification. This semantic collision between her actual role and the assigned task makes the literal interpretation impossible. In addition, there is an element of pretense, Larissa pretends to talk casually about the "resume," when in reality she is protesting because she feels exploited and does not agree with Wednesday's request.

The pragmatic force here centers on a face-threatening act. Larissa subtly reprimands Wednesday for crossing the line. The mechanism of this face-threatening act operates through rhetorical questioning to perform refusal. By framing her protest as a question about her "resume," Larissa attacks Wednesday's negative face which her freedom to make demands without consideration without directly refusing. The question format forces Wednesday to either acknowledge the exploitation or ignore the criticism, leaving her with limited face-saving options. The sarcasm thus functions as a boundary-setting device that asserts Larissa's

authority as a spirit guide who cannot be taken for granted. Thus, sarcasm in this case is used as a strategy to criticize Wednesday while maintaining boundaries.

## 2. Lexical Sarcasm

Lexical sarcasm is a type of sarcastic speech in which only one word in a sentence is used sarcastically (Camp. 2012). Even though it involves only one word, the reversal of meaning is immediately noticeable due to the context. In this dataset, lexical sarcasm is often used by the actors, often to provide brief responses.

### Datum 18

**Murderer:** *“I made you a gift. It is how I remember all my **special guests**.”* (04.43 – 04.56)

**Wednesday:** *“Let me show you some of my own handiwork.”* (05.05 – 05.07)

In datum 18 of episode 1, The killer approached Wednesday, who was held in a room filled with dolls. He pushes a cart filled with knives that he always uses to kill his victims. At the same time, he tries to intimidate Wednesday with his psychopathic expression. The killer also told Wednesday that the doll collection was his way of remembering the victim he brutally murdered, implying that Wednesday was the next victim. However, Wednesday does not seem to be afraid. She summons her trusted ally, Thing, to attack the assassin and turn the tide.

According to Camp's (2012) classification, this statement falls under lexical sarcasm, as sarcasm is evident in the phrase "special guest." In this case, there is a reversal of meaning, a phrase with a positive connotation is used in a negative context. The linguistic mechanism here operates at the level of lexical selection, the

noun phrase “special guest” conventionally carries associations of honor, welcome, and privilege. By attaching it to a context where Wednesday is clearly a prisoner and intended victim, the killer creates a deliberate lexical collision that forces the listener to reject the literal meaning. The word “special” is particularly significant, it implies individual attention and value, yet in this context it signals that Wednesday will receive the killer’s special treatment, meaning she will become his next victim and doll. The inversion of positive lexis for sinister intent serves as the key linguistic devices behind the sarcastic effect. This situation prevents the phrase “special guest” from being interpreted literally, since it will later refer to the victim immortalized by the killer through the doll. Therefore, sarcasm arises from the difference between seemingly positive words and the reality of the threat revealed.

Functionally, the use of killer sarcasm serves to intimidate Wednesday and instill fear in her, which can be described as a face-threatening act. This happened because Wednesday was placed in a vulnerable position. The mechanism of this face-threatening act operates through a subtle power dynamic where the killer's linguistic choices attempt to assert dominance and control. By calling Wednesday a "special guest," he frames her as someone who should feel honored to be his victim, which attacks her positive face when her sense of autonomy and worth by reducing her to an object of his collection, and her negative face when her right to personal safety by implying that resistance is futile. However, the sarcasm ultimately backfires. Rather than intimidating Wednesday, the killer's attempt at psychological manipulation fails because Wednesday refuses to accept the victim role. Her immediate response reverses the power dynamic, demonstrating that

sarcasm can function as a tool of dominance, but only when the speaker maintains control over the interaction. Thus, the sarcasm used in this data serves as a strategy to implicitly convey the threat while also highlighting the dynamics of power in the interaction between the killer and Wednesday.

### **Datum 19**

**Judy:** *“I am impressed. As a stickler for proper form etiquette, you have left no box unchecked.”* (25.56 – 26.00)

**Wednesday:** *“This is not my first time with the criminally insane. When can I see Tyler?”* (26.01 – 26.04)

**Judy:** *“Ah, hold those pigtails. Dr. Fairburn will need to make that call,”* (26.05 – 26.08)

**Wednesday:** *“Is that Tyler’s handler?”* (26.09 – 26.10)

**Judy:** *“Handler? We are not a zoo.”* (26.11 – 26.13)

**Wednesday:** *“You are right. Zoos do not pretend that animals can change their nature with electroshock therapy and daily drug cocktails.”* (26.14 – 26.19)

**Judy:** *“Dr. Fairburn is the chief psychiatrist and a pioneer in the field of Outcast mental health. I have her book somewhere”* (26.20 – 26.28)

In datum 19 of episode 2, Wednesday went to Willow Hill with her criminal record. Her main goal is to meet Tyler, but she has to go through the proper procedures by meeting with Judy first. Judy read Wednesday's criminal record and praised it, saying Wednesday never disappointed. Since Wednesday cannot wait to see Tyler, she rushes to Judy, who tells her to wait for a call from Dr. Fairburn, the Chief of Psychiatry at Willow Hill. However, instead of agreeing immediately, Wednesday assumed that Dr. Fairburn was a "handler," a term used for someone who cared for animals or controlled them at the zoo. Wednesday says this is because Dr. Fairburn does not treat her patients with empathy, instead, she seems to torture them. Judy refuted this by showing her one of Dr. Fairburn's works, which was

intended to prove indirectly that Dr. Fairburn was indeed a doctor, not just someone who controlled and cared for animals, as Wednesday claimed.

According to Camp's (2012) classification, the phrase used by Wednesday falls into lexical sarcasm, specifically the phrase "handler." In this case, there is a reversal of meaning, where the term "handler", which is neutral if translated literally, is used in this context to disparage a person. The linguistic mechanism here operates through deliberate lexical downgrading "handler" is a term typically reserved for animals in zoological contexts, carrying connotations of control, containment, and management of beings considered inferior or non-human. By applying this term to a medical professional, Wednesday creates a deliberate semantic collision that dehumanizes Dr. Fairburn and reduces her professional role to that of an animal keeper. This lexical inversion strips Dr. Fairburn of her professional authority, transforming a doctor into a zookeeper who manages unruly creatures rather than healing patients. In addition, Wednesday pretends to use a generic term to describe a person's role, when in fact she is actually mocking and criticizing Dr. Fairburn's working methods. This makes it impossible for the word 'handler' to be interpreted literally, as the use of this phrase clearly refers to Dr. Fairburn's treatment of her patients at Willow Hills.

Functionally, this sarcasm can be categorized as an act that threatens the face. Wednesday directly undermines Dr. Fairburn's role and approach by using the word "handler." The mechanism of this FTA operates through strategic lexical dehumanization that attacks Dr. Fairburn's professional identity and positive face which her need to be seen as a competent, ethical, and compassionate medical

professional. By calling her a "handler," Wednesday frames her entire psychiatric approach as animalistic control rather than therapeutic care, which implicitly accuses Dr. Fairburn of treating her patients like zoo animals to be managed rather than human beings to be healed. The attack is particularly effective because it is delivered through a single, carefully selected word that forces Judy to defend Dr. Fairburn, which she does by producing the doctor's book. This defense inadvertently confirms the gap between Dr. Fairburn's professional self-image and Wednesday's critical assessment, making the face damage more difficult to repair than the attacker invested to create it. Thus, sarcasm in this case serves as a strategy to implicitly convey criticism while also highlighting the dynamics of power in the interaction.

### **Datum 20**

**Wednesday:** *"I need to find the killer before they get to Enid. I am not appealing to you as my mother, but as a fellow psychic."* (04.04 – 04.12)

**Morticia:** *"As a fellow psychic, you understand your visions are unreliable and open to many interpretations."* (04.13 – 04.19)

**Wednesday:** *"Not mine. I had mastered my ability. It showed me exactly what I needed to see."* (04.20 – 04.26)

**Morticia:** *"Hmm, like that serial killer in Kansas City?"* (04.27 – 04.33)

**Wednesday:** *"Every artist needs their own signature"* (04.35 – 04.38)

**Morticia:** *"You have made a **very compelling argument**. To never give you back that book. You have not mastered anything."* (04.39 – 04.49)

In datum 20 of episode 3, Wednesday goes to her mother's room Morticia to find Goody's book that her mother confiscated. However, Morticia knew it. Wednesday tries to convince her mother that the situation is very complicated, so she desperately needs the book. Since this case involves Enid's death, Wednesday

is solely responsible for solving it. She also assures her mother that with the book, she can restore her magic abilities, which will help solve the problem and find the killer who killed Enid. Later, Morticia brings up Wednesday's stupid murder in Kansas City, she does not want her daughter to do that again, because it will definitely endanger Wednesday's own life. Wednesday refuted Morticia's assertion, explaining that each killer had their own way of sending victims. Morticia praised her daughter's way of convincing her, but in the end, she scoffed that she did not have any skills and that she would not return Wednesday's book, no matter how much she begged.

According to Camp's (2012) classification, this word falls under lexical sarcasm, as seen in the phrase "a very compelling argument." Here, there is a reversal of meaning, while the phrase literally implies a convincing argument, in this context on the contrary, Wednesday's argument is considered not strong enough. In addition, there is an element of pretense, where Morticia deliberately uses words that seem to praise Wednesday's argument, when in fact she is sarcastic and refuses her daughter's request. The linguistic mechanism hinges on the adjective "compelling." In formal rhetoric, this word signifies logical strength and persuasive power. By using it to describe Wednesday's argument while immediately rejecting it, Morticia creates a performative contradiction, the praise serves not to validate but to dismiss, forcing Wednesday to accept refusal without a clear point to counter-argue. This sarcasm is reinforced by the context of Morticia's rejection, from the beginning, she has no intention of returning the book, although Wednesday has assured her repeatedly. This makes the phrase "very

compelling argument" impossible to interpret literally, as it is used to convey a rejection in a subtle way.

Functionally, this sarcasm can be categorized as an act that threatens the face. Morticia subtly downplayed Wednesday's argument without having to speak directly. The face-threatening act mechanism operates at the intersection of politeness and maternal authority. By praising the structure of the argument while dismissing its substance, Morticia attacks Wednesday's positive face which her need to be seen as rational and competent without providing a clear point for Wednesday to refute. This linguistic strategy forces Wednesday to accept the rejection or risk appearing unable to process a compliment, thereby asserting Morticia's dominance through polite phrasing. The sarcasm thus functions as a subtle but decisive power move that maintains maternal composure while delivering a harsh judgment. On the other hand, this sarcasm shows that Morticia is in control of the situation. It is not only used as a critique but also to assert a position of dominance in conversation. Thus, the sarcasm serves to refuse without having to speak clearly, while simultaneously demonstrating dominance in the interaction.

### **Datum 21**

**Dort:** *"Oh! Is this an impromptu fundraising meeting?"* (39.07 – 39.10)

**Morticia:** *"No. But I did reach out to my mother."* (39.11 – 39.15)

**Dort:** *"Oh! Um, I know that she has not been an active donor for many years now. Were you able to convince her to reconsider?"* (39.16 – 39.24)

**Morticia:** *"She did not take my call."* (39.25 – 39.26)

**Dort:** *"Well, perhaps we could invite her to campus. Face to face is always better."* (39.27 – 39.32)

**Bianca;** *"It sounds like you have a complicated relationship."* (39.33 – 39.36)

**Morticia:** *“Oh she is very complicated. She like to manipulate every situation, and I refuse to play her game.”* (39.38 – 39.43)

**Dort:** *“Well, look around you, Mrs. Addams. This is what Nevermore is about. You think you could maybe set aside your differences and extend an olive branch?”* (39.46 – 39.54)

**Morticia:** *“Mama would only accept **hemlock**.”* (39.55 – 39.58)

In datum 21 of episode 3, Dort talks to Morticia and insists on meeting Morticia's mother, Hester. Morticia explained that her mother did not answer her calls. However, Dort did not give up, he continued to try to persuade Morticia to contact Hester and take her to meet Dort in person. His goal is to ensure that his plan to persuade Hester to donate to Nevermore goes smoothly. Bianca also commented on the strained relationship between Morticia and Hester. Morticia agrees with Bianca's assessment, making it clear that she has always played along with her mother's manipulative schemes. Given this, Dort suggested that the two mend their relationship for the sake of Nevermore Academy. Instead of agreeing, Morticia replies that if Dort insists on meeting Hester, he should give her a gift, in particular, hemlock, which, while not a recommended gift, serves to highlight the class difference between Dort and his family.

According to Camp's (2012) classification, the phrase "hemlock" falls under lexical sarcasm. In this case, there is a reversal of meaning, while Morticia's response is supposed to be about peace, she instead responds with something completely opposite. In addition, there is an element of pretense, Morticia casually suggests a gift for Hester, but the real intention is to mock and reject Dort's request. The lexical choice of “hemlock” is particularly potent as it directly inverts Dort’s proposed “olive branch” into a deadly poison associated with execution and ancient

Greece, emphatically rejecting Dort's request while demonstrating Morticia's intellectual superiority. Moreover, Morticia's statement felt like a subtle warning. She spoke in a relaxed tone, yet the content was quite threatening. This sarcasm is further emphasized by the context of the peace symbol in particular, Dort's use of the "olive branch", which is in direct contrast to the "hemlock", the symbol of death.

Functionally, this sarcasm serves as a face-threatening act since Morticia does not directly refuse Dort's request. It also reinforces the boundaries between Morticia's and Dort's families, signaling the distance between them and Morticia's refusal to make peace with Hester. Furthermore, this sarcasm reveals Morticia's evaluative attitude, she assesses the situation and Dort's request, deeming it unworthy of granted. Thus, the sarcasm serves to refuse without having to speak clearly. On the other hand, the use of sarcasm aims to strengthen Morticia's character as someone who is calm but sharp-tongued, she is able to elegantly reject other people's requests while conveying threats. Thus, sarcasm in this case serves as a strategy to implicitly reject while simultaneously demonstrating dominance and limitations in interactions.

## **Datum 22**

**Judy:** *"His brain scan, Doctor."* (21.42 – 21.43)

**Dr. Fairburn:** *"Welcome to Willow Hill. We have a very long and **fun** journey ahead of us."*

In datum 22 of episode 4, Judy handed over the results of Fester's brain scan. Dr. Fairburn was surprised by the results of the scan because Fester's brain contained many sharp objects, such as scissors, bolts, and nails. This condition

indicates a dangerous situation that requires medical attention. In response to the results, Dr. Fairburn greeted Fester with a smile, noting that Fester would be a permanent patient at Willow Hills, but implying that Fester would embark on an exciting journey.

Camp's (2012) framework categorized this utterance under lexical sarcasm, as the sarcastic effect is concentrated in the single word "fun." In this case, there is a reversal of meaning, while the word literally has a positive connotation, its use in context turns it into a negative and unpleasant meaning. In addition, there is an element of pretense, Dr. Fairburn pretending to convey something pleasant and friendly, when in reality she is covering up the terrible condition that Fester is experiencing. The lexical mechanism hinges on the stark contrast between "fun" as a marker of enjoyment and the grim reality of Fester's brain scan results, sharp objects lodged inside his skull. By describing this horrifying condition as the beginning of a "fun journey," Dr. Fairburn creates a deliberate semantic collision that exposes her detached, clinical view of patients as objects of study rather than human beings. This sarcasm is reinforced by the context of Fester's brain scan, which reveal abnormal physical circumstances that pose a potential threat to Fester.

This sarcastic retort operates predominantly as a vehicle for conveying criticism. By reframing the inhumane electric shock therapy as a delightful entertainment he wishes to repeat, Fester implicitly condemns Dr. Fairburn's methods without lodging a direct protest or appearing vulnerable. The mechanism of this criticism operates through iconic inversion, rather than complaining about the pain, Fester performs enthusiasm, which forces Dr. Fairburn to recognize the

absurdity of her own treatment methods. This indirect criticism exposes the brutality of Willow Hill's approach while simultaneously preserving Fester's agency. He transforms the doctor's weapon of control into a source of his own amusement, subtly positioning himself as unbroken and utterly unimpressed by the authority wielded against him. By refusing to play the role of the victim, which would reinforce Dr. Fairburn's power, Fester reclaims his autonomy through humor. The criticism is thus delivered not through complaint but through the more devastating weapon of ironic indifference, which denies the doctor the satisfaction of witnessing his suffering and simultaneously questions the legitimacy of her entire therapeutic approach.

### **Datum 23**

**Larissa:** *"Just a recap, you lost your psychic ability."* (02.24 – 02.27)

**Wednesday:** *"Only after I mastered it."* (02.28 – 02.29)

**Larissa:** *"You lied to your one and only friend, Enid Sinclair, about her impending doom."* (02.30 – 02.32)

**Wednesday:** *"I was protecting him."* (02.33 – 02.34)

**Larissa:** *"And the coup de grace, you freeing Tyler Galpin, a homicidal hyde, from a high-security psychiatric institution. **Congratulations** Miss Addams, your hubris has yet again made you the architect of your own demise."* (02.37 – 02.51)

**Wednesday:** *"I do not think death could make you any more condescending."* (02.52 – 02.53)

In datum 23 of episode 5, Larissa became Wednesday's new spirit guide, as her old spirit guide could not stand the constant chaos caused by Wednesday. Their meeting took place on Wednesday in a coma, Larissa recounted some of the events experienced on Wednesday. Wednesday did not immediately accept this, she

insisted that what she did was never wrong. Until Larissa congratulates her on Wednesday's carelessness has freed Tyler, Hyde's extremely dangerous monster.

Viewed through Camps's (2012) lens, the phrase "congratulations" falls under lexical sarcasm. In this case, there is a reversal of meaning, a word that usually carries a positive connotation since praise is used in a negative context specifically to mock. The lexical mechanism hinges on the word's conventional function as a marker of genuine celebration and achievement. By applying it to Wednesday's catastrophic mistake that freeing a homicidal Hyde, Larissa creates a deliberate lexical collision that forces the listener to recognize the word's true, mocking intent. The pretense is transparent, Larissa performs the speech act of congratulating, yet the content of her speech immediately contradicts any positive interpretation, making the sarcastic intent unmistakable. In addition, there is an element of pretense, Larissa pretends to praise Wednesday, when in reality she is criticizing Wednesday's decision, which she considers reckless. This sarcasm is reinforced by the context of a fatal mistake, namely, Wednesday's actions that are seen as endangering themselves.

The primary pragmatic function here is identity construction. By delivering a sarcastic "congratulations," Larissa actively positions herself as the authoritative figure who has the right to evaluate and judge Wednesday's reckless behavior. The mechanism of this identity construction operates through role assertion. Larissa does not simply criticize Wednesday, she performs the role of a superior who is entitled to mock her mistakes. The sarcastic tone signals that Larissa occupies a position of moral and intellectual authority, one that allows her to frame

Wednesday's failure as deserving of ironic praise rather than genuine sympathy. This aligns with Dynel's (2014) concept of verbal irony as personality indexing which the sarcasm serves a shorthand for establishing Larissa's character as someone who is unimpressed by Wednesday's hubris and willing to call it out. The audience immediately recognizes Larissa's position through this single sarcastic utterance, without requiring lengthy exposition about her relationship to Wednesday. Thus, the sarcasm in this case serves to assert Larissa's position of authority while simultaneously exposing Wednesday's reckless decision.

#### **Datum 24**

**Larissa:** "*Bravo, Miss Addams. You managed to release not one, but two Hydes from the asylum.*" (03.23 – 03.30)

**Wednesday:** "*I was hoping once day of the dead was over, you would sashay back into the afterlife.*" (03.31 – 03.33)

**Larissa:** "*I do not sashay, ever.*" (03.34 – 03.36)

**Wednesday:** "*Are the Galpins still in Jericho?*" (03.37 – 03.38)

In datum 24 of episode 6, Larissa visited Wednesday in the laboratory, she said "bravo" while clapping for a long time, congratulating her on Wednesday for having unleashed two dangerous monsters. Instead of admitting this, Wednesday responded with a sarcastic comment to Larissa, which she later denied. Afterwards, Wednesday shamelessly asked Larissa for an update, which was not part of Larissa's job.

In Camp's (2012) typology, what Larissa said falls under lexical sarcasm, because sarcasm comes from a single keyword "bravo." In this case, there is a reversal of meaning, in which the word, which literally means praise, is

immediately reversed in this context into rather sharp sarcasm. The linguistic mechanism here operates through the word's conventional function as a theatrical expression of approval, typically reserved for performances and achievements. By using it to celebrate Wednesday's catastrophic failure, Larissa creates a deliberate lexical collision. The pretense is enhanced by the accompanying physical action when Larissa claps for an extended period, performing admiration so exafferatedly that the sarcastic intent becomes unmistakable. Additionally, there is an element of pretense, as Larissa pretends to praise and appreciate Wednesday's actions with applause, even though she is actually highlighting Wednesday's dangerous failures.

The pragmatic force here centers on a face-threatening act. Larissa immediately rejected and criticized Wednesday's actions through her choice of words. The mechanism of this face-threatening act is amplified by the public nature of the interaction and the performative applause that accompanies the utterance. By framing Wednesday's catastrophic failure as worthy of theatrical praise, Larissa attacks Wednesday's positive face which her self-image as a competent and calculating strategies, in a setting where Wednesday cannot easily defend herself without appearing defensive. The sarcasm is thus not merely criticism, it is a public performance of mockery that positions Larissa as the authority figure who evaluates Wednesday's actions and finds them contemptible. The extended applause forces Wednesday to either accept the mockery silently or protest, which would require admitting her failure. This linguistic trap leaves Wednesday with limited face saving options, making the face-threatening act particularly damaging to her

carefully construct identity. Thus, sarcasm in this case is used as a strategy to convey criticism implicitly and to assert positions of power in conversation.

### **Datum 25**

**Hester:** *“Come look at my new tower.”* (25.10 – 25.12)

**Dort:** *“Oh that is just the tip of the Frump philanthropic iceberg.”* (25.13 – 25.15)

**Wednesday:** *“You said the only charity in life was a quick, painless death.”* (25.16 – 25.17)

**Hester:** *“Since my own family has little interest in the empire I have built one grave at a time. I have decided all my spoils should be used to educate future generations of Outcasts.”* (25.18 – 25.30)

**Dort:** *“Can you believe this woman’s **generosity**?”* (25.31 – 25.32)

**Wednesday:** *“No. I can not.”* (25.33 – 25.34)

**Pugsley:** *“I am still gonna inherit your vintage car collection, right?”* (25.35 – 25.37)

**Hester:** *“Not even a rusty hubcab, my darling.”* (25.38 – 25.39)

**Gomez:** *“Our door has always been open to you, Hester.”* (25.40 – 25.41)

**Morticia:** *“You are the one who boycotted our wedding and declined invitations to all family gatherings.”* (25.42 – 25.46)

**Hester:** *“I am done with arguing about the past. I only care about the future.”* (25.47 – 25.50)

In datum 25 of episode 7, Hester calls Wednesday to Dort's room to see the new tower that will be built in her name. Seeing the model left Wednesday confused, as her grandmother was not the type of person with a soft heart who was willing to donate all her wealth to Nevermore Academy. Moreover, in a previous conversation, Wednesday and Hester had discussed that she would refuse all of Dort's requests. In response to Wednesday's surprise, Hester explained that none of her family wanted to manage her wealth, so she decided to donate it to Nevermore Academy. After hearing Hester's explanation, Dort immediately commented that Hester was a generous woman. Also present in the room were Morticia, Gomez, and Pugsley. Morticia and Pugsley are rather unhappy with Hester's big decision,

which they consider reckless. Meanwhile, Gomez accepts it wholeheartedly and is willing to open the door of his house if Hester has any problems related to her wealth.

Under Camp's (2012) classification, what Dort said falls under lexical sarcasm, as sarcasm comes from the word "generosity." In this case, there is a reversal of meaning, the word literally signifies goodness, yet in this context it is used to cast doubt on the sincerity of Hester's actions. The linguistic mechanism operates through the word's function as a marker of genuine virtue and selflessness. By applying it to Hester's decision, Dort creates a deliberate lexical inversion. The word "generosity" is so transparently mismatched with Hester's established character that its use forces the listener to recognize the underlying skepticism. The pretense is also present, where Dor pretends to admire Hester's decision, when she doubts and criticizes the reasons behind her actions. This sarcasm is reinforced by the context of the decision, which is considered unusual, Hester's sudden change in attitude, seemingly unexpectedly generous, thus preventing the word "generosity" from being interpreted at face value.

The central pragmatic function at work here is conveying criticism. Dort indirectly underestimated and doubted Hester's decision through her choice of words. The mechanism of this criticism operates through feigned admiration. By framing his skepticism as a rhetorical question, Dort invites others in the room to share in his doubt without explicitly stating it. This indirect approach allows him to question the authenticity of Hester's actions without directly confronting her or appearing disrespectful. The sarcasm thus functions as a subtle form of social

critique, exposing the gap between Hester's proclaimed altruism and her established character of selfishness. The rhetorical question format further enhances the critical effect, as it positions the listener to actively participate in recognizing the absurdity of the situation, rather than having the criticism delivered as a direct accusation. Thus, sarcasm in this case is used as a strategy to mock and question the authenticity of the actions taken by Hester, which is considered rather reckless.

### **Datum 26**

**Wednesday:** *"Even if you never told me the truth about Thing, why did not you tell him?"* (22.22 – 22.25)

**Gomez:** *"Because sometimes the truth is better left buried."* (22/26 – 22.27)

**Morticia:** *"Thing had no memory of Isaac. After everything Isaac did to your father, why burden Thing with that knowledge?"* (22.28 – 22.36)

**Gomez:** *"I like to think whatever trace of goodness was in Isaac somehow ended up in Thing."* (22.37 – 22.40)

**Wednesday:** *"Except how he is reattached to Isaac, and he is about to kill your son. Mad scientist, cliché soundtrack, **perfect.**"* (22.41 – 22.49)

In datum 26 of episode 8, Wednesday had fully recovered from the effects of being buried under the Skull Tree. She and her parents go to the tower where Isaac took Pugsley. On the way there, Wednesday asks why her parents did not tell Thing about a fact that might be difficult for him to accept. Her parents explain that Thing does not need to know about his troubled past, as he has lived with them all this time and is well-behaved. Wednesday replied to her parents' statement with a sarcastic comment. Upon arriving at the tower and witnessing Isaac's treatment of Pugsley, Wednesday spoke sarcastically, as if Isaac was the most perfect scientist.

Camp's (2012) framework identifies the sarcasm used by Wednesday falls under lexical sarcasm because sarcasm comes from the word "perfect." In this case,

there is a reversal of meaning where words that literally have a positive connotation are used to mock problematic and dangerous situations. The linguistic mechanism operates through the word's function as the ultimate marker of flawlessness and ideal achievement. By applying "perfect" to a chaotic, life-threatening situation involving a mad scientist and a cliché villainous setup, Wednesday creates a deliberate lexical inversion. The word's extremity makes the sarcasm particularly cutting, the gap between "perfect" and the unfolding disaster is so vast that the mockery becomes unmistakable. In addition, there is an element of pretense, Wednesday pretends to see the right and ideal situation, when in reality she criticizes him for being cliché and out of control. This sarcasm is reinforced by the context of a dangerous situation that is, the direct threat to Pugsley, which prevents the word "perfect" from being interpreted literally.

The driving pragmatic motive here is maintaining emotional distance. Wednesday remained calm and indirectly highlighted and underestimated the existing situation. The mechanism of this distancing is particularly effective because Wednesday responds to an immediate, life-threatening situation with detached, academic observation. Rather than expressing fear, panic, or urgency, she adopts the posture of a film critic evaluating a bad movie. The sarcastic descriptors treat the dangerous scene as a spectacle to be judged rather than a crisis requiring emotional engagement. This linguistic strategy creates a protective barrier between Wednesday and the emotional weight of the situation, allowing her to remain composed while her brother is in danger. The sarcasm thus functions as a defensive mechanism that preserves her identity as a cool, unflappable observer even in

moments of genuine threat, effectively shutting down any attempt by her parents to draw her into an emotional response. Thus, sarcasm in this case serves as a strategy to criticize situations while maintaining emotional control in dangerous situations.

### 3. Illocutionary Sarcasm

Illocutionary sarcasm is a type of sarcastic speech that is judged not only by the words or sentences themselves, but also by the intention of the speaker (Camp, 2012). This type of sarcasm is characterized by the use of words or sentences that seem like compliments, but the real purpose is to mock or convey the opposite meaning.

#### Datum 27

**Dort:** *“Could you give us a few words of inspiration to launch us into the new era?”* (49.26 – 49.30)

**Students:** *“Wednesday! Wednesday!”* (49.32 – 49.40)

**Wednesday:** *“Our fight is just beginning. And I am ripping the Band-Aid off the scab of civility and will not cease until our enemies have been vanquished! And by enemies, I mean any imbecile stupid enough to cheer on some shallow, rabble-rousing diatribe like that.”* (50.17 – 50.40)

**Students:** *“What?”* (50.41 – 50.42)

In datum 27 of episode 1, Nevermore Academy principal Dort unfurled a painting of Wednesday and her friends during the campfire night to express her gratitude to Wednesday and her friends who saved Nevermore from destruction. Dort's gesture was greeted with hysterical cheers from the Nevermore students, as they idolized Wednesday. Afterward, Dort called Wednesday to the stage to deliver a speech and offer words of encouragement that might inspire other students. Wednesday then stepped on stage with a blank expression and delivered a

motivational speech as instructed by Dort. At first, her speech was indeed very good, but suddenly she started talking as if mocking the students for idolizing her too much. She expressed the opinion that people are easily influenced by Dort. Afterwards, she walked off the stage with an angry expression because she did not like being the center of attention for the students of Nevermore Academy. The students who supported her were very surprised by what Wednesday said and did on stage.

Camp's (2012) framework categorizes the sentence used by Wednesday as illocutionary sarcasm, because the inversion of meaning occurs not at the level of words or propositions, but at the level of the speech act itself. In this case, the speech act of delivering an inspirational speech, which conventionally functions to motivate and unite an audience, is inverted into an act of mockery and verbal attack. The pretense evident is Wednesday performs the role of a motivational speaker, adopting the genre's rhetorical style in sentence "our fight is just beginning" and "I am ripping the Band-Aid off," only to subvert the speech entirely by redirecting her inspiration as an attack on her own supporters. The context of the praise ceremony, where the audience expects gratitude and inspiration makes the illocutionary inversion unmistakable, as the speech act's original function is completely overturned.

The pragmatic force here centers on identity construction. Wednesday directly disparaged and attacked the audience who supported her. The mechanism of this identity construction operates through a deliberate rejection of the "hero" role that the students have imposed on her. By using the illocutionary frame of an

inspirational speech to deliver mockery, Wednesday actively constructs her identity as an outsider who refuses to be idolized or manipulated. The sarcasm serves as a performative act of defiance, she does not merely state that she dislikes being worshipped, she demonstrates it by subverting the very speech act that would normally cement her heroic status. This aligns with Dynel's (2014) concept of verbal irony as personality indexing, where the sarcastic performance itself becomes a shorthand for the audience to recognize Wednesday's defining trait. Her refusal to conform to social expectations, even when doing so would be socially advantageous. The students' shocked reaction confirms the success of this identity construction, as the gap between their expectations and her actual speech forces them to recalibrate their understanding of who she is. Thus, sarcasm in this context is not only used as a form of ridicule but also as a strategic tool to strengthen Wednesday's attitude and position in the presence of Nevermore Academy students.

### **Datum 28**

**Wednesday:** *"Enid? Enid! Thing, get help!"* (10.47 – 10.58)

**Enid:** *"Blood and orange jam. My favorite. Got ya! Happy Prank Day!"* (11.07 – 11.13)

**Wednesday:** *"Prank day?"* (11.14 – 11.15)

**Enid:** *"It is annual Nevermore tradition. You had not arrived last year when we did it. The look on your face when you thought I was dead, that was priceless. I will carry that memory to my grave."* (11.16 – 11.26)

**Wednesday:** *"You might end up there sooner than you think"* (11.27 – 11.29)

In datum 28 of Episode 2, Wednesday finds Enid lying on the balcony of their room with blood flowing down her neck. She assumes Enid was attacked by a

flock of crows and killed. She goes to check on Enid with Thing and asks Thing to seek help. However, before Thing leaves, Enid gets up and explains that she is only doing pranks, a once-a-year tradition at Nevermore Academy. Enid commented on how Wednesday was worried about her even though she had a cold expression. However, Wednesday does not like it because Enid is playing with death while Wednesday is thinking of a way to save Enid without her knowledge. Thus, Wednesday utters a harsh statement meant to warn Enid that her death is indeed imminent.

This utterance is best classified as illocutionary sarcasm under Camp's (2012) framework. The inversion does not target a specific word like "sooner" and "think" or the propositional content alone, but rather the speech act of warning itself. On the surface, Wednesday performs the act of delivering a casual, almost playful retort. However, the speech act is inverted, what appears to be a lighthearted comeback is actually a serious warning about Enid's mortality. The key evidence for illocutionary classification lies in the fact that the sarcastic effect would disappear if the utterance were paraphrased in a different speech act. If Wednesday had said "I am genuinely concerned about your safety," the warning would be direct and sincere, not sarcastic. The sarcasm arises precisely from the mismatch between the speech act performed like casual teasing and the speech act intended like serious warning, this is the hallmark of illocutionary sarcasm, the inversion operates on what Camp calls "illocutionary force." In addition, there is an element of pretense, where Wednesday gives a cold response, although she delivers a warning accompanied by concern. This sarcasm is reinforced by the context of their

conversation regarding death in particular, a situation in which Enid pretends to be dead, making the topic they discuss serious. This means Wednesday's statement cannot be taken literally as a joke, because behind her words there is a veiled warning of Enid's actual death.

The driving pragmatic motive here is maintaining emotional distance, Wednesday remained aloof and did not directly express her feelings, but she conveyed her concerns in a subtle way. The mechanism of this distancing is particularly effective because Wednesday uses the illocutionary frame of humor to deliver a genuine concern. By couching her warning in sarcasm, she avoids the vulnerability that would come with openly admitting that she cares about Enid's safety. If she had expressed concern directly, it would signal emotional investment and potentially invite further emotional engagement. The sarcastic warning allows her to perform the function of caring while simultaneously denying any emotional attachment through the cold, dismissive delivery. This creates a protective barrier that maintains her characteristic aloofness. Thus, sarcasm in this case serves as a strategy to convey concerns indirectly while maintaining Wednesday's aloof and unemotional character.

## **Datum 29**

**Morticia:** *“What are you and Wednesday up to?”* (17.29 – 17.32)

**Hester:** *“She asked for my help.”* (17.33 – 17.34)

**Morticia:** *“You are not helping. You are driving a wedge between me and my daughter.”* (17.35 – 17.37)

**Hester:** *“That wedge was already an unbridgeable abyss, dear. My advice? Stop the constant hovering. Wednesday needs space to grow. If she gets into a little trouble, it is a mother's job to stand back, let her figure it out for herself. Thrive or die.”* (17.38 – 17.52)

**Morticia:** *“Says a woman whose youngest daughter has been missing for 20 years.”* (17.53 – 17.57)

**Hester:** *“What happened to your sister was a tragedy, but even if I had said something, she would never listened.”* (17.58 – 18.03)

**Morticia:** *“Unlike me, who took every one of your withering words to heart.”* (18.04 – 18.08)

**Hester:** *“Is that your sales pitch to get me to donate to the Nevermore gala? I heard they put you in charge.”* (18.09 – 18.15)

In datum 29 of episode 4, Morticia and Hester have a serious conversation at Morticia's house. Morticia asks what Hester and Wednesday have done. Hester replied that Wednesday had only asked for a little help. In response, Morticia becomes angry, as the help Hester gave on Wednesday has strained her relationship with her daughter. Hearing this, Hester wisely suggests that Morticia give Wednesday space so that she can grow up and take responsibility for herself. Morticia rejects Hester's advice and attacks, bringing up painful memories that her younger sister has been missing for 20 years due to Hester's attitude of letting her daughter explore the world on her own. Hester refuses to accept this, defending herself by saying that the incident was just a tragedy, and that Morticia's sister would not listen to Hester's advice. Morticia grew angrier and angrier at Hester's words, she argues that she herself has always borne the brunt of her mother's harsh words and believes her mother is unfair to her children. Because of this, Hester ends up underestimating Morticia's work and rejects the idea as a cheap tactic to get Hester to donate to Nevermore Academy.

Hester's statement is categorized as illocutionary sarcasm under Camp's (2012) framework. The inversion here targets the speech act of questioning. On the surface, Hester performs a question, a speech act that conventionally seeks information or clarification. However, the intended speech act is dismissal and

belittlement, she is not genuinely asking whether Morticia's statement is a sales pitch; she is using the interrogative form to dismiss Morticia's concerns as trivial and self-serving. The evidence for illocutionary classification lies in the function of the question. If this were a genuine question, Hester would be seeking an answer. Instead, the question is rhetorical and sarcastic, its purpose is not to elicit information but to attack Morticia's credibility. The inversion operates on the illocutionary force of questioning: the act of "asking" is performed insincerely, with the actual intent of undermining Morticia. This distinguishes illocutionary sarcasm from propositional sarcasm, where a proposition would be reversed or lexical sarcasm, where a single word would carry the inversion. In addition, there is an element of pretense, where Hester seems to ask questions with a relaxed expression, even though she actually underestimates Morticia and dismisses her statements as unimportant. This sarcasm is reinforced by the context of family conflict, a situation characterized by heightened emotions, so that Hester's question cannot be understood literally. In this context, questions are used to launch verbal attacks, albeit covertly.

The pragmatic force here centers on a face-threatening act. Hester directly undermines Morticia's efforts through her choice of words. The mechanism of this face-threatening act operates through the strategic use of the interrogative form to perform dismissal. By framing her dismissal as a question, Hester attacks Morticia's positive face which her need to be seen as sincere and authoritative without providing a clear point for Morticia to counter-argue. If Hester had directly said "Your concerns are trivial and self-serving," Morticia could have defended herself.

However, the question format forces Morticia to either respond to the accusation which would validate it by taking it seriously or ignore it which would confirm its dismissal. This linguistic trap leaves Morticia with limited face-saving options, making the FTA particularly damaging to her position in the conversation. Thus, sarcasm in this case is used as a strategy for verbal attacks and also to show dominance in conversation.

#### **4. Like-Prefixed Sarcasm**

Like-prefixed sarcasm is a type of sarcastic speech that is easy to recognize, as it usually begins with the word "like". In the data from the Wednesday Season 2 series, this type does not appear, so no data is listed by the study.

#### **C. Discussion**

In this study, 29 sarcasm data were found which were then classified based on the theory of Elisabeth Camp (2012). From the total data, 17 data were found to be included in propositional sarcasm, 9 data included in lexical sarcasm, and 3 data included in illocutionary sarcasm. Meanwhile, the like-prefixed type of sarcasm is not found in the Wednesday Season 2 series. Overall, it can be seen that the propositional type of sarcasm is the most dominant type compared to the other types. These findings show that the characters in the series more often use sarcasm in the form of a single sentence full of meanings that are contrary to reality. This also shows that sarcasm in the Wednesday Season 2 series is a way for characters to communicate with a specific purpose, not just as a style of speech.

The dominance of propositional sarcasm suggests that the communication patterns in the series are built through the contradictions between words and situations. For example, when the situation is dangerous, normal people will be afraid or panicked, while the characters in this series often respond to it casually. It is in this context that the sarcasm appears, so that the audience becomes aware that what the characters are talking about cannot be interpreted literally because the original meaning must be understood through context. Where, this statement is in accordance with Camp's (2012) theory which reveals that sarcasm arises when there is a difference between the literal meaning and the speaker's original intention. Therefore, Camp's theory is very suitable for use in this study because it can explain the pattern of sarcasm that appears in the Wednesday Season 2 series in more detail.

In addition to propositional sarcasm, this type of lexical sarcasm also appears quite often. This type arises through a specific word whose meaning becomes sarcastic due to the supporting context. These findings show that in this series, just one word is enough to satirize someone, without having to express dislike at length. This type fits perfectly with some characters, especially Wednesday who is known for her cold nature and lazy small talk. Illocutionary sarcasm appears less as compared to the previous two types. Even though it is only a few, this type is still considered important because it shows that sarcasm is not always visible from words alone, sarcasm can also appear in the form of ordinary questions, ordinary comments, and even compliments even though the original intention is used to sarcasm.

From the description of the appearance of three types of sarcasm in the Wednesday Season 2 series, it shows that this series is quite complex because the audience can not only hear the dialogue and watch the scenes, but also have to understand the hidden original meaning. The audience must see the situation, expressions, relationships between characters, and even the tone of speech of the players. It can be concluded that sarcasm depends on the context, namely the meaning of language cannot be separated from the context of communication (Yule, 2019).

This study supports previous study conducted by Shelldyriani & Munandar (2021) on sarcasm in a series titled Friends. Both studies show that sarcasm is influenced by social relationships and power positions between characters. The results of this study show the same thing, namely in the Wednesday Season 2 series, sarcasm often appears when there is conflict, tension, or unbalanced relationships between characters. For example, characters who feel more dominant often use sarcasm to bring down the interlocutor. The difference between these two studies lies in the object. The Friends series focuses on light humor and casual conversation, while Wednesday Season 2 has cooler and menacing vibes. It can be said that this study expands on previous study because it shows that sarcasm in the dark comedy genre has a function that is also complex like ordinary sitcoms.

The results of this study are also in line with the study conducted by Prastiwi & Munandar (2024) regarding sarcasm in the novel titled Nevermoor. Their study shows that Camp's theory is effectively used to analyze sarcasm in works of fiction. This study reinforces these results, but in audiovisual form, which is not just written

text but dialogue, facial expressions, atmosphere, and even intonation that affect the meaning of sarcasm. The difference lies in this study showing that the sarcasm in television series becomes more complex because the audience also sees the visuals directly. Sometimes Wednesday's words were ordinary, but his expression made the sentence turn sarcastic. This shows that audiovisual media has greater power in conveying sarcasm than ordinary texts.

This study also supports the study of Li et al (2024) which discusses the relationship between intonation and meaning in conveying sarcasm. They explained that sarcasm does not only depend on words, but also tone of speech and situations, which is very evident in the series Wednesday Season 2. The findings of this study show that the audience must pay attention to more than just the text of the dialogue to understand the sarcasm so that the visual and sound context are considered very important. This reinforces the pragmatic theory that the meaning of communication is strongly influenced by the situation.

What makes the data unique in this series is that there is no type of like-prefixed sarcasm. This suggests that the communication style in the series is more often implicit sarcasm than overtly obvious. This may happen because Wednesday's character is built as a closed character and doesn't like to show her emotions clearly. Thus, the absence of the like-prefixed type of sarcasm actually strengthens Wednesday's identity as a character who is different from other teenagers who like to express their feelings.

The emergence of sarcasm is influenced by several factors other than character, namely the genre factor. The Wednesday Season 2 series is a dark

comedy and mystery series, so it's perfect for bringing out sarcasm due to the many strange, suspenseful, and absurd situations that occur. In such conditions, sarcastic comments sometimes feel funnier and sharper. One possible reason is that the characters in the series are often in extreme situations such as murder, monsters, threats, and emotional conflicts. Therefore, sarcasm is used to reduce tension while also showing the character's attitude towards the situation. In addition, the use of sarcasm is also influenced by the relationships between characters, especially Wednesday who often uses sarcasm to maintain emotional distance from others. This shows that sarcasm in this series has a psychological function. Sarcasm is not only used as a communication tool but also as a way for characters to protect themselves.

In terms of function, this study shows that sarcasm in Wednesday Season 2 is used for several things, namely to convey criticism, mock or demean the interlocutor, maintain emotional distance, build character identity, and create the dark humor typical of this series. The implication of this finding is that sarcasm in audiovisual media needs to be understood through a pragmatic approach, not just from the direct sentences. If you only focus on the text, the audience will easily misunderstand the original meaning. This study also shows that Camp's theory is relevant for analyzing sarcasm in modern media such as Netflix series. This finding may contribute to future pragmatics study, especially study on sarcasm in audiovisual media. Also, this study shows that forms of sarcasm can vary depending on the genre, characters, and context of the story. The study suggests that audiences

are expected to be more contextually sensitive when understanding sarcastic communication, including in everyday life.

Based on this discussion, the first study question was successfully answered that the types of sarcasm used in the Wednesday Season 2 series include propositional sarcasm, lexical sarcasm, and illocutionary sarcasm. Propositional sarcasm is the most dominant type that emerges because it is often used by characters to convey meanings that are contrary to the actual condition. Like-prefixed sarcasm was not found in the data. The second study question was also successfully answered that the variety of sarcasm in this series is used for various pragmatic functions such as criticism, ridicule, threats, rejection, maintaining emotional distance, showing dominance, and building character identity. Sarcasm in this series is not only used as a style of speech but also an important part of daily interaction.

Overall, this study shows that sarcasm in Wednesday Season 2 is a complex form of communication and cannot be understood literally. Sarcasm works through relationships between words, contexts, characters, and situations. The dominance of propositional sarcasm suggests that the series prefers to use the contradiction between speech and reality to create a sarcastic effect. While lexical and illocutionary sarcasm show that sarcasm can also appear through word choices and speech functions. Sarcasm in this series is not only a tool of humor, but also a tool of communication, a tool of criticism, and a tool of character building.

## **CHAPTER V**

### **CONCLUSION & SUGGESTION**

This chapter contains conclusions from the results of the study that has been carried out as well as suggestions related to the topic discussed. The conclusion was compiled based on the results of an analysis of the types of sarcasm in Wednesday Season 2 using Camp's theory. Meanwhile, the suggestion section contains recommendations for further study and for readers who are interested in the study of sarcasm.

#### **A. Conclusion**

From the overall results of the analysis that has been carried out in this study, it can be seen that the sarcasm that appears in Wednesday Season 2 is not something that originally appeared or just talked, but has a clear pattern and can be classified. Using Camp's (2012) theory, sarcasm can be categorized into several types, namely propositional sarcasm, lexical sarcasm, and illocutionary sarcasm. Meanwhile, like-prefixed sarcasm was not found in the data, suggesting that not all types should always appear in every context. Of the three types, propositional sarcasm is the most dominant type. This shows that the characters in this series often use one full sentence whose meaning is reversed from the actual situation. This also makes sarcasm more clearly visible even though it is not expressed literally. Meanwhile, lexical sarcasm also appears quite often, especially in the form of short responses that still provide a strong effect. Meanwhile, illocutionary

sarcasm appears in a more subtle form, where the meaning of sarcasm lies in the intention of the speaker, not only from the words used.

Apart from the form, the results of this study also show that sarcasm has an important role in communication between characters. Sarcasm is used as a tool to convey criticism, show dislike, respond to unwanted situations, and maintain emotional distance. In other words, sarcasm is not only a tool of Language, but it is also part of the way characters interact and express attitudes in various situations. This study also shows that the understanding of sarcasm is highly context-dependent. Without understanding the situation, the relationship between the characters, and the conditions that take place, the meaning of sarcasm can lead to misunderstandings. This proves that sarcasm is not just about words, but also about how meaning is constructed through context and interpretation.

Overall, this study proves that Camp's theory is quite effective in analyzing the variation of sarcasm in the dialogue of a series. This theory helps to group data more systematically and provides a deeper understanding of how sarcasm works in communication. It can be concluded that sarcasm in Wednesday Season 2 is not just an additional element, but an important part of the way meaning is conveyed indirectly.

## **B. Suggestion**

Based on the results of the study that has been conducted, there are several suggestions given, especially for further study and for readers who are interested in the topic of sarcasm.

First, for future study, it is recommended to expand the object of study, such as not only focusing on one season or one series. On the grounds that the more data is found, the more likely it is that more diverse variations of sarcasm will be found, such as the type that did not appear in this study, namely like-prefixed sarcasm. In addition, the researcher was also able to compare the use of sarcasm in different series to get a broader result than just one context.

Second, study can also combine Camp's theory with other theories such as more in-depth pragmatic theories, or other approaches that focus on social or psychological aspects. Because this study only focused on the classification of types of sarcasm, there are many possibilities to look at sarcasm from different perspectives.

Finally, this study can be used as a reference for other students who want to discuss similar topics, especially those related to pragmatic or language analysis in the media. With a clear classification, it is hoped that the next study can be more developed and not stop at just one approach.

## BIBLIOGRAPHY

- Amritendu, S. K. +, & Balakrishnan, K. (2025). The Anatomy of Humour in Friends: Analysing Sarcasm, Irony, and Slapstick Comedy in A Sitcom Phenomenon. *International Journal of Study-GRANTHAALAYAH*, 4(4ISMER), 105–111. <https://doi.org/10.29121/granthaalayah.v13.i4ISMER.2025.6081>
- Argatha Samuel Riandika, Pasaribu, A. N., & Sembiring, R. A. (2025). Exploring Sarcasm In Different Movie Genres: A Case Study Of Horror And Comedy Movies. *Journal of Applied Linguistics*, 4(2), 159–166. <https://doi.org/10.52622/joal.v4i2.346>
- Attardo, S. (2000). Irony as relevant inappropriateness. In *Journal of Pragmatics* (Vol. 32). [www.elsevier.nl/locate/pragma](http://www.elsevier.nl/locate/pragma)
- Braun, V., & Clarke, V. (2022). Conceptual and design thinking for thematic analysis. *Qualitative Psychology*, 9(1), 3–26. <https://doi.org/10.1037/qup0000196>
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Burgers, C., van Mulken, M., & Schellens, P. J. (2012). Type of evaluation and marking of irony: The role of perceived complexity and comprehension. *Journal of Pragmatics*, 44(3), 231–242. <https://doi.org/10.1016/j.pragma.2011.11.003>
- Camp, E. (2012). Sarcasm, Pretense, and The Semantics/ Pragmatics Distinction \*. In *NO^NO^US* (Vol. 46, Number 4).
- Creswell, J. W., & Poth, C. N. (2025). *Qualitative Inquiry and Study Design: Choosing Among Five Approaches* (5th ed.). SAGE Publications.
- D'Arcey, J. T., & Fox Tree, J. E. (2022). Oh, SO Sarcastic: Diverse Strategies for Being Sarcastic. *Journal of Language and Social Psychology*, 41(3), 288–311. <https://doi.org/10.1177/0261927X221081735>
- Dynel, M. (2014). Isn't it ironic? Defining the scope of humorous irony. *Humor*, 27(4), 619–639. <https://doi.org/10.1515/humor-2014-0096>

- Fanari, R., Melogno, S., & Fadda, R. (2023). An Experimental Study on Sarcasm Comprehension in School Children: The Possible Role of Contextual, Linguistics and Meta-Representative Factors. *Brain Sciences*, 13(6). <https://doi.org/10.3390/brainsci13060863>
- Gibbs, R. W. (2000). Irony in Talk Among Friends. *Metaphor and Symbol*, 15(1–2), 5–27. <https://doi.org/10.1080/10926488.2000.9678862>
- Grice, H. P. (1975). *Logic and Conversation* (Vol. 3). Academic Press.
- Hall, S., & Liebenberg, L. (2024). Qualitative Description as an Introductory Method to Qualitative Study for Master’s-Level Students and Study Trainees. In *International Journal of Qualitative Methods* (Vol. 23). SAGE Publications Inc. <https://doi.org/10.1177/16094069241242264>
- He, L., Chen, R., & Dong, M. (2023). Humorous mockery: How to amuse and be polite at the same time. *Journal of Pragmatics*, 211, 31–40. <https://doi.org/10.1016/j.pragma.2023.04.007>
- Hentihu, Ika Farihah. (2018). Visualization of Spiritual Values on Relief Kunjarakarna at Jago Temple, a Visual Semiotics Study. Proceedings of the Fourth Prasasti International Seminar on Linguistics (Prasasti 2018). 125–128. Doi: 10.2991/prasasti-18.2018.25
- Hentihu, Ika Farihah. (2023). Stilistics and Spiritual Values in Kunjarakarna Dharmakathana Prose Composed by Mpu Dusun. Proceedings of the International Seminar SEMANTIKS & PRASASTI 2023 Theme: Language in the Workplace (PRASASTI 2023). 177-184- Doi: 10.2991/978-2-38476-162-3\_24
- Igaab, Z. K., & Wehail, M. J. (2023). A Multi- Pragmatic Study of Sarcasm in Political Texts. *World Journal of English Language*, 13(6), 349–361. <https://doi.org/10.5430/wjel.v13n6p349>
- Jahiu, E. (2025). Laughter as a strategic device: Exploring its pragmatic functions in conversations. *Journal of Language and Pragmatics Studies*, 4(2), 133–147. <https://doi.org/10.58881/jlps.v3i2>
- Keraf, G. (1991). *Diksi dan Gaya Bahasa*. PT Gramedia.
- Konyaeva, Y., & Samsonova, A. (2021). Sarcastic evaluation in mass media as a way of discrediting a person: Greta Thunberg case. *European Journal of Humour Study*, 9(1), 74–86. <https://doi.org/10.7592/EJHR2021.9.1.Konyaeva>

- Li, Z., Gao, X., Zhang, Y., Nayak, S., & Coler, M. (2024). *A Functional Trade-off between Prosodic and Semantic Cues in Conveying Sarcasm*. <http://arxiv.org/abs/2408.14892>
- Liu, W. (2023). A Multimodal Discourse Analysis on Subtitle Translation of the Knockout: A Chinese Political-Themed TV Drama. *International Journal of Languages, Literature and Linguistics*, 9(4), 437–440. <https://doi.org/10.18178/ijll.2023.9.6.446>
- Prastiwi, U. D., & Munandar, A. (2024). Sarcastic Utterances in the Novel Series *Nevermoor*. *Lexicon*, 11(2), 107. <https://doi.org/10.22146/lexicon.v11i2.93261>
- Putri, I. G. A. V. W. +, & Nurita, W. (2021). Tindakan Pengancaman Wajah dan Strategi Kesopanan Pada Komunikasi Masyarakat di Singaraja-Bali. *Journal of Linguistics*, 6, 168.
- Ramadhan, R. T., & Setiasari, W. (2022). A Study of Sarcasm of TV Series Friends. In *TRANSFORM Journal of English Language Teaching and Learning* (Vol. 11, Number 4).
- Ramanadhan, S., Revette, A. C., Lee, R. M., & Aveling, E. L. (2021). Pragmatic approaches to analyzing qualitative data for implementation science: an introduction. In *Implementation Science Communications* (Vol. 2, Number 1). BioMed Central Ltd. <https://doi.org/10.1186/s43058-021-00174-1>
- Shelldyriani, S. N., & Munandar, A. (2021). Sarcastic Expressions and the Influence of Social Distance and Relative Power in The TV Series *Friends*. *Lexicon*, 7(1). <https://doi.org/10.22146/lexicon.v7i1.64585>
- Yule, G. (2019). The Study of Language. In *The Study of Language*. Cambridge University Press. <https://doi.org/10.1017/9781108582889>
- Zhu, N., & Filik, R. (2023). Individual Differences in Sarcasm Interpretation and Use: Evidence From the UK and China. *Journal of Experimental Psychology: Learning Memory and Cognition*, 49(3), 445–463. <https://doi.org/10.1037/xlm0001227>

## CURRICULUM VITAE



Fitria Nurul Iman was born in Malang on January 22, 2003. She graduated from SMAN 1 Kepanjen in 2021. During her study at the Senior High School, she actively participated in Marching Band Bahana Swara Sangkakala Bhawana in high brass section. She also got several achievement in the marching band competition. She started her higher education in 2022 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2026. During her study at the University, she joined World Cleanup Day nature lovers.

## APPENDIX

The appendix is prepared to provide additional information that supports the content of the discussion.

### A. Data Coding System

To analyze the varieties of sarcasm in Wednesday Season 2, this study uses a coding system based on pragmatic and sarcasm theory:

Code	Meaning
PS	Propositional Sarcasm
LS	Lexical Sarcasm
IS	Illocutionary Sarcasm
LPS	Like-Prefixed Sarcasm
FTA	Face-Threatening Act
IC	Identity Construction
ED	Emotional Distance
CC	Convey Criticism

### B. Main Data Table (Sarcasm Classification and Pragmatic Analysis)

This subchapter presents a table of main data containing the classification of sarcasm as well as a pragmatic analysis of the data that has been collected in the research.

No	Data/Utterance	Context	Sarcasm Type	Pragmatic Function	Intended Meaning
1.	"Now, let's play dolls."	Wednesday invites to play with killer.	PS	FTA	Wednesday will attack the killer.
2.	"I always do."	Wednesday agreed to her mother's request about her ability to take care of her brother.	PS	ED	Wednesday did not really take care of her brother as long as they grew up together.

3.	“Stop treating you like a servant? When we have ever done that?”	Morticia denies that she has never enslaved Thing.	PS	FTA	In reality, Morticia and her family have always made Thing her slave without paying attention to Thing's feelings.
4.	“I have been dreaming about this moment.”	Tyler is looking forward to a long time to meet his mother after a long separation to talk with each other again.	PS	FTA	Tyler was waiting for his mother, but with the aim of attacking.
5.	“Nothing like a good jolt to get this party started. Any chance I can get a second round?”	Fester really enjoyed the treatment given by Dr. Fairburn and could not wait for the next time.	PS	CC	Tyler did not really enjoy the treatment, because as is known that the electric shock treatment was very painful.
6.	“You seem to attract murderers like most people catch colds.”	Prof. Orloff who spoke casually on the topic of death to Wednesday.	PS	CC	Originally, Prof. Orloff was subtly insinuating Wednesday because he was always involved in deadly cases.
7.	“Of course not. That would be insane.”	Wednesday agreed to Prof. Capri's advice that being the new Hyde master was a heinous thing.	PS	ED	In the original, Wednesday was planning something more heinous than Prof. Capri wanted.
8.	“My plan was unfolding with the precision of a Swiss watch.”	Wednesday spoke to Enid as if her plan would go smoothly and there would be no obstacles.	PS	IC	In reality, the plan that Wednesday had prepared failed miserably but she had the prestige to

					declare her failure.
9.	“Sounds like our problem solved itself.”	Dort said this as if the matter was solved after listening to Morticia's opinion.	PS	CC	Dort considers that what Morticia says is illogical.
10.	“Trying your best means you are planning on failing and letting me know in advance.”	Wednesday said it was as if she was giving sweet advice to her friend.	PS	FTA	Wednesday is insinuating Enid that her friend is not trying her best.
11.	“I thought that ship had sailed, capsized, and sunk to the bottom of the Mariana Trench.”	Wednesday which is like talking about a ship that sank in the Mariana Trench.	PS	CC	Wednesday is satirizing Dort who is still trying to influence her grandmother to donate her wealth to Nevermore Academy.
12.	“A masterful presentation, my ego has never been more expertly stroked.”	Hester praised Dory's presentation and thought it was the only thing that impressed her.	PS	FTA	Hester was insinuating that Dort's presentation could not touch her heart to donate all her wealth to Nevermore Academy.
13.	“I enjoyed that.”	Wednesday said this to Agnes and Enid as if she really enjoyed being buried alive under the Skull Tree.	PS	IC	Wednesday is satirizing the situation he is experiencing.
14.	“I usually enjoy cruel and unusual punishments.”	Wednesday told Dort that she enjoyed the	PS	IC	What Wednesday meant was actually that she

		punishments given to her.			was satirizing the show made by Dort which was very unpleasant according to her.
15.	“Music to my ears, I am going to shower in one of the rustic stalls. Have fun.”	Gomez said this sentence so that his wife and child would enjoy the Midnight sword game later.	PS	ED	Gomez did not really intend to give this remark because sword games would endanger both of them.
16.	“Please. We both know there is not an altruistic bone in your body.”	This sentence was spoken by Larissa on Wednesday as if both agreed that Wednesday was indeed a criminal.	PS	IC	Larissa satirized Wednesday's attitude which was considered pretentious to others.
17.	“Now I am adding bloodhound to my resume?”	Larissa questioned this on Wednesday about the additional work she could put on her resume.	PS	FTA	Larissa satirizes Wednesday for telling her to keep going without paying attention to her feelings.
18.	“I made you a gift. It is how I remember all my special guests.”	The killer talks about it to Wednesday as if she is the guest the killer has been waiting for.	LS	FTA	The killer planned to kill Wednesday like his previous victims.
19.	“Is that Tyler’s handler?”	This was said Wednesday about the way Dr. Fairburn works in dealing with his patients.	LS	FTA	The real point is that Wednesday is satirizing the way Dr. Fairburn works that does not humanize his patients.
20.	“You have made a very compelling argument.”	Morticia praised the way Wednesday made her	LS	FTA	Morticia does not really praise her daughter, the real intent is that

		argument for getting Goody's book that her mother had taken.			she is belittling the way her daughter argues and seems to bring down her own daughter.
21.	“Mama would only accept hemlock.”	Morticia gives Dort a gift recommendation that can be given to Hester.	LS	FTA	Morticia mentions a poison name, which means that she does not really show a gift recommendation. She wanted to show her family's caste differences with Dort.
22.	“We have a very long and fun journey ahead of us.”	Dr. Fairburn said this sentence when welcoming Fester to Willow Hill as if promising a fun thing they would do.	LS	CC	The fun thing that Dr. Fairburn actually meant was torturing Fester.
23.	“Congratulations Miss Addams, your hubris has yet again made you the architect of your own demise.”	Larissa congratulated Wednesday on the action that had been taken.	LS	IC	Larissa did not really congratulate her because the sentence after which she was criticizing Wednesday's actions endangering everyone at Nevermore Academy.
24.	“Bravo, Miss Addams. You managed to release not one, but two Hydes	Larissa congratulated Wednesday.	LS	FTA	Larissa did not really congratulate her because the sentence after which she was

	from the asylum.”				criticizing Wednesday's actions endangering everyone at Nevermore Academy.
25.	“Can you believe this woman’s generosity?”	Dort praised Hester's generous actions for donating all of her wealth to Nevermore Academy.	LS	CC	Dort is not really flattering because he knows Hester's reason for donating not of her own volition, but because she is instigated by Bianca's Siren spell.
26.	“Mad scientist, cliché soundtrack, perfect.”	Wednesday praised Isaac's skills while running his experiments.	LS	ED	The real situation is that Wednesday considers the experiment carried out by Isaac to be very ordinary, nothing special.
27.	“I mean any imbecile stupid enough to cheer on some shallow, rabble-rousing diatribe like that.”	Wednesday spoke to the people in front of her like an invitation not to be easily influenced by others.	IS	IC	Wednesday was actually satirizing the people in front of her who supported her because they were influenced by Dort's speech.
28.	“You might end up there sooner than you think”	Wednesday reminded Enid not to joke too much about death.	IS	ED	The real point is that she is telling Enid that her friend's death is indeed imminent.
29.	“Is that your sales pitch to get me to donate to	Hester asks Morticia in a flat tone about	IS	FTA	Hester belittles Morticia's way of persuading

	the Nevermore gala?	Nevermore's donation.			her to donate to Nevermore.
--	---------------------	-----------------------	--	--	-----------------------------

### C. Frequency Table of Sarcasm Varieties

This subchapter presents a table of the frequency of the types of sarcasm found in the research data to show the number of occurrences of each variation of sarcasm.

<b>Sarcasm Type</b>	<b>Frequenc y</b>	<b>Percentag e</b>
Propositional Sarcasm	17	59%
Lexical Sarcasm	9	31%
Illocutionary Sarcasm	3	10%
Like-Prefixed Sarcasm	0	0%
<b>TOTAL</b>	29	100%