



EXPLORING SARCASTIC UTTERANCES IN ENGLISH IN 'GILMORE GIRLS' TV SERIES



JUTATIP LUECHAI

การศึกษาคำพูดภาษาอังกฤษที่มีลักษณะประชดประชันในละครชุดโทรทัศน์ 'กิลมอร์ เกิลส์'



สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ  
คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ  
ปีการศึกษา 2567  
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

EXPLORING SARCASTIC UTTERANCES IN ENGLISH IN 'GILMORE GIRLS' TV SERIES



JUTATIP LUECHAI

A Master's Project Submitted in Partial Fulfillment of the Requirements

for the Degree of MASTER OF ARTS

(English)

Faculty of Humanities, Srinakharinwirot University

2024

Copyright of Srinakharinwirot University

THE MASTER'S PROJECT TITLED  
EXPLORING SARCASTIC UTTERANCES IN ENGLISH IN 'GILMORE GIRLS' TV SERIES

BY  
JUTATIP LUECHAI

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE MASTER OF ARTS  
IN ENGLISH AT SRINAKHARINWIROT UNIVERSITY

-----  
(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School  
-----

ORAL DEFENSE COMMITTEE

..... Major-advisor  
(Asst. Prof.Sakulrat Worathumrong, Ph.D.)

..... Chair  
(Asst. Prof.Patrawut Charoenroop, Ph.D.)

..... Committee  
(Nattapra Wongsittikan, Ph.D.)

Title	EXPLORING SARCASTIC UTTERANCES IN ENGLISH IN 'GILMORE GIRLS' TV SERIES
Author	JUTATIP LUECHAI
Degree	MASTER OF ARTS
Academic Year	2024
Thesis Advisor	Assistant Professor Sakulrat Worathumrong , Ph.D.

This study explores sarcastic utterances in English as depicted in Season 2 of the *Gilmore Girls* TV series, focusing on their types and strategies in various relational contexts. Adopting a mixed-method approach, the research categorizes sarcasm into explicit and implicit types, examining seven strategies: incongruity, explicitation, reasoning, metonymy, metaphor, rhetorical questions, and echoing, adapting from Tabacaru's (2017). Relationships are analyzed based on Brown and Levinson's Politeness Theory (1987), encompassing narrow-symmetrical, narrow-asymmetrical, distant-symmetrical, and distant-asymmetrical types. The findings reveal that sarcasm adapts to relational dynamics, with explicit types often used in symmetrical relationships to maintain humor or critique, while implicit types dominate asymmetrical relationships to mitigate face-threatening acts. This study enhances the understanding of sarcasm as a context-dependent communicative tool which provides insights into its strategic adaptability across diverse interpersonal settings.

Keyword : sarcastic types, sarcastic strategies, sarcasm, verbal irony, Gilmore Girls TV series, sarcastic English utterances

## ACKNOWLEDGEMENTS

First and foremost, I would like to express my sincere appreciation to my research advisor, Asst. Prof. Sakulrat Worathumrong, for her invaluable guidance, support, and patience throughout the entire research process. Her dedication has played a crucial role in shaping this independent study.

I am deeply thankful to my parents for their constant encouragement and love, and especially to my older sister, Jutamas Luechai, whose ideas and unwavering support inspired the research topic. Her belief in me has been a source of strength throughout this journey.

I would also like to thank my friend from across the globe, Leonardo Mazo Bueno, for his assistance with numbers and Excel calculations. His patience and steadfast support have been immensely helpful.

To my classmates, thank you for your constant encouragement and your technical support during Zoom meetings, especially Witchida Watchai, for recording my presentations—both the proposal and oral defense—and I am also deeply grateful to the senior-year supporters and my close friends outside the university—Jirapat Phappichawong, Thanaphon Talotphong, Thitapron Kunsriwiang, and many others whose support has been invaluable—who have cheered me on and believed in me during challenging times.

A special thank you goes to Ajarn Dr. Narathip Thumawongsa, the current Chair of the Master of Arts Program, for her unwavering support, timely follow-ups, prompt responses to my inquiries, and assistance with document signatures. Without her guidance, it would have been challenging to keep everything on track.

Finally, I would like to sincerely thank the proposal and oral defense committees: Assoc. Prof. Nuntana Wongthai, Asst. Prof. Patrawut Charoenroop from the National Institute of Development Administration (NIDA), and Dr. Nattapra Wongsittikan. Their thoughtful feedback and suggestions have greatly enhanced the development and refinement of this study. This work would not have been achievable without the invaluable contributions and encouragement from all of these individuals. I am profoundly grateful for their invaluable support.

JUTATIP LUECHAI

## TABLE OF CONTENTS

	Page
ABSTRACT .....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	J
LIST OF FIGURES .....	K
Chapter 1 Introduction .....	1
1.1 Background of the Study .....	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Significance of the Study .....	3
1.5 Scope of the Study.....	4
1.6 Definition of Terms .....	5
1.6.1 Context of participant.....	5
1.6.2 Context of situation.....	5
1.6.3 Type.....	5
1.6.4 Strategy .....	6
Chapter 2 Literature Review.....	7
2.1 Definitions and Differences between Irony and Sarcasm .....	7
2.2 Theoretical Foundations of Sarcasm in Verbal Communication .....	8
2.2.1 Grice's Conversational Maxims (1975) .....	8
2.2.2 Theory of Mind (ToM), .....	9

2.2.3 Brown and Levinson's Politeness Theory (1987) .....	9
2.2.4 The Pragmatics of Politeness (2014), .....	10
2.3 Different Relationships based on Brown and Levinson (1987) .....	11
2.3.1 Narrow-Symmetrical Relationships: .....	11
2.3.2 Narrow-Asymmetrical Relationships: .....	12
2.3.3 Distant-Symmetrical Relationships:.....	12
2.3.4 Distant-Asymmetrical Relationships: .....	12
2.4 Related Studies on Sarcasm in Verbal Communication across Different Relationships .....	13
2.4.1 Sarcasm in Close Relationships: Friends .....	13
2.4.2 Sarcasm in Professional and Hierarchical Relationships: Colleagues and Boss-Subordinate Dynamics .....	14
2.4.3 Sarcasm Across Close and Distant Relationships: A Comparative Perspective .....	15
2.5 Gilmore Girls .....	17
2.5.1 Lorelai Gilmore .....	18
2.5.2 Rory Gilmore.....	18
Chapter 3 Methodology.....	20
3.1 Research Design .....	20
3.2 Sample Groups .....	20
3.3 Research Frameworks .....	22
3.3.1 Sarcastic Utterances in English .....	24
3.3.2 Explicit type.....	24
3.3.2.1 Incongruity strategy.....	24

3.3.2.2 Explicitation strategy.....	25
3.3.2.3 Reasoning strategy.....	26
3.3.3 Implicit type .....	27
3.3.3.1 Metonymy strategy .....	27
3.3.3.2 Metaphor strategy.....	28
3.3.3.3 Rhetorical question strategy.....	29
3.3.3.4 Echoing strategy.....	30
3.4 Data Collection.....	33
3.4.1 Sarcastic Utterances in English Collection .....	33
3.4.2 Relational Contexts Collection .....	34
3.5 Data Analysis .....	36
3.6 Sample of Analysis.....	38
Chapter 4 Findings.....	40
4.1 Distribution of Explicit and Implicit Sarcasm Across Relationship Types.....	40
4.2 Types and Strategies of Sarcastic Utterances in English Adopted in Four Types of Relationships based on Brown and Levinson (1987) .....	42
4.2.1 Narrow-Asymmetrical Relationship: Parent-child and Mentor-student Relationships.....	42
4.2.2 Narrow-Symmetrical Relationships: Friend and Colleague Relationships ...	53
4.2.3 Distant-Asymmetrical Relationships: Boss-Subordinate Relationships and Hierarchical Interactions with Strangers.....	63
4.2.4 Distant-Symmetrical Relationship: Strangers/ Acquaintances with Equal Power.....	68
4.3 Strategies of Sarcastic English Utterances Found in This Study .....	73

Chapter 5 Conclusion..... 76

    5.1 Conclusion and Discussion ..... 76

    5.2 Implication ..... 80

    5.3 Limitations ..... 81

    5.4 Suggestions for Further Study ..... 82

REFERENCES..... 83

VITA ..... 89



## LIST OF TABLES

	Page
Table 1 Examples of Types and Strategies of Sarcastic English Utterances provided by Tabacaru (2017).....	32
Table 2 Explicit and Implicit Types of Sarcastic Utterances in English in Narrow and Symmetrical Relationships .....	40
Table 3 Explicit and Implicit Types of Sarcastic Utterances in English in Distant and Asymmetrical Relationships .....	41
Table 4 Types and Strategies of Sarcastic English Utterances Adopted in Parent-child and Mentor-student Relationships .....	42
Table 5 Types and Strategies of Sarcastic Utterances in English Adopted in Narrow-Symmetrical Relationships .....	53
Table 6 Types and Strategies of Sarcastic Utterances in English Adopted in Distant-Asymmetrical Relationships .....	63
Table 7 Types and Strategies of Sarcastic Utterances in English Adopted in Distant-Symmetrical Relationship .....	68
Table 8 Percentages of Strategies of Sarcastic Utterances in English Found in This Study.....	73

## LIST OF FIGURES

	Page
Figure 1 Types and Strategies of Sarcastic Utterances in English adapted from Tabacaru (2017) and Kreuz and Glucksberg (1989) .....	23
Figure 2 Data Collection.....	34



# Chapter 1

## Introduction

### 1.1 Background of the Study

While chilling at a café with my older sister, I excitedly showed her a contour makeup tutorial video, unaware that I still had sunburn on my face. I said, "Hey, sis. Look at this!" while she was busy replying to people on her phone. She glanced up, took one look at the video I showed, then another look at my face, and quipped, "Wow, I see why you've decided to darken your face!" I responded to her deadpanned utterance, realizing the existence of the sunburn area on my face, by saying, "Uh... well, that's my sunburn area." The conversation was overheard by the café server, who then said, "Take it easy, guys," which made my sister and me burst into laughter. Based on the experience, my sister's sarcastic remark about my sunburn, which led to laughter between us, was misinterpreted negatively by those unfamiliar with our relationship. This incident sparked my interest in comprehending the intricacies of sarcasm across varying relationships and situations.

Based on previous research (Caucci, 2024; Cheang & Pell, 2008; Fanari, Melogno, & Fadda, 2023; Mesing, 2012; Pexman, 2018), it is evident that sarcastic remarks play a significant role in everyday communication, a phenomenon deeply ingrained in human interaction. For instance, interactions between siblings, like those observed between my older sister and me, and interaction involving a third party, such as a server, vividly demonstrate how sarcastic comments exchanged between communicators or involving a third party can lead to misinterpretation due to differing social relationships (Goddard & Levisen, 2023; Leech, 2014; Bowes, 2011; Zhu & Wang, 2020); these perceptions of sarcasm can vary greatly depending on the interpersonal dynamics between communicators and the situational contexts.

However, it is crucial to acknowledge the limitations highlighted by Caucci (2024) regarding the difficulty in capturing real-life conversations accurately. Issues such as the failure to note down contextual cues during recording and the potential lack

of spontaneity in utterances need consideration. Thus, in order to delve into everyday sarcastic utterances along with the contextual nuances of participant relationships and situations (Hall, 1982), the author opts to examine sarcastic utterances in a TV series, *Gilmore Girls*. As observed by Quaglio (2008) and Tomoiaga (2019), television series often mirror real-life conversations, presenting a rich tapestry of naturally unfolding interactions and spontaneous-like sarcastic remarks across various participant contexts and situations, as embedded in human daily communication (Caucci, 2024; Cheang & Pell, 2008; Fanari, Melogno, & Fadda, 2023; Mesing, 2012; Pexman, 2018). The TV series follows the lives of Lorelai, a single mother, and Rory Gilmore, her daughter, in the fictional town of Stars Hollow, delving into themes of family, friendship, and ambition. It portrays Lorelai's relationships, including her romantic entanglements and eventual reconciliation with her parents, Emily and Richard, alongside Rory's journey through high school, college, and early adulthood. Consequently, the author can trace their lives to explore the sarcastic exchanges they encounter or engage in within various participant contexts and situations.

The author examines the characters' sarcastic remarks in the series, organizing them into 'types of sarcastic utterances' and exploring various sarcastic strategies within these types. Two key terms, explicit and implicit, are used to differentiate the features of sarcastic remarks. According to Liashchova (2017) and Oxford Learner's Dictionaries (2024), 'explicit' denotes a statement or piece of writing that is clear and easily understandable, leaving no room for doubt (Liashchova, 2017). In contrast, 'implicit' refers to remarks that allow for multiple interpretations. The author adapts Tabacaru's (2017) linguistic mechanisms, referred to in this study as "strategies of sarcastic utterances," which encompass incongruity, explicitation, metonymy, metaphor, reasoning, and rhetorical questions, providing a thorough analysis. However, the author omits the mechanism of repetition, as it requires intonation analysis to identify sarcasm, which is beyond this study's scope. Additionally, the term shift of focus is replaced with echoic strategy to better capture its function in reminiscence, which aligns with the Echoic Reminder Theory explored by Kreuz and Glucksberg (1989). Thus, within the

explicit type, the strategies include incongruity, explicitation, and reasoning, while within the implicit type, there are metonymy, metaphor, rhetorical questions, and echoic.

## 1.2 Research Objectives

To explore sarcastic English utterances employed in various contexts within *Gilmore Girls* TV series<sup>1</sup>, which these kinds of utterances could be found in their everyday communications, the two research objectives were set as below:

1. To investigate the types of sarcastic utterances used among different relationships in *Gilmore Girls* TV series;
2. To examine strategies of sarcastic utterances used among different relationships in *Gilmore Girls* TV series.

## 1.3 Research Questions

To reach the two research objectives, the two following research questions were formulated:

1. What are types of sarcastic utterances used among different relationships in *Gilmore Girls* TV series?
2. Based on RQ1, what are the strategies of sarcastic utterances used among different relationships in *Gilmore Girls* TV series?

## 1.4 Significance of the Study

### 1.4.1. Guidelines for communication in various social interactions.

As the study in *Gilmore Girls* TV series can serve as a source of data for understanding how sarcasm is used in different social interactions, particularly within the context of interpersonal relationship, this study could raise awareness and techniques that can be interpreted into practical guidelines for real-life communication which could

---

<sup>1</sup> an American TV series depicting the lives of Lorelai and Rory Gilmore, a single mother-daughter duo, from high school to university

help prevent communication breakdown (CB) between different-ground interlocutors (Doedens & Meteyard, 2022).

#### **1.4.2. Pedagogical implications and cross-Cultural study in World Englishes in Expanding Circle.**

The study on sarcasm in the *Gilmore Girls* TV series can be expanded to investigate how sarcasm is utilized across diverse social contexts and linguistic backgrounds (Yang, 2021; Cheang & Pell, 2011; Du et al., 2024), particularly within the global community of English speakers. This extension of the research could underscore the significance of teaching sarcasm as a pragmatic element of language use (Cohen, 2017), with a particular focus on cultural variations and communicative norms. Moreover, it has the potential to enhance intercultural competence among English learners in the Expanding Circle, the circle proposed by Kachru's Three Concentric Circles Model (1985), by highlighting how sarcasm may be interpreted differently across various circles or social interactions and contexts (Yang, 2021; Cheang & Pell, 2011; Du et al., 2024; Mulyadi, Iskandar, & Fauzi, 2022).

#### **1.5 Scope of the Study**

This research study utilizes purposive sampling to collect sarcastic utterances used by Rory and Lorelai in everyday life settings. The focus is on interactions in family conversations, exchanges with friends, colleagues, superiors or boss-subordinate, and even strangers, capturing a range of familiar and unfamiliar dynamics. The author chooses this daily life setting because it provides a rich, authentic context for examining how sarcasm adapts to various relationship distances, power dynamics, and social expectations (Brown & Levinson, 1979; Brown & Levinson 1987). This setting helps identify various types and strategies of sarcasm as they naturally occur in real interactions. It also allows the author to observe how sarcasm changes based on relationship closeness which aims to uncover specific types and strategies used across different interactions.

## 1.6 Definition of Terms

**1.6.1 Context of participant**, in communication, includes social relationships which provide several themes of trends of the interpersonal relations. However, in this study select four relationships: Narrow-Asymmetrical relationship (i.e., parent-child and mentor-student), Narrow-Symmetrical relationships (i.e., friends and colleagues), Distant-Asymmetrical relationships (i.e., boss-subordinate and strangers with power dynamics), and Distant-Symmetrical relationships (i.e., strangers with the same social rank and acquaintances), which of those influence language use and shapes language choices in interactions (Brown, 1979; Hall, 1982).

**1.6.2 Context of situation**, in communication, refers to the natural environment and social activities that influence language use. Situational factors such as setting, purpose, and medium play crucial roles in shaping language choices and strategies (Hall, 1982). In this study, the context refers to social activities occurred in an American Series, *Gilmore Girls*, Season 2, that reflects the communication culture of American people, mirroring daily real-world interactions.

**1.6.3 Type**, the term type refers to the categorization of sarcastic utterances based on their explicitness or implicitness, reflecting the degree to which sarcasm is directly stated or subtly conveyed. This classification allows for the analysis of sarcasm in relation to the nature of interpersonal relationships, focusing on how explicit and implicit sarcasm manifests differently among Narrow-Asymmetrical relationship (i.e., parent-child and mentor-student), Narrow-Symmetrical relationships (i.e., friends and colleagues), Distant-Asymmetrical relationships (i.e., boss-subordinate and strangers with power dynamics), and Distant-Symmetrical relationships (i.e., strangers with the same social rank and acquaintances).

*Explicit Type of sarcasm* involves overt markers, making the sarcastic intent unmistakable, with minimal room for interpretation. In contrast, *Implicit Type of sarcasm* relies on subtler cues and layered meanings, often leaving room for interpretation (Michaelis & Feng, 2015; Liashchova, 2017; Tabacaru, 2017) and requiring contextual understanding or shared knowledge between the speakers. The dynamic between

explicit and implicit sarcasm illustrates how speakers employ layered meanings or leave space for interpretation, depending on the relationship and communicative goals (Michaelis & Feng, 2015).

**1.6.4 Strategy**, in this study, refers to the techniques employed by speakers to convey sarcastic utterances effectively. These include various linguistic and pragmatic approaches presented by Tabacaru (2017), such as incongruity, explicitation, reasoning, metonymy, metaphor, rhetorical questions, and echoing, the term borrowed by the author of this study based on Kreuz and Glucksberg (1989). These strategies work collectively to express sarcasm in diverse relational and situational contexts



## Chapter 2

### Literature Review

This chapter reviews key literature on sarcasm, beginning with distinctions between irony and sarcasm to clarify their definitions and differences. It then examines theoretical frameworks that underpin sarcastic communication, including Grice's Conversational Maxims, Theory of Mind, and politeness theories proposed by Brown and Levinson (1987) and expanded by Leech (2014). Furthermore, the chapter explores studies on sarcasm across diverse relational and situational contexts, highlighting how emotional closeness and power dynamics influence its usage and interpretation. Finally, the chapter introduces the Gilmore Girls TV series as a cultural context for analyzing sarcasm.

#### 2.1 Definitions and Differences between Irony and Sarcasm

Sarcasm, according to the Cambridge Dictionary (2024), refers to comments that intentionally convey the opposite of their literal meaning, often used to hurt someone's feelings or to offer criticism in a humorous manner. To provide deeper insight into the term, Rashid (2022) traces its origins to the Greek word *sarkazein*, meaning *to tear flesh, bite the lip in rage, sneer*. Scholars have further categorized sarcasm under the umbrella of *verbal irony*, alongside dramatic and situational irony, as mentioned by Leech (2014) and was grouped within the term *conversational irony* to encompass broader definitions, which this study will not be focusing on. This classification suggests that sarcasm functions as a subtype of verbal irony (Attardo, 2003; McDonald, 1999). Verbal irony and sarcasm both encompass the concept of incongruity, where the words of the speaker contradict their true meaning (Joshi, Sharma, & Bhattacharyya, 2015). Consequently, they are often used interchangeably. However, the term sarcasm has been defined in various ways, influenced by

researchers' interpretations of sarcasm and verbal, commented by D'Arcey and Fox Tree (2022).

To clarify this confusion, some researchers (Attardo, 2003; Mesing, 2012; Tabacaru, 2017) have proposed differentiating between the two concepts. Tabacaru (2017) argues that irony involves implying an unexpected interpretation that contrasts with what the speakers anticipate or perceive, without explicitly offering criticism. In contrast, sarcasm involves criticism or negative feelings directed at a specific target, which is made clear through the incongruity in the speaker's message. Additionally, Tabacaru (2017) advises against using the phrase "the opposite of" to describe contradictory statements, as the meaning of "opposite" can sometimes be unclear (Lagerwerf, 2007, cited in Tabacaru, 2017). Instead, using words like *inconsistent* or *incompatible* with the actual situation may be more suitable in this case. Additionally, she has explained in her study, accompanying each provided example, that there are explicit and implicit underlying elements in sarcastic utterances, are considered types of sarcastic utterances, together with the concept of sarcasm proposed by Tabacaru (2017) will be utilized in this study.

## 2.2 Theoretical Foundations of Sarcasm in Verbal Communication

2.2.1 Grice's Conversational Maxims (1975) are part of the Cooperative Principle, which explains how effective communication relies on mutual cooperation. He proposed four maxims: *Quantity* (provide an appropriate amount of information, not excessive or insufficient), *Quality* (be honest and refrain from making false or unsupported claims), *Relevance* (ensure contributions are pertinent to the discussion), and *Manner* (communicate clearly, briefly, and without ambiguity). These maxims guide conversational exchanges, ensuring clarity and mutual understanding. However, sarcasm often flouts these maxims, particularly *Quality*, by presenting exaggerated or

false statements to imply a meaning opposite to the literal one. This intentional deviation relies on the listener's ability to infer the speaker's true intent, demonstrating the subtle interplay between conversational norms and pragmatic inference.

**2.2.2 Theory of Mind (ToM)**, introduced by Premack and Woodruff (1978), plays a critical role in sarcasm studies because understanding sarcasm requires the ability to infer another person's mental states, such as their beliefs, intentions, and emotions. Sarcasm involves a discrepancy between the literal meaning of words and the speaker's intended meaning, making it essential for the listener to recognize that the speaker's true intent differs from what is explicitly stated.

ToM is especially relevant in sarcasm because it enables individuals to detect the underlying ironic intent behind sarcastic statements. For example, when someone says, *What a brilliant idea!* in response to an obvious mistake, the listener must infer that the speaker does not genuinely believe the idea is brilliant. Instead, the listener uses contextual cues and shared knowledge, facilitated by ToM, to interpret the remark as sarcastic criticism.

In sarcasm studies, ToM intersects with key theories like Echoic Theory (Sperber & Wilson, 1981, 1995), which highlights how sarcasm echoes prior statements or beliefs, requiring the listener to infer intent. Similarly, Implicit Theories of Sarcasm (Kreuz & Glucksberg, 1989) emphasize the cognitive effort needed to interpret sarcasm's layered meaning, which aligns with ToM's focus on understanding others' perspectives. Thus, ToM provides a foundational cognitive framework for analyzing how speakers and listeners navigate the complexity of sarcastic communication.

**2.2.3 Brown and Levinson's Politeness Theory (1987)** explains how individuals navigate social interactions by addressing positive face (the desire to be liked) and negative face (the desire for autonomy). To manage face-threatening acts (FTAs), they propose four politeness strategies: bald-on-record (direct and unmitigated

statements), positive politeness (appealing to the listener's positive face through friendliness), negative politeness (minimizing imposition to respect the listener's autonomy), and off-record (indirect hints leaving room for interpretation). Sarcasm, as a form of irony, typically falls into the off-record strategy, where the speaker implies the opposite of their literal meaning. This indirectness allows sarcasm to deliver criticism or humor subtly, maintaining plausible deniability while managing face dynamics in social interactions.

**2.2.4 The Pragmatics of Politeness (2014)**, Geoffrey Leech revisits and expands upon his earlier theories from *Principles of Pragmatics* (1983), offering a comprehensive analysis of politeness in English. He delves into both pragmalinguistic and sociopragmatic aspects of politeness, emphasizing the importance of context and cultural norms in communication. Leech introduces six politeness maxims: Tact, Generosity, Approbation, Modesty, Agreement, and Sympathy, each guiding interpersonal interactions to maintain social harmony. He also explores phenomena like *irony* and *banter* (mock impoliteness), highlighting their roles in nuanced communication. Geoffrey Leech refers to sarcasm as *mock politeness* based on the framework of Brown and Levinson (1987). This work underscores the dynamic interplay between linguistic expressions and social relationships that provides valuable insights into the pragmatic functions of politeness.

In summary, the theories reviewed provide a comprehensive framework for understanding sarcasm as a multifaceted communicative strategy. Grice's *Conversational Maxims* (1975) laid the foundation by identifying how sarcasm flouts conversational norms, particularly the maxim of Quality, requiring listeners to infer meaning beyond the literal. *Theory of Mind (ToM)* (Premack & Woodruff, 1978) introduced a cognitive perspective, highlighting the ability to recognize and interpret the speaker's mental states as essential for understanding sarcasm's layered meaning.

Brown and Levinson's Politeness Theory (1987) further expanded the analysis by situating sarcasm within the off-record politeness strategy, emphasizing its role in indirectly managing face-threatening acts. Finally, Leech's Pragmatics of Politeness (2014) reframed sarcasm as *mock politeness*, integrating social and cultural contexts into its pragmatic use. These theories collectively illustrate how sarcasm operates at the intersection of linguistic, cognitive, and social processes, offering nuanced insights into its function across various relational and situational contexts.

### 2.3 Different Relationships based on Brown and Levinson (1987)

To understand how sarcasm operates across different social contexts, it is essential to examine the dynamics of relationships through the lens of Brown and Levinson's Politeness Theory (1987).

The study, Brown and Levinson's Politeness Theory (1987), focuses on how communication strategies are used to manage two fundamental social needs: positive face or the desire to feel liked, appreciated, and included and negative face when the desire for autonomy and freedom from imposition. To analyze the dynamics of these needs, relationships are categorized based on two dimensions: *emotional closeness* (narrow vs. distant) and *power dynamics* (symmetrical vs. asymmetrical). This framework results in four types of relationships as presents as below

#### 2.3.1 Narrow-Symmetrical Relationships:

These are emotionally close relationships with equal status, such as friendships, sibling bonds, or colleagues who share mutual respect and camaraderie. Communication in these relationships often prioritizes harmony and mutual understanding. Politeness strategies may focus on maintaining closeness and minimizing conflict through equal exchanges and mutual support.

### **2.3.2 Narrow-Asymmetrical Relationships:**

These involve emotionally close relationships with unequal power dynamics, such as parent-child or mentor-student interactions. Communication here often balances authority with nurturing. Politeness strategies may include softening commands or criticism to maintain emotional bonds while asserting authority.

### **2.3.3 Distant-Symmetrical Relationships:**

These are emotionally detached relationships with equal status, such as those between acquaintances or strangers of similar power (e.g., fellow passengers). Communication in these relationships often involves maintaining formal politeness and respecting boundaries. Politeness strategies aim to ensure neutrality and avoid overt conflict or imposition.

### **2.3.4 Distant-Asymmetrical Relationships:**

These involve emotionally detached relationships with unequal power dynamics, such as boss-subordinate interactions or hierarchical encounters with strangers (e.g., customer and service provider). Communication often emphasizes respect for authority or reinforces social distance. Politeness strategies in these relationships may focus on minimizing face-threatening acts for subordinates or maintaining authority for superiors.

Reviewing relationships is crucial in studying sarcasm because the dynamics of emotional closeness and power significantly influence how sarcasm is used and interpreted. Brown and Levinson's Politeness Theory (1987) provides a structured framework to analyze these dynamics through the categorization of relationships into narrow or distant, and symmetrical or asymmetrical. This categorization helps clarify how communication strategies, including sarcasm, are tailored to manage positive and negative face across varying social contexts. Understanding these relational distinctions enables a deeper exploration of how sarcasm operates as both a tool for maintaining

harmony in close relationships and navigating authority or detachment in distant and hierarchical ones. By situating sarcasm within the framework of relational dynamics, this review highlights its role as a context-dependent and multifaceted communicative strategy.

## **2.4 Related Studies on Sarcasm in Verbal Communication across Different Relationships**

To understand how sarcasm operates in verbal communication, it is necessary to examine its usage across diverse relational contexts and social settings. This section categorizes related studies into three key areas: sarcasm in close relationships (friends and colleagues), sarcasm in professional and hierarchical relationships (colleagues and boss-subordinate dynamics), and sarcasm in close versus distant relationships. These studies provide insights into how sarcasm functions as a communicative tool, shaped by relational dynamics, situational contexts, and emotional closeness. By exploring these categories, the review highlights patterns, strategies, and outcomes of sarcasm across varying interpersonal relationships, offering a foundation for understanding its complexity and adaptability.

### **2.4.1 Sarcasm in Close Relationships: Friends**

The study by Al Anssari and Hadi (2021) delves into the pragmatic analysis of sarcasm within the American TV show *Friends*, released in 1994, is set in New York City. The show revolves around a group of friends navigating life in the city in various ways. The study aims to illustrate the breach of Grice's maxims, a framework for understanding effective communication (i.e., the maxim of quality emphasizes truthfulness and avoids false or unverified information; the maxim of quantity provides sufficient information; the maxim of relation keeps utterances relevant to the topic; the maxim of manner underscores clarity and straightforwardness and avoids ambiguity and

obscurity). The researchers note that in prior research among the Gricean maxims, it is primarily the maxim of quality—allowing the hearers to infer the opposite of what is said—that gets violated, while the others tend to be neglected in contexts involving sarcasm. The exploration reveals that in the TV show, characters often violate all the maxims, not only the maxim of quality, to make fun of their friends; however, the study does not explore the frequency use of each Grice's maxim. In later study, Wang (2023) conducted a follow-up study using the same model to explore sarcasm in the same show, "*Friends*," revealing that maxim of quality is the most frequently employed among all four maxims, followed by relation, quantity, and manner. Since the studies' focus is on participants within close relationships, it may limit the generalizability of the findings to sarcastic utterances among individuals with different relationship dynamics, potentially leading to inconclusive results.

#### **2.4.2 Sarcasm in Professional and Hierarchical Relationships: Colleagues and Boss-Subordinate Dynamics**

To delve even further beyond close relationships, there are studies that explore interactions among colleagues and between bosses and subordinates. Wieslander (2021) conducted research on Swedish police students and officers, revealing how sarcasm and irony are employed to resist workplace norms and challenge authority. Through irony, employees can disrupt official messages, strengthen group bonds, and subtly critique organizational control. This form of resistance is influenced by social and cultural factors but can also promote harmony and conflict-free communication. The study underscores the ability of irony to express dissent without facing retribution, highlighting how resistance within institutions is molded by the conditions it seeks to change. Additionally, Huang, Gino and Galinsky (2015)'s study suggests that while sarcasm in an organization may lead to increased conflict, it also fosters creativity, as it stimulates new ways of thinking. Importantly, when sarcasm is

exchanged among trusted individuals like colleagues, creativity flourishes without escalating conflict. Thus, although sarcasm may incite challenges, it can also serve as a catalyst for innovative thinking within organizations. Huang's findings (2015) align with Wieslander (2021)'s concept that sarcastic utterances in the workplace can foster harmony among colleagues and superiors. These studies have yet to reveal the strategies individuals might adopt to convey sarcastic utterances aimed at maintaining harmony. Understanding these strategies could offer insights into the findings of the current study, which aims to identify the tendencies in strategy usage within such mediocre relationships. While these studies (Huang, Gino, & Galinsky, 2015; Wieslander, 2021) provide valuable insights into various relationships beyond those with friends and family (i.e., Al Anssari and Hadi, 2021; Wang, 2023), they still fail to address the nuances of sarcasm commonly found in distant relationships or interactions between strangers who become interlocutors. The following paragraph could provide related research on sarcasm in close and distant relationships, emphasizing how varying levels of situational intensity led to different perceived outcomes.

#### **2.4.3 Sarcasm Across Close and Distant Relationships: A Comparative Perspective**

Zhu and Wang (2020) conduct a study exploring sarcasm across various social settings, including both close and distant relationships among males and females. They aim to understand the connection between sarcasm comprehension and Theory of Mind (ToM) and whether ToM proficiency predicts sarcasm usage. The findings reveal that participants tend to use sarcasm less frequently than direct criticism. They tend to use sarcasm particularly when they feel personally offended or interact with friends. Interestingly, males are more likely to both use and receive sarcasm compared to females. Females, who are often characterized by greater empathy, suggested by Toussaint and Webb (2005), use sarcasm less frequently, especially among female

peers. The researchers conclude that individuals with high-level ToM may strategically employ sarcasm to alleviate social tension, in contrast to the more aggressive use observed among those with low-level ToM. Zhu and Wang's study, furthermore, supports that based on the influence of situational dependence Pickering, Thompson, and Filik (2018), using sarcastic utterances can soften criticism in less threatening environments. On the other hand, sarcasm is perceived as more negative and aggressive in confrontational scenarios (Bowes, 2011; Dews, 2009). It is reasonable to suggest that individuals with advanced Theory of Mind (ToM) abilities are more cognizant of the potential harm sarcasm can inflict on relationships, prompting them to exercise caution, particularly with close friends (Zhu & Wang, 2020). In essence, while sarcasm may be more prevalent in close relationships, individuals tend to employ it selectively, choosing moments when they are confident that their sarcastic remarks will be understood (Kreuz, 1996; Kreuz et al., 1999). Therefore, those with advanced ToM may use sarcasm less frequently in close relationships and may rarely utilize sarcastic remarks in distant relationships.

According to previous studies, sarcastic remarks are employed across various types of relationships, ranging from close ones such as family and friends (Al Anssari and Hadi, 2021; Wang, 2023) to more distant ones like interactions with strangers (Zhu & Wang, 2020). These studies have explored the nuanced nature of sarcastic utterances, considering their relevance to each study's specific objectives. However, the underlying theme across these studies is the acknowledgment of social relationships and contextual factors. They have illustrated how sarcastic remarks can yield specific outcomes or impact individuals based on their relational dynamics and situational contexts. In close relationships, such as those within colleague and friendship circles, sarcasm is often used in a light-hearted, humorous manner. In less intimate relationships, like those between colleagues or between superiors and subordinates,

sarcastic remarks may serve to soften criticism. Conversely, in interactions with strangers or distant relationships, sarcasm may be less likely to be employed to avoid potential conflicts, as Caucci, Kreuz, and Buder (2024) suggests that sarcasm is more easily understood among individuals who share common social backgrounds. This implies that speakers are unlikely to use sarcasm unless they are confident that it will be accurately interpreted. Therefore, it can be concluded that sarcasm is less common among strangers and more frequent among friends and family members.

While existing studies provide valuable insights into the use of sarcasm across various relational and situational contexts, they often lack a clear categorization of the characteristics of these relationships. For instance, studies like Al Anssari and Hadi (2021) and Wang (2023) focus on sarcasm among friends but do not explore how the dynamics of emotional closeness or power asymmetries might influence its use. Similarly, research on professional and hierarchical relationships, such as Wieslander (2021) and Huang, Gino, and Galinsky (2015), examines sarcasm in workplace settings without systematically categorizing the relationships in terms of emotional or hierarchical characteristics. Comparative studies, such as Zhu and Wang (2020), attempt to explore sarcasm across close and distant relationships but still fall short of providing a detailed framework for categorizing these relationships based on key attributes like emotional closeness, power dynamics, or interaction frequency. This gap highlights the need for a structured analysis of relational characteristics to better understand how sarcasm functions across diverse interpersonal settings.

## 2.5 Gilmore Girls

*Gilmore Girls* is an American TV series that originally aired from 2000 to 2007 (Genovese, 2020), later becoming available on Netflix, an online streaming platform, since 2016. It spans seven seasons and follows the journey of Lorelai, a single

mother, and Rory Gilmore, her daughter (i.e., portrayed by Lauren Graham and Alexis Bledel respectively). The series starts off from Rory's high school years to her graduation from university with themes of family, friendship, love, and career navigation. The series delves into their relationships and challenges, including Lorelai's romance with Luke Danes and her reconciled relationship with her parents, Richard and Emily Gilmore, played by Edward Herrmann and Kelly Bishop. Excluding the comeback of the new *Gilmore Girls: A Year in the Life* from my study, almost a decade after the original broadcast, it reveals how all three generations of Gilmore women navigate their current stages of life. Emily Gilmore copes with her husband's death, Lorelai seeks clarity in her life with Luke, and Rory endeavors to untangle the complexities of her own life (Can, 2021).

### 2.5.1 Lorelai Gilmore

Lorelai Gilmore, a vibrant and driven woman, manages the Independence Inn in the charming town of Stars Hollow with her friend Sookie and colleague Michel. She is known for her love of old movies, takeout food, and coffee. Facing financial struggles to afford her daughter Rory's education at Chilton, Lorelai reconnects with her estranged parents for support. Despite her bubbly personality, Lorelai harbors reservations about dating due to past heartache. Her journey is marked by resilience, intelligence, and an unconventional approach to motherhood.

### 2.5.2 Rory Gilmore

Rory Gilmore, a bright and ambitious student, faces the transition to Chilton Prep School with trepidation. Despite excelling academically, she grapples with fitting in among the competitive environment and navigating her first romance with Dean. Rory finds solace in her close bond with her mother, Lorelai, sharing a love for literature, coffee, and witty sweet talk. Their relationship, marked by affection and sarcasm,

shapes Rory's resilient and quietly determined personality as she strives to carve her own path.



## Chapter 3

### Methodology

This chapter describes the methodology applied during this research, proposing six different topics of discussion. Firstly, the research design presents the approach and technique utilized to fulfill the purposes of the study. The next section discusses samples, focusing on criteria of selection. The third section specifies the research framework that was used to investigate and analyze data, followed by data collection, which explain the process of gathering information. The fifth section focuses on data analysis, describing how data were examined. The last section signifies sample of analysis.

#### 3.1 Research Design

The research approach of this study is a mixed method, integrating qualitative and quantitative research, to collect and analyze sarcastic utterances found in *Gilmore Girls* the American comedy-drama TV series. George (2023) suggests that employing a mixed method can assist researchers in attaining a more comprehensive and credible understanding compared to solely quantitative or qualitative studies, owing to the synergistic benefits of both methods. Additionally, both research designs can provide comprehensive answers to the research objectives and research questions. For that reason, quantitative techniques were employed initially to collect sarcastic utterances from *Gilmore Girls*, with the aim of identifying the number and frequency of different sarcastic taxonomies in utterances used by the main protagonists as a percentage. Subsequently, qualitative technique was used to elucidate and explain the result of each specific sarcastic taxonomy identified.

#### 3.2 Sample Groups

This study employed purposive sampling, guided by the principle that researchers seek to uncover insights and understanding, necessitating the selection of

a sample that maximizes learning opportunities (Merriam & Tisdell, 2016). The sample selection was anchored in the concept of *ordinary human life*, aiming to capture spontaneous daily conversations. Additionally, the study utilized literature performance or TV series instead of authentic materials to gather sarcastic utterances in various situations, as they could effectively substitute and mirror real-life situations (Bolat, 2022; Tomoiaga, 2019). Moreover, the selected TV series had achieved enduring global popularity across multiple generations, signifying a profound cultural impact characterized by sustained communication norms that might remain relevant over time. Season 2 has been identified as one of the best seasons, as ranked by multiple sources (Gibbs, 2022; Greenwood, 2023; Madden, 2024), illustrating its capacity to engage contemporary audiences and suggesting its relevance to current communication practices. Similar to other classic films, which *offer a sense of stability and continuity, reminding us of the enduring power of storytelling and human experience*, while continuing to reach and inspire new generations through modern accessibility (Gutierrez, 2023), *Gilmore Girls* functions as a classic series that remains relevant by resonating with audiences through universal themes and innovative storytelling. According to the concept, one out of a hundred American contemporary TV series is selected, thus, *Gilmore Girls* TV series could fit within the concept. The list of a hundred American TV series had been compiled from well-known entertainment websites such as Time (2024), Variety (2023), and Reader's Digest (2024) in which they ranked the TV series from 2023 to 2024 within the TV entertainment category, considering their popularity across generations or timeless shows. Since *Gilmore Girls* TV series is episodic in format, with numerous episodes available, the scene selection could focus on utterances occurring within daily life settings, where richer interactions with diverse participants or different social relationships could provide varied contexts (Brown & Levinson, 1979; Brown & Levinson 1987) for sarcastic utterances. This approach

allowed the author to observe the adoption of remarks in daily situations where sarcastic utterances could arise, following the daily lives of Lorelai and Rory in accordance with the research objectives.

### 3.3 Research Frameworks

Sarcastic English utterances, as distinct from verbal irony, incorporate criticism or negative emotions directed at an individual, conveyed through unexpected statements (Mesing, Williams, & Blasko, 2012; Tabacaru, 2017; Attardo, 2003). While Utsumi (2000) asserts that verbal irony and sarcasm generally align with the implicit display theory, further analysis reveals distinct strategies at varying levels of complexity or meaning. These distinctions allow for multiple interpretations or a purely sarcastic intent without ambiguity. To analyze these nuances, this study adopted strategies from Tabacaru (2017) and terms from Kreuz and Glucksberg (1989) to develop a specific framework for exploring sarcastic English utterances more insightfully.

The framework categorized sarcasm into two types: explicit and implicit. Explicit sarcasm involves strategies such as incongruity, explicitation, and reasoning, which make the sarcastic intent easily recognizable. For example, reasoning often employs overt language, leaving little room for alternative interpretations. In contrast, implicit sarcasm encompasses strategies like metonymy, metaphor, rhetorical questions, and echoing. These rely on subtle associations and indirect references which it requires the listener to infer the intended meaning. Implicit forms often demand a deeper understanding of context and cultural knowledge to interpret the underlying criticism or negative sentiment.

To support this analysis, Tabacaru's (2017) study of American television series such as *House M.D.* and *The Big Bang Theory* offers a taxonomy of sarcastic utterances made by sarcastic protagonists. Examples from this study illustrate how

explicit strategies (e.g., incongruity, explicitation, and reasoning) differ from implicit ones (e.g., metonymy, metaphor, rhetorical questions, and echoing). These examples emphasize how sarcastic English utterances are constructed and employed in different contexts, revealing the interplay between explicit and implicit strategies.

A categorization map (see Figure 1) integrates these strategies into each type, enabling a detailed examination of how sarcasm operates in English utterances. By distinguishing between explicit and implicit types and their associated strategies, this framework aims to provide a nuanced understanding of sarcasm where it could facilitate a deeper exploration of its role in communication. The following paragraph further elaborates on these strategies with examples adapted from Tabacaru's study.

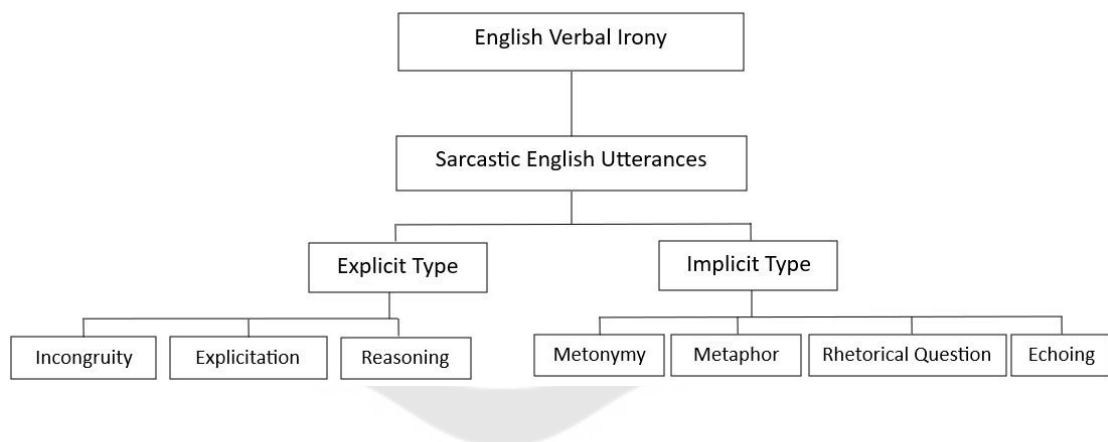


Figure 1 Types and Strategies of Sarcastic Utterances in English adapted from Tabacaru (2017) and Kreuz and Glucksberg (1989)

The framework outlined above provides a comprehensive structure for understanding the types and strategies of sarcastic English utterances. To further clarify these concepts, the following section presents definitions and examples of each strategy, adapted from Tabacaru's (2017) study. These examples demonstrate how

explicit and implicit strategies manifest in real-world contexts where it could offer insight into their distinctive features and applications.

### 3.3.1 Sarcastic Utterances in English

Sarcastic utterances in English involve incongruity coupled with a specific target, which differentiates them from solely incongruous statements lacking a clear target, known as irony. This term includes elements of criticism or negative emotion directed towards the target, visible through the incongruity presented by the speaker (Attardo, 2003; Mesing, 2012; Tabacaru, 2017).

#### 3.3.2 Explicit type

It is a type of sarcastic utterances interpreted from Tabacaru (2017)'s exploration of each given example, falling under the category of explicit communication, where the message is clear and direct Oxford Lerner's Dictionaries (2024) without ambiguity. Whether expressing opinions contrary to common ground or leaving no room for interpretation, both aim for clarity and assertiveness in conveying the attitude (Liashchova, 2017). Within this type, three strategies are identified: incongruity, explicitation, and reasoning. These strategies are discussed in detail in the following paragraphs.

**3.3.2.1 Incongruity strategy** is a sarcastic mechanism in which the speaker says something that directly contradicts their true beliefs or the actual situation, specifically to mock or critique a target. Unlike irony, which may lack a direct target, sarcasm through opposite/incongruity depends on a target (i.e., either present or absent) to convey criticism or even humor. In current study, however, the author focuses only on sarcasm directed at a present target.

### 3.3.2.1.1 Example of Incongruity Strategy

In a scene from House M.D., Dr. House is in the consultation room with a young boy named Ricky, who accompanies his father, a patient, who remains silent throughout the consultation.

(1)

Ricky: He can't talk.

House: Excuse me?

Ricky: He had knee surgery.

Hose: Right...

Ricky: About a year ago, and then he couldn't talk.

House: Right, yeah, well, that happens. You know, it's very dangerous operating so close to the vocal cords.

In this scene, Ricky mentions that his father can't talk due to knee surgery, to which House sarcastically agrees, remarking on the supposed danger of operating near vocal cords during knee surgery. This sarcasm mocks the idea, targeting not only Ricky but anyone who believes such a claim. House's remark exists in a pretense space where losing one's voice after knee surgery is possible, contrasting with the reality where knees and vocal cords are not connected.

**3.3.2.2 Explication strategy** is a sarcastic strategy where the speaker points out an obvious or overly clear fact to mock or critique a specific target. By exaggerating clarity or emphasizing something well-known, the speaker exposes a flaw, irony, or absurdity in the target's behavior, beliefs, or situation. This directness contrasts what is stated with the intended criticism, making the sarcasm clear through an overly straightforward tone that listeners easily recognize as humorous or critical.

### 3.3.2.2.1 Example of Explicitation Strategy

In certain cases, sarcasm does not directly oppose one's beliefs but instead highlights the obvious, mocking a situation or person. This overemphasis on a particular idea becomes a form of mockery.

(2)

Cuddy: Your attitude towards supervisory personnel is disrespectful, and a disturbingly large proportion of your comments are racist or sexist.

House: That top makes you look like an Afghani prostitute...would be an example of that.

Dr. House's sarcastic remark comparing Cuddy to an Afghani prostitute mocks her accusations of racism and sexism, presenting it as a hypothetical comment. This builds upon Cuddy's earlier statement, targeting her in a non-serious manner.

**3.3.2.3 Reasoning strategy** is a sarcastic strategy that uses exaggerated logic to create humor or criticism. It involves presenting a situation and drawing an exaggerated conclusion from it, often using an "if-then" construction. This approach highlights the illogicality of the situation, targeting someone or something to make the sarcasm clear (Tabacaru, 2017).

### 3.3.2.3.1 Example of Reasoning Strategy

The truth of the conclusion often stems from the hypothesis. Many reasoning examples start with an if-clause, connecting the hypothesis and conclusion. In other cases, conclusions are drawn as inferences from the information provided.

(3)

Cole: It was creepy. The patient predicted his own death.

House:                Would have been more impressive if he predicted that he wasn't going to die. Of course, that takes longer to prove.

House's sarcastic remark uses deductive reasoning, combining remote conditionals. The incongruity stems from the impossibility of his suggestion, as the hypothesis guarantees the truth of the conclusion. Sarcasm targets the magician and his believers, highlighting the ease of predicting death in a hospital. This non-serious mental space is built on the common ground that all humans eventually die, linked through the if-clause.

### 3.3.3 Implicit type

It is a type of sarcastic utterances involves covert communication through phrases that imply opinions or sentiments, employing trickery. This style leaves room for implication or different interpretations (Liashchova, 2017), as the sarcasm is not immediately apparent. As explained by Tabacaru's, it can require the target to take an extra step to interpret the sarcasm (Tabacaru, 2017). Under this type, the strategies include metonymy, metaphor, rhetorical questions, and echoing. These strategies were defined for the current study in the following paragraphs.

**3.3.3.1 Metonymy strategy** is a strategy that involves substituting one concept, the "vehicle," for another, the target (Fass, 1988; Song, 2011) within the same mental framework to create sarcastic meaning. By focusing on the most relevant or prominent part of a concept, metonymy accesses the whole context, allowing sarcasm to convey complex meanings in a simple, familiar way. This substitution highlights key aspects of an idea to subtly imply something different from what is explicitly stated (Tabacaru, 2017).

### 3.3.3.1.1 Example of Metonymy Strategy

This strategy involves substituting one conceptual entity, the vehicle, for another, the target, within the same cognitive model. It is a fundamental concept that accesses the entire frame using the most salient element. In the example from *The Big Bang Theory*, metonymic inferencing is evident. Sheldon Cooper and Leslie Winkle meet with the department head to resolve a dispute. Leslie continues to insult Sheldon by using the same term (dumbass) to refer to him, illustrating metonymic substitution.

(4)

Gablehauser: Dr. Winkle, what colorful name did you call Dr. Cooper this time?

Leslie: Dr. Dumbass. [Sheldon's phone goes off]  
[...]

Gablehauser: You need to get that, Dr. Cooper?

Sheldon: God, no.

Leslie: Well, don't turn it off; you might miss your call from the Nobel committee letting you know you've been nominated as dumbass laureate of the year.

Sarcasm towards Sheldon is evident in Leslie's overt mockery, particularly in her repeated use of "dumbass" to refer to him, including phrases like "dumbass laureate of the year." This creates a pretense space where Sheldon is portrayed as the epitome of foolishness, even recognized internationally by the Nobel committee. The audience understands these remarks as non-serious, with "dumbass" characterizing Sheldon's personality for effective mockery.

**3.3.3.2 Metaphor strategy** is a way of understanding one thing by comparing it to something else (Fass, 1988; Lawler, 1983; Song, 2011), often used in

sarcasm to highlight certain features while downplaying others. Unlike metonymy, which substitutes words within the same area of meaning, metaphors involve comparisons across different areas. When taken literally, metaphors can make statements that are clearly untrue, similar to sarcasm which adds depth to the imagery (Tabacaru, 2017).

#### 3.3.3.2.1 Example of Metaphor Strategy

Metaphors, understanding one thing in terms of another, can serve sarcastic purposes, contrasting with metonymy. While metonymy substitutes within the same domain, metaphors compare different domains, allowing us to grasp one aspect of a concept while concealing others. When taken literally, metaphorical statements seem to assert something known not to be true. Similarly, sarcasm asserts something incongruous, adding complexity to its metaphorical imagery.

(5)

House: [to Chase, because Cuddy is in the room] What, you got her on speed dial?

Cuddy: I just follow the scent of arrogance.

Cuddy's sarcastic response to House's "scent of arrogance" remark highlights the metaphorical use of language. Although arrogance doesn't possess a literal scent, the metaphor implies a strong presence, emphasizing its intensity. The incongruity between the pleasant connotation of "scent" and the negative association of "arrogance" underscores the sarcasm, aimed at House for his extreme arrogance.

**3.3.3.3 Rhetorical question strategy** in sarcasm is asked not for an answer, but to make a pointed, sarcastic statement. Often implying the opposite of what is being asked, it highlights skepticism, criticism, or even humor. While it may prompt a response, its main purpose is to convey the speaker's attitude, letting the listener interpret the intended sarcasm or disbelief (Tabacaru, 2017).

### 3.3.3.3.1 Example of Rhetorical Question Strategy

Rhetorical questions do not seek answers; they assert points, even though they may sometimes prompt responses. This applies to sarcastic discourse too, where they emphasize sarcasm. In a scene from "House M.D.," House uses a rhetorical question to express annoyance towards Kutner after playing a trick on his team with someone else's blood.

(6)

Kutner: Or, three, he gave us someone else's blood.

House: Who?

Kutner: Amber.

House: Get that idiotic smile out of my face. I've got to go on a killing spree.

Kutner: Or, four, he has something that tests positive for syphilis.

House: [sighs] It's not Chagas.

Kutner: He worked in Costa Rica before he was married.

House: Is two a spree, or do I have to kill you too?

In the final exchange, House sarcastically includes Kutner in his irritation by joking about going on a killing spree. The rhetorical question, "Is two a spree, or do I have to kill you too?" is not meant to be answered but emphasizes House's annoyance. It is a playful jab, not a serious accusation, and builds on shared context like House's anger and Amber sharing his secret.

**3.3.3.4 Echoing strategy** builds on the ideas from the "Echoic Reminder Theory" of sarcasm introduced by Kreuz and Glucksberg (1989). In this theory, *echoing* is interpreted as a conversational tactic where a speaker repeats part of an earlier statement (known as *echoic*) while also subtly changing the topic or focus, a shift

described as diversion or *Shift of Focus* in Tabacaru's (2017) work. To better illustrate how sarcasm incorporates past comments or random past events into present conversations, this study replaces the term "Shift of Focus" with "Echoing Strategy." The rationale for this change is that the original term does not fully capture the strategic nature of sarcasm, where a past element is transformed into a present sarcastic interaction. The same examples from Tabacaru's analysis are retained to illustrate this revised terminology and its application.

#### 3.3.3.4.1 Example of Echoing Strategy

In the given scene from *House M.D.*, the team becomes aware that a female colleague is not wearing underwear. Foreman interrupts with remarks about the patient's health condition. Later, during a discussion about the patient's treatment, an exchange between House and Foreman recalls the earlier conversation about underwear. As the team shifts focus to the patient's symptoms, listeners must recall the prior conversation to understand House's allusion. Time captions in brackets specify the lapse between the scenes.

(7)

Kutner: So you're not wearing any underwear?

Foreman: Uhh... There's a guy bleeding...

House: Foreman! She's not wearing any underwear. You used to be more fun.

[...]

House: Amyloidosis was your idea.

Foreman: I was wrong.

House: Yeah, me too. You were never fun.

In this scene, the focus shifts from the patient's health to Dr. House's sarcastic remark towards Foreman. To understand the sarcasm, viewers must recall an

earlier interaction between the two characters. Dr. House's words mock Foreman, transitioning from a playful tease to a sarcastic jab.

Table 1 Examples of Types and Strategies of Sarcastic English Utterances provided by Tabacaru (2017)

Types	Strategies	Examples
Explicit type	Incongruity	House: Right, yeah, well, that happens. You know, it's very dangerous operating so close to the vocal cords.
	Explicitation	House: That top makes you look like an Afghani prostitute...would be an example of that.
	Reasoning	House: Would have been more impressive if he predicted that he wasn't going to die. Of course, that takes longer to prove.
Implicit type	Metonymy	Leslie: Well, don't turn it off; you might miss your call from the Nobel committee letting you know you've been nominated as dumbass laureate of the year.
	Metaphor	Cuddy: I just follow the scent of arrogance
	Rhetorical question	House: Is two a spree, or do I have to kill you too?

---

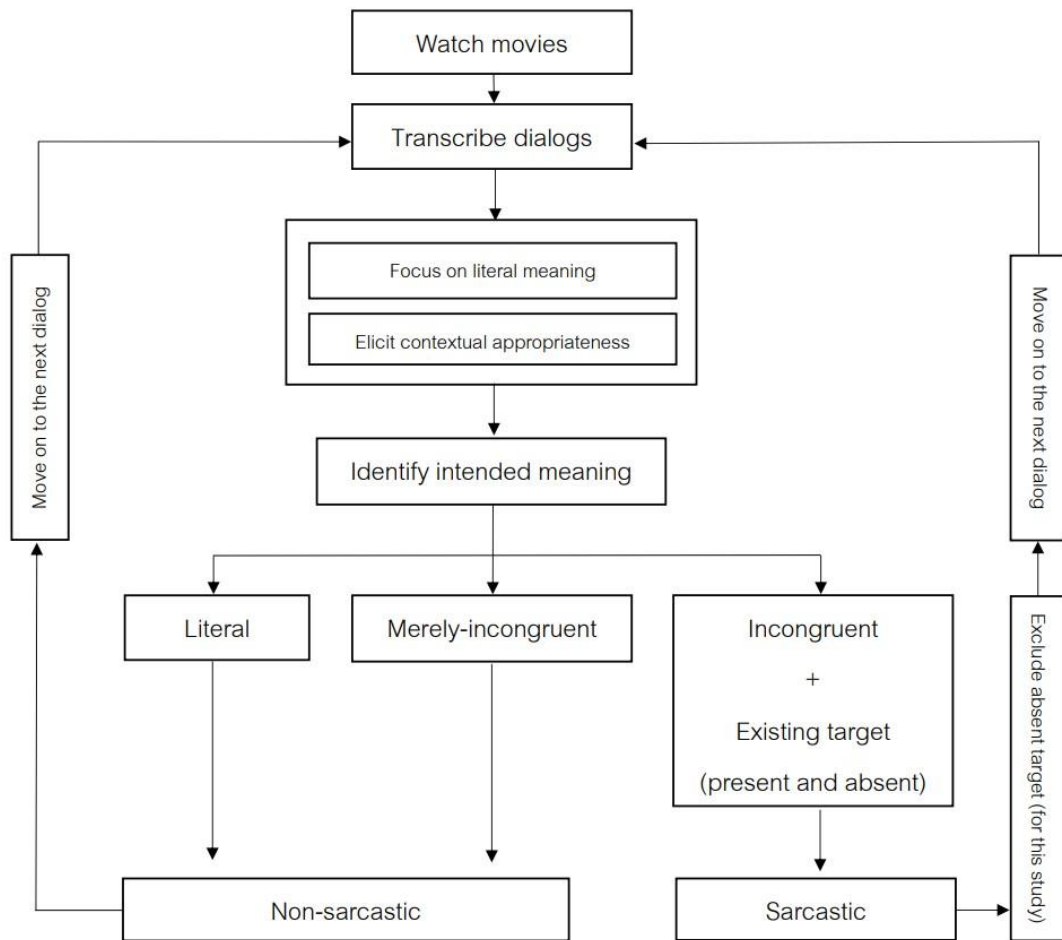
Echoing	House: Foreman! She's not wearing any underwear.
(Shift of Focus)	You used to be more fun.
	[...]
	House: Amyloidosis was your idea.
	Foreman: I was wrong.
	House: Yeah, me too. You were never fun.

---

### 3.4 Data Collection

#### 3.4.1 Sarcastic Utterances in English Collection

In this study, as said earlier, Tabacaru (2017)'s framework was adapted to explore English sarcasm. The data analysis involved identifying examples of each strategy within explicit and implicit sarcastic utterances found in episodes, with daily-life setting focus, of the Gilmore Girls TV series following the protagonists Lorelai and Rory's lives. These utterances were watched on Netflix, an online streaming service and cross-checked with the accompanying scripts to ensure accuracy in capturing the nuances of sarcasm employed by the characters. The data collection process started with transcribing the dialogues according to Tabacaru's (2017) guidelines. Initially, each utterance's literal meaning was examined, followed by an assessment of its contextual appropriateness. Next, the intended meaning of the target utterance was identified and sorted into three categories. Utterances classified as 'Literal' are considered non-sarcastic, while those labeled 'Merely Incongruent' were disregarded in this study. The author then delved into further utterances within the series that may qualify as 'Incongruent,' accompanied by at least one existing target (both present and absent). Once identified, these utterances were counted as sarcastic. This process repeated as the author continues to analyze subsequent dialogues. See in figure 2.



*Figure 2 Data Collection*

### 3.4.2 Relational Contexts Collection

To analyze the use and function of sarcasm in different relational contexts, this study selected Brown and Levinson's Politeness Theory (1987) as it provided a structured framework for understanding how communication strategies were shaped by relational dynamics, emotional closeness, and power imbalances. This theory focused on managing positive face (the desire to feel liked and appreciated) and negative face (the desire for autonomy and freedom from imposition) in interactions. Relationships were categorized as narrow (emotionally close) or distant (emotionally detached) and

further divided into symmetrical (equal status or power) or asymmetrical (unequal power dynamics), resulting in four distinct types.

Narrow-Symmetrical relationships, such as those between friends or siblings, often involved sarcasm that was playful or acted as a face-saving strategy to maintain harmony while conveying humor or criticism. Narrow-Asymmetrical relationships, like parent-child or mentor-student dynamics, used sarcasm to soften criticism in a nurturing way or assert authority. Distant-Symmetrical relationships, such as those between colleagues or strangers of equal status, relied on sarcasm as indirect criticism to maintain politeness and avoid overt confrontation in professional or neutral settings. Distant-Asymmetrical relationships, including boss-subordinate interactions or hierarchical relationships with strangers, used sarcasm to challenge authority or emphasize social distance, often highlighting power imbalances.

By grouping relationships into Narrow-Asymmetrical relationship (i.e., parent-child and mentor-student), Narrow-Symmetrical relationships (i.e., friends and colleagues), Distant-Asymmetrical relationships (i.e., boss-subordinate and strangers with power dynamics), and Distant-Symmetrical relationships (i.e., strangers with the same social rank and acquaintances), this classification enabled a detailed exploration of how sarcasm adapted to various relational contexts. For instance, sarcasm among colleagues and friends tended to prioritize harmony and playfulness, while in professional or hierarchical interactions, it often navigated power dynamics or delivered indirect criticism. The distinctions between symmetrical and asymmetrical relationships further illustrated how equality or hierarchy influenced the use and interpretation of sarcasm, making it a context-dependent communicative tool.

This framework not only aligned with Brown and Levinson's Politeness Theory but also ensured a comprehensive examination of sarcasm's role in managing face-threatening acts across diverse interactions. It provided a robust lens for analyzing

how sarcasm functioned in both emotionally close and distant relationships, emphasizing its adaptability and complexity in communication dynamics.

### 3.5 Data Analysis

To analyze sarcasm or sarcastic utterances in the dialogues of the *TV series Gilmore Girls, Season 2*, this study combined qualitative categorization and quantitative analysis to achieve comprehensive insights. The process began with viewing the series and transcribing dialogues to create a dataset for analysis. Each dialogue underwent a detailed evaluation of its literal meaning and contextual appropriateness, which determined how it aligned with or deviated from its intended context. Based on this assessment, the dialogues were classified into three categories: literal, merely-incongruent or ironic quality, and incongruent with a target audience or sarcastic quality.

Literal dialogues are straightforward and non-sarcastic, presenting no contextual mismatch. Merely-incongruent dialogues appear mismatched or nonsensical within their context but did not exhibit characteristics of sarcasm. Incongruent dialogues with a clear target audience (both present and absent), which showed a clear deviation from contextual norms, were further analyzed to determine if a specific target was present. If an incongruent dialogue lacked a clear target, it was excluded from the analysis, as sarcasm inherently requires an existing target (Tabacaru, 2017), either explicitly stated or implied. Only dialogues that were both contextually incongruent and directed at a specific target were classified as sarcastic.

Following this rigorous process, 95 sarcastic utterances were identified as falling within the rules of the framework developed in this study. These utterances adhered to the criteria of contextual incongruence paired with the presence of a target which validated their classification as sarcastic and ensuring consistency in the analysis.

This nuanced process refined the dataset, separating literal and merely-incongruent utterances into a non-sarcastic category and isolating sarcastic dialogues for deeper analysis. The identification of 95 sarcastic utterances highlighted the prevalence of sarcasm in the series, providing a focused subset for further quantitative and qualitative examination. This meticulous approach ensured that only dialogues meeting the developed framework and criteria for sarcasm were considered, which maintained the validity and focus of the study.

For the quantitative analysis, Microsoft Excel was employed as a primary tool, enabling detailed calculations and insights. The frequencies of explicit and implicit sarcasm instances were calculated, and their occurrence was expressed as percentages to provide a clear understanding of their prevalence in the dataset. Beyond frequency analysis, the data were further explored to examine the usage of sarcasm across various relational contexts, including interactions with Narrow-Asymmetrical relationship (i.e., parent-child and mentor-student), Narrow-Symmetrical relationships (i.e., friends and colleagues), Distant-Asymmetrical relationships (i.e., boss-subordinate and strangers with power dynamics), and Distant-Symmetrical relationships (i.e., strangers with the same social rank and acquaintances). This aspect of the analysis aimed to identify patterns in sarcasm use, particularly focusing on the strategies most commonly employed in different social scenarios.

By combining qualitative categorization with quantitative evaluation, the current study effectively addresses its research objectives. The process not only determines the prevalence of sarcasm but also uncovers contextual variations and strategy preferences. The identification of 95 sarcastic utterances, falling into the rules of this study's developed framework, underscores the significance of sarcasm as a communicative tool in the series, providing a rich foundation for analysis. This dual approach allows for a comprehensive understanding of how sarcasm operates in

communication, offering valuable insights into its role across diverse interpersonal relationships. The integration of Excel ensures precision in numerical analysis, while the methodical categorization provides a strong theoretical foundation for the study.

### 3.6 Sample of Analysis

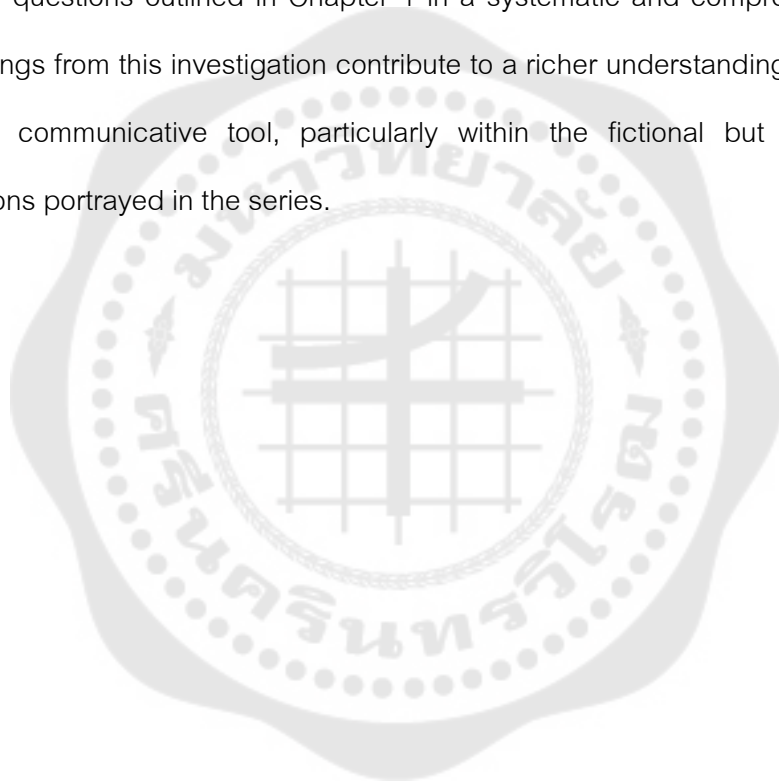
The study aimed to thoroughly explore the types and strategies of sarcastic utterances within the context of the *Gilmore Girls TV series*, focusing specifically on Season 2. It was designed to achieve two primary research objectives that directly address the research questions outlined in Chapter 1.

Firstly, the study sought to investigate the *various types of sarcastic utterances* in English employed by the characters across a range of situations depicted in the series. This objective aimed to categorize the sarcastic utterances into distinct types based on their linguistic and contextual features, providing insights into how sarcasm manifests in different scenarios. By analyzing these utterances, the study aimed to determine whether they were explicit or implicit, how they varied across interpersonal relationships, and how contextual factors influenced the delivery and interpretation of sarcasm.

Secondly, the study aimed to examine the strategies used by characters to convey sarcasm in diverse contexts within the series. This objective focused on understanding how sarcasm was constructed and delivered by the characters during interactions, taking into account the specific relationships between interlocutors—such as Narrow-Asymmetrical relationship (i.e., parent-child and mentor-student), Narrow-Symmetrical relationships (i.e., friends and colleagues), Distant-Asymmetrical relationships (i.e., boss-subordinate and strangers with power dynamics), and Distant-Symmetrical relationships (i.e., strangers with the same social rank and acquaintances). It also explored how sarcasm was tailored to suit the situational context, including

whether it was used to mock, critique, or humorously highlight incongruities. Identifying these strategies provided a deeper understanding of the intentionality and communicative goals behind the sarcastic utterances.

Both objectives were carefully addressed through the analytical framework and methodology developed for this study. These objectives were not only designed to provide a detailed exploration of sarcasm in *Gilmore Girls* but also to answer the research questions outlined in Chapter 1 in a systematic and comprehensive manner. The findings from this investigation contribute to a richer understanding of sarcasm as a complex communicative tool, particularly within the fictional but socially relevant interactions portrayed in the series.



## Chapter 4

### Findings

This chapter presents the findings of the study, focusing on the analysis of sarcastic utterances in English within different types of relationships in *Gilmore Girls* Season 2. Using a mixed-method approach that combines quantitative and qualitative analyses, the study addresses the research questions regarding the frequency, types, and strategies of sarcasm employed by characters, particularly in interactions involving Lorelai and Rory Gilmore. The chapter is divided into three main sections. Section 4.1 explores the distribution of sarcastic utterances across various relationship types, ranging from close to distant. Section 4.2 delves into the specific types and strategies of sarcasm observed within four relationship categories, as defined by Brown and Levinson's (1987) framework. Finally, Section 4.3 discusses the strategies of sarcastic utterances identified in this study, providing deeper insights into their usage and context.

#### 4.1 Distribution of Explicit and Implicit Sarcasm Across Relationship Types

Table 2 Explicit and Implicit Types of Sarcastic Utterances in English in Narrow and Symmetrical Relationships

	Narrow		Symmetrical		
Explicit Type	44	64%	Explicit Type	36	71%
Implicit Type	25	36%	Implicit Type	15	29%
Total	69	100%	Total	51	100%

The table 2 shows that in narrow (i.e., speakers who share emotional closeness) relationships, explicit sarcasm is more commonly used (64%) compared to implicit sarcasm (36%), suggesting a preference for direct and overt sarcastic utterances in English in closer relationships. Similarly, in symmetrical relationships (i.e.,

speakers with equal power or the same social rank), explicit sarcasm dominates (71%), while implicit sarcasm is less frequent (29%), which can reflect a tendency for clear and direct sarcasm in equal and balanced interactions. These findings highlight that intimacy and equality encourage the use of explicit sarcasm.

Table 3 Explicit and Implicit Types of Sarcastic Utterances in English in Distant and Asymmetrical Relationships

Distant			Asymmetrical		
Explicit Type	9	35%	Explicit Type	17	39%
Implicit Type	17	65%	Implicit Type	27	61%
Total	26	100%	Total	44	100%

The table 3 reveals that in distant relationships (i.e., individuals who may know or may not know each other well), implicit sarcasm is more prevalent (65%) compared to explicit sarcasm (35%), indicating a preference for indirect and subtle sarcastic utterances in less close interactions. Similarly, in asymmetrical relationships (i.e., interactions involving power dynamics), implicit type of sarcastic utterances in English dominates (61%), while explicit type of sarcasm is used less frequently (39%) which can reflect a tendency to rely on implicit sarcasm in hierarchical or unequal relationships. The results suggest that distance and hierarchy favor the use of implicit sarcasm.

Thus, the results from the table 2 and 3 reveal that intimacy and hierarchy play a significant role in the use of explicit and implicit types of sarcastic utterances in English. In closer and more equal relationships, such as narrow and symmetrical ones, explicit sarcasm is preferred which can reflect a tendency for direct and overt sarcastic remarks. Conversely, in distant and asymmetrical relationships (e.g. boss-subordinates

and strangers with power dynamic), implicit sarcasm is more prevalent, which can indicate a reliance on subtle and indirect sarcasm in less close or hierarchical interactions. Therefore, it can be inferred that the nature of the relationship determines whether sarcasm is expressed explicitly or implicitly.

The following section details the usage of sarcastic utterances in English found in four types of relationships based on Brown and Levinson's (1987) framework: (1) Narrow-asymmetrical relationships, such as parent-child and mentor-student dynamics; (2) Narrow-symmetrical relationships, including friendships, colleagues, and siblings (note that sibling relationships are excluded in this study due to the chosen sample); (3) Distant-asymmetrical relationships, such as those between a boss and subordinate or strangers in hierarchical contexts; and (4) Distant-symmetrical relationships, which involve strangers with equal power or those of the same social rank.

## 4.2 Types and Strategies of Sarcastic Utterances in English Adopted in Four Types of Relationships based on Brown and Levinson (1987)

### 4.2.1 Narrow-Asymmetrical Relationship: Parent-child and Mentor-student Relationships

Table 4 Types and Strategies of Sarcastic English Utterances Adopted in Parent-child and Mentor-student Relationships

Relationships	Types	Strategies	Percentages (31)
Narrow-Asymmetrical	Explicit	Incongruity	62%
		Explication	31%
		Reasoning	8%
	Implicit	Metonymy	13%
		Metaphor	0%
		Rhetorical Question	26%
		Echoing	19%

The table 4 shows the distribution of sarcasm strategies in narrow-asymmetrical relationships, such as family or mentor-student dynamics, where emotional closeness is paired with power imbalances.

For explicit sarcasm, incongruity is the most frequent strategy, accounting for 62%, followed by explicitation at 31% and reasoning at a minimal 8%. This suggests that speakers often rely on overt contradictions (incongruity) to deliver sarcastic utterances in English while ensuring clarity through explicitation. Reasoning, though rare, highlights its limited role in hierarchical yet close relationships, where indirectness is often prioritized.

In the implicit type, rhetorical questions dominate at 26%, followed by echoing at 19%, and metonymy at 13%, while metaphor is not used. The preference for rhetorical questions reflects their effectiveness in expressing sarcasm subtly without risking relational harmony. Echoing and metonymy, though less frequent, highlight the importance of indirect strategies in maintaining respect while navigating the power imbalance.

These findings indicate that implicit sarcasm is more prevalent in narrow-asymmetrical relationships, allowing speakers to convey sarcasm subtly to protect relational harmony. Explicit type of sarcasm, particularly through incongruity, is also used but carefully balanced to avoid escalating tension.

#### 4.2.2.1 Examples of Sarcastic Utterances in English Adopted in Narrow-Asymmetrical Relationships

Season 2 EP 3

Context of Participants: Mother-daughter

Context of Situation:

Emily arrives promptly at eight o'clock for Lorelai's bachelorette party, having been invited by Michel to surprise Lorelai. When she ends up waiting alone, Emily finds the situation inappropriate and expresses her frustration to Lorelai when she finally arrives, lecturing her about punctuality and proper hosting. Lorelai points out that it was Michel, not she, who extended the invitation, which only intensifies the tension. Emily's sarcastic response highlights her annoyance at being kept waiting and her dissatisfaction with Lorelai's explanation.

(8)

Emily: And in the future, when you plan one of these things, and you tell a person to show up at eight o'clock, it is considered good manners for you to also show up at eight o'clock.

Lorelai: Well, I didn't exactly invite you mother, Michel did.

Emily: Ah, well, I feel much better now.

Type of Sarcastic Utterances: Explicit

Emily's use of explicit type of sarcastic utterance is direct and leaves no room for ambiguity in order to ensure that her dissatisfaction is clear. By saying, *Ah, well, I feel much better now*, her sarcasm bites at Lorelai, making her annoyance unmistakable. This lack of layered meaning emphasizes her frustration and expectation of an apology, it can ensure that the receiver, Lorelai, fully grasps the critique without any need for further explanation.

Type of Sarcastic Strategy: Incongruity

The strategy here is incongruity because Emily's words don't match her true feelings. When she says, *Ah, well, I feel much better now*, she pretends to be reassured, but the context suggests the opposite, that she's actually annoyed to learn Michel, not Lorelai, invited her. This contrast between her words and her real feelings

creates the sarcastic effect, expressing her frustration and highlighting her expectation of an apology from Lorelai. This contrast between her words and her real feelings creates the sarcastic effect which it makes her frustration clear without directly stating it.

Season 2 EP 5

Context of Participants: Mentor-student

Context of Situation:

Rory arrives late to a meeting because Paris gave her the wrong start time, wanting to keep her out of the publishing tasks. The teacher, unaware of this, assumes Rory is simply late and addresses her with a sarcastic comment.

(9)

Teacher: Nice of you to join us, Miss Gilmore.

Rory: I thought we were starting at four

Teacher: No, we start at 3:15 sharp

Type of Sarcastic Utterances: Explicit

In this dialogue, the teacher's line, *Nice of you to join us, Miss Gilmore*, is an example of explicit type of sarcastic utterance. The sarcasm is openly conveyed and directed at Rory, making it clear that the teacher is not genuinely complimenting her arrival but instead highlighting her tardiness. This explicit nature ensures that the sarcastic intent is unmistakable, directly addressing the situation without any need for subtlety which is fitting in a formal setting where clarity is essential.

Type of Sarcastic Strategy: Incongruity

The sarcastic strategy used is incongruity, where there is a contrast between the literal words and the teacher's actual meaning. Saying *Nice of you to join us, Miss Gilmore* suggests that Rory's presence is appreciated, which is incongruent with the teacher's likely frustration about her lateness. This mismatch between the

wording and the true intent effectively creates a sarcastic tone, signaling mild disapproval while still remaining professional. In this context, incongruity allows the teacher to criticize Rory's timing indirectly where it could maintain authority and expectations without overt confrontation.

Season 2 EP 7

Context of Participants: Mentor-student

Context of Situation:

Rory is seated alone in the school cafeteria, enjoying her lunch with her Walkman on and a book in hand. She seems content in her solitude, focused on reading. Suddenly, Mrs. Verdinas, a teacher concerned about her social habits, taps her on the shoulder, initiating a conversation and asking Rory to meet her in her office after lunch to discuss it.

(10)

Mrs. Verdinas: But rarely outside of class. At lunch, you're always by yourself.

Rory: That's when I catch up on my reading.

Mrs. Verdinas: And that Walkman, it makes you very unapproachable.

Rory: You approached me.

Type of Sarcastic Utterances: Implicit

Rory's sarcasm is subtle and indirectly challenges Mrs. Verdinas's remark without openly disagreeing. Rather than directly pointing out that Mrs. Verdinas's comment about being *unapproachable* does not hold up, Rory's response leaves the criticism implied by reminding Mrs. Verdinas of her own previous action that she

apparently could approach her. This makes the sarcastic utterance implicit since her intent is suggested rather than directly stated.

Type of Sarcastic Strategy: Echoing

Rory's response, *You approached me*, echoes Mrs. Verdinas's statement to highlight the inconsistency in calling her *unapproachable*. By repeating the idea through her observation, Rory uses Mrs. Verdinas's own words to show that the walkman didn't actually prevent someone from approaching her. This strategy turns Mrs. Verdinas's comment back on itself, allowing Rory to make a sarcastic point in a way that is clever and indirect without blunt confrontation yet still clear in its message.

Season 2 EP 7

Context of Participants: Mother-daughter

Context of Situation:

Lorelai assumed that the BBQ at her parents' house would be held outside, so she and Rory begin enjoying corn on the cob in the yard. However, Emily soon appears, disapproving of their choice to eat outdoors. She insists they come inside, expressing her strong preference for eating in a proper, indoor setting. Her comments make it clear she finds outdoor dining inappropriate and is determined to enforce her own standards.

(11)

Lorelai: Mom, the whole point of barbecuing is to eat outside.

Emily: Animals eat outside. Human beings eat inside with napkins and utensils. If you want to eat outside, go hunt down a gazelle. Make your decision, I'll be inside.

[leaves]

Type of Sarcastic Utterances: Explicit

When she compares outdoor dining to animal behavior, her disdain is clear to both Lorelai and Rory. There is no layer of meaning in her response, as she openly mocks their choice to eat outdoors. Thus, Emily's sarcasm is explicit because her criticism of eating outside is direct and unmistakable.

Type of Sarcastic Strategy: Explicitaion

Emily's strategy of sarcastic utterance used an explicitation strategy because it is a direct criticism. By telling Lorelai that eating outside is for *animals* and suggesting she *hunt down a gazelle* if she wants to dine outdoors, Emily makes her disapproval clear. This direct sarcasm approach leaves no ambiguity; Emily directly conveys her view that outdoor dining is uncivilized that she intends to highlight her dramatized critique with a vivid, exaggerated example.

Season 2 EP 7

Context of Participants: Mother-daughter

Context of Situation:

Lorelai and Emily are discussing Lorelai's involvement in Rory's school activities, something Emily has always encouraged. When Lorelai mentions she's organizing a charity fashion show at Chilton, Emily responds approvingly, thinking Lorelai is finally taking responsibility in a way she values. Lorelai, with a touch of sarcasm, then adds that Emily will be one of the models, using the suggestion to tease Emily's strong opinions on appearances and involvement which catches her mother off guard.

(12)

Emily: Well, it's certainly nice to hear you finally getting involved.

Lorelai: Yes, in fact we're planning a charity fashion show next weekend, and I volunteered to organize it.

Emily: Well, good for you.

Lorelai: Yes, and since I know how concerned you are about how Rory's perceived at Chilton, I knew you would want to be involved somehow, so you're gonna be one of the models.

Emily: Excuse me?

Type of Sarcastic Utterances: Explicit

The last utterance uttered by Lorelai is explicit because her suggestion that Emily should be one of the models directly conveys her critical intent. Her comment is not implied; it is a clear and straightforward way to challenge Emily which can make Lorelai's intent obvious to both her mother and the audience. By openly suggesting that Emily model in the show, Lorelai criticizes her mother's intense focus on appearances and involvement in Rory's life.

Type of Sarcastic Strategy: Reasoning

In the dialogue, Lorelai says, Since I know how concerned you are about how Rory's perceived at Chilton, I knew you'd want to be involved somehow, so you're gonna be one of the models. This line reflects an if-then sarcastic reasoning: If Emily is so invested in controlling Rory's image at Chilton, then it follows that she would want to model in the show herself to uphold that image. Lorelai's use of if-then logic exposes the exaggeration in which it implies that Emily's level of concern is so extreme that it would lead her to an unrealistic degree of involvement, such as modeling in a school event. Lorelai mocks the extent of Emily's need for control.

Season 2 EP 7

Context of Participants: Mother-daughter

Context of Situation:

Emily reached out to Lorelai with an offer to go to a spa, having received some vouchers through a DAR charity event. Before Emily can suggest they use the vouchers together, Lorelai, intrigued by the idea of total relaxation, begins enthusiastically describing the pampering experience. Her excitement, however, quickly shifts to playful sarcasm as she compares the luxury of spa life to the simplicity of a dog's lifestyle.

(13)

Lorelai: Two days of total mind-numbing pampering. Massages, facials, aromatherapy.

Emily: My goodness, you make it sound like heaven.

Lorelai: It's as close as you'll ever come to being a dog.

Emily: I beg your pardon?

Lorelai: You know, a whole life of nothing but eating, sleeping, lying on your back and getting rubbed.

Emily: I'd love the comparison to stop there.

Type of Sarcastic Utterances: Implicit

The type of sarcastic utterance is implicit, as Lorelai does not openly criticize the idea of the spa. Instead, she hints at her feelings by comparing it to a dog's life. This implicit sarcasm introduces a layer of meaning by contrasting the refined, luxurious experience Emily imagines with the simplicity of a pet's routine. While Emily envisions elegance and pampering, Lorelai undercuts this vision with the basic image of a dog's life, such as eating, sleeping, and getting petted.

Type of Sarcastic Strategy: Metonymy

The strategy used here is metonymy, as Lorelai employs the sarcastic image of a *dog's life*, marked by eating, sleeping, and lounging, as a stand-in for the overly pampered spa experience. By choosing this metonymy, Lorelai sarcastically suggests that spa treatments are so indulgent that they resemble a pet's life of luxury. This comparison humorously highlights the shared quality of extreme relaxation between a spa and the ease of a dog's life that it creates a light-hearted yet biting critique.

Season 2 EP 6

Context of Participants: Mother-daughter

Context of Situation:

Lorelai and Emily are attending the Daughters of the American Revolution (DAR) Debutante Ball, where Rory is one of the debutantes being presented in a formal tradition for young women from prominent families. Feeling somewhat out of place at the event, Lorelai heads to the bar, accepting a drink and hinting she may need more to get through the evening. Just then, she notices Emily nearby and expresses surprise at her presence, receiving a quick, sarcastic response from Emily.

(14)

[The bartender hands Lorelai a drink.]

Lorelai: You are a wonderful, wonderful man. I have a feeling  
we're going to be very close tonight. [sees Emily] Hmm.  
Mom, you're here.

Emily: Where should I be, Spain?

Type of Sarcastic Utterances: Implicit

It is implicit because she doesn't directly criticize Lorelai's surprise at seeing her. Instead, her response, *Where should I be, Spain?* has a layer of meaning,

hinting that her presence should be expected without openly expressing annoyance. This layered meaning implies that Lorelai's reaction is unnecessary, as Emily believes her attendance at Rory's debutante ball should be obvious. The sarcasm operates on two levels, Emily's literal question and her implied criticism, where it allows Lorelai to interpret the disapproval indirectly.

Type of Sarcastic Strategy: Rhetorical Question

The strategy here is a rhetorical question, as Emily's *Where should I be, Spain?* is not meant to be answered. The question itself emphasizes the absurdity of Lorelai's surprise, as if there is no logical reason for Emily to be anywhere else on such an important night for Rory. By using a rhetorical question, Emily's sarcasm highlights the obviousness of her presence that it is adopted to mock Lorelai's reaction and underscoring her own commitment to being present for Rory's big moment.

Season 2 EP 4

Context of Participants: Mother-daughter

Context of Situation:

Lorelai has called off her wedding with Max and, feeling overwhelmed, has taken Rory out of town for a short break. Before bed, Rory presses Lorelai to explain what happened and why she made this decision. Lorelai, however, avoids answering, trying to dodge the uncomfortable conversation. In response to Lorelai's evasiveness, Rory gives a light sarcastic remark, showing her frustration with her mother's unwillingness to open up.

(15)

Rory: I'm asking you a question.

Lorelai: I am a grown woman.

Rory: Says the woman with the "Hello, Kitty" waffle iron.

#### Type of Sarcastic Utterances: Implicit

Rory does not directly contradict Lorelai's claim of being a *grown woman*. Instead, she challenges it by pointing to an item, a "Hello Kitty" waffle iron, that contrasts with the image of maturity. The sarcasm is layered, as Rory does not outright call Lorelai childish; rather, she lets the mention of the waffle iron imply it. This implicit type allows Rory to convey her point without overtly stating her disagreement.

#### Type of Sarcastic Strategy: Echoing (Shift of Focus)

Rory employs echoing by repeating the idea of Lorelai being a *grown woman* and then bringing up the *Hello Kitty* waffle iron as evidence that contradicts it. By focusing on this detail, Rory uses echoing to sarcastically mirror Lorelai's claim, subtly undermining her assertion with a playful, indirect critique. This shift of focus to the waffle iron enhances the sarcasm, as it highlights the contrast between Lorelai's words and her choice of quirky, childlike items.

### 4.2.2 Narrow-Symmetrical Relationships: Friend and Colleague Relationships

Table 5 Types and Strategies of Sarcastic Utterances in English Adopted in Narrow-Symmetrical Relationships

Relationships	Types	Strategies	Percentages (38)
Narrow-Symmetrical	Explicit	Incongruity	58%
		Explication	39%
		Reasoning	3%
	Implicit	Metonymy	57%
		Metaphor	0%
		Rhetorical Question	43%
		Echoing	0%

The table 5 highlights the use of sarcasm strategies in narrow-symmetrical relationships, such as friendships, sibling relationships, colleagues or peer dynamics, where emotional closeness and equality exist.

For explicit strategies, incongruity leads at 58%, followed by explicitation at 39%, with reasoning playing a minor role at 3%. The dominance of incongruity suggests that direct contradictions are well-tolerated in these close and equal relationships, where sarcasm is often playful or humorous. Explicitation ensures that the sarcastic intent is clear, reflecting the speaker's confidence that the listener will understand the message without misinterpretation.

For implicit strategies, metonymy emerges as the most frequent at 57%, followed by rhetorical questions at 43%, while metaphor and echoing are absent. The reliance on metonymy highlights the use of shared context and associations to deliver sarcasm subtly. Rhetorical questions, on the other hand, allow speakers to convey criticism or humor without being overly direct which may maintain the harmony typical of close relationships.

Overall, the results demonstrate a balance between explicit and implicit strategies in narrow-symmetrical relationships, with a preference for incongruity and metonymy. These findings reflect the importance of clarity and shared understanding in close, equal-status interactions, where sarcasm functions to reinforce bonds or convey humor.

#### 4.2.2.1 Examples of Sarcastic Utterances in English Adopted in Narrow-Symmetrical Relationships

Season 2 EP 1

Context of Participants: Colleagues

Context of Situation:

Lorelai, excited to announce her engagement, approaches Michel, hoping he will share her enthusiasm. She builds up suspense, but Michel, unimpressed, quickly cuts her off with a dismissive *Goodbye*. Lorelai tries to keep his attention, but Michel responds with sarcastic indifference, making it clear he is not interested in her big news.

(16)

Lorelai: Hey. I have an announcement to make, and it's big and it's fabulous and you are not gonna believe it.

Michel: Goodbye.

Lorelai: Wait, I got news.

Michel: Oh, well I'm sure it's very exciting. Excuse me.

Type of Sarcastic Utterances: Explicit

Michel's remark is explicit because he directly expresses his lack of interest in Lorelai's announcement. By cutting her off with *Goodbye* and later saying, *Oh, well I'm sure it's very exciting* in a dismissive tone, Michel clearly conveys his indifference. There is no subtlety in his response; it's a straightforward way of showing that he doesn't share Lorelai's enthusiasm, making his sarcastic intent obvious to the receiver, Lorelai.

Type of Sarcastic Strategy: Incongruity

The strategy used is incongruity, as Michel's response contrasts sharply with the tone Lorelai is expecting. She is thrilled and building suspense around her *big* and *fabulous* news, expecting curiosity or excitement. Instead, Michel's dismissive responses—cutting her off with *Goodbye* and a flat *I'm sure it's very exciting*, are incongruent with the enthusiasm she is trying to create. This contrast between Lorelai's high energy and Michel's complete lack of interest creates the sarcastic effect, highlighting his disinterest in an unexpected way.

Season 2 EP 11

Context of Participants: Colleagues

Context of Situation:

Lorelai is on the phone with the bank, struggling to secure a loan for termite repairs on her house. Frustrated, she vents to Michel, who, with his usual sarcasm aimed squarely at Lorelai, suggests she might need a more *creative* approach. Lorelai jokes about taking extreme measures, prompting Michel to sarcastically propose an outrageous Ping-Pong ball trick from Thailand. Lorelai quickly shuts him down, firmly drawing the line on just how far she is willing to go.

(17)

Lorelai: Well, I have to do something and I'm not sure exactly where to draw the line.

Michel: You know in Thailand; women do this trick with a Ping-Pong ball that is a big crowd pleaser.

Lorelai: Line drawn, thank you.

Type of Sarcastic Utterances: Explicit

Michel's sarcastic remark is explicit because he openly suggests an exaggerated, inappropriate approach to getting the loan, leaving no ambiguity in his teasing. By directly proposing the idea of a lap dance and, later, the Ping-Pong ball trick, Michel makes his sarcasm clear to Lorelai and the audience, as his intent to mock the situation is immediately recognizable.

Type of Sarcastic Strategy: Explication

Michel does not imply but rather states his sarcastic ideas outright, exaggerating what Lorelai should do to convince the bank. His sarcastic suggestions (like the lap dance and Ping-Pong ball trick) are both direct and exaggerated, which clearly focuses the absurdity of the situation. This explication strategy allows Michel to

emphasize just how desperate the situation feels in order to mock the lengths Lorelai might consider to get the loan.

Season 2 EP 1

Context of Participants: Colleagues

Context of Situation:

Lorelai and Sookie notice Michel preparing a healthy meal and wonder why he's swapped his usual treats for turkey. Sookie explains that Michel believes his strict diet will make him live forever. Amused, Lorelai jokes about his ambition, referencing the old TV show *Fame*, which makes Sookie laugh. Michel overhears and, before leaving, declares that in a hundred years, he'll laugh with fellow scientists at their ignorance, clearly expressing his annoyance.

(18)

Lorelai: But. . . What's with the turkey?

Sookie: Oh, Michel thinks he's gonna live forever.

Lorelai: Like on *Fame*?

Sookie: That's what I said!

Michel: Hmm, a hundred years from now I will sit around telling my fellow man of science about the two of you and we will giggle like little girls at your ignorance. Now I have work to do. [Michel leaves]

Type of Sarcastic Utterances: Explicit

Michel's remark is an explicit sarcastic utterance because he directly responds to Lorelai and Sookie's skepticism, claiming he will one day laugh at their *ignorance*. His sarcasm is not subtle or implied; he openly envisions himself in the

future, mocking their disbelief in his lifestyle. This direct response leaves no room for ambiguity about his sarcastic tone, making his intent clear to everyone involved.

Type of Sarcastic Strategy: Reasoning

The strategy Michel uses is reasoning, crafting an exaggerated, hypothetical scenario to make his point. His response, a hundred years from now I will sit around telling my fellow man of science about the two of you and we will giggle like little girls at your ignorance, follows an if-then logic: If his strict diet leads to a long life, then he will be around far into the future, sharing stories with other like-minded, long-living scientists. This reasoning emphasizes the sarcasm by illustrating the far-fetched nature of his claim, amplifying his belief in his lifestyle. Through this extreme scenario, Michel's sarcasm not only mocks Lorelai and Sookie's doubt but also emphasizes his own (slightly absurd) confidence in his disciplined regimen.

Season 2 EP 3

Context of Participants: Colleagues

Context of Situation:

At Lorelai's bachelorette party, her friends are brainstorming ways to sneak underage Rory into the celebration. Michel, watching their efforts, sarcastically suggests that Rory should have brought your fake beard and mustache. Lorelai gets annoyed, so she snaps back, biting retort to cut through Michel's sarcasm.

(19)

Lorelai: Who invited Mister Schnickelfritz?

Sookie: He heard us planning and wanted to come.

Type of Sarcastic Utterances: Implicit

Lorelai uses the nickname "Mister Schnickelfritz" to subtly express her annoyance with his attitude. By choosing this playful, slightly mocking name, Lorelai

indirectly conveys her irritation that it can let the sarcasm come through without stating her feelings outright.

Type of Sarcastic Strategy: Metonymy

Lorelai uses *Mister Schnickelfritz* (i.e., Mister Schnickelfritz is a playful, old-fashioned term that's sometimes used as a teasing nickname for someone who is being meddlesome, silly, or slightly annoying) as a playful nickname to capture Michel's annoying or meddling behavior. The name brings to mind a humorous, exaggerated character, allowing her to poke fun at Michel's sarcastic attitude. Instead of directly calling him annoying, she uses this lighthearted label to show her frustration with his unhelpful comments. This metonymy adds a layer to her sarcasm, giving her critique a playful edge while still making her irritation clear.

Season 2 EP 10

Context of Participants: Friends

Context of Situation:

Rory has just discovered that her friend Lane has become a cheerleader, a fact Lane had kept hidden from her. In the past, the two had bonded over their shared jokes and mockery about cheerleaders when they attended the same school, so seeing Lane in a cheerleader outfit surprise and disappoints Rory. She feels puzzled and a bit betrayed that Lane never mentioned this change. As they face each other, Lane decides it is time to address the situation, but Rory can't resist making a sarcastic jab in response to her friend's unexpected choice.

(20)

Lane: We need to talk.

Rory: Okay, let's talk. *Nice outfit.*

Lane: Thank you.

#### Type of Sarcastic Utterances: Explicit

Rory's sarcasm is explicit because she makes her disapproval of Lane's cheerleader outfit clear right away. When she says *Nice outfit*, it's obvious to Lane and the audience that she does not mean it sincerely. Her sarcasm is direct, leaving no doubt about her real feelings.

#### Type of Sarcastic Strategy: Incongruity

There's a clear mismatch between Rory's words and her actual thoughts. By saying *Nice outfit*, she uses a compliment to express the opposite sentiment, highlighting the unexpectedness of seeing Lane in a cheerleader uniform. This contrast between Rory's words and her true feelings emphasizes her surprise and disappointment which it makes her sarcastic intent clear. The incongruity effectively conveys Rory's sense of betrayal and disbelief and it adds depth to her critique of Lane's decision.

Season 2 EP 11

Context of Participants: Friends

Context of Situation:

Rory and Paris are working on a school project to perform *Romeo and Juliet*. Paris, determined to secure the best grade, insists that Rory play Juliet, citing Rory's strong public speaking skills and suitability for the role. However, Rory is hesitant, as Tristin, who has feelings for her and causes tension in her relationship with her boyfriend, Dean, is set to play Romeo. Rory is uncomfortable with the idea of acting alongside Tristin, especially if it involves a kiss, to avoid any potential conflict with Dean. Despite Rory's reluctance, Paris remains firm, caring only about achieving the highest score.

(21)

Paris: Too late.

Rory: It can't be too late; we haven't done anything yet.

Paris: You're Juliet. You're the best public speaker here, you've definitely got that waif thing down, and you'll look great dead.

Type of Sarcastic Utterances: Explicit

Paris directly communicates her thoughts without any hidden meaning. By saying, *You'll look great dead*, she clearly mocks Rory's appearance in a blunt and straightforward way. The sarcasm is openly expressed and does not require any interpretation which makes Paris's intent clear to Rory and others listening.

Type of Sarcastic Strategy: Explication

The strategy adopted is explication, as Paris does not imply or hint at her sarcasm but instead states it plainly. She lists reasons for why Rory is *perfect* for the role, including her *waif-like* appearance and the idea that she will *look great dead*. This direct delivery makes Paris's intent unmistakable, as she exaggerates Rory's suitability for the role in a way that emphasizes her sarcasm in which it emphasizes her determination to get the best grade regardless of Rory's discomfort.

Season 2 EP1:

Context of Participants: Friends

Context of Situation:

Paris confronts Rory after noticing her sitting at the Puffs' table, an exclusive Chilton club with a selective membership. Valuing the club's exclusivity, Paris demands to know how Rory managed to sit with them, insisting that no one joins the Puffs without an invitation. Surprised by Paris's intense reaction, Rory downplays the situation by

comparing the Puffs to the Cosa Nostra, or Mafia, which criticizes that Paris is treating a high school club with an exaggerated level of seriousness.

(22)

Paris: The Puffs, the Chilton Puffs. You were at their table and I wanna know how.

Rory: I don't know, I just sat down.

Paris: Nobody just sits down with them; you have to be invited.

Rory: Paris, it's not *the Cosa Nostra*.

Type of Sarcastic Utterances: Implicit

Rory's sarcastic response is implicit because she doesn't directly mock Paris. Instead, she subtly implies her disapproval of Paris's attitude by referencing *Cosa Nostra*, suggesting that Paris's reaction is unnecessarily intense.

Type of Sarcastic Strategy: Metonymy

The strategy used is metonymy, as Rory uses *Cosa Nostra* to represent the intense exclusivity and secrecy typically associated with the Mafia. By comparing the Puffs to this term, Rory indirectly emphasizes how overblown Paris's attitude is toward a high school club that Paris is treating it with a level of seriousness that feels excessive. This comparison subtly mocks Paris's fixation on the club's exclusivity criticizing that Paris's view is exaggerated and almost out of touch with reality.

Season 2 EP1:

Context of Participants: Friends

Context of Situation:

Rory and Lane discuss Lane's surprising decision to join the cheerleading squad. Rory's sarcastic tone conveys her disbelief and mild disapproval subtly, softened by their friendship.

(23)

Rory: So what, you just had the urge to stand on top of another girl's shoulders?

Lane: Don't be like that.

Type of Sarcastic Utterances: Implicit

According to the dialog, Rory's sarcasm is implicit because she does not directly criticize Lane's decision. Instead, she hints at her disapproval through a rhetorical question, asking if Lane simply had the urge to stand on top of another girl's shoulders. The sarcasm lies beneath her words, allowing her feelings to be inferred by Lane rather than explicitly stated.

Type of Sarcastic Strategy: Rhetorical Question

The rhetorical question is Rory's way of using sarcasm, as she does not expect an answer. By asking it, she hints at how odd Lane's decision to join the cheerleading squad seems to her. This question has a layered strategy: it shows Rory's disbelief and also gently mocks Lane's choice, allowing Rory to express her disapproval and question Lane's motives without directly confronting her. This layered approach lets Rory subtly challenge Lane in a pointed way where it can add depth to her sarcastic response.

#### 4.2.3 Distant-Asymmetrical Relationships: Boss-Subordinate Relationships and Hierarchical Interactions with Strangers

Table 6 Types and Strategies of Sarcastic Utterances in English Adopted in Distant-Asymmetrical Relationships

Relationships	Types	Strategies	Percentages (13)
Distant-Asymmetrical	Explicit	Incongruity	50%
		Explicitation	50%

	Reasoning	0%
Implicit	Metonymy	56%
	Metaphor	0%
	Rhetorical Question	44%
	Echoing	0%

The table 6 presents sarcasm strategies in distant-asymmetrical relationships, such as boss-subordinate interactions or hierarchical exchanges with strangers.

For explicit strategies, both incongruity and explicitation are used equally at 50% each. This balance indicates that when explicit sarcasm is employed in hierarchical relationships, speakers carefully choose strategies that ensure the sarcastic intent is both apparent (explicitation) and grounded in contradiction (incongruity). The absence of reasoning highlights that overt logical sarcasm is avoided, likely to minimize the risk of direct confrontation and misinterpretation.

Among implicit strategies, metonymy is the most frequently used at 56%, followed by rhetorical questions at 44%, while metaphor and echoing are absent. The preference for metonymy suggests that indirect, associative references are effective in delivering sarcasm subtly in hierarchical contexts, as they allow the speaker to critique or comment without explicitly challenging authority. Rhetorical questions also provide a means to express sarcasm indirectly, leaving room for interpretation and reducing the risk of conflict.

These findings indicate a clear preference for implicit sarcasm in distant-asymmetrical relationships, where power imbalances and emotional distance require speakers to rely on subtle, indirect strategies. When explicit sarcasm is used, strategies like incongruity and explicitation ensure clarity without overtly threatening the existing power dynamic.

#### 4.2.3.1 Examples of Sarcastic Utterances in English Adopted in Distant-Asymmetrical Relationships

Season 2 EP 4

Context of Participants: Hotel Clerck – Service Users

Context of Situation:

Lorelai and Rory are at the front desk checking out and ready to leave. Ladonn, the clerk, asks if they enjoyed their time with a friendly tone. Rory responds politely, keeping up appearances despite their true feelings; however, Ladonn asks again for confirmation. This leads Lorelai to indirectly express her dissatisfaction with a touch of sarcasm that it can hint at how they really feel.

(24)

Ladonn: Everything's on your card. I hope you enjoyed your stay.

Did you enjoy your stay?

Rory: Very much.

Ladonn: Aw, very much?

Lorelai: I sat and forever am at work here.

Ladonn: What?

Type of Sarcastic Utterances: Explicit

The sarcastic utterance expressed by Lorelai is explicit because her response directly conveys her dissatisfaction with the hotel, that hints at her annoyance with Ladonn's overly optimistic and intrusive questioning style. When she says, *I sat and forever am at work here*, she is not attempting to hide her true feelings behind subtlety or indirect language. Instead, her comment openly conveys the sense of being trapped or unfulfilled during her stay, a clear contrast to the cheerful response Ladonn expected.

The sarcastic utterance makes it immediately clear to Ladonn that Lorelai's experience was not enjoyable, even if the phrasing appears indirect.

Type of Sarcastic Strategy: Explication

The phrase *forever am at work here* dramatizes her feelings of frustration, clearly implying that her stay was a chore rather than a pleasure. Through this explicit choice of words, Lorelai removes any ambiguity about her experience, openly conveying her criticism to Ladonn in a way that is both direct and memorable. Thus, the strategy here is explication.

Season 2 EP 4

Context of Participants: Hotel Clerck – Service Users

Context of Situation:

Lorelai and Rory, who seem to be unimpressed by the hotel's odd decor, head to the front desk to check out. Before leaving their room, they have likely left some honest, mildly critical comments in the guestbook. As they approach the desk, Ladonn, the clerk, mentions with a grin that her favorite part of the job is reading what guests write in the guestbook. Lorelai, not expecting a serious reply and aiming for a lighthearted critique, responds with her usual wit, asking for enough time to make their exit before Ladonn reads any comments that might offend her.

(25)

Ladonn: As soon as you leave, I'm gonna do my favorite part of the job.

Lorelai: Oh, what's that?

Ladonn: I'm gonna read what you wrote in our guestbook.

Lorelai: Give us a five-minute head start?

Ladonn: Beg pardon?

#### Type of Sarcastic Utterances: Implicit

Lorelai's sarcastic utterance is implicit because her comment does not directly criticize Ladonn or the hotel but indirectly implies that what she wrote in the guestbook might be mildly offensive. By asking for a *five-minute head start*, Lorelai hints at the nature of their feedback without openly stating it. This indirect approach allows Lorelai to express dissatisfaction in a humorous way without directly confronting Ladonn. The implicit type of sarcastic utterance lets her make a biting critique while keeping the tone light, allowing her to be critical without causing direct conflict.

#### Type of Sarcastic Strategy: Rhetorical Question

Lorelai uses a rhetorical question, *give us a five-minute head start?* to humorously suggest that they might want to avoid Ladonn's immediate reaction to their comments. This question is not meant to be answered but instead serves as a playful warning that the feedback may not be flattering. Using a rhetorical question adds humor and indirectness, allowing Lorelai to imply criticism without addressing it directly. This approach makes her sarcasm more lighthearted yet pointed in which it can soften the critique through playful suggestion rather than direct tension.

#### Season 2 EP 7

Context of Participants: Boss-subordinates

Context of Situation:

Lorelai approaches the runway with Luke and immediately notices that it's uneven, with a slight bevel. Concerned about its stability, she decides to have Luke inspect the work. She asks the man fixing the runway to step aside, but when he insists that he has already put it together, Lorelai uses a bit of sarcasm to express her doubts that she is hinting that his work might not be as flawless as he thinks.

(26)

Lorelai: Okay, um, move.

Man: What?

Lorelai: I want Luke to look at it.

Man: Hey, I put this thing together.

Lorelai: Yes, and I loved your work in Pisa, now get out of the way, please.

[the man walks away]

Type of Sarcastic Utterances: Implicit

Lorelai's sarcastic utterance is subtle and layered, relying on implication rather than direct criticism. Instead of openly questioning the man's work, she references the Leaning Tower of Pisa, a well-known symbol of flawed construction. Her comment *I loved your work in Pisa* sounds like praise but subtly suggests that his work may be as unstable as the famously tilted tower. This indirect and layered delivery makes the sarcasm implicit, prompting the listener to grasp her underlying meaning.

Type of Sarcastic Strategy: Metonymy

Lorelai uses *Pisa* as metonymy to indirectly critique the runway's unevenness. By referencing the Leaning Tower of Pisa, known for its tilt, she draws on the shared quality of instability between the tower and the runway. This allows her to imply that the man's work is flawed without directly stating it, making her sarcasm both incongruent and layered.

#### 4.2.4 Distant-Symmetrical Relationship: Strangers/ Acquaintances with Equal Power

*Table 7 Types and Strategies of Sarcastic Utterances in English Adopted in Distant-Symmetrical Relationship*

Relationships	Types	Strategies	Percentages (13)
Distant-Symmetrical	Explicit	Incongruity	80%
		Explication	20%
		Reasoning	0%
	Implicit	Metonymy	50%
		Metaphor	0%
		Rhetorical Question	50%
		Echoing	0%

The table 7 shows the distribution of sarcasm strategies in distant-symmetrical relationships, such as interactions between acquaintances or strangers of equal status.

For explicit strategies, incongruity dominates at 80%, while explication accounts for only 20%, and reasoning is absent. The dominance of incongruity highlights a preference for direct contradictions in these relationships, where speakers can deliver sarcasm overtly without risking relational tension due to the lack of emotional closeness. Explication, though less frequent, suggests that in cases where clarity is needed, speakers ensure their sarcastic intent is understood to avoid miscommunication.

For implicit strategies, metonymy and rhetorical questions are used equally at 50%, while metaphor and echoing are absent. The use of metonymy reflects a reliance on indirect references to deliver sarcasm subtly, enabling speakers to maintain politeness while expressing criticism or humor. Similarly, rhetorical questions allow speakers to engage indirectly, leaving room for interpretation and minimizing the risk of conflict in emotionally neutral or less familiar interactions.

The absence of reasoning, metaphor, and echoing indicates that these strategies might be less suited for distant-symmetrical relationships, where shared

context or deeper relational bonds are lacking. Instead, strategies like incongruity, metonymy, and rhetorical questions provide a balance between clarity and subtlety, making them effective for managing sarcasm in neutral among equal-status interactions.

Therefore, sarcasm in distant-symmetrical relationships favors explicit strategies, particularly incongruity, for delivering clear contradictions. Implicit strategies, such as metonymy and rhetorical questions, are also employed to maintain indirectness and avoid overt confrontation. The result implies that speakers adapt their sarcasm to the neutral nature of these relationships, ensuring their messages remain effective without jeopardizing social harmony.

#### 4.2.4.1 Examples of Sarcastic English Utterances Adopted in Distant-Symmetrical Relationship

Season 2 EP 4

Context of Participants: Graduation participants

Context of Situation:

In the dressing room before the graduation ceremony, Lorelai meets Liz and Zach, who exchange tense remarks as they prepare for the event. Liz casually tells Lorelai she plans to break up with Zach after graduation, which adds tension to their interaction. As the conversation shifts to Zach's background, Liz makes sharp comments about his academic performance and family situation that increases the hostility between them. This uncomfortable exchange prompts Lorelai to jump in with an incongruent suggestion about their relationship, adding a sarcastic twist to the situation and the both of them.

(27)

Lorelai: Why'd you go here?

Zach: My parents, wise investors that they are, couldn't afford anything else.

Liza: Yeah, I guess that two-point-zilch grade point average didn't reason into things.

Zach: Shut up.

Liza: Between the lines.

Zach: Go die.

Lorelai: Are you sure you two don't wanna give it another go, 'cause you're darling together?

Type of Sarcastic Utterances: Explicit

The sarcastic utterance adopted by Lorelai is explicit because her remark is directly aimed at Liz and Zach's dysfunctional relationship. Her statement, *Are you sure you two don't wanna give it another go, 'cause you're darling together?* is clearly intended to be ironic, as it's obvious to both the participants and the audience that Liz and Zach's relationship is far from harmonious. The sarcasm is openly expressed and easy to understand, making Lorelai's comment an explicit critique of their hostility.

Type of Sarcastic Strategy: Incongruity

The strategy here is incongruity because there is a clear mismatch between Lorelai's words and the reality of the situation. Describing Liz and Zach as *darling together* is starkly incongruent with the hostility and harsh words they've been exchanging. By suggesting they might want to *give it another go*, Lorelai highlights the absurdity of the idea, given their evident tension. This incongruity makes her sarcasm both humorous and biting, as it emphasizes how incompatible the two appear while underscoring the sarcasm in her compliment.

Season 2 EP 21

Context of Participants: Graduation participants

Context of Situation:

Zach, who has recently learned about Lorelai's wealthy background and feels a tinge of resentment toward her privilege. Observing her gaze around the room before walking over the stage to receive graduation certificate, he seizes the chance to make a sarcastic remark.

(28)

[Zach sees Lorelai looking around the room.]

Zach: Making sure the camera's getting your best side, princess?

Type of Sarcastic Utterances: Implicit

Zach's sarcastic utterance is implicit because his resentment is not openly expressed and carries layered meaning. Rather than directly criticizing Lorelai's wealth or accusing her of being self-centered, he makes a seemingly casual comment about her *making sure the camera's getting your best side*. By choosing an indirect approach, Zach masks his criticism in a way that allows Lorelai to interpret it as either light teasing or as a subtle dig, depending on her perspective. This implicit form of sarcasm lets Zach express his feelings of resentment without directly confronting her.

Type of Sarcastic Strategy: Metonymy

The strategy used is metonymy because Zach calls Lorelai *princess* to indirectly reference her wealth and privilege, exemplified by her parents arranging professional cameras at the ceremony without Lorelai's involvement. Instead of openly criticizing her status, he uses *princess* as a symbolic term in order to draw on associations with luxury, entitlement, and ease. This metonymy works by tapping into a shared domain between royalty (i.e., *princess*) and privilege, allowing Zach to hint at Lorelai's elevated social standing without stating it outright. By invoking qualities tied to

*princess*, such as unearned privilege, Zach conveys his criticism in an indirect yet layered and biting way.

#### 4.3 Strategies of Sarcastic English Utterances Found in This Study

*Table 8 Percentages of Strategies of Sarcastic Utterances in English Found in This Study*

Strategies of Sarcastic English Utterances	Percentage
Incongruity	33.68%
Explicitation	20%
Rhetorical Question	20%
Metonymy	17.89%
Echoing	6.32%
Reasoning	2.11%
Metaphor	0%
Total	100%

The findings from the analysis of sarcasm strategies across different relational types reveal insightful trends, including the absence of metaphor and the prevalence of strategies such as incongruity, explicitation, rhetorical questions, and metonymy.

Incongruity, accounting for 33.68% of all strategies, remains the most frequently used method for delivering sarcasm. Its dominance highlights its effectiveness in both explicit and implicit forms, as it provides clear contradictions that are immediately recognizable. Explicitation and rhetorical questions, each contributing 20%, further demonstrate the need for clarity and subtlety. Explicitation ensures the sarcastic intent is unmistakable, particularly in relational contexts requiring careful

navigation, while rhetorical questions offer a more nuanced delivery, leaving room for interpretation and minimizing direct conflict.

Metonymy, which accounts for 17.89%, emerges as a preferred implicit strategy over metaphor. Even though metonymy and metaphor share similar structural elements (i.e., tenor, ground, and vehicle) to convey meaning (Fass, 1988; Lawler, 1983; Lakoff and Johnson, 1980, as cited in Song, 2011), their key differences influence their use in sarcastic communication. Metaphors often require listeners to interpret abstract links between separate concepts, which can increase cognitive effort and obscure the speaker's intent. In contrast, metonymy relies on more straightforward associations within the same conceptual domain, making sarcasm easier to process and more accessible (Michl, 2019). The absence of metaphor in the current findings suggests that speakers prioritize clarity and efficiency when delivering sarcasm, leaning toward strategies like metonymy and incongruity to ensure the listener accurately decodes their intended meaning.

However, the limited scope of this study, which focuses on *Gilmore Girls Season 2*, particularly the interactions involving Lorelai and Rory, may have constrained the occurrences of metaphor. Given the specific relational dynamics explored—family, friends, and hierarchical relationships—metaphorical sarcasm may be less common due to its abstract nature, which risks misinterpretation in close or power-imbalanced relationships. Expanding the analysis to include additional seasons and a broader range of characters could provide a more comprehensive understanding of sarcastic strategies. Such a wider scope may reveal patterns or instances of metaphor in sarcasm that were not observed in the focused context of this study.

All in all, the findings demonstrate a preference for strategies that balance clarity and subtlety, such as incongruity, explicitation, rhetorical questions, and metonymy. The absence of metaphor highlights its cognitive demands and potential

ambiguity, suggesting that speakers in Gilmore Girls Season 2 opt for strategies that ensure effective and accessible sarcastic communication. This strategic use of sarcasm reflects its adaptability to relational contexts, emotional closeness, and power dynamics while reinforcing its role as a versatile communicative tool.



## Chapter 5

### Conclusion

This final chapter synthesizes the study's findings on sarcastic language use in *Gilmore Girls* Season 2, examining how sarcasm functions within relationships involving Lorelai and Rory Gilmore. It begins with a conclusion summarizing key insights into sarcasm's frequency, types, and strategies across relationship dynamics, showing how sarcasm reflects closeness, power, and personality. The Discussion and Implications section connects these findings to existing theories, illustrating how sarcasm mirrors real-life social bonds. Limitations addresses the study's constraints, and Suggestions for further Study outline potential research expansions, such as exploring sarcasm in cultural contexts. These sections provide a concise understanding of sarcasm's role in English communication.

#### 5.1 Conclusion and Discussion

This section provides a comprehensive analysis of sarcastic utterances in English, focusing on their distribution, types and strategies across four relationship types (i.e., narrow-asymmetrical, narrow-symmetrical, distant-asymmetrical, and distant-symmetrical relationships). The findings reveal how sarcasm is adapted to suit the relational and contextual dynamics of interactions, influenced by emotional closeness and power dynamics.

In narrow-asymmetrical relationships, such as parent-child or mentor-student dynamics, implicit strategies dominate, particularly rhetorical questions (26%), which help maintain relational harmony amidst power imbalances. Explicit strategies like incongruity (62%) also play a role but are carefully balanced to avoid escalating tension,

reflecting a need for clarity while preserving respect in hierarchical yet emotionally close interactions.

The observed balance between explicit and implicit sarcasm in narrow-asymmetrical relationships highlights the interplay between relational closeness and hierarchical dynamics. The preference for rhetorical questions among implicit strategies underscores their effectiveness in subtly addressing issues or expressing critique without directly challenging authority (Brown & Levinson, 1987; Leech, 2014). Meanwhile, the use of explicit strategies like incongruity demonstrates the need for clarity in communication, even within hierarchical structures, to ensure the sarcastic intent is understood without jeopardizing relational harmony. This nuanced use of sarcasm reflects the adaptability of communication in these relationships, where speakers must navigate the delicate balance of emotional bonds and power imbalances that can ensure both respect and relational closeness are preserved (Brown, 1979; Brown & Levinson, 1987).

In narrow-symmetrical relationships, such as friendships and colleagues or peer dynamics, explicit sarcasm is more prevalent (64%) compared to implicit sarcasm (36%). Among explicit strategies, incongruity (58%) is the most frequently used, followed by explicitation (39%). The dominance of explicit sarcasm in these relationships highlights the tolerance for direct contradictions and the importance of shared understanding (Premack & Woodruff, 1978; Tabacaru, 2017), where sarcasm often serves as a tool for humor and bonding. Implicit strategies, such as metonymy (57%) and rhetorical questions (43%), further reflect the nuanced and context-driven communication typical in close, equal-status interactions.

The prevalence of explicit sarcasm in narrow-symmetrical relationships reflects the comfort and shared understanding characteristic of these dynamics (Brown, 1979; Brown & Levinson, 1987; Leech, 2014; Premack & Woodruff, 1978). The frequent

use of incongruity highlights the tolerance for direct contradictions, where sarcasm can be openly playful or critical without risking relational tension (Attardo, 2003; Brown & Levinson, 1987; Grice, 1975; Leech, 2014). This suggests that sarcasm in these interactions is often used to strengthen bonds, convey humor, or navigate minor conflicts in a lighthearted manner. At the same time, the use of implicit strategies, such as metonymy and rhetorical questions, reveals an adaptability in communication, allowing speakers to subtly address sensitive topics or critique while maintaining the harmony and mutual respect that define these close (AL Anssari, 2021; Brown, 1979; Brown & Levinson, 1987; Leech, 2014; Premack & Woodruff, 1978; Wang, 2023), equal-status relationships. This duality underscores the versatility of sarcasm as a tool for both direct and nuanced expression in emotionally close interactions.

In distant-asymmetrical relationships, such as boss-subordinate interactions or hierarchical exchanges with strangers, implicit sarcasm is more prevalent (61%) compared to explicit sarcasm (39%). Strategies like metonymy (56%) and rhetorical questions (44%) dominate, enabling speakers to critique or express humor indirectly, minimizing the risk of conflict. When explicit sarcasm is employed, incongruity and explicitation are used equally (50% each), ensuring the sarcastic intent is clear but without overtly challenging authority. These patterns reflect the need for subtlety and deference in relationships with power imbalances.

The preference for implicit sarcasm in distant-asymmetrical relationships underscores the cautious approach required in navigating power imbalances. Strategies like metonymy and rhetorical questions allow speakers to express critique or humor in a way that is indirect and non-confrontational, preserving respect and avoiding potential conflict (Brown & Levinson, 1987; Huang, Gino, & Galinsky, 2015; Wieslander, 2021). When explicit sarcasm is used, the equal reliance on incongruity and explicitation reflects a careful balance between clarity and subtlety, ensuring the message is

understood without directly undermining authority (Brown, 1979; Brown & Levinson, 1987; Leech, 2014; Premack & Woodruff, 1978). These patterns highlight the strategic adaptability of sarcasm in hierarchical contexts, where maintaining deference while still conveying nuanced messages is essential to managing relational dynamics effectively.

In distant-symmetrical relationships, such as those between acquaintances or strangers of equal status, implicit sarcasm (65%) also surpasses explicit sarcasm (35%), with strategies like metonymy (50%) and rhetorical questions (50%) dominating. Explicit sarcasm, when used, heavily favors incongruity (80%), reflecting a preference for delivering clear contradictions in neutral or emotionally detached interactions. The reliance on implicit strategies underscores the need for subtlety and politeness in these relationships, where emotional closeness is absent.

There is the dominance of implicit sarcasm reflects the necessity for subtlety and politeness in interactions lacking emotional closeness in distant-symmetrical relationships. Strategies such as metonymy and rhetorical questions enable speakers to convey sarcasm indirectly, allowing for critique or humor without risking misinterpretation or creating unnecessary tension (Bowes, 2011; Dews, 2009; Pickering, 2018; Premack & Woodruff, 1978; Zhu & Wang, 2020). When explicit sarcasm is employed, the heavy reliance on incongruity highlights the preference for clarity and straightforwardness, which helps ensure the sarcastic intent is understood even in neutral or detached contexts (Premack & Woodruff, 1978). This strategic use of sarcasm demonstrates an effort to balance effective communication with the social decorum expected in interactions between acquaintances or strangers of equal status.

This conclusion reveals a significant role of intimacy and hierarchy in shaping the use of sarcasm. In closer and more equal relationships, such as narrow and symmetrical ones, explicit sarcasm is preferred, reflecting a tendency for direct and overt remarks that strengthen bonds and reinforce shared understanding. Conversely, in

distant and hierarchical relationships, such as distant-asymmetrical or distant-symmetrical ones, implicit sarcasm dominates, indicating a reliance on subtle, indirect communication to maintain politeness and avoid conflict. This distribution demonstrates that the nature of a relationship—defined by emotional closeness and power dynamics—determines whether sarcasm is expressed explicitly or implicitly, showcasing its adaptability as a communicative tool.

## 5.2 Implication

This study suggests that the definitions of sarcasm can be viewed from two distinct angles: positive and negative, as discussed in the conclusion. As for positive angles, sarcasm serves as a tool for humor, bonding, and reinforcing relational closeness. As for negative angles, it functions as a mechanism for critique or conflict expression, which may risk creating tension or misunderstandings. However, this study contributes to the discourse of sarcasm in communication by uncovering additional nuances—i.e., variations in intent, delivery, and perception of sarcastic utterances—across the four relationship types: narrow-asymmetrical, narrow-symmetrical, distant-asymmetrical, and distant-symmetrical.

The findings highlight that the relational and contextual dynamics—emotional closeness and power hierarchies—play a pivotal role in shaping types of sarcasm used. For instance, while explicit sarcasm is preferred in closer and equal relationships for its directness and clarity, implicit sarcasm is more prevalent in distant or hierarchical relationships to maintain politeness and deference. These patterns reveal how sarcasm is strategically adapted to suit relational needs, offering insights into how sarcasm can be effectively used to balance humor, critique, and relational harmony.

This study implies that sarcasm's dual nature—as both a unifying and potentially divisive communicative tool—should be understood within the framework of

relational dynamics. Further research could explore how these positive and negative dimensions of sarcasm manifest in cross-cultural and multilingual contexts, enriching the understanding of its pragmatic function in diverse communication settings. Such insights could inform practical guidelines for using sarcasm in interpersonal and intercultural interactions, ensuring it fosters understanding and respect while minimizing potential communication breakdowns.

### 5.3 Limitations

The study on sarcastic English utterances in *Gilmore Girls, Season 2* provides valuable insights but is limited in several ways, highlighting potential areas for future research. One limitation is audience scope, as this study only considers sarcastic exchanges involving present audiences, excluding sarcasm directed toward absent or third-party individuals. Future research could explore how sarcasm changes when targeting individuals not present in the conversation, examining its impact on delivery and interpretation. Another limitation is the absence of analysis on tone and stress, given the study's reliance on scripted dialogue, which lacks the nuances of intonation that are crucial to conveying sarcasm's full effect. Since tone and stress are vital in real-life sarcastic communication, investigating their role could be a worthwhile expansion. Additionally, the study primarily centers on the interactions of Lorelai and Rory, providing an opportunity to explore sarcastic utterances within familiar dynamics but limiting the ability to analyze sarcastic exchanges between other characters when Lorelai and Rory are not involved. Including a wider range of characters, particularly siblings, who are not mentioned in the study, would offer a more comprehensive view of sarcasm's role across diverse social dynamics. Generational influence is another unexplored area, as the study does not account for differences that may shape sarcastic strategies across age groups. Exploring generational variations could reveal

age-based patterns in sarcastic communication that add depth to our understanding of sarcasm in interpersonal interactions. Finally, the study's seasonal scope is confined to Season 2, restricting the range of sarcastic interactions observed. Expanding the analysis across multiple seasons would allow for a more robust examination of how sarcasm might evolve with character development or shift in response to changing relationships over time.

#### **5.4 Suggestions for Further Study**

Expanding research on sarcasm could provide valuable insights into how it interacts with politeness, cultural contexts, and generational differences. Investigating the relationship between sarcasm and politeness strategies, for example, could reveal how individuals use sarcasm to convey critique subtly, especially in settings where social expectations require a respectful tone. Such research would deepen our understanding of how people balance sarcasm with politeness norms. Additionally, examining sarcasm across different cultural contexts could uncover whether specific sarcastic strategies are universal or shaped by cultural norms, thereby enhancing our grasp of sarcasm's role in cross-cultural communication. Furthermore, exploring generational differences in perceiving and using sarcasm could reveal how age-based perspectives shape sarcastic communication. Older and younger generations may interpret or employ sarcasm differently, influenced by varying cultural references, communication styles, or societal expectations. This line of research could shed light on generational gaps in sarcasm's use and interpretation, enriching our understanding of how sarcasm functions across diverse interpersonal contexts and age groups.

## REFERENCES

- AL Anssari, R. S., & Hadi, H. A. N. (2021). A Pragmatic Study of Sarcasm in Selected TV Shows. *International Journal of Linguistics, Literature and Translation*, 4(7), 148-153. <https://doi.org/https://doi.org/10.32996/ijllt.2021.4.7.16>
- Attardo, S., Eisterhold, J., Jennifer, H., & Poggi, I. (2003). Multimodal markers of irony and sarcasm. *Humor: International Journal of Humor Research*, 16(2), 243-260. <https://doi.org/10.1515/humr.2003.012>
- Bolat, N. (2022). What is TV Series. *The Narrative of Violence in the Framework of the Post-Truth Concept in Television Series*, 18. <https://doi.org/10.4018/978-1-7998-9251-9.ch004>
- Bowes, A., & Katz, A. (2011). When Sarcasm Stings. *Discourse Processes*, 48(4), 215-236. <https://doi.org/https://doi.org/10.1080/0163853X.2010.532757>
- Brown, P., & Levinson, S. (1979). SOCIAL STRUCTURE, GROUPS AND INTERACTION. In K. R. S. H. Giles (Ed.), *Social markers in speech* (pp. 291-341). Cambridge University Press. <https://doi.org/https://www.mpi.nl/publications/item66768/social-structure-groups-and-interaction>
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Bryant, K. (2024). *100 Best TV Shows of All Time*. Reader's Digest. <https://www.rd.com/list/best-tv-shows/>
- Can, O. (2021). Chapter 16 The Bingeable Ms Gilmore: A Comparative Analysis of Narrative Structure in Broadcast TV Show Gilmore Girls and Netflix Original Show Gilmore Girls: A Year in the Life. In *Binge-Watching and Contemporary Television Research* (pp. 236-249). Edinburgh University Press. <https://doi.org/https://doi.org/10.1515/9781474462006-018>
- Cauci, G. M., Kreuz, R. J., & Buder, E. H. (2024). What's a Little Sarcasm Between Friends: Exploring the Sarcastic Tone of Voice. *Journal of Language and Social Psychology*. <https://doi.org/https://doi.org/10.1177/0261927X241233001>

- Cheang, H. S., & Pell, M. D. (2011). Recognizing sarcasm without language: A cross-linguistic study of English and Cantonese. *Pragmatics & Cognition*, 19(2), 203-223. <https://doi.org/https://doi.org/10.1075/pc.19.2.02che>
- 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/https://doi.org/10.1177/0261927X221081735>
- Dews, S., & Winner, E. (2009). Muting the Meaning A Social Function of Irony. *Metaphor and Symbolic Activity*, 10(1), 3-19. [https://doi.org/https://doi.org/10.1207/s15327868ms1001\\_2](https://doi.org/https://doi.org/10.1207/s15327868ms1001_2)
- Doedens, W. J., & Meteyard, L. (2022). What is Functional Communication? A Theoretical Framework for Real-World Communication Applied to Aphasia Rehabilitation. *Neuropsychology Review*, 32(4), 937-973. <https://doi.org/10.1007/s11065-021-09531-2>
- Du, Y., He, H., & Chu, Z. (2024). Cross-cultural nuances in sarcasm comprehension: a comparative study of Chinese and American perspectives. *Front Psychol*, 15, 1349002. <https://doi.org/10.3389/fpsyg.2024.1349002>
- 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).
- Fass, D. (1988). Metonymy and Metaphor: What's the Difference? International Conference on Computational Linguistics,
- Genovese, H. (2020). Gilmore Girls: A Cultural History. *Journal of Popular Culture*. <https://doi.org/https://doi.org/10.1111/jpcu.12936>
- George, T. (2023). Mixed Methods Research | Definition, Guide, & Examples. <https://www.scribbr.co.uk/research-methods/mixed-methods/>
- Gibbs, L. (2022). *Gilmore Girls: 7 Best (And Worst) Seasons, According To Reddit*. <https://screenrant.com/gilmore-girls-best-worst-seasons-reddit/>
- Greenwood, J. (2023). *Gilmore Girls: Every Season, Ranked*. <https://movieweb.com/gilmore-girl-seasons-ranking/>

- Grice, H., Paul. (1975). *Logic and conversation*. New York: Academic Press.  
<https://lawandlogic.org/wp-content/uploads/2018/07/grice1975logic-and-conversation.pdf>
- Gutierrez, W. (2023). *The Legacy of Classic Films: Why Old Movies Still Matter Today*.  
<https://enochseagleeye.org/2988/showcase/the-legacy-of-classic-films-why-old-movies-still-matter-today/>
- Hall, E. T. (1982). *The hidden dimension*. Anchor Books Editions.  
[https://www.academia.edu/43785083/The\\_Hidden\\_Dimension\\_Edward\\_Hall](https://www.academia.edu/43785083/The_Hidden_Dimension_Edward_Hall)
- Huang, L., Gino, F., & Galinsky, A. D. (2015). The highest form of intelligence: Sarcasm increases creativity for both expressers and recipients. *Organizational Behavior and Human Decision Processes*, 131, 162-177.  
<https://doi.org/https://doi.org/10.1016/j.obhdp.2015.07.001>
- Joshi, A., Sharma, V., & Bhattacharyya, P. (2015). Harnessing Context Incongruity for Sarcasm Detection. Annual Meeting of the Association for Computational Linguistics,
- Kreuz, R. J., & Glucksberg, S. (1989). How to be sarcastic: The echoic reminder theory of verbal irony. *Journal of Experimental Psychology: General*, 118(4), 374-386.  
<https://doi.org/10.1037/0096-3445.118.4.374>
- Lawler, J. M. (1983). [Metaphors We Live by, George Lakoff, Mark Johnson]. *Language*, 59(1), 201-207. <https://doi.org/10.2307/414069>
- Leech, G. (2014). *The Pragmatics of Politeness*. Oxford University Press.  
<https://doi.org/10.1093/acprof:oso/9780195341386.001.0001>
- Madden, C. (2024). *Every Season Of Gilmore Girls, Ranked*.  
<https://www.slashfilm.com/1598997/gilmore-girls-every-season-ranked/>
- McDonald, S. (1999). Exploring the Process of Inference Generation in Sarcasm: A Review of Normal and Clinical Studies. *Brain and Language*, 68(3), 389-594.  
<https://doi.org/https://doi.org/10.1006/brln.1999.2124>
- Mesing, J., Williams, D., & Blasko, D. (2012). Sarcasm in relationships: Hurtful or humorous? *International Journal of Psychology*, 47(sup 1), 698-743.

<https://doi.org/10.1080/00207594.2012.709129>

Michaelis, L., A., & Feng, H. (2015). What is this, sarcastic syntax? *Constructions and Frames*, 7(2), 148-180. <https://doi.org/https://doi.org/10.1075/cf.7.2.01mic>  
(Constructions and Frames)

Mulyadi, Iskandar, D., & Fauzi, M. (2022). Sarcastic Utterances in North Country Film as English Teaching Materials. *World Journal of English Language*, 12(4), 57-64. <https://doi.org/https://doi.org/10.5430/wjel.v12n4p57>

Pickering, B., Thompson, D., & Filik, R. (2018). Examining the emotional impact of sarcasm using a virtual environment. *Metaphor and Symbolic*, 33(3), 185-197. <https://doi.org/https://doi.org/10.1080/10926488.2018.1481261>

Premack, D., & Woodruff, G. (1978). Does the chimpanzee have a theory of mind? *Behavioral and Brain Sciences*, 1(4), 515-526. <https://doi.org/10.1017/S0140525X00076512>

Quaglio, P. (2008). 9. Television dialogue and natural conversation: Linguistic similarities and functional differences. In *Corpora and Discourse: The challenges of different settings*. John Benjamins Publishing Company. <https://doi.org/10.1075/sci.31.12qua>

Rashid, B. N. (2022). A Critical Pragmatic Study of Sarcasms in American and British Interviews. *Journal of Strategic Research in Social Science*, 8(1). [https://www.josrss.com/a-critical-pragmatic-study-of-sarcasms-in-american-and-british-interviews\\_17](https://www.josrss.com/a-critical-pragmatic-study-of-sarcasms-in-american-and-british-interviews_17)

Song, S. (2011). Metaphor and Metonymy—A Tentative Research into Modern Cognitive Linguistics. *Theory and Practice in Language Studies*, 1, 68-73. <https://doi.org/https://www.academypublication.com/issues/past/tpls/vol01/01/10.pdf>

Tabacaru, S. (2017). When language bites. *Pragmatics & Cognition*, 24(2), 186-211. <https://doi.org/https://doi.org/10.1075/pc.17027.tab>

Time. (2024). *All-time 100 TV shows*. Time. Retrieved January, 15 from <https://time.com/collection/all-time-100-tv-shows/>

- Tomoiaga, L. (2019). *Television Series as Mirrors of Contemporary Life*. Cambridge Scholars Publishing. <https://www.cambridgescholars.com/product/978-1-5275-3399-8>
- Toussaint, L., & Webb, J. R. (2005). Gender differences in the relationship between empathy and forgiveness. *J Soc Psychol*, 145(6), 673-685. <https://doi.org/10.3200/socp.145.6.673-686>
- Variety. (2023). *The 100 Greatest TV Shows of All Time*. Penske Media Corporation. <https://variety.com/lists/greatest-tv-shows-of-all-time/>
- Wang, X. (2023). The Violation of Cooperative Principles and Four Maxims to Create Humor in American Sitcom "Friends". *Open Access Library Journal*, 10(4). <https://doi.org/10.4236/oalib.1110010>
- Wieslander, M. (2021). Challenging and destabilizing official discourses: irony as a resistance resource in institutional talk. *Culture and Organization*, 27(1), 16-32. <https://doi.org/10.1080/14759551.2019.1699093>
- Yang, S.-y. (2021). Listener's ratings and acoustic analyses of voice qualities associated with English and Korean sarcastic utterances. *Speech Communication*, 129, 1-6. <https://doi.org/https://doi.org/10.1016/j.specom.2021.02.002>
- Zhu, N., & Wang, Z. (2020). The paradox of sarcasm: Theory of mind and sarcasm use in adults. *Personality and Individual Differences*, 163, 110035. <https://doi.org/https://doi.org/10.1016/j.paid.2020.110035>



## VITA

NAME Jutatip Luechai

DATE OF BIRTH 2 May 1995

PLACE OF BIRTH Phayao, Thailand

INSTITUTIONS ATTENDED Bachelor Degree of Arts: English Major, Mae Fah Luang University in  
2013 to 2016

HOME ADDRESS 99 No.11, Yuan, Chiang Kham, Phayao, Thailand 56110

