



An Analysis Of Sarcasme Language Communication In The Film Jakarta Vs Everybody

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Abstract

This research analyzes the use of sarcastic language in the film Jakarta vs Everybody (2016) by employing Jonathan Culpeper's (2011) theory of impoliteness strategies. The study aims to identify the types of sarcasm used, examine their meanings, and determine the most dominant type appearing in the dialogues. This research applies a descriptive qualitative method, with the researcher as the primary instrument. Data were obtained from the film's transcript by observing, identifying, and categorizing utterances containing sarcasm. The findings reveal three types of sarcasm used in the film: irony (26 data / 63.41%), mock politeness (13 data / 31.70%), and over-politeness (2 data / 4.87%). No instances of deadpan sarcasm (0%) were found. Irony occurs when the speaker delivers an utterance whose literal meaning is positive but whose intended meaning is negative; mock politeness involves the use of insincere politeness to ridicule; and over-politeness exaggerates courtesy to convey criticism or satire. The meanings of sarcasm identified in the film generally carry harsh, demeaning, and critical nuances, functioning as tools for social commentary, emotional expression, and conflict in character interactions. Based on the analysis, irony is the most dominant type of sarcasm, appearing in 63.41% of the sarcastic utterances. This dominance indicates that the film frequently employs irony as a narrative device to reflect urban Jakarta's social tensions and to shape character dynamics

Keywords: Sarcasm, Jakarta Vs Everybody, Culpeper

INTRODUCTION

Pragmatic is the area of linguistics that studies how speakers use language in authentic communication contexts. It emphasizes not just the literal meanings of words but also the ways in which context shapes meaning formation and interpretation (Inderasari, Hapsari, Rosita, & Ulya, 2021). The study of pragmatics specifically looks at how people understand and create speech actions including requests, apologies, instructions, and affirmations depending on situational conditions, social norms, and shared prior knowledge. Pragmatics essentially examines the dynamic interplay between language forms and their intended communication purposes, highlighting the ways in which context, speaker intention, and listener interpretation all influence meaning (Permatasari, 2022). Insights into the implicit components of language, such as implicature, deixis, politeness

techniques, and conversational implicature, are provided by this field (Cahyo, Manullang, & Isnani, 2020).

The researcher's interest in this subject stems from the fact because of the distinctive communication style in the movie *Jakarta vs Everybody*, where sarcastic language is used extensively and is pertinent to the social reality portrayed (Rustandi, Triandy, & Harmaen, 2020). In addition, the movie depicts the social, cultural, and emotional tensions that can arise in a big metropolis that are frequently communicated through caustic language (Cahyo et al., 2020). This makes analysis intriguing because sarcasm serves as a means of expressing social criticism, emotional suffering, or even self-defense in trying circumstances, in addition to being a language style. Therefore, in addition to offering linguistic pragmatic insights, this research offers a critical portrait of the communication culture in large cities (Gumperz & Cook-Gumperz, 2010).

Therefore, the researcher interests to know the various types of sarcasm language contained in the movie conversation (N. T. Maulana, Suryanto, & Suryanto, 2018). By analyzing the language style, the researcher can find out what the true meaning of an utterance is in accordance with the speaker's intention. Thus, this study will be entitled "An Analysis of sarcasm language communication in the film *Jakarta vs Everybody* (Haerazi & Nunez, 2022).

Culpeper's (Kim & Su, 2024) impoliteness theory, particularly his classification of sarcasm or mocking impoliteness, provides the essential framework for understanding how characters in the film use language that appears polite on the surface but carries negative or critical intentions (Khoiriah, Affandy, & Mubarak, 2019). This theory is directly relevant to the research problem because it offers specific categories of sarcasm—including Mock Politeness, Irony/Ironical Impoliteness, Over-Politeness, and Deadpan Sarcasm—that enable the researcher to identify, classify, and interpret the various sarcastic utterances found in the film's dialogue. The pragmatic approach is crucial here because sarcasm cannot be understood merely from its literal meaning; it requires contextual analysis involving speaker intentions, social relationships, situational factors, and cultural norms, all of which are central concerns in pragmatic study (Muhajirah, Chanafiah, & Agustina, 2021).

Besides that, the theoretical framework directly addresses the research problem by providing analytical tools to decode the implicit meanings behind sarcastic language in the film. Since the movie "*Jakarta vs Everybody*" portrays social, cultural, and emotional tensions in a metropolitan setting through caustic language, Culpeper's theory becomes instrumental in revealing how sarcasm functions not only as a communication style but also as a means of expressing social criticism, emotional distress, and self-defense (Baker, 2022). The theory's emphasis on face-threatening acts (FTA) and the deliberate use of insincere politeness aligns perfectly with the research's objective to uncover the true meanings and intentions behind utterances that deviate from expected polite norms (Rahayu, Hasanudin, & Sutrimah, 2022). By applying this theoretical lens, the researcher can systematically analyze how characters use sarcasm to navigate complex social situations, express power dynamics, or convey dissatisfaction indirectly, thereby bridging the gap between linguistic form and communicative function in the context of urban social reality depicted in the film (Zhou, 2022).

The first study by Sakila Debora Saragi & Pasaribu (Odinokaya, Krepkaiia, Sheredekina, & Bernavskaya, 2019) analyzes sarcasm in the Netflix series "Wednesday" using descriptive qualitative methods to identify the types and functions of sarcasm. This research shares similarities with the study to be examined, namely the use of descriptive qualitative methods, analysis of sarcasm types in character dialogue, and the use of audiovisual media as research objects. However, fundamental differences lie in the research object ("Wednesday" series versus "Jakarta vs Everybody" film), the theory used (R. R. Maulana, Dilla, & Fasha, 2022), a broader analytical focus encompassing 10 sarcasm functions based on Keraf's theory, and findings that identify three types of sarcasm (illocutionary, lexical, and propositional) compared to five types in the comparative study. The second study by Rohmatulloh (Antonius, Budiana, & Wahjudianata, 2021) examines netizen sarcasm strategies on BBC News Instagram posts about the Kanjuruhan incident, while the third study by Ulandari et al (Elsha, 2020) analyzes the linguistic forms of sarcasm in episode 186 of the "Warintil" program using Holsti's content analysis theory (A. Al Putri, Astri, Simanullang, & Tanjung, 2020).

Although all three previous studies share similarities in using descriptive qualitative methods to analyze the phenomenon of sarcasm, there are significant differences in various aspects. Rohmatulloh's research differs in terms of the research object, which uses netizen comments on social media (written text) within the context of real events, unlike the comparative study that analyzes film dialogue (audiovisual) in a fictional story context. This study also combines Camp and Keraf's theories, with findings showing that the function of sarcasm as an expression of opinion is most dominant (25 times) (Jung, Julina, & Rudiansyah, 2021). Meanwhile, Ulandari et al's research shows differences in more specific analysis duration (scene 3:15-8:32 minutes with 13 sarcasm quotes), focus on linguistic forms of sarcasm with insulting or mocking meanings, and the use of different theories from the comparative study that employs Culpeper's theory to identify more diverse types of sarcasm throughout the entire film duration (Pratama, Romadan, Syarif, & Milandry, 2023).

METHOD

In this study, the researcher used a qualitative descriptive method to analyze the language communication of sarcasm in the film Jakarta vs Everybody uploaded in 2016. The data would be obtained from transcripts of printed materials related to impoliteness, with Culpeper's theory as the basis for the analysis (Ghofur, Fianto, & Adi, 2023). This approach focuses on human understanding of reality and its meaning, as well as the exploration of their world in the context of life as a whole, based on the qualitative approach (Wahyudi, SM, & Risdiyanto, 2022).

the qualitative approach is a research process aimed at exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Researcher collects data in a natural setting, serve as the primary instrument for data collection, and analyze data inductively by building patterns, categories, and themes from the bottom up. This approach emphasizes deep immersion in the data, during which the researcher repeatedly reviews the material, takes reflective notes, and highlights key phrases or concepts. (Firmansyah & Adiprabowo, 2024) Through this immersive and interpretive process,

qualitative research seeks to describe, understand, and interpret the subjective experiences of participants within their real-life contexts. The data of this research was taken from sarcasm language that comes from the transcription of the movie Jakarta vs Everybody 2016 (Saswita & Syafriani, 2024).

The instrument that would be used in this study is observation. Data from the analysis based on the film Jakarta vs Everybody will be observed. In qualitative research, observation is an essential component of the data collection procedure. Instead of gathering data from a desk, it entails gathering data directly from the field. People's attitudes, behaviors, actions, and interactions within communities or organizations are among the facts gathered through observation (Sinaga, 2023). Finding the research site, mapping it, choosing who will be observed, when, how long, and how the observation will be carried out are the first steps in the procedure. Instead of just passing through, researchers are supposed to be physically present with participants in the context. As a result, they can record nuanced information that might not come out in interviews (Apriani & Yahya, 2024). Through firsthand experience, observation enables researchers to gain a more profound, contextual, and thoughtful understanding of the phenomenon they are studying.

The steps for collecting data for this research are as follows:

1. Watching the film Jakarta vs Everybody directed by Ertanto Robby Soediskam to identify instances of sarcastic language used by the characters throughout the storyline then The researcher watched the film several times to understand the storyline, character development, and dynamics of interaction. Special attention is paid to scenes that tended to contain sarcastic or ironic expressions (V. Z. E. Putri, 2019).
2. Categorizing theories related to rude speech acts, with a particular focus on Jonathan Culpeper's (Winarni, Ghanistyana, Purwanto, & Sari, 2024) theory of rudeness strategies to analyze and categorize the sarcastic speech found in the film.
3. Applying the types of sarcasm language based on Jonathan Culpeper's theory (Suryasuciramdhan, Mulyani, Fitrianiingsih, & Alfayeed, 2024) to classify and analyze the sarcastic language used in the transcribed utterances.

The researcher analyzes the data after gathering it to fulfill the objective. The researcher used the following procedures to analyze the study's data:

1. Organizing and preparing data.
2. Identifying sarcastic language from the film Jakarta vs Everybody.
3. Classifying or categorizing various types of sarcastic language.
4. Calculating the dominant type of sarcastic language in the film Jakarta vs Everybody.
5. Consolidating the findings.
6. Computing the percentage

$$P = \frac{F}{N} \times 100\%$$

Note: P: The total percentage of sarcasm

F: Frequency of sarcasm's occurrence

N: Number of total sarcasm

RESULTS AND DISCUSSION

This chapter presents the findings of the research on sarcasm language communication in the film "Jakarta vs Everybody" (Tama, 2021) using a descriptive qualitative method. The data were collected by watching the entire film, transcribing dialogues containing sarcastic utterances, and categorizing them based on Culpeper's (Ayuningtiyas, 2020) theory of sarcasm types. The analysis focuses on identifying the linguistic features, contextual factors, and communicative functions of each sarcastic expression used by the characters in depicting social dynamics and cultural tensions within the urban setting.

The following table shows the distribution of sarcasm types found in the film "Jakarta vs Everybody" (Eko Nugroho, 2019):

Table 1. The Distribution Of Sarcasm Types Found In The Film "Jakarta Vs Everybody"

No	Times	The Data	Types of Sarcasm	Meaning
1	01.00	<i>anjing lu,ngentot</i>	Irony	The sentence "anjing lu,ngentot" has a harsh meaning expressed by Dom because he was beaten up.
2	01.10	<i>300 ribu doang bangsat</i>	Irony	"Bangsat" It is a rude word uttered by Dom out of emotion towards the man who attacked him.
3	01.12	<i>sini lo anjing</i>	Irony	The Word "anjing" uttered by Dom to the man
4	03.20	<i>bikin masalah terus kapan bisa bayar utang lu</i>	Mock	A man's words while pushing Dom in the parking lot mocking Dom
5	03.21	<i>entar gua lunasin (dengan suara yang lantang)</i>	Over	"entar gua lunasin "A sarcastic sentence in the form of Over because Si Dom answered politely but was emotional because he was pushed
6	05.09	<i>taik kau bang</i>	Irony	The use of the word "taik" is a sarcastic and ironic language spoken by Dom to the photographer because he was told to take off his pants.
7	05.17	<i>gua bukan buat baco lo anjing,kontol</i>	Irony	The words "anjing and Kontol" are harsh words for Dom to say because of his emotions towards the photographer.
8	05.26	<i>ya sudah lah ya emng lu doang,banyak say banyak (suara yang sopan tapi merendahkan)</i>	Mock	This sentence is a sarcasm mock Dom delivered by the photographer.
9	07.06	<i>anjing ni mobil ngadet lagi</i>	Irony	The use of the sentence "anjing ni mobil ngadet lagi" is a sarcastic language expressed by Pinkan because the car broke down.

10	08.30	<i>taik goceng doang?</i>	Irony	The word “taik goceng doang” is a harsh word that was said by Dom to Radit so it is called sarcasm irony
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Table 2 The meaning of sarcasm language based on the the film Jakarta vs Everybody

11	09.15	<i>lu seriusan aktor?</i>	Mock	The use of the phrase “lu seriusan aktor?” is considered mock sarcasm because Radit's expression and tone of voice in this sentence seem surprised and condescending.
12	09.17	<i>cuih aktor apaan</i>	Mock	This sentence is demeaning to dom
13	09.21	<i>main film apaan lu sambil ketawa</i>	Mock	This is an expression of mocking dom
14	12.40	<i>si goblok.....taik</i>	Irony	Radit said harsh words because his friend was arrested, making Radit emotional.
15	14.07	<i>udah tetek lu kecil pamer-pamer lagi</i>	Mock	In this sentence, Pinkan mocks her friend, Dom, who is on the laptop.
16	16.58	<i>anjing</i>	Irony	“anjing” This is ironic sarcasm that Radit said to his friend Pinkan over the phone, maybe because Radit was jealous.
17	20.31	<i>Lu bilang lu aktor kan,ga butuh aktor lu disini</i>	Mock	Radit's expression of belittling Dom can be seen from his intonation when speaking to Dom.
18	20.51	<i>Jangan pernah lu kurang-kurangnya tu barang.nanti amal ibadah lo di akhir juga berkurang</i>	Mock	Here Radit mocks Dom so that his good deeds don't decrease.
19	23.22	<i>anjing memang tu orang</i>	Irony	Pinkan said this sentence because she was emotional towards Radit
20	23.48	<i>Terus lu ngapain nelpon gua goblok</i>	Irony	“goblok” This is a sarcastic language delivered by Radit
21	31.22	<i>si anjing bilang nya ga pesen</i>	Irony	“anjing” is a harsh word said by Dom because he was angry with the buyer
22	33.30	<i>Lama banget anjing!</i>	Irony	“anjing” In this text, there is irony because it is conveyed in coarse language.
23	33.51	<i>si anjing!</i>	Irony	This sentence is a rude sentence said by a woman on a train.
24	41.45	<i>Lu suka kan sama si monyet</i>	Irony	The sentence "Lu suka kan sama si monyet" is a form of ironic sarcasm. Radit used the word "monyet" because he was jealous and accused Pinkan of being close to Dom.

Table 3. The meaning of sarcasm language based on the the film Jakarta vs Everybody

25	41.52	<i>lu pikir gua tolol?</i>	Mock	Radit belittled Pinkan and thought she was saying he was stupid.
26	41.53	<i>lu jangan gila deh!</i>	Irony	Pinkan told Radit "lu jangan gila deh!" because she was accused of being close to Dom so she expressed it emotionally.
27	42.01	<i>Eh lu dah gua urusin balesin nya kek gini ya</i>	Over	This is over-sarcasm because Pinkan expressed the sentence politely but excessively.
28	42.40	<i>Turun lu!</i>	Irony	Radit said "turun lu" with a snapping intonation, therefore it is included in the type of irony
29	43.26	<i>sekarang kalian ciuman(radit nyuruh si pinkan ciuman dengan dom dengan suara ngebentak)</i>	Irony	This sentence is ironic because Radit is emotional so he forces Pinkan to kiss Dom
30	43.57	<i>sakit lu ye(pinkan said to radit as her boyfriend dengan intonasi ga senang)</i>	Mock	Pinkan said this sentence because she was emotional so she belittled Radit.
31	51.56	<i>si anjing sok-sok an nasihatn gua</i>	Irony	The harsh sentence " si anjing sok-sok an nasihatn gua" is a sarcastic irony delivered by Radit to his friend on the stairs while smoking.
32	51.59	<i>kan lu tau gua taik</i>	Irony	Radit also expressed harsh expressions
33	55.52	<i>taik,ngapain lu serius sama gua</i>	Irony	The word "taik" is a harsh word spoken by Radit to Dom
34	55.55	<i>lu bilang...ngentot</i>	Irony	The word "ngentot" is a rude expression used by Radit
35	56.50	<i>eh anjing lah soal mimpi</i>	Irony	Radit speaks to Dom with harsh words, namely " eh anjing lah soal mimpi" while leaving Dom, therefore it is included in ironic sarcasm.
36	60.57	<i>dom said kecil banget(menyindir kecil nya kamar si perias mayat)</i>	Mock	Dom humbles his little khansa's room
37	69.35	<i>dom said to pinkan ga dingn lo ga pake sempak kk?</i>	Irony	Dom said an impolite sentence to Pinkan, so this sentence is a type of irony sarcasm.
38	73.13	<i>lu kayaknya hypersex ya</i>	Mock	Khansa mocks the dom for saying the dom is hypersexual

39		<i>lu kayaknya hypersex ya</i>	Irony	The word "jembut" is a rude word and is an ironic sarcasm that was said by Khansa to Dom at the restaurant
40	77.44	<i>ini loh kebanyakan makan kuning telur</i>	Mock	Khansa mocks Dom
41	87.51	<i>dom said to radit anjing</i>	Irony	The sentence that Dom said to Radit because he was dropped and then his clothes were pulled by Radit

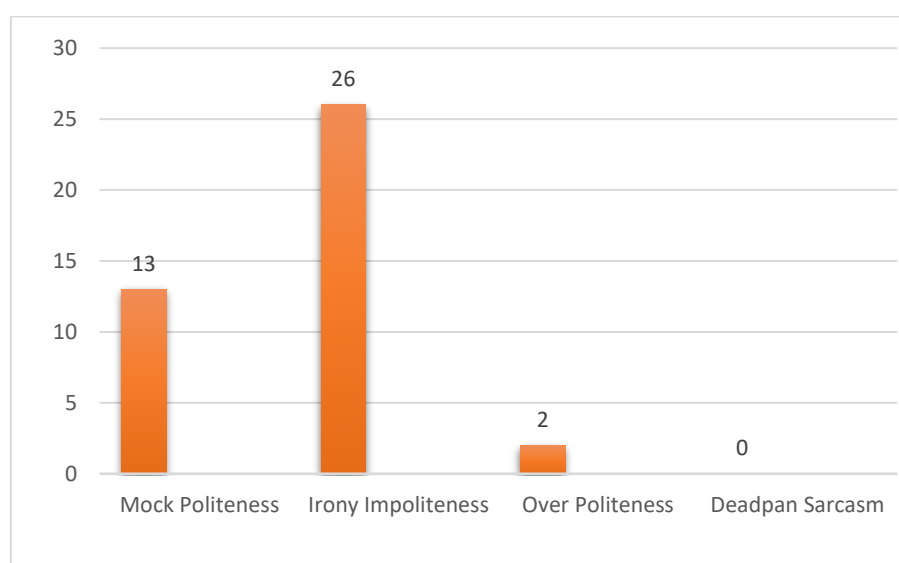


Figure 1. Dominant Types of Sarcasm in Film Jakarta vs Everybody

Table 4. The percentage of Types of Sarcasm Language

No	Types of Sarcasm	Frequency of Sarcasm	Percentage of Sarcasm
1	Irony	26	$P = \frac{26}{41} \times 100\%$ $= 63,41\%$
2	Mock	13	$P = \frac{13}{41} \times 100\%$ $= 31,70\%$
3	Over	2	$P = \frac{2}{41} \times 100\%$ $= 4,87\%$
4.	Deadpan	0	$P = \frac{0}{41} \times 100\%$

= 0,00%

In Discussion, the researcher intends to discuss the findings and how they answer the research questions posed in the first chapter. There are three research questions, each related to the types of sarcasm, the dominant type of sarcasm, and the meaning of the types of sarcasm found in the dialogue of the film Jakarta vs Everybody (Setia Nugraha, 2023). In this study, it was found that there are 41 types of sarcasm in the film Jakarta vs Everybody, divided into irony (26), mock (13), over (2), and deadpan (0). The percentages are as follows: irony 63.41%, mock 31.70%, over 4.87%, and deadpan 0%. Irony is the most dominant type of sarcasm

CONCLUSION

Based on the analysis of 41 sarcasm instances in "Jakarta vs Everybody," the study reveals four types with varying frequencies: irony (63.41%), mock sarcasm (31.70%), over-politeness (4.87%), and deadpan sarcasm (0%). The dominance of ironic sarcasm reflects characters' use of harsh language to express disappointment with unfair social conditions as a verbal weapon against big city pressures. Each type serves distinct communicative functions: ironic sarcasm expresses deep frustration and emotional turmoil, mock sarcasm establishes social hierarchy and dominance, over-politeness masks hostility behind exaggerated politeness, while the absence of deadpan sarcasm indicates characters' emotional investment in their struggles. These findings demonstrate that sarcasm operates simultaneously as a linguistic tool, emotional defense mechanism, and social commentary device, revealing how language becomes a weapon of resistance against urban adversity while preserving human dignity.

Future researchers are recommended to expand this study by comparing sarcasm usage across different Indonesian films, employ mixed-method approaches including audience response studies, conduct interviews with filmmakers to understand creative intentions, and utilize corpus linguistics to analyze historical changes in sarcasm usage for developing new theories about its function in contemporary Indonesian cinema. Readers should approach this study with an open mind, understanding it describes linguistic phenomena rather than promoting coarse language, use the findings to appreciate Indonesian language complexity, rewatch the film with new awareness, connect findings with personal communication experiences, and adopt a critical yet constructive attitude toward the methodology presented, thereby contributing to deeper understanding of pragmatic language use in Indonesian popular culture.

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