



Forms and Meanings of Language Styles in *Komedi Gelap* by Kiki Saputri on Kaesang Pangarep's YouTube Channel (Episode 14)

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ABSTRACT

This study examines a compelling linguistic phenomenon within the social and political spheres: the use of dark humor—specifically, identifying the forms and meanings of harsh expressions (sarcasm) employed by Kiki Saputri. The research addresses the following issues: (1) the forms of dark humor used by Kiki Saputri in Episode 14 of Kaesang Pangarep's YouTube channel; (2) the meanings conveyed through these dark humor expressions; and (3) the relevance of the findings to Indonesian language education. A descriptive method with a stylistic approach was employed. The data consisted of Kiki Saputri's utterances containing dark humor on Kaesang Pangarep's YouTube channel. Data were gathered using documentation, listening, and note-taking techniques, and subsequently analyzed using linguistic theory through the steps of identification, classification, interpretation of meaning, and conclusion drawing. The results reveal three primary forms of dark humor used by Kiki Saputri: sarcasm, irony, and cynicism. Sarcasm was the most dominant form, accounting for 33 instances in the data. These stylistic devices serve to create comedic effects, convey social and political criticism, and raise audience awareness regarding sensitive issues such as political dynasties, social inequality, and the behavior of political elites. The meanings conveyed include mockery, innuendo, and criticism. Regarding its relevance to Indonesian language education, the study offers insights into teaching stylistic devices, figures of speech, and meaning analysis within the context of humorous texts and social commentary.

Keywords: form of language, meaning of language, komedi

Bentuk Dan Makna Gaya Bahasa dalam *Komedi Gelap* (Dark Jokes) Kiki Saputri di Channel Youtube Kaesang Pangarep Episode 14

ABSTRAK

Tujuan dari penelitian fenomena kebahasaan yang menarik untuk dikaji dalam ranah sosial dan politik ialah gaya bahasa komedi gelap (dark jokes), yaitu menemukan bentuk dan makna ungkapan yang bernilai kasar (sarkasme) yang diungkapkan oleh Kiki Saputri. Permasalahan yang diangkat dalam penelitian ini, yaitu (1) Bentuk gaya bahasa dalam komedi gelap (dark jokes) Kiki Saputri di channel youtube Kaesang Pangarep episode 14. (2) Makna gaya bahasa dalam komedi gelap (dark jokes) Kiki Saputri di channel youtube Kaesang Pangarep episode 14. (3) Relevansi hasil penelitian dalam Pembelajaran Bahasa Indonesia. Metode yang digunakan dalam penelitian ini adalah metode deskriptif dengan pendekatan stilistika. Data penelitian berupa tuturan Kiki Saputri yang mengandung gaya bahasa dalam komedi gelap (dark jokes) di channel youtube Kaesang Pangarep menjadi objek kajian peneliti. Sumber data diperoleh melalui teknik dokumentasi, simak, dan catat, kemudian dianalisis menggunakan teori kebahasaan melalui langkah-langkah identifikasi, klasifikasi, interpretasi makna, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa dalam komedi gelap Kiki Saputri ditemukan tiga bentuk gaya bahasa utama, yaitu sarkasme, ironi, sinisme. Bentuk gaya bahasa yang paling dominan adalah sarkasme dengan jumlah hasil penelitian 33 data. Penggunaan gaya bahasa tersebut berfungsi untuk menimbulkan efek komedi, menyampaikan kritik sosial dan politik, serta menggugah kesadaran penonton terhadap isu-isu sensitif seperti politik dinasti, ketimpangan sosial, dan perilaku para elit politik. Makna yang terkandung dalam gaya bahasa tersebut antara lain makna ejekan, sindiran, kritik, dan adapun relevansi hasil terhadap Pembelajaran Bahasa Indonesia yaitu mengajarkan gaya bahasa, majas, serta analisis makna dalam teks humor dan kritik sosial.

Keywords: bentuk, makna, gaya bahasa, komedi

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INTRODUCTION

Language is a communication tool that not only conveys information but also embodies aesthetic values, cultural expressions, and even social criticism. In the realm of performance and entertainment, language is often employed creatively through various stylistic devices capable of provoking laughter, delivering satire, or even raising awareness. One form of linguistic communication that makes intensive use of such stylistic devices is comedy—specifically, dark comedy (or "dark jokes"). Dark comedy does more than just elicit laughter; it addresses sensitive issues such as death, suffering, or social injustice in ways that are ironic and often controversial.

In linguistics, the study of stylistic devices—or figures of speech—falls under the umbrella of stylistics. According to Keraf (2006:113), stylistics is defined as the distinctive manner in which an author or speaker expresses ideas through language. Stylistic devices do not merely embellish sentences; they often harbor hidden meanings, satirical messages, or veiled social critiques. In the context of dark comedy, these devices serve as a medium to address taboo subjects through a clever and entertaining approach. This necessitates a deeper analysis, as the intended meaning is not always explicitly stated.

This research also draws upon the views of Tarigan (2013:92), who posits that a speaker's use of language style reflects their thought patterns, worldview, and social attitudes. In this context, Kiki Saputri's use of dark comedy reflects a boldness in raising issues often deemed taboo or unsuitable for open discussion. Her use of language serves not only as entertainment but also as a vehicle for social criticism and reflection on the state of Indonesian society.

The use of stylistic devices is frequently linked to various linguistic concepts; sarcasm is one such example. Sarcasm manifests as a form of mockery or harsh satire intended to express disapproval in a manner that is—paradoxically—more subtle or implicit. Today, such stylistic devices are widely employed across social media platforms, including TikTok, YouTube, and Facebook. Furthermore,

the role of language as a medium of communication permeates various fields, including education, politics, religion, commerce, and the world of comedy.

Sarcasm is a use of language conveying mockery, ridicule, innuendo, bitterness, and subtle yet biting reproach; it is harsher in tone than irony or cynicism and expresses a meaning contrary to the literal words (Poerwadinata & Tarigan, 2013:92). An example of this stylistic device appears in Kiki Saputri's dark comedy: "Could it be that the 'S' doesn't stand for solidarity, but for Sang Pisang?"

Based on the above, the researcher is interested in conducting a study addressing the following questions: (1) What are the forms of Kiki Saputri's dark comedy style on Kaesang Pangarep's YouTube channel? (2) What are the meanings conveyed by Kiki Saputri's dark comedy style on Kaesang Pangarep's YouTube channel? And (3) How are the research findings relevant to Indonesian language instruction?

Assegaf (2013) notes in his research findings that the use of language style in comedy is a key factor in success and a distinctive element allowing comedians to deliver material using a diverse range of vocabulary. Stand-up comedy material often incorporates humor that presents statements contradicting reality, touches upon sensitive issues regarding ethnicity, religion, race, and inter-group relations (SARA), offers social criticism, or embellishes stories about specific situations.

Amalia (2021) as an undergraduate thesis for the Department of Indonesian Literature, Faculty of Cultural Sciences, Hasanuddin University, Makassar (2021). This study aims to identify and describe the forms of contrastive language styles employed in the "dark jokes" content presented by Majelis Lucu Indonesia on YouTube.

METHOD

This study employs a descriptive method to describe or characterize the research subject—specifically, the forms and meanings of Kiki Saputri's komedi gelap (dark jokes) style—in accordance with the facts. It is a qualitative study utilizing a qualitative descriptive analysis method (Sugiyono,



2021; Razak, 2017). The primary subjects of the research are the forms and meanings of the dark humor style used by Kiki Saputri in Episode 14 of Kaesang Pangarep's YouTube channel. The data collection techniques employed include documentation, listening (simak), and note-taking (catat).

The data obtained concerns the forms and meanings of Kiki Saputri's dark humor style in Episode 14 of Kaesang Pangarep's YouTube channel. The data sources consist of the dialogue and expressions exchanged by Kiki Saputri with Mas Kaesang, Mas Giring, and Bang Mongol in the video for Episode 14 of the channel.

The data collection techniques are as follows: the documentation technique, wherein the researcher downloads the video for data compilation purposes during the research process (specifically, the video from Episode 14 of Kaesang Pangarep's YouTube channel); the listening technique, wherein the researcher actively listens to the content of the video to gather data; and the note-taking technique, wherein, after listening to the video, the researcher records instances of Kiki Saputri's dark humor to serve as the research material. The instruments used by the researcher to collect data included a laptop, writing materials, and a mobile device to access the video uploaded to Kaesang Pangarep's YouTube channel—specifically Episode 14—in order to evaluate the forms and meanings of the dark humor style employed by Kiki Saputri. The data analysis techniques involved identifying expressions containing dark humor stylistic forms and meanings; analyzing these forms and meanings; describing the relevance of the findings to Indonesian language instruction; and drawing conclusions based on the research results.

RESULTS

1. Forms of Stylistic Language in Kiki Saputri's Komedi Gelap on Kaesang Pangarep's YouTube Channel (Episode 14)

Based on the data analysis, three forms of stylistic language were identified in Kiki Saputri's komedi gelap in Episode 14 of Kaesang Pangarep's YouTube channel: sarcasm, irony, and cynicism.

These stylistic forms are described below.

a) Sarcasm

Political Dynasty Party
Sang Pisang
Domestic helper (ART)
Two terms aren't enough
Pretty good, right?
Using the PSI party?
The one with the bull symbol
Right?
The one who left or the one who stayed?
Turning politics into a business?
Learning from whom?
Can't do it, huh...
Not an ordinary person
But do we amount to anything?
IP is too overconfident
State budget (APBN) funding a former Nidji band member
Realizing who he is
Donut
Now entering politics
The 'S' stands for Sasa
Celebrities entering politics include Aldi Taher, Bang Mongol, and Vicky Prasetyo
Buying a PSI shirt
The people's voice, not a melodious singing voice
Tired of all the flattery
Praising Mr. Anies Baswedan
Skilled at stringing words together
Riding a bike without holding the handlebars
Getting brought in
Stressed-out Party of Indonesia (Partai Stres Indonesia)
Hahaha, true, right?
There's a "dowry" (entry fee) involved
Heartbreak
Instead of thinking, they're happy

b. Irony

Mayor Kaesang
That one person
Not a party insider
Different parties
I'm wearing it, but inside out

Don't betray the trust; hopefully, the mandate
is honored
Snatching it from another party
"Erase Me" (Hapus Aku)
Village person
The disparity
"Dreams are the key"
Having a dream but no key
Praising Mr. Anies Baswedan
Learning from Mr. Anies
Won't switch sides, right?
Yeah, the richest one

c. Cynicism

Why should he be elected?
Voting, right?
Just anybody
Lacks knowledge
For whom?
Not for other officials
Can't be swept away
Disappointed with NasDem?
Sometimes hot, sometimes cool

2. The Meaning of Language Style in Kiki Saputri's Dark Humor on Kaesang Pangarep's YouTube Channel (Episode 14)

Language style carries varying meanings depending on the context and purpose of the conversation. An analysis of the language styles used in Kiki Saputri's dark humor on Kaesang Pangarep's YouTube channel (Episode 14) reveals the presence of connotative meaning. Connotative meaning is an additional meaning that emerges beyond the literal sense of a linguistic sign, influenced by emotional nuances, feelings, and the social and cultural context of the community. This type of meaning is subjective and reflects the speaker's attitude toward the subject being discussed. In this study, meanings conveying mockery and criticism are categorized as connotative because both involve judgments and evaluations that are not explicitly stated. The following is an explanation of the meanings of mockery and criticism.

a. Meaning of Mockery

Mockery is a form of connotative meaning that arises when a speaker uses an utterance to belittle, humiliate, or ridicule the interlocutor. In the style of sarcasm, mockery is conveyed directly, harshly, and tends to be hurtful. Mockery is employed not to offer constructive input, but to attack or shame the person being addressed. Mockery within a conversation is typically signaled by a choice of words that are insulting, disparaging, or intended to put the other person on the defensive. This is evident in the conversation excerpts presented in below.

Sarcastic Taunts

"Well, well. Welcome to the PDP—the Political Dynasty Party."

Mockery of the party's name—with PSI punningly referred to as "Sang Pisang"—aimed at ridiculing and belittling it.

"If Kaesang wins, PSI is happy and the family is overjoyed, because two terms just aren't enough."

This statement is derisive, implying that Kaesang's victory is merely a matter of family advantage.

"Great, isn't it? Really great?"

The tone is mocking, not praising.

This expression is intended to make fun interlocutor.

"The party is PSI?"

Delivered in a condescending tone, not as a serious question. It carries a mocking tone.

"The one with the bull."

Mentioning the party symbol in a disparaging manner, as a form of biting sarcasm.

"Are you really using that?"

A dismissive tone, implying the choice in question is terrible.



“The ones who’ve left or the ones still holding on?”

Mockery directed at a party perceived to have been abandoned by many of its members.

“IP is too overconfident.”

Belittling someone by characterizing their self-confidence in a negative light.

“APBN: Alumni Personal Band Nidji.”

A sarcastic jab at the former Nidji vocalist who entered politics.

“Doesn’t the ‘S’ in PSI stand for Sasa?”

Mocking the PSI party by interpreting the ‘S’ as ‘Sasa’—a sponsor of the event.

“Celebrities like Aldi Taher, Mongol, and Vicky Prasetyo.”

Citing these figures to mock PSI as being populated by individuals perceived as unserious.

“Ever since Bang Mongol joined, it’s turned into the ‘Indonesian Stress Party’.”

Changing the PSI acronym to “Partai Stress Indonesia” (Indonesian Stressed-Out Party) as a form of harsh mockery.

“Hahaha, right? It’s disappointing.”

Laughing while calling a certain party disappointing clearly constitutes mockery.

“Oh, so this is a case of hurt feelings, then.”

A mocking remark implying that someone is easily offended or unable to handle criticism.

Expressions of Mocking Irony

“PSI won, Mayor Kaesang.”

This expression mocks Kaesang’s political ambitions and popularity by referring to him directly as mayor—a position he does not yet hold. The mockery stems from the discrepancy between the statement and reality.

“I thought it was that one.”

The mockery targets the resemblance between political figures within the same family, implying that the public struggles to distinguish one from the other.

“Oh, not a party member.”

This remark constitutes mockery because it is delivered in a joking tone that touches upon Kaesang’s political identity. Kaesang’s silence reinforces the impression of the remark as situational humor rather than direct criticism.

“I’m wearing it, but it’s inside out, so the writing isn’t visible.”

This expression conveys mockery by indirectly alluding to a political party symbol displayed upside down. The mockery functions as lighthearted satirical humor, devoid of normative judgment regarding the political system.

“Sorry, sir, I ask so many questions. I’m from a village.”

This expression conveys a mocking tone through self-deprecating humor, used to break the ice and foster rapport with the interlocutor.

“Because dreams are the key.”

This utterance functions as a form of mockery by humorously parodying a slogan or song lyric, without intending direct criticism.

“The problem is, it’s a shame to only have dreams but not the key.”

This expression conveys mockery by continuing a humorous play on words that serves as a lighthearted jab.

“No, I learned from Mr. Anies.”

This utterance functions as mockery because it is delivered ironically to elicit laughter from the audience, without explicitly criticizing any specific policy.

"Oh, the rich kid's base, yes, the richest."

This utterance serves as a form of teasing, delivered humorously to poke fun at the interlocutor by exaggerating their socioeconomic background. The teasing aims to create a humorous effect and lighten the mood, rather than serving as serious social criticism.

Cynical Taunt

"Just showing up doesn't necessarily mean you're voting, right?"

This utterance conveys mockery by satirizing the symbolic behavior of political supporters, which does not always align with their actual choices; the satire is delivered in a lighthearted and humorous manner.

"Because there's no one else, hahaha."

This utterance conveys mockery by playfully belittling the subject and creating a humorous effect, without offering criticism of policies or the political system.

"I don't have the know-how, so I just keep asking questions—that's alright, isn't it, Sir?"

This utterance conveys mockery in the form of self-deprecation, intended to lighten the mood of the dialogue.

"PSI still counts that as support, bro."

This utterance conveys mockery through a blend of cynicism and humor, teasing the interlocutor's political stance without directly criticizing specific policies.

b. The Meaning of Criticism

Criticism, in this context, refers to a connotative meaning employed by a speaker to offer an assessment, a reprimand, or a comment regarding the attitude or actions of the person being addressed. In the case of sarcasm, such criticism is delivered in a sharp, mocking, and often harsh manner. The aim is to express disapproval or disappointment, even though the delivery remains abrasive or cynical. In conversation, this type of criticism typically signals dissatisfaction or a

negative judgment regarding someone's behavior.

Sarcastic Remarks

"What is this, Sir? Welcome to the PDP—the Political Dynasty Party."

Harsh criticism of a political structure perceived as dynastic.

"Just leave it to me; my domestic helper could do a better job."

Criticism regarding the quality of someone's work, deemed subpar.

"Can politics really be run like a business?"

Criticism concerning the conflation of political and business roles.

"Who did you learn that from?"

Criticism of someone's political competence or ability.

"I couldn't become an official like that; I just couldn't."

Sarcastic criticism implying that the official in question is unsuitable or unfit for the role.

"After all, the only one who isn't an 'ordinary person' is Mas Kaesang."

Criticism regarding the perception that Mas Kaesang enjoys certain social privileges.

"We may be ordinary people, but does that mean we can't amount to anything?"

Criticism directed at the very idea of entering politics.

"In my opinion, he realized his own status a bit too quickly."

Criticism of an attitude perceived as overly confident or unrealistic.

"They say PSI is like a donut—sweet on the outside, but hollow on the inside."

Criticism of a party perceived as promising only at the outset.



“You said you wanted to focus on business, yet now you’re entering politics.”

Criticism regarding inconsistency in stance or behavior.

“Should I buy a PSI shirt right now?”

Criticism expressing a refusal to be associated with PSI.

“The proof is that the people's voice isn't exactly a melodious tune.”

Criticism of celebrities entering politics by relying solely on their popularity to get elected.

“It’s exhausting, this game of constant flattery.”

Criticism of behavior or communication strategies perceived as excessive or insincere.

“Bro Giring is praising Mr. Anies Baswedan.”

Criticism regarding shifting political alliances or attitudes.

“Great at stringing words together, but with no actual actions to back them up.”

Criticism of figures perceived as all talk and no action.

“Riding a bike without holding the handlebars—meaning, having others hold them for him so he can succeed.”

Criticism of individuals perceived as lacking independence, relying instead on connections to achieve success.

“Did Bro Giring pass anything on to Bang Mongol?”

Criticism regarding minimal contributions while in office.

“So, there’s a ‘dowry’ involved in Nasdem, then.”

Criticism of political practices perceived as unclean, specifically the continued use of money.

“Oh, regarding that 800 billion in funding—instead of stopping to think about it, they were actually happy.”

Criticism regarding the use of funds or the management of aid involving corruption.

Ironic Criticism

“But I'm confused. Is it really permissible for one family to belong to different political parties?”

This statement conveys political criticism by touching upon the phenomena of family politics and dynastic political practices. The rhetorical question serves as a satirical jab at political strategies deemed unethical, even though it is delivered with humor.

“Officials carry a heavy responsibility, and they will be questioned in the afterlife. Don't betray your mandate.”

This statement serves as both social and political criticism by emphasizing the moral responsibility of public officials. The critique is delivered normatively with religious undertones, serving as a reminder of leadership ethics and the trust inherent in holding power.

“But I'm confused. Usually, a party nominates its own cadres, but why are they poaching someone from another party?”

This statement constitutes political criticism by highlighting the practice of political parties recruiting figures from other parties rather than prioritizing their own internal cadres. The criticism is conveyed through an ironic rhetorical question.

“There's a song called "hapus aku," and it turns out it means "remove me from the vice presidential candidate list.”

This expression serves as political criticism by satirizing the issue of vice-presidential nominations. Humor is employed to convey disappointment and critique regarding the dynamics of political nominations.

“From this, we can see the gap. You only eat tempeh, this one only eats the crispy chips.”

This statement conveys social criticism by addressing inequality or disparity through a food-based metaphor. The critique implies unequal treatment or status within the power structure.

“Come on, bro, Giring, praise Mr. Anies Baswedan.”

This statement serves as political criticism by satirizing political relationships between figures that are fraught with vested interests and conflict. The request is ironic in nature and designed to elicit a reaction from the audience.

“Well, if people move, they'll be disappointed. If they're happy, they won't move, right?”

This statement conveys both social and political criticism by satirizing the phenomenon of shifting stances or allegiances—including in a political context—often driven by disappointment or specific interests. The criticism is delivered ironically through a reflective, generalized statement.

Cynical Criticism

“What exactly is the selling point? They've already said the person is ordinary—a nobody—so why choose them?”

This statement conveys political criticism by satirizing the practice of selecting political figures who are deemed to lack the necessary capacity yet are chosen nonetheless. The criticism is delivered in a cynical and direct manner.

“So, once the assets are seized, who do they go to?”

This statement conveys political criticism by questioning the transparency and objectives behind asset seizures within the realms of law and power.

“Not to other officials.”

This expression serves as a form of social and political criticism by alluding to the potential for state assets to be misused by officials.

“It couldn't just be swept under the rug, since it was a real event.”

This statement conveys criticism by asserting that the issue under discussion is not a fabrication but a social fact that cannot be ignored.

“What is it about Nasdem that's disappointing?”

This statement conveys political criticism by touching upon the disappointment felt regarding the internal dynamics of political parties.

“Personally, I agree with the move; Nasdem is a confusing party—sometimes hot, sometimes cold.”

This statement constitutes political criticism by satirizing the stance and consistency of political parties, which are perceived as unstable.

DISCUSSION

Based on the research findings presented in the previous section, this discussion is structured around the data obtained. The data concerns the forms and meanings of stylistic devices used in Kiki Saputri's dark comedy (dark jokes) on Kaesang Pangarep's YouTube channel, Episode 14. The analysis revealed three forms of stylistic devices: sarcasm, irony, and cynicism. These three forms are associated with dark comedy, which inherently combines humor with sharp political and social criticism.

Forms of Stylistic Devices in Kiki Saputri's Dark Comedy on Kaesang Pangarep's YouTube Channel, Episode 14.

As previously explained in the research findings, three forms of stylistic devices appear in Kiki Saputri's dark comedy on Kaesang Pangarep's YouTube channel, Episode 14. Each form carries its own specific nuance—ranging from sharp satire to subtle mockery. Consequently, the analysis identified three categories of data regarding the stylistic devices used in this specific episode.

The stylistic devices identified in Kiki Saputri's dark comedy on Kaesang Pangarep's



YouTube channel, Episode 14, include sarcasm, irony, and cynicism. Sarcasm is a form of expression characterized by biting words intended to hurt feelings or by crude mockery used to express displeasure toward a specific person or group in a given situation. Sarcasm is harsher than irony or cynicism; sarcastic remarks are inevitably hurtful to the listener, even when packaged as dark comedy. In the current era of social media (such as YouTube), one can easily encounter videos and comments containing sarcasm. For instance, the researcher identified thirty-three instances of sarcasm in Kaesang Pangarep's YouTube channel, Episode 14.

This use of sarcasm aligns with the function of humor as a vehicle for social criticism; as noted by Assegaf (2013:33), comedy often incorporates statements that contradict reality to serve as a form of satire.

The discussion now turns to irony, a form of satire that conveys criticism subtly through statements that contradict the speaker's actual intent (Keraf, 2006). This stylistic device essentially masks or conceals the underlying reality. Such satirical language is frequently found on YouTube channels—specifically, in Episode 14 of Kaesang Pangarep's channel. An example of this stylistic device from that episode is:

"I'm wearing the t-shirt, but it's inside out. So, the writing isn't visible."

The irony here implies that the support offered is not genuine but merely a formality. Irony is also employed to highlight social and political disparities—for instance, when contrasting the public image of a famous figure with the reality of their career.

Next, we consider cynicism, a rhetorical style involving statements intended to mock or deride the actions of others. Cynicism stands in contrast to irony; while irony uses positive language to convey a sarcastic meaning, cynicism expresses that mockery openly and bluntly. Such mockery can be delivered directly to the subject or voiced to a third party. According to Keraf (2006), cynicism is sharper than irony and is used to express skepticism regarding the motives behind

an action. The use of this style reinforces the nature of dark comedy as humor that addresses sensitive issues. The following is an example drawn from data found in Episode 14 of Kaesang Pangarep's YouTube channel:

"So, once the assets are seized, who do they go to?"

The Meaning of Rhetorical Styles in Kiki Saputri's Dark Comedy (Episode 14 of Kaesang Pangarep's YouTube Channel).

The rhetorical styles used by Kiki Saputri in Episode 14 of Kaesang Pangarep's YouTube channel reflect a mode of speech that is cynical, harsh, and laden with social criticism. Dark comedy does not merely aim to amuse; it conveys hidden messages—such as mockery, judgment, or ridicule—regarding political, social, or personal phenomena. Data analysis reveals two primary meanings: mockery and criticism.

The meaning of criticism emerges when a speaker uses speech to evaluate, correct, or express disapproval regarding a political action or phenomenon. Criticism within "dark jokes" is typically conveyed sarcastically, aiming to highlight existing inequalities or problems. The critical meaning found in Kiki Saputri's dark jokes underscores that the humor serves not only to entertain but also to voice dissatisfaction and sharply highlight political issues. The linguistic style in Kiki Saputri's dark jokes—featured in Episode 14 of Kaesang Pangarep's YouTube channel—is dominated by elements of mockery and criticism. These meanings are conveyed through sarcasm, irony, and cynicism, emphasizing satire, disparagement, and sharp assessments of political phenomena and figures. Thus, dark jokes function not merely as entertainment but also as a form of social criticism—humorously packaged yet carrying a powerful message.

This aligns with Tarigan's theory (2013:92), which posits that linguistic style reflects a speaker's perspective and social attitude toward the reality they face. The findings indicate that Kiki Saputri's dark jokes have both positive and negative impacts on Indonesian society. On the positive side, viewers

of the Kaesang Pangarep YouTube channel (Episode 14) can grasp the core points of the issues Kiki Saputri addresses through her dark humor. Conversely, the negative impact manifests in how netizens perceive the content, potentially leading to negative comments regarding the program. Consequently, the question posed by Kiki Saputri in Episode 14 of Kaesang Pangarep's YouTube channel is likely to incite hate speech.

CONSLUSION

The stylistic devices employed by Kiki Saputri in her dark comedy routine include sarcasm, irony, and cynicism. Sarcasm is the most dominant form—accounting for 33 instances—characterized by biting remarks and direct criticism aimed at specific political figures or situations. Irony appears in statements that contradict the speaker's actual intent yet are delivered in a subtle, amusing manner; there are 16 instances of irony. Cynicism is used to express mockery or to cast doubt on the sincerity of actions in a more assertive, overt, and scathing way; there are 10 instances of cynicism. The meanings conveyed through Kiki Saputri's dark comedy style—featured in Episode 14 of Kaesang Pangarep's YouTube channel—encompass mockery and criticism. Her dark comedy aims not only to elicit laughter but also to deliver social and political commentary on issues such as political dynasties, political image-building, special-interest agendas, and social inequality. Thus, dark comedy serves as a medium for reflection and raising public awareness. Overall, the use of dark comedy in the broadcast demonstrates that language can function as an effective tool for social criticism, while comedy acts as a vehicle for conveying messages that are more readily accepted by the general public.

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