



Representation of Anger through Nikita Mirzani's Speech and Emotional Expression in the Hotman Paris Show Television Show 2019

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ABSTRACT

This study aims to describe the representation of anger through speech and emotional expression displayed by Nikita Mirzani in the Hotman Paris Show in 2019 with a psycholinguistic review. This phenomenon is interesting to study because it shows how language plays a role not only as a means of communication, but also as a medium of complex psychological expression. This study uses a descriptive qualitative approach with data sources in the form of video recordings of events that show emotional interactions between Nikita Mirzani and Elza Syarif. The data analyzed included verbal speech and nonverbal expressions, such as intonation, gestures, and facial expressions, with the analysis of Miles and Huberman's interactive models. Jakobson's theory of language function and Plutchik's theory of emotion are used as interpretive bases for relating linguistic and psychological dimensions in the expression of anger. The results of the study show that Nikita Mirzani's form of anger is represented through four types of speech, namely emotive, referential, connotative, and fatis. The four forms of speech are accompanied by emotional expressions in the form of high pitches, physiological changes, and aggressive gestures. Emotive speech marks an outpouring of spontaneous emotions, referential speech shows fact-based self-defense, connotative speech expresses symbolic attacks, and fatis speech serves to maintain the continuity of interaction. The implications of this study show that anger as a psycholinguistic phenomenon is a form of multimodal communication that involves the interaction between cognitive processes, emotions, and language. Practically, the results of this research can be a reference for media practitioners, public communicators, and language educators in understanding and managing emotional expressions so that communication in public spaces remains ethical, effective, and balanced.

Keywords: representation of anger, speech, emotional expression, television show

Representasi Kemarahan melalui Ujaran dan Ekspresi Emosional Nikita Mirzani dalam Acara Televisi Hotman Paris Show Tahun 2019

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan representasi kemarahan melalui ujaran dan ekspresi emosional yang ditampilkan oleh Nikita Mirzani dalam acara televisi *Hotman Paris Show* tahun 2019 dengan tinjauan psikolinguistik. Fenomena ini menarik dikaji karena memperlihatkan bagaimana bahasa berperan tidak hanya sebagai sarana komunikasi, tetapi juga sebagai medium ekspresi psikologis yang kompleks. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan sumber data berupa rekaman video acara yang menampilkan interaksi emosional antara Nikita Mirzani dan Elza Syarif. Data yang dianalisis mencakup tuturan verbal dan ekspresi nonverbal, seperti intonasi, gestur, dan mimik wajah, dengan analisis model interaktif Miles dan Huberman. Teori fungsi bahasa Jakobson dan teori emosi Plutchik digunakan sebagai dasar interpretatif untuk mengaitkan dimensi linguistik dan psikologis dalam ekspresi kemarahan. Hasil penelitian menunjukkan bahwa bentuk kemarahan Nikita Mirzani direpresentasikan melalui empat jenis ujaran, yakni emotif, referensial, konotatif, dan fatis. Keempat bentuk ujaran tersebut disertai dengan ekspresi emosional berupa nada suara tinggi, perubahan fisiologis, dan gerak tubuh agresif. Ujaran emotif menandai luapan emosi spontan, ujaran referensial memperlihatkan pembelaan diri berbasis fakta, ujaran konotatif mengekspresikan serangan simbolik, dan ujaran fatis berfungsi menjaga kesinambungan interaksi. Implikasi penelitian ini menunjukkan bahwa kemarahan sebagai fenomena psikolinguistik merupakan bentuk komunikasi multimodal yang melibatkan interaksi antara proses kognitif, emosi, dan bahasa. Secara praktis, hasil penelitian ini dapat menjadi acuan bagi praktisi media, komunikator publik, dan pendidik bahasa dalam memahami serta mengelola ekspresi emosional agar komunikasi di ruang publik tetap etis, efektif, dan berimbang.

Kata kunci: representasi kemarahan, ujaran, ekspresi emosional, acara televisi

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INTRODUCTION

In the modern media era, television has become a powerful medium of mass communication that significantly influences public perceptions, attitudes, and behavior. Talk shows featuring public figures often provide a platform for spontaneous expression, both verbally and nonverbally. This phenomenon demonstrates that language is not merely a means of conveying messages but also a medium for expressing the speaker's psychological state (Suciartini, 2022). According to Farhana (2025), in the context of public communication, emotional expression, particularly anger, is an interesting form of communication to study because it simultaneously involves linguistic and psychological aspects.

One public figure known for openly displaying emotional expression is Nikita Mirzani. Through various television shows, including the *Hotman Paris Show*, she frequently draws public attention for her assertive, emotional, and expressive communication style. On the August 29, 2019, *Hotman Paris Show*, Nikita Mirzani appeared with Elza Syarief, the lawyer for her ex-husband, Sajad Ukra. The episode discussed the legal case between Nikita and her ex-husband regarding allegations of child neglect. Tensions escalated when differing views and accusations emerged that Nikita's side deemed unfounded.

In the conversation, Nikita shared the emotional reasons behind her decision to forbid her ex-husband from seeing their child. She admitted to experiencing pressure, injustice, and the loss of financial support from Sajad Ukra. This issue was exacerbated by statements deemed untrue in the public sphere. The conflict between Nikita and Elza Syarief on the show escalated into a heated debate filled with emotional remarks and angry gestures. The emotional climax occurred when Nikita accused her ex-husband and his attorney of public lies, leading to an angry outburst on camera.

This phenomenon is interesting to study from a psycholinguistic perspective because it demon-

strates the relationship between speech and emotional expression as a representation of anger. In this context, speech functions not only as a form of linguistic communication but also as a manifestation of the speaker's psychological state (Utami & Rizal, 2022). The anger expressed by Nikita Mirzani demonstrates the complex interaction between linguistic and emotional factors. Speech characterized by intonation, changes in tone of voice, facial expressions, and body language indicate that emotional aspects influence the form and meaning of the utterances produced (Suryawin et al., 2022; Toyibah & Ariani, 2025). According to Azmiati & Nuryani (2021), from a psycholinguistic perspective, angry utterances can be understood as the result of an interaction between cognitive processes and an individual's emotional state. Speech, as the dependent variable, is the output of a mental system influenced by emotional expression, the independent variable. Therefore, the form and structure of a person's utterances are highly likely to change when intense emotions are involved in the communication process (Usuli et al., 2022). Based on this phenomenon, this study examines the representation of anger through Nikita Mirzani's speech and emotional expressions on the 2019 television show "*Hotman Paris Show*" using a psycholinguistic perspective.

The research problem formulation in this study covers two aspects: (1) what forms of angry speech were expressed by Nikita Mirzani on the television show "*Hotman Paris Show*," and (2) what emotional expressions accompanied these angry speeches, such as intonation, body gestures, and facial expressions. In accordance with this formulation, the purpose of this study is to describe the forms of angry speech and identify the emotional expressions that accompany these speeches in the context of television communication.

Based on this formulation, this study aims to provide an in-depth examination of the forms of angry speech that emerge in the context of television discourse, focusing on linguistic aspects such as word choice, sentence structure, and the style



of language used to express angry emotions. Furthermore, this study also aims to identify and analyze the nonverbal emotional expressions that accompany these speeches, including intonation, body language, and facial expressions, as forms of emotional communication that reinforce the meaning and intensity of anger in television interactions.

This research is expected to provide several benefits. Academically, this research enriches the study of psycholinguistics in Indonesia, particularly in the context of public communication and mass media. Practically, the results of this study can serve as a reference for media practitioners, presenters, and public figures in understanding the influence of emotional expression on audience perception. From a socio-cultural perspective, this research is expected to raise awareness of the importance of emotional control and language ethics in widely broadcast public spaces.

Within a theoretical framework, Jakobson (in Usuli et al., 2022) posits that speech is a form of linguistic expression that conveys not only information but also the speaker's emotions and intentions. He divides speech functions into six types: emotive, phatic, referential, conative, metalinguage, and poetic. These six functions demonstrate that speech plays a role in expressing feelings, establishing interactions, conveying information, influencing listeners, clarifying linguistic meaning, and highlighting aesthetic aspects. Meanwhile, Plutchik (in Usuli et al., 2022) explains that emotions can be expressed through various forms, such as facial expressions, vocalizations, physiological changes, gestures, and emotional actions. This integration between speech and emotional expression is the primary focus of the psycholinguistic study. "Several previous studies have examined similar phenomena. Usuli et al., (2022) in their research on the Use of Speech and Emotional Expressions in Expressing Anger in the Joker Film showed that anger is depicted through gestures and significant changes in voice intonation. Cahyani et al., (2021) in a study entitled Analysis of Lan-

guage Use as an Expression of Emotion in the Film *My Stupid Boss 2* examined how language is used to express emotions through speech and situational context in the film using a descriptive qualitative approach. Meanwhile, Saimon & Salehuddin (2025) in their article "Interpreting Emotions Based on Speech Acts in the Comedy Design of *Sepahtu Reunion Live 2020*" highlighted linguistic spontaneity in non-scripted communication that is full of emotions. Unlike previous research, this study analyzes explicitly the speech and emotional expressions of anger exhibited by Indonesian public figures on television shows, thereby making a new contribution to the understanding of the relationship between language, emotion, and media.

METHOD

This study uses a qualitative descriptive approach with the aim of describing the representation of anger through speech and emotional expressions displayed by Nikita Mirzani on the television show *Hotman Paris Show* in 2019. Qualitative descriptive is a type of research that aims to describe phenomena, events, or conditions in depth and systematically without using numerical calculations or statistics as the main focus. This study emphasizes understanding the context, meaning, and experiences of subjects from their own perspectives (Prameswari & Fauzan, 2025; Prameswari & Pamungkas, 2024). This approach was chosen because the problem studied focuses on the meaning, function, and emotional form of language that cannot be measured statistically, but instead needs to be understood in depth through the linguistic and psychological context of the speaker. According to Eka et al. (2025), this approach is expected to describe the relationship between the form of speech and emotional expressions that arise when someone expresses anger in public communication situations. The data source for this study was a 2019 video recording of the *Hotman Paris Show*, available on YouTube at <https://youtu.be/PJ2zVfQL0oI?si=V-y8il6MSM5jjYWA>, featuring

Nikita Mirzani as a guest speaker in an argument with her ex-husband's attorney. The data analyzed consisted of two types: verbal data, which included spoken words, and nonverbal data, comprising emotional expressions such as facial expressions, intonation, body movements, and gestures that indicated anger. Furthermore, the researcher used transcripts of speech acts as supporting data to strengthen the interpretation of the communication context within the broadcast.

Data collection was conducted using documentation and note-taking. The researcher first selected videos relevant to the context of anger, then transcribed all speech verbatim. Afterward, the emotional expressions that occurred alongside the speeches were recorded. The data collection process was conducted using a free, inclusive listening technique, where the researcher acted solely as an observer without direct involvement in the communication events, thus maintaining the objectivity of the data (Rusdi et al., 2025).

Data analysis was conducted using the Miles and Huberman interactive model (Sari et al., 2022), which comprises three stages: data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researcher selected and categorized utterances and expressions related to anger. The reduced data were then presented in narrative descriptions and analysis tables to facilitate the observation of linguistic and emotional patterns. Next, the researcher concluded by linking the findings to Jakobson's theory of language functions (Usuli et al., 2022) and Plutchik's theory of emotions (Usuli et al., 2022), ensuring a strong scientific basis for the analysis.

Data validity was tested using theoretical triangulation and source triangulation techniques (Nurfajriani et al., 2024). Theoretical triangulation was conducted by comparing the analysis results using Jakobson and Plutchik's theories to ensure the research results reflect the integration between linguistic and emotional aspects. Meanwhile, source triangulation was conducted by comparing

several video clips or program episodes to ensure that the forms of anger analyzed were consistent and representative of the overall dataset. This research was conducted online through the Okezone Woman YouTube channel in October. The 2019 broadcast was chosen because that year saw an intense and emotional interaction between Nikita Mirzani and her ex-husband's attorney, making it relevant for analysis from a psycholinguistic perspective.

RESULTS

Based on the analysis of Nikita Mirzani's speech data from the 2019 Hotman Paris Show, various forms of speech were identified that convey anger through linguistic aspects and emotional expressions. The analysis was carried out by paying attention to the context of the speech, intonation, as well as the speaker's gestures and facial expressions. Each data item represents a combination of emotional, referential, connotative speech, and nonverbal forms of expression, including physiological changes, body movements, and emotional actions. The results of the data grouping are presented in the following table to facilitate readers' understanding of the types of speech used by Nikita Mirzani to express her anger and the psychological meanings associated with them.

1. Speech Transcript Data-1

"Don't say that! I've been patient all this time. Why should I be angry? Why can't I be angry with you?". Speech Form Data-1: Emotive and referential.

2. Speech Transcript Data-2

"You lied, Mom. I still have your WhatsApp number. You said you gave the money to the court. Which court? Was the iddah (iddah) maintenance paid? Was it the mut'ah (waiting for marriage) payment? I didn't ask for that, the court did."

Speech Form Data-2: Emotive, referential, and conotative.



3. Speech Transcript Data-3

"You can't even tell your client to settle everything with the religious court."

Speech Form Data-3: Emotive and referential

4. Speech Transcript Data-4

"But watch your mouth! Don't act like I'm the one who did anything to Sajad. He's been missing for two years, Mom. Where is he? I was pregnant and told to have an abortion. Where is he? My father died, they said he was acting. Where is Mom? You're a woman, do you have a conscience? I know you're old, but don't do that to me, a woman. Where is your conscience?"

Speech Form Data-4: Emotive, referential, and connotative.

5. Speech Transcript Data-5

"Ma'am, how much did Sajad Ukra pay you? 6,000,000 Rupiah was only paid in 2019. I have all the data. 6,000,000 Rupiah. Are you embarrassed as a lawyer? My child alone gets 12,000,000 Rupiah per month?"

Speech Form Data-5: Emotive and connotative.

6. Speech Transcript Data-6

"Huh, I don't know what to do. Attorneys are sworn to defend the right."

Speech Form Data-6: Emotive and referential.

7. Speech Transcript Data-7

"I'm an honorable suspect, ma'am. Do you think I'm a drug dealer or a thief? I'm a suspect as a mother who takes care of my own child."

Speech Form Data-7: Emotive and referential.

8. Speech Transcript Data-8

"Who's stressed? Why are you always bothering me?"

Speech Form Data-8: Emotive, referential, and connotative.

9. Speech Transcript Data-9

"Are you hurt? Your head hurts, huh? I've been fighting against me for three years, haven't you?"

Do you want to know why the first lawyer ran away? Are you embarrassed? Do you want me to introduce him to him? Jad cursed him, did you know?"

Speech Form Data-9: emotive, referential, phatic and connotative.

DISCUSSION

This study aims to uncover the representation of anger through Nikita Mirzani's speech and emotional expressions on the 2019 television show "Hotman Paris Show" using a psycholinguistic perspective. Based on the analysis of nine speech data sets, it was found that Nikita Mirzani's anger was represented through several types of utterances, namely emotive utterances, referential utterances, connotative utterances, and phatic utterances. Furthermore, this anger was also supported by various nonverbal emotional expressions such as a high tone of voice, changes in facial expressions, aggressive gestures, and emotional actions that reinforced its linguistic meaning.

1. Emotive Utterances: Emotional Outbursts and Psychological Tension

Emotive utterances appeared most dominantly in data sets (1), (3), (4), (5), (7), and (8). These forms of utterance reflect how anger influences the production of language. For example, in data set (1), "Do not say that! I have been patient all this time. Why should I be angry? Why can't I be angry with my mother?"

The repetition of rhetorical questions is evident, accompanied by increased intonation and a high pitch. This utterance reflects an outburst of suppressed emotions and serves as a form of self-defense against the social and psychological pressures she experiences. From a psycholinguistic perspective, emotive speech indicates a temporary disruption in the cognitive control system, resulting from the activation of the limbic system, which is the part of the brain responsible for regulating basic emotions, such as anger, fear, and anxiety. When the limbic system is intensely activated, the function of the prefrontal cortex, which controls

rational thought processes and speech construction, decreases, resulting in more spontaneous, emotional, and less controlled speech.

This phenomenon demonstrates that Nikita's anger is not merely impulsive but a complex form of emotional communication. This angry utterance serves as a means of asserting her existence, self-esteem, and social standing as a mother who feels unfairly marginalized in the public sphere. Through the repetition of rhetorical questions, she demands recognition and understanding from others for the injustice she experiences. Thus, this utterance is not simply a form of emotional venting but also a self-defense strategy that serves to negotiate her self-image in the eyes of the public.

Furthermore, the intensity of her voice and expressive choice of words reflect Nikita's efforts to control the public narrative, which often positions her as "guilty" or "excessive." In this context, emotive speech becomes a symbolic means of regaining control over her social perceptions. In other words, the anger expressed in her speech serves as a form of self-affirmation and resistance to psychological pressures stemming from the social environment and the media (Amalia, 2020).

2. Referential Speech: Affirming Facts as the Basis for Emotion

Referential speech is found in data (2), (3), and (6). This type of speech demonstrates that Nikita's anger is not based solely on emotion but is rooted in concrete experiences. In data (2), "You are lying, Mom. I still have your WhatsApp message. You said you gave the money to the court, which court?"

Nikita demonstrates a form of self-defense, supported by factual evidence to support her statement. Similarly, in data (3).

"You can't even tell your clients to settle everything with the religious court."

Psycholinguistically, referential utterances indicate the involvement of the long-term memory system, specifically episodic memory, which stores personal experiences and past events in detail. Activation of this episodic memory enables speakers

to associate feelings of anger with the actual events that underlie them, lending the resulting utterance cognitive weight and rational legitimacy. In this context, Nikita uses concrete experiences and evidence as a form of self-validation, ensuring that her anger is understood as a natural reaction to injustice, not merely the result of uncontrolled emotional impulses. "According to Alim et al. (2025), referential utterances function as a cognitive tool to justify emotions by providing a supporting factual context. This means that individuals attempt to construct a logical structure within their utterances so that the emotions expressed remain socially acceptable. This aligns with psycholinguistic theory on the integration of emotion and cognition, where language functions not only to convey feelings but also to regulate and control them. By presenting concrete evidence, such as text messages and testimony in court, Nikita is building narrative credibility, positioning herself as honest and entitled to be angry. "Furthermore, this phenomenon demonstrates that anger can transform into a rational, argumentative form of communication. Nikita does not entirely lose control of her speech; instead, she utilizes her linguistic abilities to defend her social and moral standing in public. In situations of social conflict and stigmatized media, referential speech becomes a tool to counteract negative perceptions through evidence and reasoning. Thus, anger in this context serves a dual function: as an emotional expression and a self-defense mechanism based on rational cognitive structures.

Through this linguistic strategy, Nikita demonstrates that expressing anger is not synonymous with a loss of control, but can instead be a form of reflective communication that combines emotional and intellectual aspects. By presenting concrete evidence in her speech, she asserts personal authority over her version of the truth, while simultaneously challenging the public narrative that often positions her as an unreasonably temperamental figure. Thus, referential speech serves as evidence that language can act as a bridge between emotion and rationality in the human communica-



tion process, especially when someone seeks to restore self-esteem and social legitimacy through logical and measured speech.

3. Connotative Utterances: Emotional Strategies and Symbolic Attacks

Connotative utterances appear in data (2), (4), (5), (6), (8), and (9). In this context, anger is not expressed directly, but rather through sarcasm, mockery, or rhetorical questions that convey implied meaning. For example, in data (5):“

Ma'am, how much did Sajad Ukra pay you? 6,000,000 Rupiah was only paid in 2019... Are you embarrassed as a lawyer?"

In this utterance, Nikita uses a rhetorical question that functions as a sharp sarcasm and a form of social criticism. The utterance is offensive, but is packaged in a question format that pragmatically does not demand an answer. The purpose of the utterance is not simply to ask a question, but rather to create a psychological effect in the form of embarrassment, cornering, or loss of credibility in the interlocutor. In this way, Nikita shifts anger into a more subtle yet still powerful linguistic act.

From a psycholinguistic perspective, this type of connotative utterance illustrates the presence of a defense mechanism, specifically verbal displacement, which involves diverting inner tension or emotional frustration into symbolic attacks on others (Usuli et al., 2022). Under conditions of high emotional stress, individuals often avoid confrontation by replacing it with ambiguous utterances. This process allows negative emotions to be channeled without losing complete control over verbal behavior. Thus, connotative utterances are not only expressions of anger but also tools for maintaining psychological balance amid complex social pressures.

Furthermore, the use of connotation demonstrates the speaker's linguistic intelligence and social awareness. Nikita appears to understand that overly harsh direct speech could damage her public image. Therefore, she employs more subtle lan-

guage strategies to convey her emotional message without violating norms of discursive politeness. Pragmatically, this can be seen as a consciously controlled form of face-threatening act: the speaker attacks the social face of the interlocutor while maintaining her own authority through rhetorical and ambiguous language choices. “In terms of social function, connotative utterances also serve as a means of emotional catharsis, namely the process of releasing inner pressure through the medium of language. By transforming anger into symbolic attacks, Nikita not only protects herself from negative emotional impacts but also reaffirms her identity and dignity as a mother and a frequently misunderstood public figure. Language serves a dual function here: as a self-defense mechanism and an instrument of resistance against social injustice and the pressures of public opinion. “Thus, the connotative utterances in Nikita's speech demonstrate the complexity of the relationship between emotion, language, and power. Language is no longer simply a tool for conveying messages but also becomes a symbolic battleground where emotion, rationality, and identity are intertwined. These seemingly sarcastic utterances actually reflect a conscious effort to regulate emotions, control her self-image, and regain control over the narrative that has discredited her in the public sphere.

4. Phatic Utterances: Efforts to Maintain Interaction Amidst Emotional Conflict

Despite being tinged with anger, Nikita maintains communication with her interlocutor, as seen in data (9).

“Does it hurt? Does your head hurt? You haven't been able to fight me for three years, have you?"

Phatic utterances emerge in conversation as a form of speech that does not add new information but serves as a bridge to interaction. According to Sitohang (2021), the function of phatic utterances in a communication context is not simply to maintain conversational continuity but also as a means to demonstrate dominance and control the flow of

interaction. In highly emotional situations, such as Nikita's anger, phatic utterances continue to serve their social role as a means of regulating turn-taking and managing the conversational rhythm.

From a psycholinguistic perspective, the emergence of phatic utterances amid emotional outbursts indicates that the speaker is still able to maintain cognitive control over the ongoing discourse. While the activation of the limbic system increases emotional intensity, the prefrontal cortex still functions to some extent in managing communication strategies. This indicates that Nikita does not completely lose control; rather, she uses phatic utterances as a mechanism to assert her dominant position, ensure the main message is received, and minimize the risk of chaos in verbal interactions.

Furthermore, the social function of phatic speech becomes important in the context of the public observing the conversation. By strategically using phatic speech, Nikita can capture the audience's attention while maintaining her authority amidst the conflict. Seemingly simple phatic speech, such as interjections or connecting phrases, acts as a conversational regulation tool, allowing anger to be channeled without disrupting communication. Thus, anger does not necessarily hinder interaction; instead, it can strengthen the public's attention to the message being conveyed, while asserting the speaker's control over the communication situation.

his phenomenon demonstrates the complexity of the relationship between emotion, language, and power in social interaction. Language, even in its simplest form, such as phatic speech, can be an instrument for maintaining dominance, regulating the rhythm of communication, and conveying emotional expression in a structured manner. In the context of Nikita's conversation, phatic speech serves not only as a bridge of interaction but also as a symbol of linguistic ingenuity and social awareness in the face of public and legal pressure.

5. Emotional Expression

In addition to verbal aspects, nonverbal expressions are important indicators that reinforce Nikita's representation of anger. In the footage, Nikita's facial expression appears tense; her eyebrows are furrowed, her eyes staring intently, and her lips tensed. Her voice rises in pitch with intermittent intonation, indicating increasing emotional stress. The heaving of her shoulders indicates an increased heart rate and the typical physiological responses of anger. Emotional actions such as pointing at the interlocutor, shaking her head, and throwing glasses are concrete manifestations of heightened emotional intensity that are difficult to consciously control.

From a psycholinguistic perspective, the relationship between verbal speech and nonverbal expression indicates a neuropsychological synchronization between the central nervous system and the motor system (Adhani & Faznur, 2022). When anger reaches its peak, activation of facial muscles, vocal cords, and limbs occurs simultaneously with speech production. This indicates that linguistic processes cannot be separated from the body's physiological reactions, as both are influenced by the interacting activity of the limbic system and prefrontal cortex.

This phenomenon demonstrates that Nikita's anger is a multimodal expression, where verbal language, intonation, gestures, and facial expressions complement each other to convey a complete meaning. From a social perspective, these nonverbal expressions serve to reinforce the message and influence the audience's perception, thus making the communication impact more intense and persuasive. Thus, Nikita Mirzani's anger is not simply a verbal emotional outburst, but a complex representation that combines linguistic, psychological, and social aspects.

Furthermore, nonverbal expressions also reflect an attempt to adapt to the public context. Actions such as dramatic gestures or high-pitched voices not only indicate an outburst of emotion but also serve as rhetorical strategies to attract at-



tention, maintain personal authority, and assert a dominant position in social interactions. In other words, Nikita's anger manifests as a psycholinguistic phenomenon that encompasses all dimensions of verbal, nonverbal, and social human communication, while also demonstrating the complexity of the relationship between emotion and language in stressful public contexts.

CONCLUSION

Based on the results and discussion, it can be concluded that Nikita Mirzani's portrayal of anger on the 2019 television show, "Hotman Paris Show," constitutes a complex and multidimensional form of emotional communication. This anger manifests through emotive, referential, connotative, and phatic utterances, reinforced by nonverbal expressions that clearly reflect emotional intensity. Emotive utterances demonstrate spontaneous emotional outbursts in response to psychological and social pressure, while referential utterances demonstrate attempts to rationalize anger through the mention of concrete facts. Connotative utterances function as symbolic and subtly offensive self-defense strategies, while phatic utterances serve as a means of maintaining interaction and controlling conversational dynamics amid heightened emotional situations.

From a psycholinguistic perspective, Nikita's anger is not merely impulsive but also the result of a mutually influencing interaction between cognitive, emotional, and social aspects. Activation of the limbic system and episodic memory suggests that language can function as both a cathartic and a defensive mechanism. Nonverbal expressions such as intonation, gestures, and facial expressions reinforce linguistic meaning, confirming the multimodal nature of emotional communication. The implication of this research is that psycholinguistic analysis of emotional speech is crucial for understanding the relationship between language, emotion, and speakers' social identities in the context of public media.

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