

Rhetorical Insights into Anti-Racial Dynamics

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Abstract

Humor has long been recognized as a powerful tool for addressing complex and sensitive societal issues, including racial prejudice and discrimination. Nowadays, different stand-up comedians use anti-racist humor to highlight racial issues and promote a broader perspective. Building on previous studies examining the potential of humor to ease interracial anxiety and exploring rhetorical strategies in humorous discourses, this research delved deeper into the reasons for using these narratives and their impact on society. The study used anecdotes by renowned comedian Trevor Noah in his stand-up acts. By analyzing humor-centric rhetorical content and strategies employed by Noah, the study intended to uncover the mechanisms through which humor can challenge prevailing cultural practices and stereotypes. Trevor Noah's social commentary and insights into race-related topics as a comedian provided a contemporary and relevant focal point for this research. The paper explored the potential of his humor which drives meaningful change by engaging the audience through entertainment. Through investigation of the interplay between comedy and cultural awareness, the research further sought to understand how humor can be leveraged to foster inclusivity and challenge ingrained biases. The findings shed light on the effectiveness of humor as a means of addressing racial issues, encouraging open dialogue, and promoting social change. Ultimately, this research underscored the significance of humor in the ongoing struggle for an unbiased and equitable society.

Keywords: Anti-racial humor, color-blind, irony, rhetoric, sarcasm, satire, stereotypes

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1. Introduction

Anti-racist jokes are a form of humor that aims to challenge, critique, or expose racial prejudices, stereotypes, or discriminatory attitudes. These jokes are intended to promote social awareness, provoke thoughts, and encourage a more inclusive and equitable perspective on race and ethnicity. Unlike traditional racist jokes that perpetuate harmful stereotypes and reinforce discrimination, anti-racist jokes use humor as a tool to highlight the absurdity of color-blind racial ideologies and advocate for social justice and equality. Also, the humor in the stand-up acts of black comedians is often based on anti-racial jokes and discrimination which they mostly face as immigrants to white society. They use humor as a powerful tool to expose societal inequality and can amusingly divert the audience's attention toward diverse cultural segregation. The use of suitable rhetoric encompasses both linguistic elements and the comedian's skill in persuading others through well-crafted jokes. Therefore, the article discussed anti-racial jokes in the stand-up acts of African-American comedian Trevor Noah. The analysis employed key rhetorical devices outlined in Berger's theory to identify anti-racial jokes and recognized instances of stereotyping. Berger (1995) explained that rhetoric entails employing practices to convincingly influence individuals' beliefs. Hence, the paper's rhetorical investigation from the inventory of Berger involved techniques such as allusion, bombast, exaggeration, sarcasm, irony, and satire. Furthermore, the article provided an in-depth analysis of the jokes to give a complete insight into prevailing issues regarding ethnic and cultural discrimination in American society, thereto, Noah's migration from South Africa to America, his diverse social background, and personal encounters with racism made him an ideal subject for this research. Moreover, he used anecdotal and one-liner jokes in his comedy based on his personal experiences, consequently, his stand-up acts depicted his multicultural knowledge about various racial discrimination he had experienced himself. His delivery of different jokes reflected his struggles, which truly portrayed his emotions and feelings, as a result, Noah's stand-up acts prominently featured racial and anti-racial jokes. Therefore, the study progressed to scrutinize two pivotal inquiries that steer the investigation: (1) What specific humor-centric rhetorical strategies did Trevor Noah employ within his anti-racial jokes? (2) How did rhetorical strategies used in anti-racial jokes contribute to elucidating racial practices within the white society? To achieve comprehensive insights, the qualitative method was employed for in-depth analysis to enrich the findings and to gain a deeper understanding of the comedian's strategies.

2. Literature Review

Rhetoric denotes the art of using language. The main fundamentals of rhetoric theory are situation, audience, invention, arrangement, style, memory, and delivery. Traditionally in the classical period, rhetoricians were the people who were expected to remember their speech by heart. So, the art of speech was connected with memory. Berger (1995) claims that modern rhetoricians put more emphasis on written and oral communication, stylistics, and narrativity. Foss (1996) further explained that rhetoric also falls in any kind of communication, i.e., speeches, conversations, television programs, art, and dance; these are not just restricted with only written and oral discourse. Ross (2000) talked about three uses of rhetoric in humor mockery of a differing character, self-directed humor, and hope of the audience through the use of verbal humor. Rhetorical humor is a linguistic act on the part of the speaker that carries the intended effect of producing a state of enjoyment to satisfy the purpose of bringing a change in attitude or belief (Phillips-Anderson, 2007).

Weaver (2010) delves into the concept of 'reverse discourses' in his article "The 'Other' Laughs Back: Humor and Resistance in Anti-racist Comedy." The study explores how black, African-American, and Afro-Caribbean comedians in the UK and the USA utilize comedic acts that employ symbols of embodied and cultural racism, aiming to create a counteractive semantic effect. The author contends that the humor stemming from reverse discourse plays a significant role in the context of addressing racism. Its primary function involves acting as a form of resistance that employs rhetorical strategies to challenge racist meanings, thereby confronting racist assertions and points of ambiguity. Additionally, it serves to rhetorically elucidate the inherent ambiguity present within the reverse discourse itself. Paradoxically, these reverse discourses also encompass a polysemic element, which can, on occasion, unintentionally perpetuate racial connotations. Weaver's article strives to introduce an analytical approach to dissect the intricate relationship between racist and non-racist meanings within such comedic performances (Weaver, 2010).

Pérez (2017) suggested, after examining the prevalent notion of a "color-blind" racial ideology dominating contemporary "race relations," that while conventional racial beliefs persist, there's a tendency to minimize overt racial discourse and explicit racial language in public spaces to avoid being labeled as racist. Within this context, racist humor

emerges as a mode of discourse that challenges the limitations imposed on public racist communication, often referred to as "political correctness." This humor operates in ways that perpetuate everyday and systemic forms of racism within a seemingly color-blind society. While humor research traditionally emphasizes the constructive aspects of social humor, emphasizing its potential to contest and undermine dominant racial interpretations, the adverse aspects of racist humor are frequently sidelined, downplayed, or regarded as fringe incidents existing on the fringes of mainstream society. Furthermore, scholars of race have largely disregarded the role of humor as a substantial arena for the propagation and dissemination of racism within society.

The author further contends that in a post-civil-rights era and within a color-blind society, where open expressions of racist discourse have been disavowed in public spheres, racist humor provides a means for individuals to engage in the forbidden territory of racist communication while nurturing social connections. This article examines the recurrence of racist jokes within three distinct social contexts—mass market joke books, the Internet, and the criminal justice system—to demonstrate that racist humor persists not only in a historical past or at the peripheries of society, but is rather widespread and prevalent across diverse social settings and institutions in a society that ostensibly champions color-blindness (Pérez, 2017).

The examination of color-blind racial ideology has significantly advanced the comprehension of contemporary racism by elucidating the prevailing racial worldview – one rooted in the assertion that race has ceased to be a hindrance to success within a purportedly "post-racial" United States. However, despite its accomplishments, the investigation into color-blind racial ideology has, in many respects, reached a state of stagnation. In response to this, Doane (2017) has established a more expansive conceptual framework for comprehending racial ideology. Doane embarked on three central objectives: firstly, to introduce a comprehensive framework that characterized racial ideologies as fluid and dynamic constructs intrinsically tied to a racial system; secondly, to delineate the evolutionary trajectory of color-blind racial ideology as it adapted to shifting political demands and changing social circumstances; and finally, to address challenges to the dominion of color-blindness and to propose a research agenda geared towards envisioning the future trajectory of racial ideology (Doane, 2017).

The potential utility of humor focused on disparities among social groups in mitigating adverse consequences linked to interracial interactions is examined. Such interactions are vital for fostering shared comprehension about the origins of social, educational, and economic discrepancies and formulating remedies to address them. Yet, the research underscores the emotional and cognitive burdens associated with interracial interactions, often leading to avoidance or negative outcomes. Anxiety plays a pivotal role in these outcomes as majority group members grapple with concerns over potential bias, while minority group members navigate worries of discrimination. Borgella et al., (2019) article explores the proposition that humor might alleviate anxiety contributing to unfavorable consequences within intergroup dialogues. The review initially delves into literature concerning interracial interactions and the influence of anxiety on their dynamics. Subsequently, it discusses investigations scrutinizing the impact of group-related humor, particularly disparagement humor, on intergroup perceptions. By integrating insights from both areas of study, the article contemplates the potential of race-related humor to foster positive interracial discourse through the reduction of anxiety.

In the article by Matthias Pauwels (2021), the author delves into the complex interplay of anti-racist critique and the utilization of racial stereotype humor. The study explores the potential challenges and outcomes arising from this intricate amalgamation. By examining the intersection of anti-racist efforts, humor, politics of representation, post-racialism, race, racism, self-mockery, and stand-up comedy, the article navigates the nuanced landscape of deploying humor as a tool to address racism. Pauwels scrutinizes the potential implications and pitfalls of using racial stereotype humor for anti-racist purposes. The analysis underscores the tension between employing humor to deconstruct racial stereotypes and the risk of reinforcing those stereotypes through comedic representation. The author identifies the potential complexities associated with self-mockery and stand-up comedy as vehicles for anti-racist discourse. While humor can serve as a means to dismantle dominant racial narratives, it also poses the challenge of inadvertently perpetuating harmful biases. Pauwels' examination thus underscores the delicate balance between leveraging humor for critical anti-racist commentary and the possible unintended perpetuation of racial stereotypes within the realm of comedy.

In a recent study, Tianli et al. (2022) conducted a systematic review aimed at comprehensively examining studies focused on rhetorical strategies employed in humorous discourse and text. The purpose of this review was to gain an inclusive understanding of the role of rhetorical strategies within humorous discourse and to identify potential directions for future research. The study adhered to the Preferred Reporting Items for Systematic Reviews and Meta-Analyses framework, resulting in the inclusion of 20 articles following data selection and screening. The findings highlighted that prior researcher often investigated specific rhetorical strategies such as irony, metaphor, satire, insults, and metonymy within individual articles. Furthermore, while some researchers explored multiple rhetorical strategies simultaneously, all the included articles in the review utilized qualitative research methods and applied diverse theoretical frameworks. The study also synthesized the varied functions of rhetorical strategies across different humorous contexts, revealing that these functions are contingent upon the speaker's communicative intent within specific situations.

The current research aligns with the concept of using humor, specifically anti-racist jokes, to address racial issues and promote a more inclusive perspective. Though, it somehow relates to the examination of racial humor's potential to ease interracial anxiety (Borgella, Howard, & Maddox, 2019) and the exploration of rhetorical strategies in humorous discourses (Tianli, Mansor, Ang, & Sharmini, 2022). However, it further extends and delves deeper into the reason and impact of these anti-racist jokes concentrating Trevor Noah's utilization of these anecdotes in his stand-up acts to spread awareness about certain cultural practices. The research is conducted by focusing on humor-centric rhetorical content and strategies employed by the comedian and maintains the connection in humorous discourses. Additionally, the paper considers the broader societal impact of anti-racist humor and its potential to drive meaningful change through entertainment.

3. Methodology

This study employs a quantitative approach to analyze the performances of Trevor Noah, focusing on his humor creation. Through data collection, analysis, and inference, the study examines humorous content. The research uses descriptive methods to examine verbal humor delivered with the help of different rhetorical strategies. The investigation

was conducted with the theory of Berger's (1995) rhetorical techniques. It explores how Trevor Noah has created humor and the role of humor in addressing racial issues, it specifically zooms in Noah's anti-racist humor, his personal experiences, and his use of rhetorical strategies. Therefore, the present project exposes the broader racial and ethnic impact of his humor with the use of linguistic parameters with Berger's rhetorical techniques.

The data source of the current study is the five episodes of stand-up comedy acts of Noah, taken from Netflix performed in the year 2009 to 2017. These episodes are a comprehensive portrayal of Noah's perspectives on geopolitical, cultural, and social racism. For choosing the episodes, the researcher used the purposive sampling technique. This technique has a certain criterion that works with the purpose of research and is aimed at fulfilling the research objectives. The initial phase of the research involves line-by-line coding of recorded data followed by a semi-formal approach to identify punch lines in the text, as suggested by Hockett (1973). It was further continued to in-depth analysis of the transcribed jokes.

Four categories of rhetorical techniques have been proposed by Berger (1995): language, logic, identity, and visual. As per the nature of the current study, language rhetorical techniques of humor are selected and adapted. Berger has proposed fifteen language-based techniques, but the current research narrow down it to six rhetorical devices that are presented below.

3.1 Allusion

It is an expression that refers to something without explicitly mentioning it.

3.2 Bombast

It refers to speech or writing that is exceptionally elaborate and impressive, but on its worst side, it is meaningless and not sincere.

3.3 Exaggeration.

According to Berger, it refers to insult in an aggressive manner of humor (Berger, 1995).

3.4 Irony

It refers to using words that are opposite in meaning from what is said to be funny. It mostly refers to the context.

3.5 Sarcasm

It refers to the use of those words opposite in meanings from what is exactly said to insult someone funnily.

3.6 Satire

It refers to the use of humor to show other people or things foolish, bad, or weak.

The utilization of these language techniques serves the purpose of unveiling the methodologies behind generating and elucidating verbal humor within the realm of stand-up comedy. This model stands as a pivotal theoretical framework that underpins the entire research endeavor. By adopting these techniques, the study aims to decipher the intricate mechanisms underlying the construction and interpretation of comedic content in the context of stand-up performances. This ensures a comprehensive exploration of the mechanisms used to craft humor and effectively convey it to audiences, thereby contributing to a more profound understanding of the comedic art form.

4. Results

4.1 Allusion

The use of allusion is seen in the following joke with the reference to a South African athlete Caster Semenya when she was questioned by various media channels about her gender. She has higher testosterone levels, according to a media outlet (Montle & Behaviour, 2020). Trevor used the following punch line in response to the question "*Can't you see? He is a woman*". Semenya's story is about the ongoing efforts of race and gender in sports that Noah cleverly uses to highlight the stereotypes used to scrutinize women who do not conform to set standards. It is vital for the speaker before alludes that the audience has prior knowledge of the idea being alluded and it will ignite the same concept that the speaker has in mind. As Noah performed for the South African community, the context of Semenya's case was quite evident for them. The punch line can be interpreted as an example of allusion because it refers to a well-known

person, event, or literary work in order to make a comparison or draw attention to a particular idea or theme. In this case, Trevor Noah's punch line could be seen as an allusion to the media's confusion about Caster Semenya's gender, making a satirical comparison to the well-known fact that Caster Semenya is indeed a woman while simultaneously highlighting the absurdity of the situation.

4.2 Bombast

It refers to inflated or exaggerated speech/writing or is often used for political bombast. Noah used this technique to reflect the internalized behavioral discrepancies due to privileges prevalent in two races, i.e., white and black, in different life domains. Noah takes a broad, significant standpoint on politics and society that all ages and races can enjoy, a rare feat for comedians. He shed light on the racial discrimination of Middle Eastern people and their unfair portrayal when it comes to terrorism. The amalgamation of intricate rhetorical techniques, i.e., bombast is evident in the exaggeration of stereotyping in the jokes. For instance, in this joke: *“Everyone said they were terrorists We just knew that they were Middle Eastern. But immediately we went to terrorists because if you Middle Eastern, that's a terrorist”*. The joke can have multiple emotional responses, i.e., one, fueling Islamophobia by transcending Muslims' stereotypes; second, understanding dark humor and appreciating its fearlessness to pull in a joke is a great tactic of the speaker. The punch line generates a shocking amount of laughter, and according to observation, this can be argued that it was an attempt to shatter the incessant ordeal of Muslim victimization. Middle Eastern individuals are immediately associated with being terrorists. Bombast is a rhetorical device that involves exaggerated or inflated language to create a dramatic or impressive effect and the context and intent reveals the joke is anti-racial.

4.3 Exaggeration

Overstatement of the truth refers to exaggeration or profligate depiction of things, a typical comedy procedure to induce humor. It not only can be manifested verbally, but also some traits of a character can display exaggeration. According to Burger, exaggeration is often connected to insult, a very bold form of humor (Berger, 1995, pp. 61-63). Noah used the rhetorical device in this joke as an exaggeration. He has exaggerated the discriminatory attitude of people worldwide in the days of the Ebola crisis in South Africa: *“That was really the worst time ever, is flying into America as an African during the Ebola crisis was the craziest*

thing I've ever seen in an airport. They'd usher everybody into a special quarantine area, and ask you questions. "Sir, have you been in contact with Ebola?" I love the sincerity of the question. Like there was a chance my answer could be yes!! And next stop Disney world". The comedian exaggerates the situation of being questioned about Ebola exposure upon entering America, emphasizing the absurdity of the scenario. This joke serves as an anti-racist joke by using humor to highlight the irrationality and stereotypes associated with the fear of Ebola during the crisis. The comedian pokes fun at the over-the-top measures taken at airports, including the notion that someone might have been in contact with Ebola. By highlighting the irony and absurdity of such suspicions, the joke challenges the racial profiling and stigmatization that certain groups may face during health crises. It uses humor to bring attention to the irrationality of assuming all Africans are carriers of Ebola, thus shedding light on the harmful impact of racial stereotypes and prejudices.

Another example is a portrayal of exaggeration from his comedy: when Noah gags about charming racism. "*I would have never learned about charming racism if I had not come to this beautiful country America, specifically in Kentucky, classic American, old school, charming racism with a smile and the tip of a hat. Sometimes it sounds like somebody's playing a banjo inside their mouths.*" This joke is an anti-racist joke which exposes and criticizes the notion of "charming-racism" Noah describing metaphorically as it sounds like playing a banjo inside mouth. These utterances are offering many layers of analysis. Firstly, Noah is mocking the accent of the natives living there by impersonating in the southern accent. Secondly, he has uncovered the southern charm, which is deceptive because it has a racist undertone. The physical appearance is charming while behaviorally racist. This exaggerated humor draws attention towards underlying subtle racism as outdated and absurd while challenging the idea that how racism can be charming or acceptable. Therefore, the selection of lexemes raising voice against racism sarcastically, similarly, clever choice of words in the jokes is revealing the stereotypical mindset of whites.

4.4 Irony

The proposed meaning of the word or statement or an event or outcome opposite to its typical sense or what is expected is called irony. As a rhetorical device, it has been interpreted from various points, but in a stand-up act, the construal lies in the concept of verbal irony.

Noah uses irony as a means to laugh at daily realities and occurrences; for example, in the episode, Afraid of the Dark, when Britain commented on immigrants: “*These bloody immigrants they come over here. They bring their own bloody culture.*” “*That sounds British to me. I mean*” The irony in this joke exists in the way events turned out for the British; they have a history of forced colonization where they imposed their culture in the past. With a very small number of immigrants, they are feeling threatened about their culture and people. Considering themselves as victims after victimization and targeting other nations for their cultural practices is ironic. Another example will further expose the irony of the white people of Lexington but with a touch of humor. “*The reason I'll never forget Lexington, though, is because I met a woman out there, a gorgeous, woman; she said to me that, “I just want to let you know that you are by far the funniest and a handsomest as “nigger” that I have ever seen.*” Noah employed irony to highlight the absurdity and ignorance of the woman’s comment.” The word “Nigger” is a derogatory term that supports the idea of racism. The humor arises from a sharp contrast between seemingly positive yet the use of offensive language. This highlights the irrationality and harm of racial stereotypes and derogatory terms. The joke encourages the audience to critically examine and challenge such racist attitudes, emphasizing the need for understanding and respect among different racial groups. Although, the lady’s behavior was an appreciation of the comedian’s personality and the quality of humor. Yet, by calling him “nigger” she discriminates him from whites and shows racial practice, which is normal. Whether it is done consciously or unconsciously is another debate. Consequently, in order to create humor, Noah vents his anger out by sarcastically mocking her choice of word “handsomest” which accordingly should be “most handsome”.

Another joke is constructed around the political history of South Africa and offers a broader reflection on apartheid and colonialism is the depiction of irony. For instance: “*you know, America is getting its first black president, also, South Africa getting “our” black president.*” The episode was from 2009 when Barack Obama and Jacob Zuma both were elected as president in America and South Africa, respectively. Obama was the first African president in the history of America to be elected. But South Africa, regardless of having a black population in the majority, has been governed by White minorities. During apartheid, they never got a political monopoly, and after demolishing it, they got a chance to run their country for the very first time. Jacob Zuma was the fourth black elected

president of South Africa though they gained independence in 1931. The humor in the joke comes from the unexpected twist – while the setup suggests a comparison between two different countries, the punchline reveals a unifying and inclusive perspective. The joke challenges the notion of viewing leadership and identity through a narrow racial lens and encourages the audience to recognize the shared humanity and experiences that transcend borders. In doing so, the joke aims to break down racial barriers and promote a more inclusive and positive view of diversity.

4.5 Sarcasm

The analysis of the current research data reveals that sarcasm emerges as the second most frequently occurring rhetorical technique. As, sarcasm is a great component of social communication that is why it exists in stand-up comedy. According to Dauphin (2000), the frequent use of sarcasm is to “break the ice” in the first place to interact with others to demonstrate a sense of humor. Moreover, comedians normally utter something incongruous to their feelings and beliefs to sound funny. According to Attardo (1999), sarcasm is an overtly aggressive form of irony that can easily be identified with cues and humor markers. Noah, in his comedy, has sarcastically discussed different racism types through other cues and markers. The next joke is an example of sarcasm from Noah’s humorous conduct taken from his performance in which replacement for James Bond’s character from Daniel Craig to Idris Elba is being joked: *“Idris Elba could not play James Bond. Why? Because he's black! ?it would be particularly difficult, to be a spy when you are the only black person in town; Your very existence defies your purpose”*. In the joke, the sarcastic punchline "Because he's black!" Noah meant to mock the idea that Idris Elba couldn't play James Bond simply because of his race. Similarly, the line "Your very existence defies your purpose" uses sarcasm to critique the notion that a person's existence contradicts their potential role or function. The use of sarcasm in the joke contributes to its anti-racist humor by highlighting the illogical and unjust nature of racial stereotypes and biases. It exposes the absurdity of making judgments based on race and encourages reflection on societal prejudices. Almost all of the superhero's roles are performed by white men and women in movies and comics. Out of many reasons, one of them is that whites mostly dominate the U.S comic and fictional industry. Second, superheroes in movies and comics associated with whites only. Comedian created humor by mocking easy identification of black color, which further can create hitches to do spying tasks. Thus, the structure of the

above examples strung together in a way that these are exposing white supremacy in media and performing art. Noah makes fun of the term "Great Britain" in the following lines sarcastically where a Britain soldier meeting native Indian during colonization: "*I have come here representing Great Britain.*" "*You called yourselves 'great'? Isn't that a little presumptuous? Shouldn't you wait for other people to tell you how great you are?*" The joke employs sarcasm to playfully criticize the idea of calling oneself "great" without waiting for validation from others, and Noah is making fun of their self-proclaimed title. The humor serves to challenge notions of superiority and encourage a more nuanced perspective, which aligns with anti-racist themes by promoting critical thinking and questioning established norms. Noah mocks on the arrogance and absurdity of British rule in the subcontinent by creating a monologue wherein the punchline, the Indian guy, responds wittily to their title, which conjures laughter by insulting them. This monologue demonstrates a sense of resistance towards the unjustness of white authority that colonized groups around the world in the past where they exercised their control over colored-people even though they were a minority. Similarly, another example from the same monologue is a true display of Noah's stance on stigmatization of white color sarcastically: "*You look like you're going to faint. In fact, it looks like you have died last week. Okay? Something is very wrong with your skin.*" "*What are you talking about? I look quite normal!*" The opening of this joke starts where Noah narrates a fictional dialogue between an Indian and British in the context of colonization. Here, Noah is making fun of the complexion of white and colored. The stigma associated with colored-person in a white people country is entirely opposite in Asian and the Sub-continent regions where being pale or white is a symbol of death or illness. A formative ideology that prevails across the white community is sarcastically grilled by Noah using this joke. The statement highlighting the absurdity of societal beauty standards and cultural perceptions of skin color. It is a form of commentary on how different culture's view skin color and the contradictory beliefs associated with it.

4.6 Satire

Satirical narratives' prime function is to deliver humor; however, it is constructed to draw attention to broader and particular issues prevailing in a society. These issues are mainly highlighted through constructive social criticism by using wit as a tool. The given joke explains this notion where racial discrimination for the comedians belonging to different

countries, particularly Africa, has been criticized with humor when Noah's name was first time announces in the podium: "*This next comedian is from Africa. People think a guy in leopard skin will come running on the stage, and will say, let me tell you your monkey jokes*". The joke is the demonstration of a stereotypical image of African culture in the world. The comedian is satirizing stereotypes and misconceptions about Africa by pointing out the absurdity of such beliefs. The punchline employs satire to challenge and expose the ignorance and prejudice that underlie these stereotypes. By doing so, the joke aims to confront racial biases and promote awareness while using humor as a means of social commentary. Another example taken from his acts will elaborate satire further when he was in Scotland: "*I would try and spot black people (in Scotland). It was a little game I played by myself. Every day, I would just be there, like, "Black person, black person.....Ah! No. Statue. Reflection. Black person, black person...*" This monologue depicts that in various parts of the world, Black people have no representation. There is a small number of black people in the Northern part of the world, especially in Scotland. According to the census, there is only 1% African, Caribbean or Black community living in Scotland in 2011(Scotland's Census, 2011). Noah satirically exaggerated the buildup that in the northern part of the world, you will see only white people. The more you go further north, everything is white even things and animals. This joke serves the purpose of an anti-racist joke by exposing and critiquing the absurdity of racial profiling and stereotyping. The speaker's humorous depiction of trying to "spot black people" in Scotland, only to realize that some of the perceived instances are actually statues or reflections, highlights the irrationality and harm inherent in such behavior. By using satire, the joke invites the audience to reflect on the irrationality of racial profiling and encourages them to consider the negative impact of making assumptions about people based on their appearance. The next jokes intend on a geopolitical use of linguistic terms to describe the social practice of reverse racism satirically: *In America you know the word kafir doesn't exist. That doesn't mean anything to those people. You say nigger and they get really offended, nigga. What? So now black people have to say kafir to white people. But that's not nice. That's reverse racism, you know, fixing the thing. So, I thought all we do is we make it positive. We make it mean something totally different. You electric. Come on.* Here, the two assumed scenarios have been presented to curtail reverse racism. First of all, the word "Kafir" is used in the narratives, a derogatory term in African countries because of the Muslim community. According to Muslims, "Kafir" is called to

someone who does not worship “Allah.” This word “kafir” is highly offensive to the people of African countries living there. Whereas it is not derogatory for them if living in America. Secondly, calling them “Nigger” while residing in America is considered highly insulting and offensive to them. According to Noah, if blacks start using the “Kafir” word for whites, it will lift the reverse racism concept. Noah is employing satire in the narratives to draw attention to a broader and prevalent racism issue in a society where he has targeted the notion of reverse racism. Reverse racism displays intolerance and prejudices towards the historically dominant members of a community. According to Noah, to cut down the discerning behavior from society, the practice of reverse racism is not a solution. Racism cannot be countered with racism, like using “nigger” and “kafir” terms interchangeably. To change the society, there is a need to have a different approach.

5. Discussion

The use of irony, sarcasm, and satire, has been found mainly in his jokes. After discoursing the rhetorical features, the staggering feature of race proposed that American culture has entered a period of visual impairment. Whereas opposed to sustaining a supremacist belief system through barefaced biased enactment, racial contrasts are either downplayed or disregarded totally. These new racial cycles are reflected in significant social establishment strategies, yet also inside mainstream society. Comedy functions as an aspect of mainstream society where racial contrast is made clear, yet incidentally, the art of comedy is normally disregarded by sociologists. What is inadequate in the humor research is a comprehension of how comedy makes a domain where race can be spoken about straightforwardly and often cruelly. Therefore, it can be deduced that beneath the layer of humor, social and cultural commentary lies that disclose racial attributes of different societies. That is why humor allows discussing certain severe topics more lightly and effectively without offending anyone. Humor as a tool defuses stereotyping, which obliterates the way of colored people participate in society equally. Noah, as an immigrant, highlighted cultural discrepancies through his jokes. This examination discovers that anti-racial and ethnic humor serves to both reinforce and decay racial and ethnic stereotypes and differences through the investigation of a racial group. In Noah’s comedy, the offensiveness of ethnic comedy can be identified and inferred. The use of the word “our” in the punch line of the joke of the Black president emphasized the irony of the events and situation. Similarly, the use of sarcasm and satire in humor

is a way of reflecting societal shortcomings. Usually, in other forms of humor, the themes are indirect or elusive, but irony and satire were found more direct and aggressive in Noah's utterances.

The rhetorical analysis of the jokes encompasses the meaning and reveals a lot about the long-standing racial inequalities and injustice of white people, which Noah was aggressively trying to expose. For instance, the joke about being called "nigger" and "kafir" is intentionally an exposure of deep racial and ethnic inequalities that directly result in unfairness for minorities. Noah is highlighting these massive prejudices. The use of sarcasm in Noah's conduct was to make severe issues funny because he used sharp remarks to put the attention of the audience into these thought-provoking matters. Additionally, Noah has spread awareness on an otherwise sensitive issue such as colonialism which is usually very challenging to address without offending anyone. His humor can be categorized as dark as he is often seen ridiculing himself and others. For instance, in some of his standup comedies, he can be seen mimicking Indian and British accents, with that, forceful colonization has affected the nation, but he also has no qualms about giving a taste of the medicine that has been fed to others. Therefore, the study confirms that Noah's sense of humor has a strong connection with his experiences. Accordingly, the use of different linguistic devices in the jokes and their analysis contribute to the body of knowledge regarding humor and its use of uncovering racial attributes through anti-racial humor.

These discoveries are valuable in seeing how comedy reveals the racial side of popular cultures by revealing a portion of the manners in which how race works inside the self-proclaimed partially color-blind society.

Diverse literature and data also broaden our knowledge that almost all the prominent black stand-up comedians' joke about racial discrimination, be it Dave Chappelle, Eddie Murphy, Steve Harvey, or Noah himself. Even the other noticeable black celebrities are struggling to curtail racism from the world, for instance, Oprah Winfrey, Idris Elba, etc. This practice of them uprising the ongoing moment in America "black-life matters." Therefore, through his comedy, Noah tries to get the American mainstream to accept them as they are.

6. Conclusion

Thus, in the given analysis, various techniques were discovered; the comedian's performance revolved around using those features. The study threw light on the notion of race by analyzing humorous narratives with a connection to rhetorical features. Many racial practices and their effects have been exposed by Noah through the jokes, i.e., colonization, apartheid of Africa, white supremacy etc. Race in society and politics is a key theme in his joke where the role of irony, sarcasm, and satire is keeping the facts in check.

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