

The Comparison of Satirical Jokes in the Reels of @Podcastkeselaje and The Daily Show with Trevor Noah

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Abstract:

Despite the rise of social media platforms such as Instagram, satire remains an effective way to discuss and criticize current issues and states of affairs without offending communities. Hence, this research examines the satirical jokes found in the @podcastkeselaje Instagram account and The Daily Show With Trevor Noah in order to discuss social phenomenon that exist between different states. The objectives of this study are to classify the types of satire, describe the way of the satirical jokes are delivered in the reel video and The Daily Show, and explain the comparison of satirical jokes found between Indonesian and American culture. The data was collected from 15 reel videos of @podcastkeselaje official Instagram account with a total of 67 utterances, compared to 4 episodes of Trevor Noah's Show with a total of 11 utterances. This qualitative study employs Critical Discourse Analysis (CDA) by Fairclough as the approach and Abrams and Harpham's concept of satire. Based on the results of the study, Horatian satire (28,2%), Juvenalian satire (20,6%), and Menippean satire (51,2%) are the most frequently found in the reels video. The satirical jokes found in the reel videos were delivered in a direct way, either by serving humor or insulting the target harshly and indirectly expressing the satire to the target. According to the findings, the comparison of Indonesian and American satire is clearly depicted by the similarities in social, political, and racism issues due to similar social backgrounds; if Indonesia consisted of various tribes, America is consisted of various ethnicities. Both of the nations adhere to a democratic system which refers to the implementation of Human Rights no matter what their races, they are totally different in cultural cases related to Eastern and Western norms and values. Therefore, the background of a culture impacts the realization of the satire.

Keywords: Satirical Jokes; Instagram; @Podcastkeselaje; Critical Discourse Analysis

1. INTRODUCTION

The existence of Instagram among people worldwide has become an integral part of modern life, especially for teenagers and young adults (Kar,2021). Instagram, a relatively new social media platform, has become as pervasive in users' lives as the more established ones, yet little research has observed its impacts (Mackson et al.,2019). Along with the time, Instagram's function is not only as a medium of communication and entertainment as mentioned before, but also as a place for public opinion expression. Regarding expressing opinions on digital platforms, users prefer to use satire as their diction in order to avoid offending a person or community (Coyne et al., 2020).

According to Kavasoglu & Koca (2021), Instagram is the world's fastest-growing social media platform that enables users to edit and share their photographs and videos. Along with the time, Instagram's function is not only as a medium of communication and entertainment as mentioned before, but also as a place for public opinion expression. Not to be outdone, Instagram globally launched a new feature called reels video on August 05th 2020. Instagram Reels are vertical videos of up to 60 seconds, users are able to create and share their video and photo collages with music. Due to the new feature, users are becoming more independent in voicing their opinions in a broad and straightforward manner (Sharma et al., 2022).

However, humor and satire can also be used as a tool for social criticism of deviations in society (Oring, 1984). In addition, Oring (1984) said that a joke is a playful judgment. Through jokes, social criticism can be expressed in a harmonious and tickled way even in a serious context. For example, Oza Rangkuti as a stand-up comedian attempts to make a satirical joke about a group of Gen Z:

“Ayam tulang lunak aja tulangnya belum selunak mental gen Z, karena khasnya gen Z itu Feed IG rapi tapi mental rapuh.” - (Oza Rangkuti 2022)

The point of Oza's satire was not only to entertain the audience with his jokes but also to criticize Gen Z who has a fragile mentality, they can set up their Instagram as neatly as possible but actually inside of them such a mess. Hence, satirical statements emphasized in this research also belong to joke utterances, which means that they are satirical and humorous at the same time. Meanwhile, not only in the Indonesian case, satire is also used to express certain criticism in American media, *The Daily Show with Trevor Noah*. Due to his similar background to Oza Rangkuti as a stand-up comedian, Trevor Noah is famous for satirizing political and racial issues in America covered by humor from 2015 until recent times.

The submission of phenomena through satirical jokes for the purpose of criticism was explained by Ezzel (2016) in his research entitled "Humor and Satire on Contemporary Television," using a discourse analysis approach to ascertain the meaning of satire humor in cartoons as political discourse. In response to that, cartoon media's representation of contemporary events through humor and satire was also discussed in Suprayani & Juwariyah's research (2019) entitled "Humor and Satire in Mass Media Cartoon as Visual Communication in the Disruption Era" conducted by discourse analysis approach.

The previous studies found that in the modern era, cartoons can be used to effectively counter criticism and mobilize support for a cause. Not only are cartoons intended to be amusing, but they are also an effective tool for effecting change. Both are representing the satirical message of

the society. However, this research intends to analyze, describe, and explain satirical jokes that exist in the *@podcastkeselaje* Instagram account using the Critical Discourse Analysis approach, meanwhile, the previous studies focused on analyzing satire in political issues by conducting the Discourse Analysis approach. Thus, the research differs from the studies mentioned before.

According to the paradigm above, the researcher explores satirical jokes that are vividly exploding now in social media. The trends cover their free lifestyle, vocalizing about mental health matters, and recently creating strange terms by using English. All the situations outlined above cause public vexation, especially in social media. In order to discuss the issues, the author has chosen an Instagram account *@podcastkeselaje*, which consistently discusses this social phenomenon in Indonesia compared to satirical jokes by Trevor Noah that existed in America. Therefore, based on the reason above, the author is interested in conducting the research entitled *The Comparison of Satirical Jokes in The Reels of @Podcastkeselaje and The Daily Show With Trevor Noah*. According to the background, this research formulated several problems:

1. What satirical jokes are found in reel videos of *@podcastkeselaje* Instagram account?
2. How are satirical jokes realized in the video of *@podcastkeselaje* Instagram account?
3. How is the comparison between satirical jokes in Indonesian and American culture?

2. LITERATURE REVIEW

2.1 Satirical Jokes

Satire is the literary art of diminishing or degrading a subject by making it absurd and eliciting attitudes of amusement, contempt, scorn, or indignation toward it (Abrams, 2015). Meanwhile, Gilbert (2015) defines satire as an expression that mocks or ridicules something, and it is supported by Prasetyono's definition (2011: 42); satire is a form of language that makes insinuations about specific event or people, that aims to help the person being criticized improve.

The word 'joke' is derived from the Latin words *iocus* and *iocare*, which refer to humorous expressions and their creation. In this research, jokes were delivered through stand-up comedy; stand-up comedy is a comedy art that contains intelligent humor and is conveyed by comic monologues to the audience). Therefore, Papan (2012: 82) proposed stand-up comedy which has a structure that is divided into 2:

- a. The Set-Up is the first part that prepares for the laughs. This part contains an introduction that serves to provoke the audience to be curious.
- b. The punch line is the second part which produces the laughs. This section is the response or description to the set-up that was previously presented. As example:

"Mending kalau kampus lu kampus bagus ya, orang di parkiran kampus lu aja masih lebih banyak Supra kan daripada Vespa matic". - Oza Rangkuti (2022)

"Mending kalau kampus lu kampus bagus ya" is the set-up because he starts to quip his campus' condition, *"orang di parkiran kampus lu aja masih lebih banyak Supra kan daripada Vespa matic"* is the punchline because, in this part, he describes that the vehicle in his campus is mostly out of date. Thus, satirical jokes are humorous statements that aim to criticize something, because satire can be expressed effectively through jokes.

2.2 Types of Satire

According to Abrams & Harpham (2015), satire can be classified into direct and indirect as elaborated in the following below:

Direct Satire

Direct satire is a satirical personal that directly addresses the target in the work under discussion. Two distinct styles of formal satire are named after the great Roman satirists Horace and Juvenal. Thus, direct satire is divided into two sub-types:

1. Horatian Satire

Horatian satire was referred to as gentle satire because it uses appropriate sentences for amusement rather than anger. Horatian satire's objective is to tell the truth with a smile in order to avoid offending the satirist (Holbert, 2011). Horatian satire is used to provide a mirror to society by critiquing out-of-date thinking, stupidity, and confusion in the adopted life values so that humans will improve their weaknesses without emotion.

2. Juvenalian Satire

In comparison to Horatian satire, Holbert (2011) also described that Juvenalian satire is darker and harsher. Juvenal satire does not seek to improve the recipient's behavior, but rather to injure their feelings. This style of satire is harsh because it employs cold, rude, and angry sentences and is frequently rife with sarcasm and cynicism.

Indirect Satire

Indirect satire is satire delivered through certain media without referring directly to the target. Indirect satire can be expressed by literary works, such as poetry, music, and movies and recently delivered by stand-up comedy. The sub-type of indirect satire is described in the following section below:

Menippean Satire

Menippean satire is an indirect form which less confrontational than Juvenalian satire but noticeably, more judgmental than Horatian satire. Menippean satire seeks to expose and criticize mental attitudes or perspectives of an individual or community towards cruel attitudes such as racism, arrogance, sexism, and so on (Frye & Damrosch, 2020).

2.3 Contrastive Analysis in Indonesian and American Satire

Lado (1962: 21) defines contrastive analysis as the comparison of two languages' structures to determine where they differ and where the difference is the source of difficulty in learning the target language. Basically, culture is defined as a repertory of common ideas, experiences, practices, and values that a group of people use to interpret the world around them (Nasir & Hand, 2006). Since language is used to understand, mediate, and record culture, it is perhaps most clear that culture is represented by language (Kramsch, 1995).

In comparison, Indonesia is known for its Eastern culture, meanwhile, America is Western culture. In this context, culture covers most of the major aspects on which experts currently agree: patterns of thought (shared meanings that the members of a society attach to various phenomena, natural and intellectual, including religion and ideologies), patterns of behavior, and

values. In Eastern culture, especially Indonesia, free sex is considered as deviant behavior because it is contrary to norms and religion.

According to Muhajir Effendy (The coordinating minister for Human Development and Culture), free-sex behavior is a Western culture that conflicts with Eastern values and norms that are adhered to by the Indonesians. In contrary to America, as a liberal country that adheres to Western culture, free sex is not a taboo and should be considered as deviant behavior. Therefore, the social topic discussed through satire may vary in each culture, depending on the cultural background of the region or nation.

2.4 Instagram as Social Media Platform

Social media is an interactive communication technology that facilitates the creating and sharing of information, ideas, and other forms of expression by virtual communities and networks (Ahn et al., 2021). Social media platforms such as Instagram, Facebook, and Twitter have ingrained themselves deeply in the lives of young people (Dwivedi et al., 2016). Instagram is massive and dynamic, as its architecture, like that of other prominent social media platforms, constantly evolves to reflect the latest market and cultural trends (Van Eeden, 2020). Over the years, Instagram has steadily added new features, such as short videos (2013), stories (2016), shoppable posts (2017), and IGTV (2018).

On the 9th of April, 2012, it was announced that Facebook had agreed to purchase Instagram for approximately \$1 billion in cash and shares of the company's stock. Instagram's growing popularity as a photo-sharing application has prompted many users to join online businesses that use the platform to promote their products. Around 3.6 billion internet users actively use social networking sites, and these numbers are expected to continue to grow as mobile device usage increases and social networks gain popularity (Kar, 2021).

2.5 Critical Discourse Analysis by Fairclough

According to Fairclough (1992), CDA is a method for examining how changes in language influence social and cultural change. Rogers (2004:3) explained that CDA is different from other methods of discourse analysis, CDA not only describes and interprets discourse in context but also explains why and how discourses work. Dijk (2011) claimed that CDA has principles, that are social, discursive, and power relations.

Fairclough (1992) proposed a three-dimensional CDA model, including text, discursive practices, and social practices. Text analysis focuses on the text's formal (linguistic) aspects, such as syntax, vocabulary, grammar, etc. Discursive practice emphasizes on production and interpretation of text. While social practice focuses on how discourse practices influence or are influenced by sociocultural conditions. He also specified three levels in the analytical framework of orders of discourse; description, interpretation, and explanation.

2.6 @Podcastkeselaje Instagram Account

Podcasts are audio or video recordings of creative content, news, or discussions on certain topics that are available on websites or other platforms. In other words, podcasts are a contemporary version of radio. Podcast *Kesel Aje* which is gaining popularity among young people, is now available on Instagram in the form of reels video. This Instagram account, which is managed by Oza Rangkuti, contains daily discussions among young people in Jaksel, or commonly

abbreviated as *Jaksel* teenager. Previously, *Jaksel* trend only focused on code mixing and switching, but now it has evolved into a lifestyle and ideological perspective.

Today, *Jaksel* lifestyle has spread like a virus throughout cyberspace; as Oza Rangkuti said “*Jaksel is no longer a matter of geography, but rather of mentality*”. Certainly, this phenomenon has caused social controversy, particularly in issues of language and culture, which are influenced by Western culture, creating a bad public stereotype towards *Jaksel* people. Related to the account’s name in Indonesian, Oza Rangkuti the owner of *@podcastkeselaje* Instagram account expresses his frustration about these issues in the form of satirical jokes.

3. RESEARCH METHODOLOGY

This qualitative research will be conducted using the Critical Discourse Analysis approach. According to Creswell (2014:32), qualitative research is a method for investigating and comprehending the significance that individuals or groups ascribe to a social or human problem. In addition, Critical Discourse Analysis was employed in order to analyze, describe, and explain the data. By employing the CDA approach, the satirical jokes that focus can be analyzed as critically as possible to ascertain the meaning and context to fulfill the research goals. Hence, CDA can cover the types of satirical jokes, how they are realized in the video, and the comparison between Indonesian and American satire.

The data of the research are Oza Rangkuti’s utterances which contained satirical jokes based on three classifications explained by Abrams & Harpham (2015). There are 67 utterances gathered from the transcript of 15 reel videos from October 2021 until August 2022. The data was taken from *@podcastkeselaje* official Instagram account, which is managed directly by Oza Rangkuti. In order to compare satirical jokes in Indonesian and American, the data was compared to Trevor Noah’s satire with a total of 11 utterances. The data was taken from the internet www.cc.com/shows/the-daily-show-with-trevor-noah the official website of *The Daily Show with Trevor Noah* and <https://www.cbs.com/shows/the-late-show-with-stephen-colbert/> that airs on Comedy Central.

A general frequency count was conducted in Excel worksheets to answer the first research question to determine the type of satirical jokes by counting and tabulating the data. The researcher selected the data to be analyzed by considering the jokes which consisted of ‘set and punchline’ structures and contained satirical messages in the utterances. The data of Oza Rangkuti and Trevor Noah were selected in the same way and then compared to answer the study’s third problem. The author identified the satirical jokes by adapting Abrams and Harpham’s (2015).

In order to answer the problems of the study, a Critical Discourse Analysis was conducted after the general frequency analysis. Fairclough (1992) proposed three-dimensional frameworks for analysis: description, interpretation, and explanation. These frameworks were utilized in the analysis of the practice. Each dimension was described as follows:

1. Text Analysis (Description)

The focus of description is the text’s formal properties (Fairclough, 1992). The text is the object of analysis, which typically involves identifying and labeling formal properties and features of the language, such as vocabulary, grammar, and textual structures. In order to analyze satirical jokes

that found in the reels video, the researcher will give a description of the type of satire that has already been found and classified in the table.

2. Processing Analysis (Interpretation)

In the second stage, interpretation focuses on the relationship between text and interaction (Fairclough,1992). Interpretation is influenced by various factors, including past experiences, adopted value systems, motivation, personality, and intelligence. Interpretation also depends on a person's ability to categorize the information he receives through the information reduction process, from complex to simple (Sobur, 2003: 386). After conducting the analysis stage and classifying them into each type, the researcher continues to interpret the satirical jokes found in the data (Oza Rangkuti's utterances) based on her personal point of view and chosen theory, as described in the previous section.

3. Social Analysis (Explanation)

In the third stage, the explanation is concerned with the relationship between interaction and social context - with the social determination of production and interpretation processes and their social effects (Fairclough, 1992). Dijk (2011) claimed that CDA has principles, that are social, discursive, and power relations. They argue that society and culture shape language and discourse so that every use of language contributes to reproducing and transforming power relations in society and culture. In this step, the researcher will explain the differences and similarities between American and Indonesian satire.

4. RESULTS

A frequency count analysis was conducted to answer the first research question. Following Abrams and Harpham's (2015) types of satire, the results of the satirical jokes found in the reel video are shown in the table below. The data are presented in the appendix chapter.

Table 4.1 The Frequency (displayed in percentage) of Satirical Jokes

No	Types Of Satire	Frequency	%
1	Horatian Satire	22	28,2%
2	Juvenalian Satire	16	20,6%
3	Menippean Satire	40	51,2%
Total		78	100%

According to Table 4.1, Oza Rangkuti humorously satirized the target of satire in 19 Horatian-type utterances. There were 16 utterances of Juvenalian type which depressed and harshly expressed by Oza Rangkuti related to the topic discussed. The Menippean satire was the most frequently occurring with 32 utterances. In other words, there were 35 instances of direct satire, including Horatian and Juvenalian types, and 32 instances of Menippean type. Meanwhile, Trevor Noah 3 utterances in the Horatian type and 8 in the Menippean type. Furthermore, the proportion of all satirical jokes found in the reel videos are displayed on the following chart.

Based on the result, Oza Rangkuti prefers to express satire in Menippean type as indirect criticism towards certain parties, to Horatian and Juvenalian as direct satire, which can be either humorous or bitter. Due to the reason Menippean is the most dominant satire found in the reels video, it shows that Oza mostly directed his satire to discuss social and political issues in society. (Baumgartner & Morris, 2007) emphasize the role of the satirist are people who are optimistic

about repairing the rifts that exist in society. This good intention of expressing satire becomes the main difference between Menippean and Horatian, which is more focused on entertaining the audience, and Juvenalian, whose mission is to insult the target of satire. On the other hand, Oza prefers to express his criticism indirectly to the intended target for several reasons, such as the target is in a powerful position, so it would be a high risk to face them directly. The target of this satire is usually disguised or symbolized in such a way, that the target cannot claim that they are being alluded to.

Furthermore, Horatian is the second highest satire shown in the table, it implicated that Oza as a stand-up comedian carries out his duty to entertain his audiences and, moreover to attract more followers regarding his role is also a content creator on Instagram. In the last, Juvenalian became the least satire that appeared in the frequency table, it can be defined that mockery was not the main focus of Oza Rangkuti created satire on *@podcastkeselaje* Instagram account. However, Juvenalian is applied to express anger and vexation to the intended target, even though this satire contained rude and harsh expressions, yet still, there is an appreciation for it from people who feel their voices or thoughts are represented.

4.2 The Way of Satirical Jokes Realized in the Reels Video

After analyzing the data, there are 67 utterances that contain satirical jokes in the reel video of *@podcastkeselaje* Instagram account. The realizations were divided into direct and indirect ways, direct utterances were divided into Horatian and Juvenalian, and indirect way refers to Menippean form. In short, Horatian is a satire directed directly to the target in a humorous and light way, whereas Juvenalian is a direct satire directed in a dark and bitter way. Meanwhile, Menippean is a satire that indirectly delivers to the target in order to avoid offending a particular party. In order to show how satirical jokes are realized in the reel video, the utterances will be described and interpreted as follows:

4.2.1 Direct Satire

1. Horatian Satire

Data [1]: “*Mending kalau kampus lu kampus bagus ya, orang di parkir an kampus lu aja masih lebih banyak Supra kan daripada Vespa matic*”

Description: Based on the characteristics of the Horatian type, Oza delivered the satire directly to his nephew with humor by employing diction and ideas quickly and creatively. It is found from the punchline “*orang di parkir an kampus lu aja masih lebih banyak Supra kan daripada Vespa matic*”, he picks term ‘*Supra*’ to make the jokes related to the society condition.

Interpretation: Oza expresses his satire in the utterances by comparing the motorcycle Supra, which is regarded as outmoded, to the currently popular automatic Vespa. According to Keifal Islami, one of the Vespa enthusiasts, the former Vespa was considered junk and less appealing to people due to its small cc, lack of power, difficult spare parts, and limited repair shops. However, the automatic Vespa has a sporty and contemporary design. According to Robby Gozal, PR and Communication Manager of PID, the Vespa is priced within a range of 30 million rupiah, which is quite expensive in comparison to other automatic motorcycles. So, the market for automatic Vespa consists of certain groups, because the price of Vespa tends to be more pricey than other types of automatic motors.

Consequently, Oza chose the Supra motorcycle as a comparison because even though it is old, some still use it, including college students, based on Oza's utterances above. This is also supported by Oza's statement that a campus is prestigious if it has many automatic Vespa parks rather than *Supra*. Therefore, it can indicate a person's social and economic status can be inferred from their choice between a Vespa and a Supra. Thus, the satire is simultaneously humorous and satirical.

2. Juvenalian Satire

Data [2]: *"Itu otak lo di dubur apa gimana? itu bukan challenge namanya, itu mah celeng."*

Description: The satirical jokes above are Juvenalian satire because Oza clearly expressed his anger directly to the target, Tik-Tok teenagers by saying rude and harsh words. It seems from his statement *"Itu otak lo di dubur apa gimana? itu bukan challenge namanya, itu mah celeng."*

Interpretation: According to Collins Dictionary, anus is the hole at the lower end of the alimentary canal. Anger is clearly detected in Oza's question by asking that their brain is located in anus. The anus is the opening at the end of the large intestine through which feces are expelled from the body meanwhile, the brain is a human organ that helps us think, and it belongs in the head, which is at the top of the body. Therefore, it doesn't belong in the dirtiest part of the body, which is the anus.

In addition, the term of *celeng* which is derived from 'challenge' refers to a wild boar in Indonesian. Symbolically, Oza wants to say that the behavior carried out by TikTok teenagers who follow the stupid trend is very abnormal like a wild animal.

4.2.2 Indirect Satire

1. Menippean Satire

Data [3]: *"Ayam tulang lunak aja tulangnya behum selunak mental gen Z, karena khasnya gen Z itu feed IG rapi, tapi mental rapuh."*

Description: The satirical jokes above are classified into Menippean satire, because Oza satirized his target indirectly, which refers to Gen Z that they have a fragile mentality.

Interpretation: Based on the data, Oza insults Gen Z kids who have a soft mentality as soft as a soft-bone chicken. He also added satirical jokes in Indonesian, that Gen Z specialty is *"feed ig rapih, tapi mental rapuh"*. Oza indirectly satirized that the mental condition of Gen Z kids is much worse than that of soft-boned chicken and that their Instagram feeds are much better than their mental condition.

4.3 The Comparison of Satirical Jokes in Indonesia and American Culture

In order to compare the application of satirical jokes in Indonesian and American culture, the researcher chose a satirist comedian, Trevor Noah, due to his similar background to Oza Rangkuti. The comparison of satirical jokes in Indonesia and America is divided into similarities and differences.

4.3.1 The Similarities

As the host of *The Daily Show*, Trevor Noah's comedy and satire are inspired by current events, political figures, and media organizations, and he frequently employs self-referential humor. In his satire, he spoke clearly about social issues especially racism and discrimination, politics and

economy, and the global COVID-19 pandemic. In most cases, satire is used to criticize politicians and public officers to represent society's frustration towards authoritarian power and anti-open criticism.

In both America and Indonesia, satire is considered an effective weapon to criticize political figures of government in order to avoid an individual or group directly. In this section, the researcher attempts to explain the similar topic and goals discussed by Oza and Noah through satire, as figured out in the data below:

Data [5]: *“Iya dong itu reformasi loh, itu masa-masa di mana Indonesia menuju demokrasi Indonesia lepas dari kepemimpinan yang otoriter.”*

Explanation: Based on the data, Oza gave information that Former President Soeharto ruled Indonesia for 32 years as a dictator; he also implies if Soeharto had not resigned at that time, it is possible that the Indonesian people would not have experienced democracy until today. Additionally, Oza tried to give an idea how the authoritarian leadership was like at that time; sensitive issues such as kidnapping, disappearance, and being imprisoned for expressing an opinion are closely associated with this president. Hence, satire also can educate society about historical events such as Reform Commemoration Day in Indonesia. On the other hand, Trevor Noah also discussed a similar topic to Oza Rangkuti,

Data [6]: *“Donald Trump is so different; they do not know that I can definitely say we’ve had or not had a Donald Trump. He reminds me of an African dictator, but I do not know for certain”*

Explanation: According to Noah’s utterances above, he satirized former president, Donald Trump for being dictator. Noah criticized Trump as a dictator by judging his policies such as building an official pro-Trump media network, Stacking the Supreme Court, Enforcing the law for only one side, and so on. It shows that Oza and Noah have the same interest in satirizing the dictator's former president. They express their satire in menippean form in order to represent the public’s criticism, against racism and discrimination.

4.3.2 The Differences

This section will explain the different cultural effects of the application of satire between Indonesian stand-up comedian (Oza Rangkuti) and American stand-up comedian (Trevor Noah).

Data [7]: *“ABG ABG yang check in sama pacarnya aja dikasih istilah staycation dan kelakuannya itu serem-serem Bray.”*

Explanation: According to the data, Oza showed his amazement at the behavior of teenagers nowadays who normally stay with their partner without getting married; moreover they are proud of it and show off it on social media. While it is considered to deviate from religion and culture in Indonesia. In the contrary to Trevor Noah’s satire which criticized kind of norms and culture,

Data [8]: *“In international news, the government of Indonesia has just officially banned all sex outside of marriage, yes with a penalty of up to one year in prison. That is going to make for some weird conversation in Indonesian prisons, you know. I should be like “I’m here for murder; what are you in for?” “A mediocre night with Jason”*

Explanation: Based on the data, Noah expressed his criticism towards the government of Indonesia who just legalize KUHP about free sex punishment. Due to the different culture,

America is a Western country that normalizes free sex without marriage. It is different from Indonesian culture; free sex is banned at least in the society because it is considered as deviant behavior so the government needs to contribute to solve this problem. The point is that both Oza and Noah's satire are judged to be subjectively correct depending on the point of view of the culture in which the satire is delivered.

Oza's satire is not suitable to be conveyed in Western countries such as America, because it would be considered against individual freedom in that country, while Noah's satire is not suitable to be conveyed in Indonesia because this satire contradicts Indonesian values and cultural norms. What's more, Noah likens his satire to the name "Jason", where the name is very foreign to Indonesian names, and of course, it proves the 'market' of that satire is not in Indonesia.

5. DISCUSSION

The purpose of this study's discussion is to explain the diagrammed data findings presented in the data findings. In this section, every instance of satire on the *@podcastkeselaje* Instagram account was identified. There were three distinct varieties of satire. Abram and Harpham's theory of Horatian satire, Juvenalian satire, and Menippean satire was supported by the findings of this study. The types of satire were categorized according to the way the utterance was delivered: directly (Horatian and Juvenalian) and indirectly (Menippean). Additionally, the comparison of satirical jokes between Indonesian and American culture is divided into similarities (political, social, and racism issues) and differences (culture).

Based on the findings, Oza humorously satirized the object with 19 Horatian form utterances, there were 16 Juvenalian-type utterances, and 32 utterances that were classified as Menippean satire. Thus, direct satire was significantly expressed in that 35 utterances and 32 more were classified into an indirect satire of a total of 67 data. Among three types of satire, namely Horatian, Juvenalian, and Menippean, this research found that Menippean satire was the most dominant type in the reel video of *@podcastkeselaje* Instagram account from October 2021 until August 2022.

6. CONCLUSION

According to the findings, the conclusion is implied the satirical jokes in the reel video of *@podcastkeselaje* Instagram account were taken from 15 reel videos. Based on the analysis, 19 utterances indicated to Horatian type, followed by 16 utterances identified as Juvenalian satire and 32 utterances belonging to Menippean satire with a total of 67 data. Second, the way satirical jokes were delivered in the video reels was divided into direct and indirect ways; the direct way was divided into Horatian (satire is expressed directly to the target in a humorous and entertaining way) and Juvenalian (satire is delivered to the target directly but in a harsh and rude way), meanwhile indirect way refers to Menippean (criticizing the target indirectly).

And the last, the comparison of satirical jokes between Indonesia and America, is both of them have the same goals in criticizing particular issues such as political figures, social, racism, and discrimination. Meanwhile, in cultural values, they are totally different, so the satirical message conveyed is very distinct and subjective to the both of nation's audiences.

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