

MIDLANDS STATE UNIVERSITY

FACULTY OF ARTS

DEPARTMENT OF FILM AND THEATRE



THE ROLE OF POLITICAL AND SOCIAL SATIRE IN SOUTH AFRICA THROUGH
STAND UP COMEDY CASE STUDY OF TREVOR NOAH'S COMEDIES, THAT'S
RACIST (2012), CRAZY NORMAL (2011) AND DAY WALKER (2009).

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
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DEDICATION

I dedicate this dissertation to Leeroy Sibanda, Takunda Magombo and Isaac Nguwo my younger brothers who are also embarking on an Academic Discovery.

DECLARATION OF ORIGINALITY

I declare that this research is my original work that has never been written before by any other student for any purpose whatsoever within or outside the confines of Midlands State University.

Date.....

Signature_____

Supervisor

Signature_____

Researcher

ABSTRACT

This thesis seeks to address the role of satire in stand-up comedy in exposing socio-political issues and injustices. The study used the semiotics theory which primarily studies on the significance of signs and symbols in conveying meaning, the semiotic theory worked hand in hand in complementing one another with the audience receptive theory which explores how individuals interpret the same text conveyed within a performance. Through humour comedians can say anything political sarcastically and evoke laughter to an audience but underneath expose and enlighten the audience on social and political concerns. The research was based on, Trevor Noah s' *That's Racist* (2012), *Crazy Normal* (2011) and *Day Walker* (2009). The analysis highlights themes such as race, corruption, poverty and bad politics as they are prevalent in most comedies done by man of colour. In this light, stand-up comedy is depicted as a viable means for social critique as it mocks the audience in a humorous way confronting issues of social importance. In this study it is also established that Trevor Noah, as a comedian, ideologically places himself to scorn the tyranny of political correctness. This is because humour protects him from any persecution when they say politically provocative and sensitive topics. In addition this study also revealed that satire in stand-up comedy is a very potent vehicle in the quest of freedom of expression, thus making the comedian a voice for the voice less communities.

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CHAPTER 1

INTRODUCTION

Satire is a genre of literature and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming a government, or society itself into improvement. One can postulate that strong irony or sarcasm are a feature of satire which is frequently used in satirical speech, writings, plays and comedy as a way of advocating for change. The study focuses on the political and social satire of Trevor Noah's comedies (*Crazy Normal* and *That's Racist*) with the intention of illuminating different societies about the significance of satire. Hence the research's strong emphasis is of highlighting the importance of the audiences' critical analysis when denoting meaning from what has been said in a performance. Therefore the semiotic and the audience receptive theory will be used in this thesis in a bid to carry out the study.

BACKGROUND OF THE STUDY

Satire is a major component used in Trevor Noah's comedy in attacking the injustices faced by South African citizens in their day to day lives. Having suffered during his childhood Noah sought a way in which he addresses these social and political weaknesses in a form of edutainment through the use of stand-up comedy. Trevor is a South African comedian who was born in 1984 during the apartheid regime his mother was Xhosa (Patricia Nombuyiselo Noah) and father was Swiss (Robert). Interracial sexual relations and marriages were illegal at the time of his birth, thus his mother was jailed and fined by the white minority South African government a year after his birth in (1985).

Noah argues that this type of crime was sentenced more than treason, thus growing up in a tough South Africa characterised by racism he was taught to challenge the authority and question the system for some of its ridiculous laws which were biased and didn't make sense. This is even reflected in his book "Born a Crime" in chapter 3 where he had to drink all the grape juice and eat all the biscuits reserved for the holy communion at his Catholic school. The communion symbolised Jesus' body and blood and Trevor being Jewish couldn't take it, for it was only meant for Catholics. However on the contrary Jesus himself was Jewish. Noah did this because he failed to understand why they would deny him a cultural practise of his fellow Jewish people, therefore the need to question the authority for this outright law.

After the return of Noah's father to Switzerland the year 1992, marked the second marriage of Trevor Noah's mother Patricia Nombuyiselo to Ngisaveni Abel Shingange and while married to him they had two sons Isaac and Andrew. Trevor and his mother were physically abused by Shingange leading to a divorce in 1996. In 2009 after she became engaged to Sfiso Khoza, Shingange shot her in the leg and through the back of the head, stopping when the gun jammed, she survived as the bullet through her head avoided the brain and all major nerves and blood vessels, exiting with minor damage to her nostril. Noah being militant he confronted him about the shooting through a phone call and Shangange threatened his life, which forced Trevor to flee from Johannesburg to Los Angeles. In 2011 Shangange was convicted for attempted murder and sentenced the following year to 3 years of correctional supervision which however marked the intense advocating of Noah against domestic abuse in South Africa.

During an interview he argued that "For years my mother reached out to the police for help with domestic abuse, and nothing was ever done". This was a typical case in South Africa where dockets went missing and cases never went to court. Noah's background moulds his comedy as he questions the issues of racism, corruption and violence amongst other issues in South Africa which have been ignored and are often seen as normal.

HISTORY OF SATIRE IN THE WEST

The word satire is derived from the Latin term *Satura*, used to designate a mixed form of writing that the rhetorician Quintilian decided it was entirely Roman. Therefore, the Romans assert the claim that satire is clearly their own invention, as Epistles (main Roman writers), are linked with satire in the work of Horace. The history of satire in theatre is hence a long tradition of performers addressing issues of current events especially those which centres on society. Political satire performed by comics had great impact on the audience in the Athenian democracy as it questioned the status quo.

However the earlier western performances staged in the 14th century the *Palliata* (comedy) arose out of the 'Polis' or democratic city of Greek society and these were performed in Amphitheatres. The surfacing of satire can also be dated back to Ancient Greek during the festival of Dionysus, where mere audience would sit and watch three tragedies in a row. In order to erase the seriousness of the viewing experience, the evening would end with a satyr play. The satyr characters longed for everyone on stage and they delivered the most humorous lines, and would often poke fun at the Athenian society.

It should also be noted that satire must have core-existed both in Greece and Rome simultaneously during the early periods. It also spread over the west for instance in London under Shakespeare's plays.

HISTORY OF SATIRE IN AFRICA

The history of satire in Africa can be traced in protest theatre during the colonisation era. Playwright like Ngugi wa Thiong'o wrote strong political satires for his fellow Kenyan people to revolt against the White dominion. He also wrote books for the educated Kenyans

and fellow African race criticising the Marxist ways of operation. This is shown in his book 'I will marry when I want' which he co-authored with Ngugi wa Mirii. Different philosophers and playwrights all over the African continents also engaged in satiric plays and books to ridicule the white domination and in the same manner alerting the Black majority that something needed to be done.

HISTORY OF SATIRE IN SOUTH AFRICA

Satire in South Africa has its heights dating from the Apartheid regime, though the government of the time tried to sabotage the producers sought ways to get the word out. Directors often used satire as means of protesting against the inhuman treatment of certain races under Apartheid laws. Gibson Kente and Athol Fugard were famous play wrights who wrote and directed theatrical plays to conscientise the South African mass about the need to protest against injustices in their society. Fugard's play Bloodknot(1961) had a satiric aspect which played a fundamental role in questioning the society why treatment had to differ with race. Kente advocated for the preservation of the South African culture through Satiric plays as he showed that theatre can make the world a better place. According to a Wikipedia Kente fought apartheid by embedding laughter, dance and music into works such as Sekunjalo and How Long?. These spoke about the everyday township life.

Thus satire in South African performances has prevailed for more than 3 decades and is still prevailing to present day. In post-Apartheid satiric plays and stand up comedies are emerging. The focus however is now simultaneous that of political and social issues, for instance, dealing with the government's inability to stabilise crime, poverty and domestic violence issues against women.

SUMMARY OF TREVOR NOAH'S CAREER

Noah began his career as an actor, presenter, and comedian in South Africa. He held several television hosting roles with the South African Broadcasting Corporation, and was the runner-up in their fourth season of Strictly Come Dancing in 2008. From 2010 to 2011, Noah was the creator and host of Tonight with Trevor Noah on M-Net and DStv. His stand-up comedy career attained international success, leading to appearances on American late night talk shows and British panel shows.

In December 2014, Noah became the Senior International Correspondent for The Daily Show, an American satirical news program. The next year, he was announced as the successor of long-time host Jon Stewart, and has served as host of The Daily Show since 28 September 2015. Although ratings for the show declined following Stewart's departure, Noah's tenure has been generally favourably reviewed, attracting particular attention for his interview with young conservative personality Tomi Lahren in late 2016

1.1 STATEMENT OF THE PROBLEM

Satire is a genre that is still gaining appreciation. Little research has been done on it. This makes research on its role and techniques necessary.

1.2 PURPOSE OF THE STUDY

The purpose of this study is to evaluate the importance of satire in stand- up comedy and other performing arts.

1.2.1 OBJECTIVES

- 1 Critically examining the role of political and social satire in stand- up comedy
- 2 Evaluating political and social satire on the audience
- 3 Identifying the techniques used
- 4 Evaluating the effect of the techniques used

1.2.2 RESEARCH QUESTIONS

1. What is the role of political and social satire?
2. What is the impact of political and social satire?
3. What techniques are used?
4. What is the impact of the techniques?

1.3 SIGNIFICANCE OF THE STUDY

Satire is a vital weapon of political and social satire. Commentary in this area will contribute to an appreciation of this genre and help improve its style and impact.

1.4 LIMITATIONS OF STUDY

The research shall be limited to the political and social satire of Trevor Noah's comedies and its impact in South Africa.

1.5 THEORETICAL FRAMEWORK

An ideology or theory is described as the governing set of ideas and values which inform any society or culture, and are imbued in its social behaviour and representative texts at a level that is not necessarily obvious or conscious. Therefore in this study the researcher will be channelled by the semiotic and audience receptive theory throughout the dissertation to carry out the intended research. This is because theories do no work in isolation but they complement one another.

Freudian and Lacanian theory towards a cultural studies approach postulates that semiotic readings of performance art tend to segregate the viewer from the text. The exercise of semiotics in arts developed out of the theories of Ferdinand de Saussure who stated that the meanings of words are not natural but learned and socially constructed; hence the meaning of a word or in the case of a performance art an image or sound may be complex and layered. Furthermore one can argue that the semiotic theory and the audience receptive theory are theories that complement one another in some respect as people tend to interpret signs and symbols differently.

With the above mentioned it can be said that the semiotic analysis is about how linguistic and non-linguistic signs systems of meanings are achieved. It is also defined as the study of signs or the social production of their meaning by sign systems and pleasures. Stam (2000) postulates that performance art writes its texts modifies and combines its codes, playing some codes off against others and thus constituting itself as a semiotic system. In addition to the semiotic theory, the audience receptive theory analysis of Eco (1979) states that the existence

of various codes and sub codes, the variety of socio-cultural circumstances in which a message is emitted (the codes of the addressee can be different from those of the sender) and this results in the making of a message. Performance art text is a way of tackling unuttered discourses. Umberto Eco (1977) further argues that signs represent something else because of some correlated features that must be thoroughly described. He writes that ‘...even the so called natural, iconic, analogical signs, like movie images are ruled by conventions...’ What he argues is that a conventional relationship is not necessarily an arbitrary one. A ‘can’ according to Umberto Eco, can be motivated by something else and nevertheless be conventionally correlated to it.

1.5.1 WEAKNESS OF THE THEORIES

Theories complement one another as they are not always accurate, thus they have their weaknesses. For instance the audience receptive theory is usually based on subjective interpretation of audience reports and these are not always precise. The theory however cannot address presence or absence of effect. Moreover it uses qualitative research methods which preclude casual explanations. Therefore the researcher will also use the semiotic theory to compliment the weakness of the above theory. The semiotic theory however has its weakness in that the interpretation of signs and symbols is dynamic due to different cultures and values. Hence information can be often distorted as a sign might mean one thing in a culture and another in the other culture.

DEFINITION OF KEY TERMS

1. Satire- is a genre of literature ,and some times graphic and performing arts ,in which vices ,follies abuses and short comings are held up to ridicule ,ideally with the intent of shaming individuals , corporations, government or society itself into improvement

2. Stand- up comedy- is a comic style in which a comedian performs in front of a live audience, usually speaking directly to them. The performer is commonly known as a comic, stand -up comic, stand-up comedian or simply a stand up.

3. Political - It is the art and process of governing.

4. Social – relating society or its organisation

CONCLUSION

This research introduced a topic, background of the study, statement of the problem, limitations of the study, theoretical framework and definition of key terms.

CHAPTER 2

INTRODUCTION

The aim of this chapter is to give a wider perspective of the views of various Scholars on stand-up comedy thus bringing out a satiric aspect in particular. The chapter highlights the thesis and findings of former and latter scholars and how they have failed to explore the issues being raised in this present study. The study's main concern is to foster the significance of stand-up comedy's aspect of satire in exposing its role in society by influencing political and social constructive outcomes.

2.1 LITERATURE REVIEW

Daube (2009) argues that stand-up comedy focuses on exclusively provoking laughter in the audience .Mintz (1985) concurs with Daube(2009) as he also highlights the significance of astand up comedy as limited to jokes and nothing else. Thus it is not guarded to support or oppose the status quo .Hence it does not show the significance of satire in these performances in society therefore indicating one's research gap. Exegetes have propounded a numerous number of ideologies pertaining stand-up comedian's intentions, performing techniques and socio-cultural functions. One of them being , Wilson (2008) who studied on socio-cultural issues, and arrived at the notion that stand -up comedy ridicules social stereotypes and it creates a passage to laugh at how society identifies individuals. Thus according to him stand up comedy's focal point is that of social satire, as he did not address the political aspects and how it makes the comedian an advocate for the vulnerable in the societies .Therefore this indicates a gap one needs to cover by exploring the importance of comedians as activist in different society as they freely expose matters that are often dismissed as normal by people in the society, politically through satire.

Meyer (2000) studied politics in stand-up comedy and came up with the assertion that stand-up comedy saves a dual task of telling ironical jokes which are somewhat political. Nevertheless he did not effectively address the use of political satire and if in any way it is obliging to the audience which makes one's research vital as will be looking at the aspects left out.

From the above arguments placed forward by different scholars, this study also highlights the diction which is regularly used by comedians and is often said to be vulgar in conveying their message. Hence the study will look at the freedom of expression often symbolised in the comedian's language which was neglected by Meyer (2000). Blue Humour is another characteristic in stand-up comedy which exposes the social and political nudity of societies, although petite examination has been conducted, especially on the social insinuations. Most stand-up comedians have been said to use blue humour which comprises of unsophisticated, sexual and improper language. Daube (2009) and Hollowel (2007) evaluate blue humour and asserted that comedians use blue humour as cultural representation of rebellion against conformity language. However Bailey (2000) refutes the above notion as she postulates that comedians used the word "fuck" to draw attention from the audience as this word is often deemed inappropriate. Wilson (2008) studied on obscenity and blue humour and emphasised on how the comics engaged in acts of immorality, ignoring moral principle and values of decorum.

In connection with the above allegation the present study further scrutinize the measure of unsophisticated language used by comedians in order to escape or reduce the impact of what is said in a bid to ease the pain. Squick (2011) asserts that comics through unsophisticated language may not aim at infiltrating violence but to provoke laughs; nonetheless, they may also try to stimulate progressive socio-political change.

Hutcheon (1994) argues that stand up comedy's aspect of satire does evoke little political humour and numerous scholars who has looked at his work concur with his argument that

stand-up comedy had less effectiveness than other more serious forms of discussion. The researcher's attention has arrived at the notion that these scholars had neglected some aspects of satire in contemporary stand comedy in political and social change and have looked beyond these stipulated claims. Thus one's research gap will be looking at these aspects left out using Trevor Noah's comedies *That's Racist* (2012), *Day Walker* (2009) and *Crazy Normal* (2011)

Moreover scholars have given credit to white stand up comedies for instance Daube (2009) and Hallowell (2007) have studied on Lenny Bruce a legendary stand-up and has made history through his confrontational stand-ups. In their study they dwelt much on elite values and philosophy that dismissed certain actions, words, and issues as improper. Their hypothesis analysed why societies ridiculed nakedness of men but accepting women's nakedness. The above study's attention is of white stand-up comedians and their ideologies, thus one's study established need to explore on African comedians for instance Trevor Noah who also uses obscenity in his performances and explores issues of sexuality, race and governance.

Limon (2000) research gives presidency to the fact that humour in stand-up comedy is a mechanism in which people escape the pain evoked from what is said. However Limon (2000) confines humour outside the territory of criticism, which this study intend to predominantly look at. Mulkay (1988) postulate that humour was said to have a form of social constraint to reinforce a social hierarchy, On the other hand cultural anthropologist Douglas (1991) argues that humour can just as effortlessly work as an act of social empowerment. This study however is primarily concerned with the Social and political aspect of humour exposing social ills which Limon (2000) failed to address especially with regard to power erecting or levelling society. The research further seeks to show that the use of humour in such instances leads to easing of tension and freedom mostly when looking at sensitive topics such as race and sexuality.

Hutcheon (1994) concurs with the notion above as he upholds the fact that political humour works as a pill of trivializing matters, though little research on this issue has been done. The research one is to commence however feels the need to exhaust the notion that humour works

as irony in a bid to question the status quo. Thus Theorists and critics like Stebbins (1990) believe that humour ironically brings the political concerns of a comedian. The thesis claims that humour in stand-up comedy is quite competent to produce laughter and enjoyment while simultaneously conveying political issues. The research one is commencing intends to deal with particularities of precise cases so as to make an assertion about possibilities peculiar to these cases in order to provide a new approach to humorous texts; as Stebbins (1990) had ignored the fact that comedy does not at the same time deny its capacity to mean otherwise.

Kozisiki (1984) identify the character of a comedian as a critic and observer of human life in his thesis. He further argues that comics do not always push for absolute humour and ridicule but sometimes informs, instructs and preaches to the audience. His assertion is in line with the present research though it seems Kozisiki failed to explore the significance of stand-up comedy in bringing out the role of political and social satire, particularly in south Africa which will be examined in ones' study.

Stand-up comedian, poets and philosophers in most African Society emanated during the colonial error (writer Ngugi Wamiri, Ngugi Wathiogo and Trevor Noah a comedian), in a bid to create awareness within people about the inequalities and ills of their societies politically and socially because of difference in race. Daube (2009)'s research tried to bring out these points as he examines matters of culture though he did not discuss the racial politics and the need to accept the past and focus on the current ills within the societies such as corruption and racism, specifically that of South Africa in this particular research. Therefore the research enlightens the societies on the prevalent awakening call by modern day black stand-up comedians.

Mulkay (1988) argues that comedians have the ability to deny any allegations made about them by claiming what they have uttered during a performance are jokes. Borns (2001) studied the techniques which are often used by stand-up comedians. In a research she shows concern about the non-verbal communication which includes movement, gestures and expressions. However it has come to one's attention that Borns (2001) managed to indicate some of the important techniques often used by comedians. Nevertheless she left out the use

of language, wordplay, allusions and hyperbole in stand- up comedy. The above noted hints the need of commencing this current study, as the use of language in stand- up comedy is a fundamental issue.

Moving forward the audiences' interception analysis has had a phenomenon aspect in stand- up comedy throughout the years, thus its essentiality should not be overruled. In support to the above stated, Gumprz' interracial sociolinguistics theory was not taken into consideration, thus it was left out in written form. Therefore this indicates a research gap one's thesis needs to cover. Billig (2005) asserts that stand up comedies' aspect of humour have disciplinary and rebellious function. Hence this study clearly intends to show the significance of humour in stand- up comedy contrary to Billig (2005) above assertion.

Wilson (2008) and Daube (2009) concurs in postulating that people's identities, values and economic conditions determine each other, thus humour is a more complex and multivariate concept. Therefore, this study notices that the above mentioned scholars did not involve the influence of language in interpreting humour, which will be done in one's research. Furthermore the research targets specifically the South African society, which the above mentioned scholars has never researched on pertaining to stand- up comedy

SUMMARY

The research will indicate the fundamental role of political and social satire in stand- up comedy within South Africa. The research will explore matters which the previous researchers did not explore. Furthermore the thesis will cover how the comedians perceive certain injustices and stereotypes through questioning the status quo. The audience receptive and semiotics theory will be used in the study.

CHAPTER3

SYNOPSIS

That's Racist is a stand-up comedy show that was shot in Johannesburg (2012). The comedian Trevor Noah talks about burning issues like racism, corruption, class and poverty to mention but a few. He exposes these matters in a clever manner, placing a comic spin to each problem. Noah attacks the prevailing Social and Political matters which he views as hindrance to Progress, as these matters are usually ignored by a majority of people in the society. His major concern is also of his fellow South African people who after Apartheid pretended to have been living in peace and harmony, although in actual sense it has not been the case. He urges people of all races to deal away with discrimination and learn to live with the fact that South Africa is a multi-racial nation. Therefore, in any case the people's common enemy is the government which has proved to be corrupt in every sense

INTRODUCTION

This chapter's objectives are to bring out the role of Political and Social satire in South Africa through stand-up comedy. The researcher will be focusing on Trevor Noah's comedy That's Racist (2012). This part of the research tackles themes which the comedian deems necessary for the benefit of his society. It should be noted that the comedian plays the role of an activist in proclaiming Social and Political justice as he attacks mainly the issues of race and corruption, as they have proved to be a stumbling block in as far as development is concerned. It should be noted that one used the semiotic and audience receptive theory in critically examining the execution of the comedy and how the audience react to his message. Further analysis of the role of political and social satire through stand up comedy in the South African society will follow in the prevailing chapter.

RACE

That's Racist is a stand-up comedy show that notifies the audiences of different injustices for instance race, gender and class. Wilson (2008) studied on socio-cultural issues, and arrived at the notion that stand-up comedy ridicules social stereotypes and it creates a passage to laugh at how society identifies individuals. Noah in his comedy That's Racist enlightens the audience of how discriminative Woolworths was on an advert as they published it requesting for black people to hand out their applications only for janitorial and packing jobs. Trevor indicates how Woolworth's type casted the man of colour by pointing out that they are only capable of performing blue collar jobs contrary to the whites whom according to the advert are fit to perform white collar jobs. The irony in this context however shows how South Africans have categorised people by colour. Simultaneously Noah attacks the black people who went for the Woolworths interview. He argues that they were enthusiastic has the whites had been excluded from the offer. He mocks the black men's state of mind which has been involuntary shifted during the apartheid regime to have low self-esteem and to assert the white race as superior Eco (1979) argues that messages are often misinterpreted thus he states that, 'the existence of various codes and sub codes and the variety of socio-cultural circumstances in which a message is emitted can be different from those of the sender'. Therefore it can be postulated that the audience who responded to the Woolworths advertisement might have arrived at a different meaning from the one which the comedian arrived at. Thus the argument that people misinterpret symbols and signs, in this regard these people failed to notice the issue of racism being perpetrated. Pierce (1958) asserts that semiotics is the relationship between a sign, an object and a meaning. Thus it can be argued that the advertisement served to show a racist aspect and discrimination within the South African society. Hence according to the researcher's analysis the fact that they are other black people who went for this Woolworths advertisement shows that in as much as Black people are victims of racism, they are partially perpetrators as they fail to interpret and question the status quo concerning issues of race and gender to mention just a few.

It can be noted that the stand-up comedian observes that entirely everything has become racist in South Africa thus; he reproves people who ignore racism. Therefore, this shows the purpose of the study to enlighten the significance of the comedians as social and political advocates. Noah further highlights the impact of racism from the Apartheid regime where interracial relations were punishable and were considered more of a crime than Treason. He argues in his book 'Born a Crime' that being coloured was considered a crime thus in public eye Trevor and his parents couldn't walk together as a family. The intensity of racism during the Apartheid is signified by the fact that a black woman would be brutally punished for having a relationship with a white man, contrary to it the white man wouldn't be punished as the officials believed it was not his fault. Noah goes on to describe the discrimination that was fostered in society.

The comedian expresses his feeling through humour that crime should not be judged by colour as represented by the whites, who always through intolerance of blacks view them as criminals. Lyengar, (1991) argues that Whites tend to more effortlessly associate negative words (*for instance, terrible, failure, horrible, evil, agony, war, nasty, and awful*) with unknown black faces, as opposed to white faces. Trevor rejects the use of the word Kaffir which is a metaphor used to insult South African coloured people; he gives courage and pride to people of colour to accept who they are and to refute being defined by words. Hence this asserts the notion that when words lose their given meaning people get power over them. Thus he jokes around, making the word Kaffir an ordinary word. Trevor postulates that ' I am sick and tired of that word, the word Kaffir should not mean anything to us'. As the comedian expresses his perceptions he also engages the audience in a realm of analysing how powerful fixing situations is, than to be confined to anger which does not change a thing.

Noah repudiates his audience from perceiving things as they are presented to them but to rather denote what is actually meant, as what is said often misrepresent reality by stereotyping ideals which are not always true. Stuart Hall (1973) postulates that audience interpretation is often based on an individual's cultural background and life experiences. Trevor's position of being a stand-up comedian helps him advocate for justices without being physical but rather diplomatic and can often get away with saying anything. Meyer (2000) studied politics in stand-up comedy and came up with the assertion that stand-up comedy

saves a dual task of telling ironical jokes which are somewhat political. Mulkay (1988) argues that comedians have the ability to deny any allegations made about them by claiming what they have uttered during a performance are jokes. Thus indicating the liberating role of stand-up comedy in exposing socio-political concerns

CLASS

Trevor argues that white people manipulate black people into accepting their inferior positions. He ridicules the fact that blacks are content in staying in poor infrastructures. The comedian further, postulates that black people brag about owning shacks, and they even argue that whites are not fit to stay in these shacks. Noah moreover asserts that due to classification and stereotypes, South Africans' rugby team consists mainly of white people, firstly because black people are afraid to try out for the team and secondly because the racist nature in South African does not allow the blacks to try out for the team blatantly or indirectly. Noah also uses hyperbole to mock the class system, which defines who owns the means of Production within a society. Trevor argues that he was shocked to see white car guards, as he was used to seeing black people working as car guards before. A close up shot is taken, tightly framing Noah and creating a lasting impression, as he argues that, "I did not know how to pay him because I have never paid a white person in this situation, and so I am there thinking should I use EFT", Noah concludes his statement by laughing it off with the audience.. Limon (2000) research gives presidency to the fact that humour in stand-up comedy is a mechanism in which people escape the pain evoked from what is said. It can also be noted that the comedian's facial impressions and gestures shows sarcasm as he imitates this white car guard. The imitation shows exaggeration as though to suggest that despite having been working at this kind of a job, this white guy still carried his self-esteem. Henceforth the comedian is questioning the society that one's occupation mustn't define his esteem as a person and secondly that occupation should not be stereotyped. It can be said that Noah's audience consist of every race thus his intention in the phrase mentioned above is to question the classist ideology which doesn't work in isolation from the Capitalist ideology where the hierarchy of the means of production asserts a white man on the top, followed by a white woman, a black man and lastly the black woman. His concern as a comedian in this juncture is that of doing away with class struggles, thus advocating for social equality.

It should be noted that Noah's facial expressions play a huge part in creating emphasis and in keeping his audience alive throughout the show, these expressions and gestures alongside his jokes create a comic atmosphere. Moreover, one cannot talk about these without mentioning language and its significance in stand-up comedy. Wareing (2004) argues that being a linguist is essential in stand-up comedy as it makes a comedian interact with his audience. Nelson Mandela states that 'if you speak to a man through a language that he understands it goes to his head, but if you speak to him through his language it gets to his heart', hence concurring with the above notion. It can be argued that Trevor Noah's comedy plays an essential role in bringing together the people of South Africa as a whole hence there is no discrimination. The comedian goes further to the extent of using slang as a way of identifying with the ghetto people and in the same manner poking fun. His diction plays a fundamental role in shaping his comedy and structuring his audience as he accommodates everyone. Claiborne (1983:65) postulate that, "slang is the highly colloquial language consisting of either new or established words which are used creatively to secure a vivid or comic effect". The use of language in Noah's comedy creates a sense of belonging to his audience thus helping his audience to enjoy, relax and familiarise with every aspect said in his performance.

POLITICS AND GOVERNANCE

Noah is one of the comedians who call a spade a spade despite the ramifications of what he says during his performance. Douglas (1991) argues that humour can just as effortlessly work as an act of social empowerment. However, Trevor Noah often postulate the harm his life might be in after his comedy shows but this doesn't prohibit him from attacking corruption as it is one of his major themes in relation to politics. This can be viewed when Trevor after mocking Zuma asserts that, "I hope I can hide at your houses after this. Hence this shows the depth of danger the comedian exposes his life to, by advocating for the vulnerable and ignorant in his society. Trevor Noah ridicules at the use of teargas and rubber bullets during strikes. It can be noted that the South African masses have become used to these riots to the extent that they are well versed in violence as it has become a norm. This however indicates

the failure of the government and its forces to control the people. The comic proceeds in attacking the government system as he likens Todd Akins to the illiterate Member of Parliament Julius Malema. Noah sarcastically uses similes, which according to semiotics works to denote meaning. He mocks Akins who argues that legitimate rape does not make a woman pregnant as he was against the issue of abortion in any circumstance. His assertion shows high level of stupidity especially that of the Member of Parliament whose duty is to represent numerous people in a constituency. Furthermore, the assertion of this indicates the comedian's concerns through stand-up comedy that the government in his society has become a nonsense operated by undeserving individuals whom through nepotism has gained these positions.

The incompetence also extends to Jacob Zuma who is satirized by Noah the comedian as a, 'cute kid in a Jet magazine, Jacob Zuma 'the spear' of a nation big and manly'. The spear symbolises his polygamist nature and enthusiasm in sex and in the same respect, the aspect of a cute kid symbolises Jacob Zuma's ignorance that after indulging in unprotected sex in (2005) with Fekeza Kuzwaya known to be AIDS infected ran into the shower to wash off the infection. Noah's argument is that a person with this mentality is not legible to run a nation. The sarcasm proceeds to, where Trevor refers to Zuma again as a giggling Casanova who has no time for trivial pursuits. He goes on to say 'I would not be shocked if he is having a time of his life in his presidential bedroom with one of his many wives'. This depicts Zuma as someone who is more concerned about his sexual pleasures than his responsibility as the president.

Kozisiki (1984) identify the character of a comedian as a critic and observer of human life. In his comedy, Trevor Noah doesn't leave any stone unturned thus he also attacks the idea of the Government stealing from its people for their selfish gains. Thus after being caught they place forward the excuse that they are recovering what has been taken from them during the apartheid which to him is a useless excuse. For instance, he satirises the notion that Zuma invested R200 billion in a state owned Transnet at the expense of the nation. The point of argument here is that the nation consists of under privileged people who would have

benefited from that money. The comedian being an advocate encourages the white to complain against this act as they prove to be activists than the blacks who ignore these matters. He further postulates that white people know how to complain but do not know when to complain, whereas black people know when to complain but do not know how. He urges the blacks and whites to work together in upholding justice by advocating against corruption.

VIOLENCE

Trevor argues that people often engage themselves in situations which have brutal implications knowingly. He ridicules at the fact that people find pleasure in dangerous hobbies such as surfing where there are sharks. He again uses a simile of going to Kruger National Park on a skateboard to emphasise the danger in which people put themselves in. This can be symbolised to violence in South Africa where people engage in brutal massacre where one is likely to be killed. It should be taken into consideration that Trevor shuns and mocks the judiciary, ‘lawyers’, to be exact. He postulates that there are experts who defend sharks saying that they do not intend to harm people; actually they confuse people for seals. He uses hyperbole to emphasise that defending sharks is the same as arguing that black people are not criminals, but its poverty due to what happened to them in the past that makes them commit crime. The analysis of the comedian’s concern in this regard is that people often find reasons to blame others for their current unsatisfactory positions, whereas they are to blame. It can be postulated that other black people are successful despite the fact that the Apartheid stole their time and deprived them of certain privileges. In this quest Trevor Noah encourages black people to put behind the past and focus on the present.

PERCEPTIONS VS REALITY

‘That’s racist’ denotes the fact that people in Europe often have misconceptions about the African continent. Noah argues that during his visit in America, in Malibu to be precise. A young beautiful lady was shocked after learning that Trevor Noah managed to get to America from Africa as though he came on foot. It should be noted that although the first world

countries have managed to enhance technology to a new level Africa itself is also advancing. Trevor goes on to satirise the lady's stupidity when he alleged that she asked him if the water in African beaches has waves. The implication of this is that Africans live on the handouts of European countries. However, these perceptions and stereotypical ideologies are as a result of donors who usually visit a poverty infested area and over generalised that the entire country or continent is in the similar situation. This can be compared to the Zimbabwean 2008 hunger breakout simultaneously when others were starving, others could afford bacon and eggs. Thus in this aspect peoples' perceptions can be different from reality.

The same lady also asks Trevor how many times he has caught AIDS as though it is an infection like flue. Firstly, the lady's perception is clearly that AIDS is an on and off disease and secondly due to the fact that she deems Africa as a poor continent everyone living there is likely to get affected by AIDS at least once or more since medication is unaffordable. Furthermore, Trevor's encounter, to New York from Malibu additionally shows how these perceptions have created stereotypes. The Mexican guy sitting closer to Trevor Noah confuses him for a Mexican and when he said he was African the guy asked which Africa he was from, as he believed that Africans are dark in complexion. However, in reality Africa consists of all races and different colours.

FAMILY RELATIONS

Family relations is one of the significant topics which Trevor finds enthusiasm in exploring, he explores matters of favouritism, punishment and roles of family members in the South African society. During his childhood Noah argues that his Grandmother from his maternal side beat him as punishment for misbehaving, he argues that beating from a woman is out of love and from a man it is out of anger. His argument shows gender discrimination, where Trevor asserts women as more sensitive which has always been over generalised as people tend to be different. Thus either men or women can be sensitive and emotional. It can be said that the ironic meaning of this is to engage the audience in the debate that emotions are not defined by gender but rather by how one feels towards the other. Noah's grandmother states that she would never beat Trevor again as white children change colour after being beaten

and that they cry louder than black people. The above stated shows discrimination even in families where one can get excluded from other normal activities because of race and tribe. It can be further vindicated by the statement which Trevor makes during his comedy show that whenever his grandfather returned home he would address everyone else as black and him as master. The fact that Trevor is referred to as master by his own grandfather shows stereotypes in families. For instance, the stereotypical idea in African societies, that a wealthy man is treated with more respect than his older brother by their relatives.

It should be noted that costume can, and must, communicate the comedian's appearance to the audience, whether that of a character, or a persona, it also has effect on the way the comedian feels, as a performer and how the audience perceive him. Trevor Noah's costume is that of a simple light blue t-shirt, a brownish leather jacket, a dark blue jean and some tennis shoes, this carries an aspect of informality. The comedian's costume denotes the assertion that his performance is taken differently by people as they tend to interpret signs in a various way, because of the dynamics in culture Umberto Eco (1977). The issue of his costume symbolises how his concerns are taken aside by some of his audience who fail to understand the significance of satire in his jokes

POVERTY

Poverty is one of the burning issues in Trevor Noah's comedy, in *That's Racist*, Noah sarcastically questions the issue of poverty in South Africa, he argues that during his visit in America he missed seeing baggers near traffic lights, thus whenever he drove past the traffic lights he would look at other people's cars and imitate baggers, which further attest the intensity of how he missed home. It can be argued that the comedian jokes around the issue of poverty as though it is something to laugh about, but in actual sense he is against the notion that other people struggle while others can afford. More over the comedian proceeds in stating that he had missed Soweto, a place of hope where children growing up emulate the

big cars aspiring the lives of their local elders, imagining that one day they would own them. Therefore, the above signifies the struggle local citizens living in high density areas face in their everyday life, and this is illustrated in his contention in his book "Born a Crime" chapter 5 under the section "The World Doesn't Love you", where he argues that success in the ghetto is measured by buying fancy cars. This according to educated people is a liability. The analysis of this is that the comedian is worried both about his people's physical poverty and intellectual poverty. It can be noted that people often mistook liabilities for asserts which constitute to Poverty. The issue of colonisation can be said to have contributed to the way some Africans perceive life, it should be noted that one is not against the notion of black people buying fancy cars, clothes and a jewellery, but rather they should invest in tangible businesses which would constantly generate income

The researcher focuses on defining and analysing the comedian's role in exposing political and social matters through stand-up comedy. Mintz(1985) argues that stand-up comics do not focus on humorous discourse alone but , they intend to tackle the concept of everyday and produce a platform for transformation. The above statement shows that stand- up comedy creates a platform and access for comedians to attack injustices in a joking manner. Hugh (1962) states that the comic performs what is normally believed to be his personal view, thus severe use of hilarious sarcasm repels some of the precarious response that their bluntness might garner. Therefore, the comedian is free to speak frankly to other members of his society. On the contrary a regular person in any country can certainly not converse apprehensions of politics or matters the global world deem improper for instance in That's Racist, Trevor Noah ironically support President Zuma's euphoria of having sexual intercourse with his many wives, instead of running the state affairs as he is talented". He also satirically encourages the fact that Zuma dances during his presentation of speeches, therefore showing a nature of a President who takes everything light as if managing a state is an easy job. Due to censorship a regular person would be arrested for "treason" however if a comedian states such assertions people express amusement and it is taken informally for this reason stand-up comedy is seen as cathartic. Wareing (2004) propounds to the thesis of the sentimental function of language.

SUMMARY

The chapter above shows a critical analysis on issues of race, politics, and class. It also highlights how stand-up comedy is an effective vehicle in tackling issues of social and political significance without inviting judgment. The thesis also analyses how political work and comic work collide to incite reflection therefore questioning the status quo. The techniques used by the comedian plays a fundamental role in exposing the comic's concerns; however one cannot underestimate the significance of the audience receptive and semiotic theory in rendering the political and social satire of Trevor Noah's comedy.

CHAPTER 4

SYNOPSIS

Crazy Normal is a Trevor Noah comedy show that was shot in (2011), the comedy shows emphasises much on how the society has defined individuals by colour which has perpetrated racism in South Africa. Noah's emphasis is on the racial boundaries that people have built on their own, as he highlights the inferiority complex Black people have executed in the manner that they feel mediocre to the white race, just like any other Trevor Noah's comedy Crazy Normal offers a platform of social and political change simultaneously leaving every stone turned.

INTRODUCTION

The chapter's significance is that of showing the comedian's agenda of enacting social and political integrity as he attacks some practices he deems improper. It should be noted that Noah uses hyperbole to create a theme for the show. Analysis postulated that "Crazy Normal" signifies the notion that society, tends to take some aspect of insanity and discharge them as normal without questioning the status -qou of these ridiculous models. The semiotics and audience receptive theory plays a fundamental role in interrogating the comedian's concerns and techniques he uses to communicate with his audience. Noah tackles themes such as Change amongst others, to converse with his audience as he encourages them to be Patriotic.

FREEDOM

Trevor Noah highlights in most of his comedy shows the importance of "Freedom". He puts much emphasis as he talks about this issue mostly in relation to racism. It can be viewed that the comedian's connotation about freedom is that, every race must be treated equally for social and political change. Noah is against the issue that South Africans have a tendency of classifying one another. He states that South Africa needs to get over racism, as it has come a long way in a short space of time, but still has a long way to go. This shows that South Africa has racial boundaries, though people act as if they aren't there. One can postulate that the comedian's facial expressions and stage movement shows concern hence emphasising the depth of what he is saying, it should be noted that the comedian often use verbal irony which is usually in sharp contrast with his gestures when communicating his concern, but in this notion his non-verbal communication (gestures) depicts unease and indeed does not express any subliminal message in the phrase of moving past racism. Hallowell (2007) argues that a comedian has power to deem certain values and philosophy that asserts particular actions, words, and issues as improper. Noah utters his concern takes a deep breath, gets into a moment of silence then proceed with the show. The moment of silent engages the audience into deeper analysis of what the comedian has stated hence giving them a platform to consider transformation.

HYPOCRICY

Noah postulate that one should not be judged for mispronouncing or failing to say words of a foreign language as they are not initially his. He states that Zuma unlike the rest of the people does not conform to the laws of grammar and punctuation. The comedian further asserts that Jacob is confident although he mispronounces words. Trevor uses the irony that Zuma delivers two messages in a one speech, one on the surface and the other underneath what he calls subliminal messaging. Although Noah ridicules the fact that Zuma as President delivers unrevised speeches or perhaps that he fails to read, people should not laugh at him as it is not

his native language. It should be noted that the irony captures the audience's attention in that they get to laugh at the jokes said and subconsciously assess the notion that people are indeed slaves of the English language. However one should also indicate that other audiences are likely to get the message on the surface instead of the meaning behind, due to differences in evaluating film texts as stated by the audience receptive and semiotic theory. Noah offers emancipation in relation to language and its barrier where one thrives to speak in English in order for him to be accepted by the society. The comedian mocks the fact that people assert English as superior to their own languages. The above notion depicts that African people have a tendency of shunning their identity due to the fact that they deem it archaic and because of the concept of Globalisation and Modernisation that has distorted the essence of a true African Identity.

It can be argued that during the Apartheid language was a major aspect of Cultural Imperialism, thus Noah argues that one should not be judged through foreign language as cultures differ. According to Ngugi Wa Thiogo, 'A person who gives you his language gives you his values', therefore. Noah's intention is that of emancipating his fellow Black South Africans, from white values.

GENDER AND MISREPRESENTATION OF WOMEN

According to the Oxford University Press (Australia and New Zealand 2015), Gender refers to either of the two sexes (male and female), especially when considered with reference to social and cultural differences rather than biological ones. Whereas misrepresentation is the action or offence of giving a false or misleading account of the nature of something. Trevor Noah argues that Television has a tendency of misrepresenting the concerns of women as they are often portrayed as sex objects. Koernig and Granitz (2006; 91) in their various research studies indicates that sex object is the most frequently depicted role of women in media. Trevor Noah uses hyperbole in attacking the issue of objectifying women. He

postulates that ETV uses a male presenter during the day to inform people of the programs line up however, in the evening they change to a female presenter who uses an enticing voice to lure the male targeted audience into watching the porn programs. The hyperbole in this aspect works to exaggerate and overemphasize the basic crux of the statement in order to produce a grander and more noticeable effect. The purpose of hyperbole is to create a larger-than-life effect and overly stress a specific point. Thus Noah questions the stereotypical ideology which is initially Eurocentric where women are reduced to mere objects for commercial purposes, this nevertheless reflects the figurative perception on women in the patriarchal society. The above stated link to the semiotic theory denotes the concerns of one pertaining to issues of gender. The fact that the male presenter covers the line-up, from morning to 9pm shows discrimination. According to the researcher, the above mentioned indicate the subordinate roles women take up in the Patriarchal society which are often minor and inferior to those of men.

Hence, it denotes the role of the comedian of being an activist, who advocates for the needs of the vulnerable in the society, in this regard Trevor advocates on behalf of the feminists, hence perpetrating equality in the South African society. Wilson (2008) postulates that stand-up comedy ridicules social stereotypes and it creates a passage to laugh at how society identifies individuals. Noah brings the theme of Respect into light as he suggests that the African society has lost the concept of valuing the matriarchal society which has been a trait of the African society before colonisation.

CHANGE

It should be noted that Noah provides a positive state of mind urging his fellow South Africans to be thankful for having managed to undergo a revolution despite the ills of the South African society. The comedian asserts the notion that South Africa is a multiracial country with multiple languages in the national anthem, and 11 vernacular languages spoken all over his country as a unique trait. However, the comedian satirises the fact that 99% of South Africans do not know the whole national Anthem and its meaning in some languages, which however shows the fact that the Nation is divided. Douglas (1991) argues that humour can just as naturally toil as an act of social empowerment. Trevor ridicules the fact that

people sing the national Anthem making pledges they do not understand, because they are too reluctant to investigate the meaning of other words in their National Anthem. He uses verbal irony to emphasize the danger of making a pledge that one doesn't know as he postulate that 'for all you know the anthem might be about killing you'. The consternation of the comedian is that people should put aside their differences and focus on building South Africa. The fact that the South African National Anthem has multiple languages can be said to be symbolic, therefore depicting the theme of Hope which suggest equality in the racial sector, thus bringing into light that South Africa can be a functional Rainbow Nation according to one's understanding of the text. Pierce (1958) argues that 'semiotics is the study of the relationship between a sign, an object and a meaning', thus the above can be said to be the researcher's analysis. It can be argued that performing arts provides an intellectual manner of getting one's views out to the people through the anti- scenario mode of questioning the status quo, instead of fostering transformation through violence thus stand-up comedy has a legitimate manner of penetrating people's minds in order to infiltrate change.

It can be noted that the comedian took a turn in Crazy Normal's performance as his costume communicated and created a mood of seriousness though giving a platform for the audience to enjoy the comic aspect of his performance. A formal black jacket and some black trousers depicted the need of the comedian to be taken seriously, however in contrast to it, the white shirt and tennis shoes symbolised the comedian's agenda of engaging his audience in a comic ecstasy, as white symbolises trivialness and tennis shoes offers an informal discourse respectively.

EQUALITY VS INFERIORITY COMPLEX

Trevor Noah shows concern about the inferiority complex black women has created for themselves as they tend to aspire to the Eurocentric view of beauty. He argues that television has promoted the Eurocentric standard of beauty valuing lighter women with angled thin bodies and rejecting the Africans' darker thicker women with round and protruding hips. The

comedian denotes that women of every race can be beautiful. He argues that there are aspects where black women can be said to be better than white women, whereas there are others where white women dominate for instance, he argues that white women naturally have beautiful legs while black women have beautiful body structures.

Trevor uses sarcasm to denote the fact that society tends to associate one according to his colour hence humanity has alluded to cultural boundaries which prohibits mixing with other races.

Noah postulates that he has dated women of all colours and has been treated differently every time he dates a white woman. The audience receptive theory denotes the fact that people arrive at different interpretation of the same text, hence some people arrive at the intended meaning, while some partially get the meaning of what is being said and the rest fails to understand at all. The comedian highlights that when he paid his grandmother a visit in Soweto with his white girlfriend, other black women felt offended as though to suggest that Noah has resorted to dating white women because black women are incompetent. On the other hand, some black young men viewed Trevor as a successful person, because of the stereotyped ideology that regarded dating a white woman as success. The arrived context of the above notion is that; people tend to interpret the identical text differently. Eco (1977) argues that people have a tendency of interpreting signs differently due to cultural differences as signs and symbols tend to mean otherwise. Furthermore, the above mentioned suggest that people create boundaries on their own which tends to inferiorate them. Thus the comedian Trevor Noah repudiates black women from putting weaves as he argues that they distort the essence of the African view of beauty. The concern of the comedian denotes the theme of Inferiority. Thus significance of African women putting on weaves symbolizes the fact that Black women are not confident alone with their Natural features hence the use of artificial beauty products, others have even gone to the extent of using skin lightening products.

SUMMARY

Crazy Normal show depicts the comedian's concern of issues such as hypocrisy, misrepresentation and freedom in a way of advocating for transformation, the comic uses literal devices such as irony, hyperbole in executing his concerns. Moreover, it should be noted that the comedian uses the Anti- scenario criteria in this notion of performance in order to question society of the injustices perpetrated and to re-establish the Black person's self-esteem. The semiotic and the audience receptive theory place a fundamental role in examining the concerns of the comedian therefore showing his activist role.

CHAPTER 5

SYNOPSIS

Daywalker is a 2009 comedy show that was initiated by Trevor Noah. It tackles issues of mistreatment of women, abuse of power and deconstruction of certain stereotypes about the black race. The comedy offers humour discourse as it questions the ridiculous notions of the society. Trevor offers his audience a platform to laugh at how society identifies individuals through certain norms and values, in the same manner advocating for change. The name Daywalker emanated from the satiric fact that he was said to be an albino. His Albino friends ignorantly called him a day walker as they were shocked to learn that he could walk in broad day light therefore suggesting the name of the show. Trevor was believed to be an Albino during Apartheid which was the only reason he was allowed to stay with a Black family as multi-racial relations were prohibited. When he was older in the post-Apartheid era his family proposed his coming out party where his identity was rectified to that of a coloured South African Blackman, though he prefers the term Black.

INTRODUCTION

Daywalker offers emancipation as the comedian, discusses current matters in the South African societies, he tackles matters such as ill treatment of women, sexuality, oppression and justice. The comic discourse in the aspect of Trevor Noah helps attack the ruling elite class and the patriarch society in a satiric manner in a bid to call for social and political change. Meyer (2000) studied politics in stand-up comedy and came up with the assertion that stand-up comedy serves a dual task of telling ironical jokes which are to some extent political thus, Trevor Noah plays the role of an activist in that he stands for the vulnerable as he appeals for change diplomatically.

JUSTICE VS OPPRESSION

It can be argued that Blue Humour is another characteristic in stand-up comedy which exposes the social and political nudity of societies. Daube (2009) and Hollowel (2007) evaluated blue humour and asserted that comedians use blue humour as cultural representation of rebellion against conformity language and in most cases to attack issues which they deem inappropriate. Trevor often uses blue humour to attack injustices, in Day Walker the comedian attacks the datum that people with high status in society tend to get away with anything. For instance Zuma was accused of raping Fezeka Kuzwayo on the 6th of December 2005. On the 8th of May 2006 the judge dismissed the allegations saying that it was consensual sex between two partners. Noah sarcastically argues that the South African police and Judiciary department often takes these matters as though they are trivial but in actual sense the matters are vital. The comedian's sarcasm and irony concerning the above mentioned draws attention to his audience to a point, where he conveys his thoughts with everyone fully attentive; this is when themes are likely to be developed.

The comedian denotes that cases never make it to court as dockets are said to be missing. It can be postulated that the correlative nature in South Africa shuns justice in most instances, as people tend to prioritise corruption over integrity. This is similar to what the comedian postulate in his book 'born a crime' in chapter 5 where he denotes that the police instead of making people feel safe they have made the society to be chaotic as they incline to perceive dangerous issues as trifling, therefore resulting in the highest level of crime in South Africa such as (armed robbery, rape and violence). Noah's concern is that of safety and serving of justice hence he mocks the notion that when one goes to the police station to report injustices no action is taken. Noah during his interview with Mashishing Fm argued that "For years my mother reached out to the police for help with domestic abuse, and nothing was ever done". Furthermore, Trevor enlightens one, that the South African governing system indirectly is perpetrating the notion that, one which has money can get away with anything. It can be said the above mentioned depicts a theme of Oppression as the vulnerable in the society are not only robbed of their economic rights but are also deprived of their freedom and justice, hence

questioning the notion of freedom and equality in South Africa. Moreover the semiotic and audience receptive theory indicates the significance of paying attention to detail in order for one to arrive at the actual meaning of the comedian as Trevor often communicate figuratively to his audience.

In addition to the above Trevor Noah also attacks the domestic position of women which has been asserted to them by the norms and values of the society. It can be said that women are often mistreated by their husbands both physically and emotionally. Wilson (2008) argues that a comedian plays a fundamental role in the society as he advocates for the vulnerable and the voiceless within his society, hence he can be said to be an activist. The comedian questions the patriarchy society for having stereotyped the fact that it is naturally accepted for men to cheat on their wives and unaccepted for women to do the same. The audience receptive theory concurrently with the semiotic theory work together in denoting that people have a tendency of interpreting scenarios and texts differently therefore Noah arrived at the ill treatment of women in his society as illustrated in the below contention. Trevor Noah sarcastically asserts the Tiger Woods cheating scandal as a unique trait of black men both of being promiscuous and scandalous after attaining money. Noah's point of argument in this notion is that society needs to change the way they perceive women as this often causes inferiority complex and emotional distress to them. In the same manner he attacks the media for destroying lives, as they tend to channel the youth towards a wrong perception of the black man in relation to sex as men of all races are biologically fond of sex not precisely the black men. Moreover, it should be mentioned that these over-generalised assumptions eventually result in worst case scenarios, where black boys and men actually internalize biases and stereotypes and, through their behaviour, reinforce and even perpetuate the misrepresentations hence they become victims of perception.

SEXUALITY

Amy Schalet perceives sexuality as the expression of an urge, euphoric desire for meaningful intimacy and relations with others. Her analysis also includes emotions, thoughts and attitude in connection to a particular gender. Thus Trevor Noah exposes how leaders are abusing their positions. It should be noted that in all three Trevor Noah's comedies the researcher studied, Zuma is constantly depicted as someone who gets pleasure from engaging in sexual activities. The recurrence of his sexual imagery serves to create emphasis thus in addition to the Fekza incident the notion that Zuma has 6 wives fulfils the comedian's argument about President Jacob. Zuma's aspect of indulging in multiple sexual activities with different partners symbolises the ill treatment of women all over the world by members of the Patriarch society with higher positions in the society in this notion sexually. It can be argued that the symbolism works to develop images, and to encourage the audience to respond to the matters being discussed, as symbolism evokes emotions. Moreover this trait extends to churches, schools and work places, for instance a relationship between an attractive female secretary and her male superior, it can be said that she (secretary) is at times forced to give in to the sexual pressures of her superior unwillingly because of her inferior position. Noah's concern however is simultaneously of advocating that these practises discontinue and to facilitate justice for those who were sexually harassed.

ILLUSIONS VS REALITY

Trevor Noah postulates that he hates the notion that Julius Malema's behaviour makes it seem as though the black person's accent works hand in hand with stupidity. Thus the comedian attacks the fact that people have added to the Black concept that the black intonation is closely related to foolishness. He goes on to argue that other black people have added to their conscience that speaking in English with a black accent is a sign of backwardness and irrationality. Noah ridicules the fact that black people have lost their originality because of

imitating how the whites pronounce and speak in English. Moreover, Noah states that if you are willing to help a black person who aspires to white values and has accepted the English way of life, he is likely to refute your help as he prefers a white person's help or an assimilated black person with an English accent to assist him in a life threatening scenario as he perceives people with these credentials as more intelligent and trustworthy. The comedian shows concern as he postulates that one should not be judged by how they speak in as far as intelligence is concerned. It can be argued that the comedian's intention in connection to the semiotic theory suggests that people often differ thus others are often good with linguistics whereas others are intelligent but do not have expertise in lingual fraternities. Furthermore it should be said that other races often have negative perceptions about black people which are not always true. The comedian engages into an emotional zone where he postulates that people all over the world have assumptions that black people are the only ones capable of committing armed robbery whereas other races for example Indians are likely to be fraudulent. The above stereotypical idea however is to assert the black mind to things only limited to violent, contrary to that of an Indian who is said to be intelligent and others races respectively.

The above mentioned nevertheless are illusions as it can be noted that there are many black people who are well known for their intelligence and productiveness in different communities all over the world, for instance Oprah Winfrey, Barrack Obama and the contemporary Strive Masiwa to point out a few. It should be consciously noted that media images and words are known, according to the Opportunity Agenda study, to have the greatest impact on the perceptions of people with less real-world experience. It has been proved that people who have never associated with black families in their society are more likely to cling on to what the media tells them. The most pessimistic impact is upon black individuals themselves, it should be argued that criticism portrayals can deflate and reduce one's self-worth.

THE ROLE OF POLITICAL AND SOCIAL SATIRE IN STAND UP COMEDY

Satire offers discourse in that one can freely expose issues that are often prohibited through comedy. Mintz (1985) argues that stand-up comics have the platform to attack every day's injustices and simultaneously infiltrate a platform for social and political change. The researcher notes that satire plays a significant role in exposing the comedian's perceptions about certain issues. Hugh (1962) propounds that stand-up comedy is fraternity where a comic shares his opinion with the audience. Furthermore, the comic's performance triggers a stimulus that evokes attitude of prejudice about the social stereotypes which the comedian belongs to.

SUMMARY

The comedian denotes issues that concern his society in a bid to deconstruct the perceptions that have been over generalised. It can be noted that Noah attacks the notion that the powerful abuses the weak in the community, as he attacks the way the patriarchal society treats women. Moreover it should be noted that the comedian rebukes the notion that the media perpetrate and shape the perceptions of people basing on assumptions.

CHAPTER 6

INTRODUCTION

The previous chapter dealt with analysis where the comic's thematic concerns were explored thus conveying the role of political and social satire through stand-up comedy. This final chapter focuses on an over-view and summary of the findings acquired from analyzing stand-up comedy. Moreover the chapter is to draw up a conclusion from the researcher's findings; hence recommendations for comedians and the audience on how to assist in continued creation and maintenance of enlightening societies will be initiated. Areas of further study and summary of research questions will be provided, to mention just a few aspects which are to follow below.

6.1 FINDINGS

The researcher's intention was to interrogate the role of political and social satire in stand-up comedy. This necessitates the analyses of major themes in Trevor Noah's comedy, as stand-up comedy can be said to be a young genre of humour. The significance of satire in societies was shown before presenting a brief overview of the history of stand-up comedy. The study reviewed past researchers' arguments noting how they had left out and failed to address stand-up comedy's capacity to tackle social and political issues simultaneously, in the same manner exposing the comedians' extent of using socially unacceptable language in order to emphasize their concerns and at the same time creating a lasting impression in the audiences' minds. It can also be argued that the comedian plays a role of an activist in that he advocates for the vulnerable in order for political and social justice to propel.

6.2 SUMMARY OF RESEARCH QUESTIONS

Political and social satire plays a significant role in that it ridicules at the injustices within a particular society by particularly laughing at serious matters in a bid to question the status quo with the intention of promoting change.

It should be noted that political and social satire creates a platform for change in that politics and performance arts are closely related and secondly because political and social satire shapes the perceptions of people therefore it plays a fundamental role in fostering development.

In the three Trevor Noah comedies the researcher analysed, that the comic used hyperbole, verbal irony, similes and metaphors ,in executing his concerns to his audience , It can be argued that the techniques used saved to keep the audience attentive throughout the performance and to infiltrate the comedian's perceptions in a more diplomatic manner. It can also be said that the techniques used offers a humorous disclose in that Trevor delivers two messages at once.

SUMMARY OF THEORETICAL FRAME WORK

The semiotic theory helps one analyse a film text or an arts performance in that every symbol or sign helps convey meaning. The comedian Noah carefully creates a platform were he explore a matter and leave it open ended for the audience to evaluate the matters being discussed at hand. Theories are said to complement one another thus the audience receptive theory works in assess how different audiences analyse and interpret the comedian's concern. For instance the Noah argues in Day Walker sarcastically that some of his audience are coming for the second time because they enjoyed the show and others are coming again because they failed to hear that it was pretty much going to be the same show. Thus the

semiotic and audience receptive theory worked simultaneously in evaluate the comedian's concern and how the audience interpret his message.

RECOMMENDATIONS OF THE STUDY

To the comedians the researcher recommends the following:

- Comedians should not neglect the audience's reaction they should also examine the extent to what the audience appreciate the comedian's direct address to them and how their reactions in turn influence the comedian's performance.
- Stand-up comedians need to also limit the use of vulgar in their shows so that they reach a wider audience as some listeners are offended by crudeness thus they never listens to their comedies.

To the audience the researcher recommends the following:

- Audience in stand-up comedies should be able to capture the irony and Satire in the performances and not only to get the literal meaning but rather the connotative meaning.
- The audience need to be bilingual in order to grasp each and every statement the comedians utters as seen in their performances they always code switch.

AREAS OF FURTHER STUDY

This research has circumscribed generic distinctions, such as comedy and burlesque due to their standardized form; future research should re-examine the premises as well as the applications of these genres in order to gain a better understanding of their political efficacy.

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