

**MIDLANDS STATE UNIVERSITY
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DEPARTMENT OF ENGLISH AND COMMUNICATION

DISSERTATION TOPIC:

The liberating role of stand up comedy in exposing socio-political concerns: An analysis of Kate William's Katepakalypse and Trevor Noah's That's Racist

BY

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DEDICATION

I dedicate this dissertation to my late mother and father. May their souls rest in eternal peace. I would have loved you to see all I have achieved. I will always love you.

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 liberative role of stand-up comedy insofar as exposing socio-political issues and injustices. The thesis used qualitative research methodology to gather information. The study also used critical discourse analysis theory which primarily studies the way social power abuse; dominance and inequality are enacted, reproduced and resisted by text and talk in social and political context. 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* and Katt Williams' *Kattpacalypse* which were transcribed and served as main data for the analytical part of the study. The analysis highlights themes such as race, governance and bad politics as they are prevalent in most comedies done by the 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 the study it is also established that Trevor Noah and Katt Williams, as comedians, ideally place themselves to scorn the tyranny of political correctness. This is because humour protects them from any persecution when they say politically provocative and sensitive topics. In addition this study also revealed that 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 ONE

1.0 INTRODUCTION

This chapter is an introductory discussion of how the research was conducted. It consists of the background to the study of stand-up comedy, showing how stand-up comedy started and developed. The statement of the problem will follow where the researcher brings out what makes the research peculiar. For every research there objectives meant to be achieved thus the research will outline its objectives. The significance of the study will also be elaborated on in order to give reasons why the society and academics alike should be interested in the research. Finally, the chapter will unfold by looking at the assumptions, delimitations and the limitations that were made during the conduction of the research.

1.1 BACKGROUND OF STUDY

Stand-up comedy is regarded as special genre of comedy delivered by a solo performer speaking directly to an audience. Mintz (1985:20) defines stand-up comedy as “An encounter between a single, standing performer behaving comically and saying funny things directly to an audience, unsupported by very much in the way of costume, prop, setting, or dramatic vehicle”. Mintz (1985) also refers this genre of stand-up comedy as the oldest, most universal, basic, and deeply significant form of humorous expression, excluding truly spontaneous, informal joking and teasing.

Meyer (2000) views stand-up comedy as the purest public comic communication, performing essentially the same social and cultural roles in practically every known society. Historically comedy can be traced back to around 1966 where it was performed in minstrel or variety shows. The comedy was usually used as pause fillers where an endmen (comedian) came in to perform before the main performance of a famous band or a theater group; this was done to keep the crowd entertained. These endmen usually came in to deliver a satirical monologue that poked fun at contemporary life and political figures.

Minstrel shows however developed into vaudeville and burlesque where stand-up comedy was more prominent. The comedians were able to attract audiences as their performances focused on real life issues that affected communities. The introduction of television, film and radio had a huge effect on stand-up comedy. This was so because communities no longer went to the vaudeville shows because they could hear the performances on television without paying any fees. Around the 1990's in the near death of stand –up comedy a new generation of comedians that included Lenny Bruce, Dick Gregory, Bill Cosby and Mort Sahl marked the rebirth of stand-up comedy as they brought a new sensibility to the comedy stage. Stand-up comedy now was seen as a mouth piece and source of hope for the disgruntled communities because through the satire and irony comedians spoke of all the injustices and prejudices in the societies.

Research by Mintz (1985) and Bergson (1911) shows stand-up comedy as an artistic expression which is liberal as will be noted in the research as it shows how the comedian finds out where the line is drawn and cross it deliberately. The research will specifically target stand-up comedy that has humour which is satirical in that political issues are expressed and opinions transmitted to the society thus forming an opinion base on important issues of the day.

1. 2 STATEMENT OF THE PROBLEM

Wilson (2008) asserts that most stand-up comedies subject matter address socio-political issues and few comedies are just pure humour without any connotations. The research, in light with Wilson's assertion, aims to re-examine how stand-up comedy is liberative insofar as exposing socio-political matters. The research will further enlighten the prevalent subject matters of political instability and maladministration of governments being exposed by the specifically black male comedians around the world because they have never been researched on. Past researches overlooked the important point that comedians are enlightening and conscientising the communities to accept and restructure their lives after suffering slavery and colonialism therefore the research will look at the plight of these African comedians in that their major aim is to eradicate stereotyped views thus promoting unity among different races .

1.3 AIMS AND OBJECTIVES OF STUDY

- This research aims to explore the rhetorical techniques of comedy and how they relate to the social situation in communities.
- Investigate whether there is any link in terms of the kind of themes tackled in stand-up comedy.
- With authentic video recordings from American stand-up comedian, Katt Williams and African stand-up comedian Trevor Noah, the research will explore the question of how they use satire in their performances and to what extent does language help in accomplishing desired outcomes.
- Find out whether or not stand-up comedy is a political activist and how it is liberating to both the comedian and the audience.
- Establish/ explore the extent socio-political issues are the major themes in stand-up comedies.
- Because comedy is a strongly dialogic, performative genre that produces multiple readings, the research also explores how these performances are interpreted among hearers.

1.4 ASSUMPTIONS

1. The first major assumption that has to be made is that stand-up comedy can be a source of necessary truths. Without this quality, it would even be pointless for one to research about this subject.

2. Secondly, the research makes the assumption that stand-up comedians themselves are out to conscientise the society by raising and dealing with contemporary socio-political issues. Any situation other than this would render the art void, making the act more of a farce than satire.
3. The final assumption is that stand-up comedy is watched by all a huge number of people and available worldwide.

1.5 DELIMITATION

- The research will specifically look at only two black male stand-up comedies which are *That's Racist* by Trevor Noah from South Africa and *Kattpacalypse* by Katt Williams from United States of America as the scoop is too wide to look at each and every stand-up comedy. These international acts have been used because the local stand-up comedy is still in its infancy. Strict regulation and lack of freedom after speech have stifled any meaningful articulation of issues through art. Therefore, the most eloquent and vivid articulation so far has, sadly, come from beyond Zimbabwean borders.

1.6 LIMITATIONS

- A limitation to this study was availability of information regarding stand-up comedy. Though secondary data was available and could be used to make fairly accurate inference and basis for comparison. The data does not reveal the critical information this study wishes to tackle. Areas such as political stand-up comedy could not be analyzed empirically.

- Limited audience reception. Stand-up comedy is not readily available to everyone so the feedback will be narrowed to a specific group. Thus the results will not be that comprehensive.
- When transcribing some major information was omitted as the comedians code switched in many languages in which the researcher was not proficient.

1.7 SIGNIFICANCE OF STUDY

The research will be used as a yardstick to measure the effectiveness of stand-up comedy as a tool for freedom and fulfilling expression. Mainly the research will educate the society on the plight of the black comedians in that they are enlightening societies to remove stereotyped views in order to live without racial prejudices. It will also highlight why Katt Williams and Trevor Noah use satire to expose socio-political concerns in societies. It will point out the excesses or shortfalls of stand-up comedy in promoting the liberation of all societies and demystify stereotypes that surround the use of language that is generally regarded as inappropriate. The research intends to assist society better understand the intentions of these comedians as the researcher will show whether and or how liberating stand-up comedy is. It will also show how standup comedy stands in the gap for vulnerable people thus it becomes the voice for the voiceless and be an intervention for the society as their concerns and plights will be addressed.

1.8 DEFINITION OF TERMS

CDA - Critical Discourse Analysis is the study of text and talk emerging from critical linguistic, critical semiotic and in general from a socio-politically conscious and oppositional way of investigating language discourse and communication.

Stand-Up Comedy- A special genre of comedy delivered by a solo performer speaking directly to an audience

Liberating – Freeing...either tangible or intangible, emotionally or physically, subjectively or realistically.

Liberal - Is someone who is not strict about things. They tend to be more accommodating. They are not conservative.

Socio-political- It is a combination of social and political factors, the social refers to the community and their shared customs whilst political refers to the government and public affairs of a country.

1.9 SUMMARY

The chapter gave a rundown of the background to the study and that of standup comedy, the statement of the problem, the objectives of the study, the significance of the study, the assumptions made in conducting the research, the confines of the research and the limitations. Finally, the chapter unfolded by looking at the definitions of the terms used in the study. Chapter two will be Literature review and the Theoretical framework.

CHAPTER TWO

2.0 INTRODUCTION

The purpose of this chapter is to give a wider perspective of the views of various scholars, on comedy in general and stand-up comedy in particular. The chapter shows what previous and current researches were preoccupied with and how they failed to address the issues being raised in this present study. The research is however a departure from other research's as its' major focus is to establish the liberating role of stand-up comedy in exposing socio-political concerns and its' constructive outcomes.

2.1 LITERATURE REVIEW

Limon (2000) defines comedy as an interesting assortment of entertainment that is graceful, satirical in tone and generally contains a happy resolution of the thematic conflict. It's a genre that uses humour as a driving force to elicit laughter from the audience meaning its laughter provoking. Comedy has however many genres and the research will be specifically looking at Stand-up comedy because it has a direct link with audience. The comedian is guaranteed that his message will be heard hence this made the research concentrate particularly on the aspects of stand-up comedy as a tool for exposing socio-political issues as reviews by previous researches had over looked this aspect.

Many authors like Daube (2009) note that stand-up has a particular set of contextual rules where it's strictly to make people laugh and enjoy themselves however this research moves away from that assertion employing critical analysis to reexamine the rules that articulate the presupposed notion. The research critically analyses the comedies, *That's Racist* and *Kattpacalypse* to see how the comedians moved away from the set rules and employed political humor in their stand-ups. This political humor according to Mintz (1985) can be defined as an assertion or critique of power however; it is not constrained to supporting or opposing the status quo. This research thus departs from leaving the comedian with no real value other than entertainment and temporary leisure.

There is a growing body of literature on stand-up comedy focusing on stand-up comedian's intentions, performative techniques and socio-cultural functions. An example is Wilson (2008) who researched on socio-cultural issues where he asserted that the comedy mocks social constructions and that the comedians create a platform to laugh at how society defines individuals. He however he did not address the political aspects and how it makes the comedian a mouth piece for the voiceless communities. This however made this current study to examine if the comedian has traits of being an activist as the humor in his or her comedies gives leverage to mention taboo topics.

Meyer (2000) is one scholar who looked at politics in stand-up comedy where he was looking at how it is a double edged sword in that he asserted that comedians say ironical jokes some of which is political but did not adequately address the use of the political humour and if in any way it is helpful to the audience.

From the above findings this research is also however interested in how the comedians are above the law as political correctness does affect them. Focus will be given on the liberty the comedian has which Meyer (2000) overlooked.

Blue Humour is another aspect in stand-up comedy with which little research has been conducted, especially on the social implications. Most stand-up comedians however have been noted to use blue humour which consists of crude, sexual and vulgar language. Daube (2009) and Hollowel (2007) reviewed blue humour and came to the conclusion that comedians use blue humour as a cultural icon of rebellion against conformity language. This particular research however reexamines these two scholars' opinions as the comedians under study used blue humour not as rebellion but as a weapon to get attention and also to frankly expose social ills as they are in society. Bailey (2000) supports this notion as she argues that comedians used the word "fuck" to get attention from the mainstream as the word shocked the audience into listening because it was the verbal equivalent of throwing a bomb.

Wilson (2008) also did a research on obscenity and blue humor where he deliberated on how the comics engaged in acts of debauchery, ignoring moral precepts and thumbing their noses to standards of decorum. His conclusion thus was based on the idea that language that shocks the audience is less valuable and therefore perhaps does not have defensible meaning and that it did not yield any result which is however contrary to the findings got from the comedies under study where blue humour enlightens and rebukes the audience on important matters.

In light with the above assertion the present research further examines the scoop of crude language as liberating as the comedian seems to use these words in order to diffuse the power of the words. This helps to read and ascribe a progressive intention thus the language presents the opportunity for words to be used in new progressive ways. In support of this view critic Squick (2011) deduced that comics through crude language may not attempt to incite riots or even retaliation for their comments but to provoke laughs; however, they may also try to engender progressive socio-political change.

Hutcheon (1994) engaged in a research to prove the effects of humor politically and some scholars who reviewed his work supported his claims that stand-up comedy had fewer efficacies than other more serious forms of discourse. The researcher however saw that these scholars had overlooked some aspects and looked beyond these preset claims. The research after analysis concluded that modern standup comedy does not only elicit serious ends but also are a tool for political awareness as evidenced by the comedies *That's Racist* and *Kattpacalypse*. In light with this view contemporary society according to Meyer (2000), humor can be frequently used for political purposes and its efficacy is taken for granted. Scholars like Mintz (1985) generally wish to believe that humor does something and there are particular political enticements for proving that it does so. These comedies however like Martin (2003) asserts prove that comedy connotes the ability to poke fun at oneself and the audience goes a step further to take things seriously, enabling a philosophical objectivity in the ways one looks on life thus enlightening and conscientising the communities on prevailing matters.

White stand-up comics over the years have had great success and impact in their performances hence scholars like Daube (2009) and Hallowell (2007) have done researches on Lenny Bruce who was a legend in stand-ups and has made history through his provocative stand-ups. In their research they focused on bourgeois values and ideology that deemed certain actions, words, and topics inappropriate. In their thesis they also analysed why societies mocked nudity of a man but accepted woman's nudity. Having noted that the researches are only focusing on the white stand-up comedians and their ideologies, the researcher found ground to research on black comedians like Katt Williams and Trevor Noah who also used obscenity in their performances. Even though there is a huge difference in development in these two comedians' continents their themes and plights are similar as they all talk about racism, governance, sexuality and orientalism.

Humor plays a crucial role in our everyday lives and in general helps to ease situations by making it more comfortable and casual for those involved. That is one of the reasons why jokes play a central role in stand-up comedy. Freud (1963) is of the view that jokes in stand-up comedy function as a protection of sequences of words and thoughts from criticism where comics try to prevent thoughtful engagement within their text. Thus, in failing to produce humor and evoking criticism, the comedians would have failed to produce their desired effect as a humorist.

Limon (2000) in his research postulated that humor is an automatism of defense with which the audience protects itself from strong and damaging emotions. This research however confines humor outside the realm of criticism and involvement which this research will be particularly looking at.

Originally as highlighted above Mulkey (1988) claims that humor was believed to serve as a form of social constraint to reinforce a social hierarchy however cultural anthropologist Douglas (1991) argues that humor can just as easily work as an act of social empowerment. This research however is fundamentally concerned with the social facets of humor which Limon (2000) failed to address especially with regard to power erecting or leveling social. The investigation further seeks to show that the use of humor in such situations leads to a release of tension and a liberty particularly when speaking about taboo topics such as serious political instability, maladministration of governments, racism and sexuality.

Hutcheon (1994) supports the thesis above as he maintains that political humor serves as a political function as it mollifies the public and trivializes issues. This assertion that humor is used as a release of tension occurs when one realizes that the sociocultural prohibition against delighting in such matters do not apply thus establishes the position that humor is viewed as a safety valve which Limon (2000) failed to address in his study. Humor thus has no social force; it simply relieves a force resulting from a situation that pre-exists it.

Theorists and critics like Stebbins (1990) believe that humor is antithetical to or at least prior to personal, social and political thought; that thought kills the delight that humor evokes. The thesis however claims that humour in stand-up comedy is still able to elicit laughter and pleasure whilst bringing out political issues.

The research wishes also to scrutinize and address the particularities of specific cases so as to make statements about possibilities peculiar to these cases in order to provide a new approach to humorous texts; as Stebbins (1990) had overlooked the fact that comedy does not at the same time deny its capacity to mean otherwise.

Kozisiki (1984) recognize the role of the comedian as critic and observer of human life in his thesis. He further explained that comics do not always push for absolute humor and ridicule but sometimes informs, instructs and preaches to the audience. This assertion is similar to the present research though it seems Kozisiki omitted some aspects that the comedian is a voice for the voiceless as he or she not only teaches the audience but helps in saying perilous truths present in society. In other words the analysis aims to further expose stereotyped views comedy brings to plate .The comedies thus present solutions to everyday problems.

There is a dearth of work on stand-up comedy from earlier scholars in regards to empowering societies to change their mind set and restructure and their lives after slavery and colonialisation. Daube (2009)'s research tried to bring out these views as he discussed issues of culture but he however did not discuss the racial politics and the need to accept the past and move on. Therefore the research enlightens the societies on the prevalent awakening call by modern day black stand-up comedians.

Like many scholars the researcher is also for the assertion that stand-up comedy gives comedians a leverage to say whatever they deem fit though this research will mostly look at it as liberating.

Stand-up comedy is liberating as it gives the comedians an unlimited platform to say anything as they are protected by referring everything as a joke. Mulkay (1988) postulates that the danger can be diffused because the humorous mode separated from the realm of serious discourse enables performers to deny the impact of a humorous remark by claiming it was only a joke.

Humour facilitates the comedian's dealings with thematic elements in ways that are unavailable to anthropologists; taboo topics and sensitive socio-political themes can be explored within the safe spaces created by the comedic context. If stand-up comedy is about pandering to the masses, attracting them and satisfying them, then the political value of stand-up is, as Mintz(1985) suggests, that of a simple social barometer; measuring the salience of issues of the time, without any inherent value as social critique or potential for meaningful change. The research will do an analytic research on stand-up comedy as it is relatively young and unexplored genre, In order to provide a more comprehensive analysis which brings out the socio-political issues that comedians are exposing the research uses. In this sense, this thesis should be considered an attempt to gain insight into the stand-up comedian's themes.

Though the researcher has observed numerous similarities in the use of ridicule and intonation and paralanguage in many comedies, nevertheless, the researcher has also presented differences, as for example the material these comedians use. The researcher come to the conclusion that most of the jokes analyzed create humor through the absurdity expressed by the punch line.

The above assertion shows the comedian's purpose to provoke the audience with unexpected and disappointing situations in order to increase their attention and appreciation. Taking into consideration the overall examination of the researches data, the researcher considers stand-up comedy to be a highly demanding comedy field in which the art of performance is of the utmost importance. The research has also examined the role of the audience and the comedian's direct address to the audience.

Borns (2001) in her research looked at how in stand-up comedy depending on the different stage personae comedians represent features that may be more significant and predominant than others. She also looked at various joke techniques that stand-up comedians use in designing and delivering their material, and focused on paralinguistic elements (gestures, facial expressions), the use of ridicule, and the use of figurative language. She however left out the use of wordplay and puns, implication and allusion, and hyperbole as important pillars of successful stand-up comedy which the researcher will analyze and bring them in connection with various linguistic aspects of joke telling, such as repetition, discourse markers, and intonation changes.

Studies on how audience reacted to humour has played a central role over centuries; however, research on political humor in form of aspects societal changes, as we find in Gumperz' interactional sociolinguistics theory, was not taken into account. Such features have been completely omitted in written a text, hence which is why the research will concentrate on the analysis of stand-up comedy performances.

Billig (2005) takes issue with traditional humor research that only examines the good-naturedness of humor, and asserts that mockery or what he refers to as ridicule has disciplinary and rebellious functions. This assertion is somewhat superficial therefore makes this research worth taking as it will help bring out the good nature of stand-up comedy through mockery. It however shows that stand-up comedy though it can use crude and undermining word the outcome is always to conscientise the society.

Scholars such as Wilson (2008) and Daube (2009) in their researches of humor and stand-up comedy used postmodernism theory and post-structuralist reading strategies to fit the implications of the research thus both of which provided new and radically different positions on humor. Their assumptions showed that people's identities, values and economic conditions determine each other by so doing came to a conclusion that humor was a more complex and multivariate concept. The researcher however noted that postmodernism theory did not cover the issues of language thus used Critical Discourse Analysis approach to comprehend how language is viewed as a form of social and political domination in comedies.

The research is however peculiar to different researches that have been done by past scholars as issues of liberty, socio-political issues and black comedians taking the stance as have been elaborated in the above literature review.

2.2 THEORETICAL FRAMEWORK

The researcher will use Critical Discourse Analysis (CDA) theory which regards language as social practice and takes consideration of the context of language use to be crucial. CDA is seen to take particular interest in the relation between language and power. CDA according to Chilton (2007) may be defined as fundamentally concerned with analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. His assertion is that CDA aims to investigate critically social inequality as it expressed, signaled, constituted and legitimized in discourse.

Van Dijk's (1993) theorisation of Critical Discourse Analysis will underpin this research. He postulates that CDA is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in social and political context. This theory is the best approach to use as the research investigates how stand-up comedy exposes socio-political concerns through language. Critical Discourse Analysis can be used for describing, interpreting, analyzing, and critiquing social life reflected in text.

CDA aims to systematically explore relationships between discursive practices, texts, and events and wider social and cultural structures, relations, and processes. Precise analysis and descriptions of the materiality of language are factors which are always characteristic of CDA.

Fairclough (1992) maintains the view that CDA strives to explore how these non-transparent relationships are a factor in securing power and hegemony, and it draws attention to power imbalances, social inequities, nondemocratic practices, and other injustices in hopes of spurring people to corrective actions. Analyzing, understanding and explaining the phenomena in political systems are crucial for critical discourse analysts as the explicit awareness of their role in society. The theory formation, description and explanation are socio-politically situated. Trew (1979) asserts that CDA focuses primarily on social problems and political issues, rather than on current paradigms and fashions and also focuses on the ways discourse structures enact, confirm, legitimate, reproduce or challenge relations of power and dominance in society.

CDA has also moved beyond language, taking on board that discourses are often realized, not only through text and talk, but also through other modes of communication such as images. These properties make it easier to study stand-up comedy as it can be backed by CDA. Hodge (1979) also adheres with the view that Critical Discourse Analysis has moved towards more explicit dialogue between social theory and greater attention to the multimodality of discourse. He also asserts that the study of political institutions and everyday life and decision-making in organizations has become a major new focus of CDA. Critical discourse analysis according to Van Leeuwen is concerned with these two aspects, which are discourse as the instrument of power and control as well as discourse as an instrument of social construction of reality. In the research the socio-political concerns being exposed are caused mostly due to power struggles. CDA thus becomes the ideal theory as its defining feature is its concern with power as a central condition in social life.

Dijk (1993) avers that CDA is characterized by the common interests in de-mystifying ideologies and power through the systematic and investigation of semiotic data (written, spoken or visual). CDA hence sees discourse use in speech and writing as a form of 'social practice'. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation and social structure which frame it.

Within CDA, power is mostly perceived in the third way, not only because Foucault (1991) is one of the theoretical 'godfathers' of CDA, but also because the text in CDA is often regarded as a manifestation of social action which again is widely determined by social structure. In other words, CDA aims to investigate critically social inequality as it is expressed, constituted by language use. Most critical discourse analysts would thus endorse Habermas (1967)'s claim that language is also a medium of domination and social force and It also serves to legitimize relations of organized power.

Stand-up comedy is influenced by CDA as seen in the analysis of the relations between discourse and power, thus it is noted that access to specific forms of discourse for example those of politics or media, is itself a power resource. As suggested earlier, action to influence people's minds, where their knowledge or opinions are manipulated by a comedian through humor control is however prevalent. Dijk (1996) postulates that people's minds are typically influenced by text or talk it can be established that stand-up comedy has the power to control the communities.

2.3 SUMMARY

The thesis shows that humor can be an effective tool not just for thwarting the current system, not just for countering, but for provoking thought; for creating a condition of possibility for founding something new. The research gives reason for its basis as past researches did not cover the issues of socio-political being exposed black comedians and how liberating it is. It also covers the gap left on how the comedians empower, conscientise and eradicates stereotyped views to the communities. An analysis of how Critical Discourse Analysis helps in understanding stand-up comedy is also elaborated.

CHAPTER THREE

3.0 INTRODUCTION

The preceding chapter was focusing on the literature and reviews done by past researchers on standup comedy and also it explored how the present research departs from their views, where it highlights the liberating role of standup comedy in exposing socio-political concerns. This chapter is a comprehensive discussion of how the research was undertaken and thus gives a breakdown of the research methodology as it was used. The chapter aims to highlight procedures employed by the researcher in gathering relevant data for the subject at hand like research design, the data sources, research instruments, sampling, data collection and analysis. The study will as well show the strengths and weaknesses of these methods that were deliberated.

3.1 RESEARCH METHODOLOGY

Qualitative methodology was thought to be best suited for this study as the research allows the researcher to get at the inner experience of participants and discover meanings rather than test variables. It is especially effective when little is known about an issue under consideration and the issue could possibly be of a sensitive nature. The participant perspectives and experiences are all important; this assertion is supported by Flick (2002) as he postulates that Qualitative research is particularly useful when studying the 'life worlds' of participants.

According to Taylor (2006) qualitative methodology and its associated data collection methods are suited to obtain the intended data appropriately as it is fluid, dynamic in nature and evolving in contrast to quantitative which is rigid and structured. The analysis of stand-up comedy shows will focus on the discursive construction of theoretical and participation frameworks. Given the complex nature of politics, a qualitative approach is useful as it allows an in-depth investigation of social phenomenon, creating profuse descriptions of distinct experiences. Additionally, the decision to use qualitative research for this study as asserted by Gaskell (2000) was driven by the ability of the methodology to be flexible permitting the data and the field itself to influence the interpretations.

3.2 RESEARCH DESIGN

Research Design can be basically explained as planned, formalized written set of specifications, processes and set of procedures for carrying and controlling a research project. According to Kumar *et al* (1999), research design is a detailed blue print used to guide a research study towards its objectives. Borg and Gall (1989) defined as it as all those procedures that are selected by a researcher to answer a particular set of questions or hypothesis. It serves as a framework or guide within which a research project is managed, monitored in a logical and feasible manner. For the purpose of this study, the researcher made use of the descriptive research design. Hair (1998) asserts that the objective of descriptive research is to provide an accurate profile of persons, events or situations. It provides descriptive details of the problem.

This type of research design was used in order to reveal the liberating role of stand-up comedy in exposing socio-political issues in communities, explore the rhetorical techniques of comedy and how they relate to the social situation. The research also investigates whether there is any link in terms of the kind of themes tackled in stand-up comedy.

3.3 DATA SOURCES

The research was not confined to one source of data but both primary and secondary sources were employed with the aim of coming up with better and more informative results. Secondary data or desk research is the gathering and analyzing information already in print or published on the internet whereas primary data can be called raw data meaning information that has not been subjected to processing. Secondary data helps to make primary data collection more specific and it helps evaluate the gaps and deficiencies' and what additional information needs to be collected.

3.3.1 SECONDARY DATA

According to Sekaran (2000) secondary data is data gathered through existing sources, in that researches on specific areas of study would have been already explored and will be readily available in the form of articles, books and journals. This data from other related researches was found to be useful in the study by the researcher and the information was integrated during the conduction of the prevalent research. The secondary data determined what is known and what new data was required. These secondary sources of data were used because of their great convenience and time minimization.

The secondary data sources used in the research included stand-up comedy's articles, research reports, journals, and newspapers. The researcher also received thesis and other data from International stand-up comedy critics like Dr Quick and Ms. Meyer thus used the information to aid the findings of the research.

3.3.2 PRIMARY DATA

According to Sekaran (2000) primary data is data gathered for the research from the actual site of occurrence of events meaning its raw data or unpublished data. Data observed or collected directly from firsthand experience through direct observation is what is known as raw data. In relation to the findings got from the evaluation of the two stand-up comedies beings used, *Kattpacalypse* and *That's Racist*; it is however more current and more relevant to the research under study. Primary data as the major source of information in the conduction of the research proved to be most reliable since areas like predominant black comedians plights were clearly elaborated and also the liberty of comedy in exposing socio-political issues were brought out ,this information however had not been covered by the secondary data.

3.4 RESEARCH FRAME WORK

There are a number of frameworks at a disposal that can be utilized in a research; these are exploratory, descriptive and casual frameworks. In this research project objectivity was key so exploratory and descriptive frameworks were used. Exploratory was employed to provide a greater understanding of the political aspects infused in stand-up comedy and discover the general ideas and insights into comedy.

3.5 RESEARCH APPROACHES

There are four broad ways of collecting data from the field. These comprise of content analyses, observation, focus groups, experiments and surveys. To carry out this research the researcher used observation method in collecting data. According to Shajahan (2005:56) observation is ‘a systematic viewing and noting of the seen phenomena.’ Observation involves watching the targeted comedian and audiences noting down their actions, activities and behaviors. Observation was done on the themes and areas of interest in stand-up comedies. This was done through the scanning through media like such as the internet, video clips and audio recordings.

3.6 SAMPLING

A sample in market research is defined as a portion of a larger group. Investopedia further explains sampling as a method used in geometric analysis in which preset number of observations will be taken from a larger population. Alike, the researcher made use of stand-up comedies by the black men as a sample. To get an unbiased assertion the researcher analyzed the comedies of two different black comedians from different continents that is Trevor Noah from Africa and Katt Williams from America to explore the plights of the African man. As sampling entails obtaining representative data observations from a group the researcher uses these two comedies *Kattpacalypse* and *That's Racist* to better understand and re-examine stand-up comedy showing how liberating comedy is in exposing socio-political concerns.

3.6.1 PURPOSIVE SAMPLING

Purposive sampling which is also referred to as judgmental sampling is known by its selection criteria which is done based on the knowledge of population and also because the subjects have specific characteristics. Palys (2008) views purposive sampling as virtually synonymous with qualitative research as they are both interested in case study analysis. He further asserts that purposive sampling involves searching for cases or individuals who meet a certain criterion or period. Therefore the research material selected were the most recent 2012 video clips which the two comedians performed. Besides the comedies *Kattpacalypse* and *That's Racist* being recent material they were chosen because they contained similar plights and themes the research was reviewing. The researcher makes use of purposive sampling in the study to obtain information for in-depth analysis of the main issues being studied. The sample chosen by the researcher can be regarded as adequate in fulfilling the requirements of this research.

3.7 DATA COLLECTION

Data has been collected from two sources linked to the political comedy in Africa and America. Although the two data sources have different features they share commonalities as they are based on the same social and political order.

The data sources are stand-up comedies video clips titled *Kattpacalypse* and *That's Racist*. These comedies demonstrate the way black comedians expose political instability and maladministration of governments and also enlightening and conscientising the communities to accept and restructure their lives.

3.7.1 DATA COLLECTION PROCEDURES

The following are the steps that were taken in when collecting data from the respondents that were under study. The study as outlined earlier in this chapter conducted a desk research where emails were sent to stand-up comedy critics and response came after reasonable time. Data editing was also done where the data collected from journals, visual clips and internet were rendered useful and valid before analysis was undertaken. Completeness, consistency, legibility, lack of ambiguity and any errors were looked for prior to analysis. Where any of these lacked the researcher analyzed the data again to try and rectify the facts supplied so as to come up with reliable results. It was important to detect any repetitive patterns in the presentations of the comedians.

3.8 STRENGTHS OF THE RESEARCH METHODS

- Internet was an effective tool as most of the information that was available was very recent and current.
- Obtained data from journals and thesis was specific and less difficult to interpret.
- Observation provided direct access to the social phenomena ,it can effectively complement other approaches and the fact that the comedies are recorded entails permanency
- In addition, the researcher had a chance of interpreting physical and emotional reactions of the audience in the stand-up comedy video clips.

3.8.1 WEAKNESSES OF THE RESEARCH METHODS

- Observation is susceptible to bias thus undermining the reliability and validity of data gathered.
- Some of the information found on the internet was not accurate as there are no regulations for posting information on line. Depending on online information was thus rendered unreliable in the absence of concurring authoritative publications. Data sourced over the internet had to be checked against library sources that have been published by publishing houses for authenticity.
- The apparent tension between the creativity of the qualitative research process and the rigidity of evaluation stresses the researcher's influence in shaping the interpretation of the findings. Doucet (2003) asserts that the researcher is a positioned subject, which stresses the importance of reflexivity in analysis

3.9 SUMMARY

This chapter explains how the research was undertaken. It looks at the research design which was a causal type of a research. It went on look at how the data was collected from both secondary primary sources. Desk techniques were used in this research. Knowledge on issues stand-up critics sited among other issues was explored during the desk research. This was achieved through the use of library text books as well as the internet. The observation method used for the research was also explained on how the researcher employed it. It also summarized on how the research instruments were distributed, administered and collected. Finally, the chapter closed up by looking at the methodology advantages and disadvantages. The next chapter will be on data presentation and analysis.

CHAPTER FOUR

4.0 INTRODUCTION

The earlier chapter was concentrating on the research methodology and the tools used to gather and collect information which was analysed in this chapter of data presentation and analysis. In order to give the findings meaning, the objectives of the study needs to be reiterated. The main objectives are to find out whether or not comedians are political activists and to establish the extent of its liberating role to both the comedian and the audience. Another objective is to see if there are parallels in the themes tackled in black stand-up comedies .This section will also explore the rhetorical techniques of comedy and how they relate to the socio-political situation in communities. The gathered information will however be presented in theme and discussion form from the transcriptions of the two comedies.

4.1 DATA INTERPRETATION AND PRESENTATION

Katt Williams' *Kattpacalypse* and Trevor Noah's *That's Racist* transcripts were analyzed showing how the stereotyped language and rhetorical techniques are used expose the socio-political issues that exist in societies. Stereotyped language here means undermining and discriminatory discourse. These two comedies have similar thematic concerns which include those of race, sexuality, politics and governance.

The researcher, through transcription, was able to analyze the comedies and this helped in presentation. Bauman & Briggs (1990) states that transcription is a complex process where transcribers textualize verbal and non-verbal information into written forms. Briggs (1990) further asserts that transcribers select either what is salient to themselves as researchers or what is relevant to interactants as members whilst Ochs (1979) ascribes to the view that transcription as the researcher's data. He further postulates that transcripts are the products of the transcription process that is selective and reflects theoretical assumptions. The researcher however follows both Briggs and Ochs assertions as the transcribed material is only relevant to the thematic concerns being studied .The entire transcription of both performances will be found in the appendix of this study.

4.2 RACE

Trevor Noah's comedy title, That's Racist informs the audience that he will be forcing on social and racial issues in the society. He first highlights how prejudice Woolworths were on an advertisement they posted which required black people only to apply for the cleaning and packing jobs. Noah shows how Woolworths stereotyped the man of colour by insinuating that their only good at blue collar jobs whilst the white men deserve white collar jobs. Trevor also mocks the black people who stood by Woolworths as they were happy due to the fact that whites had not also been offered to apply; he satirizes the black men's mindset which has been programed by the apartheid regime to accept low standard jobs. See Appendix 1 lines 82-94.

The comedian laments how everything in South Africa has become racist and he rebukes people who condone racism by anger. From this it is clear that the researcher's objective to bring out how comedians are social and political activists. See appendix 1 line 201. He explains how in the apartheid era, white and black relationships were illegal so when he was born coloured it was considered a crime. He further explains the racial pecking order that was instilled in society that his own maternal grandfather called him 'master', even if it was tongue-in-cheek. This establishes the perception that the whites were 'superior being' in literary terms they were they were the orient whilst the black men were the occident. See Appendix 1 lines 168-170.

Society had constructed ideologies that being half-black seemed to be the most important part of Trevor's make-up, than being half-white. Such thoughts are what the comedian is speaking against as it shows the undermining of the black men. He explains through humour that crime is not a colour thing as depicted by the whites, who always through racism sees black men as criminals. See appendix 1 line 186.

Trevor shuns the word Kaffir which is a derogatory term used in South Africa for native Africans, he urges all the people of colour to be proud of whom they are and not let a word own them. He believes that when words lose their given meaning people get power over them thus by making the word kaffir an ordinary word its pejorative meaning disappears. See Appendix 1 lines 205-214. Trevor Noah's comedy questions people to see things more clearly and not to take things as they are presented to them. Trevor uses his position and his stand-up pieces to enlighten the society giving prominence to areas that should be considered.

In Kattpacalypse racism is satirically exposed by Katt Williams in two dimensions, one when he sees it as having been eradicated due to political mishaps affecting both races and the other as a cruel system that mistreats the man of colour. Williams expresses his joy when he sees the black and white people united through the recession when he says “it not about race any more but it’s about us versus them”.

The above statement shows that the government was short changing every race in America. He further states that ‘they’ meaning all races are in this fight together. The comedian here expresses that both the white and black population are fighting against the government and in so doing he is encouraging that the unity expands socially to eradicate racism. See Appendix 2 lines 7-10.

Katt Williams highlights that most of the population in America are blacks and they are the poorest, he cites that the black man is hungry and broke but it struggles to make it whereas the white population are the richest. This gives evidence that ‘othering’ is existing in America as only the upper class is for whites and blacks remain as subordinates.

Katt also shows how through slavery the black men were stripped off all identity as he explains that they were treated like animals. He clearly states that as blacks they have been the first at being last for a long time. See Appendix 2 lines 87-88. Katt had something more to say beyond the joke by joke method; being a comedic god he uses scathingly funny observations to make society understand how racism affected the black men. Katt Williams and Trevor Noah used intelligent humor to let their societies question and despise racism thus the objective of the research of the rhetoric technique used by the comedians is noted.

4.3 POLITICS AND GOVERNANCE

Trevor and Katt are not the type of comedians or entertainers who have to walk on eggshells so as not to upset this or that group, they are so frank that in the midst of their performance they highlight how in danger their lives might be in after their shows; as they leave no stone unturned no matter how politically sensitive their statements may be. This is revealed when Trevor Noah after making fun of the president he says “I hope I can hide at your houses after this”, which is also similar to Katt Williams who says, “Even if they were going to kill me for the shit I have to say I don’t know why I’m still here”. These comedians are very much aware that they provoke and undermine their countries leadership but for the sake of enlightening the masses they say what they see necessary. See Appendix 1 line 148 and Appendix 2 lines 94-95.

Trevor makes fun of the how the societies are now resistant to rubber bullets and teargas during strikes. He recalls an incident when his 85 year old grandmother ran to catch a teargas that the police had thrown and ran with it inside her house and threw it under the fridge to chase away cockroaches. This incident depicts a lot of connotations one which is the masses are used to riots and they no longer frighten them. This highlights that the government and its forces have lost its grip in controlling the masses. See Appendix 1 lines 64-65.

The comedian satirizes a member of parliament in America; Todd Akin as he is equates him to Julius Malema who is known to be uneducated, daft and conniving man. The above assertion was made due to Todd Akins claims in a parliament session that women could not get pregnant from legitimate rape. These claims by Todd caused chaos in America as the communities were astonished how a leader could be so ignorant like that. Trevor remarks that they are many “Julias” meaning many ignorant leaders in the world who are causing chaos everywhere. By this he is bringing to light that nepotism is ruining nations as undeserving foolish people are getting positions they cannot operate and they are only capable of embezzling millions of dollars meant for the upkeep of the nation. See Appendix 1 lines 150-160.

From the above assertions of leaders stealing and embezzling funds Noah lashes out ministers who after being caught stealing uses the apartheid as a scapegoat. He explains that apartheid affected every black men and it held people back so it should not be a reason when one is in power revenges by stealing from fellow black men. He urges the whites to continue to complain when they see Zuma investing R200 billion in a state owned Transnet, as they are good at complaining. Trevor was however clever as he uses the whites as the faultfinders to express his concern, this reveals that the black people are docile and they have developed a culture of accepting injustices present in the world .See appendix 1 lines 188-191. Carlin (1974) acclaims that a comedian presents a dynamic oral narrative that allows interactions with current events and the audience thinks it’s the duty of the comedian to find out where the line is drawn and cross it deliberately. This assertion proves to be true as the researcher notes that Trevor deliberately crosses the line when he takes the liberty to question who the president uses state funds.

Rare is the comic like Katt Williams who can unite a diverse audience in laughter while making potentially divisive comments like when he pointed out that the nation is working on faith as they asked a 'nigga' to be a superhero and forgot to ask if he could fly. He goes on saying they have been waiting for so long for that 'nigga' meaning Obama; to give the fellow black men even three small chips. The above statement out rightly shows that the black population is disgruntled and unhappy with the Obama's reign as has not fulfilled any single promise he had sworn to do. Appendix 2 lines 51-55.

Humour in comedies can often be used to cut-down or undermine dominant groups and through irony Katt creates a safe space in which sensitive political topics can be explored, this is seen when he declares that Obama is kind of a 'nigga' signifying that he does not have attributes of a black men in that he is actually in support of the reign that is oppressing them and also when he notes that when they voted for him they did not know that he was a white man in a black skin showing that he is living a pretentious life where his ideologies are far from the black men's . See appendix 2 lines 40-44. The earlier observations show that Obama is a puppet following orders as he has not made any changes in favour of the conditions faced by his fellow black men. He urges the audience to stop believing in Obama's lies and promises, he satirically highlights that Obama had messed up the credit of the country; this also shows that there is inappropriate use of funds in his government. See Appendix 2 line 58 .The issues brought up by the two comedians show how the government leaders are not fulfilling their roles yet the masses continue to suffer and languish in poverty

4.4 SEXUALITY

Amy Schalet defines sexuality as the expression of an age- blind desire for meaningful intimacy and connection with others. She also further postulates that it includes all feelings, thoughts and behavior's associated with being a certain gender. From the definition Trevor Noah and Katt Williams picked up traits how leaders are abusing their sexuality and thus through their intelligently constructed humour ridicules Jacob Zuma and Eddie Long, respectively.

Trevor in his performance recalls an incident in America when he had the most ignorant conversation with a Californian girl who asked him if he had ever had AIDS since he (Trevor) was from Africa. In his response Trevor wittingly says yes and further he told her if the AIDS got too much he just goes in the shower and washes it off. See appendix 1 lines 116-127. The audience however got the symbolic meaning in which Trevor was mocking Jacob Zuma who in 2005 had unprotected sex with Fezeka Kuzwaya whom he knew was HIV positive ,Zuma soon after ran to take a shower as he assumed it would wash off any infections. One thus questions how a person with such a mindset can lead a country.

Trevor Noah also highlights that Jacob Zuma has no time for trivial pursuits when people mock him but rather he will rather focus on a new romantic game with one of his many wives, though many Africans are of the view that polygamy is a lifestyle choice, it is rather worrying as the head of state has many controversial matters related to his sexual prowess.

Trevor also mentions that from the number of kids Zuma has produced, he is somewhat very busy fulfilling his sexuality than heading the government, this can be noted just barely months after his marriage to his fifth wife; his 20th child is born outside wedlock with Irvin Khoza's daughter. It has however become a national concern as standards expected to be exhibited by a president by society are far from what Zuma was exhibiting. See Appendix 1 lines 136-146.

Katt Williams takes advantage of the same societal expectations, but in this case he is mocking church leaders who are practicing homosexuality and also abusing their position and power. Society expects the highest standards from their leaders this is evident by how Katt scorns Bishop Eddie Long of the Baptist church who was molesting little boys from his church when he took them on trips. Bishop Long would also go a step further and bribe them with gifts and money. See appendix 2 lines 97-98. Though Katt addresses this issue in a comic manner, he does it in a way showing disgust and resentment. He ends with highlighting the biblical story of Sodom and Gomorra showing how this type of sexuality is despised by God as destruction came upon the two cities, in a way he was warning the audience not to practice homosexuality and telling the church leaders to practice what they preach. See appendix 2 lines 100-107.

The issue of sexuality is also addressed in another parameter by Katt Williams as he scorns women who have developed a high sex drive and rebukes their use of sex toys. He satirically shows that this practice is unacceptable and it has horrible reparations on their bodies.

Katt highlights that this has been going on for quite a long time and its mere greediness. He also gives an awakening call saying that its time women recollect themselves and come back home. See appendix 2 lines 60-68. This call is symbolic in that it's telling the woman to behave the way society stipulated that is to be morally upright mothers and caregivers.

The themes that these comedians exposed show how truly liberating stand-up comedy is in exposing socio-political concerns and also it gives the comedian a leverage that a normal person does not possess. This liberty the comedian has will be further discussed below.

4.5 ANALYSIS OF THE LIBERTY OF STAND-UP COMEDY

The analytical part of this study examines numerous examples taken from the transcripts of both comedians in order to clarify the use of humour as it offers a means to deal with situations in more blunt and accessible terms showing its liberty. Mintz(1985) claims that stand-up comedians not only offer humorous release from the everyday, but also do so in such a way that confronts the very notion of everyday and creates spaces of change. From this assertion it is notable that stand- up comedy format created opportunities and access for comedians to say whatever they wanted as they would shadow it as jokes.

The comedian speaks the difficult truths through comedy, this is also supported by Hugh (1962) who asserts that the comedian performs what is generally assumed to be their own opinion, and intense use of humorous cynicism deflects some of the critical response that their vulgarity and subject matter may garner. In a sense, cynicism allows the comedian to speak bluntly to other members of their own culture, requiring no ethical review or academic qualification.

An ordinary man in any country can never speak of issues of politics or issues that the global world consider inappropriate for example in *That's Racist*, Trevor Noah satirically endorses how President Zuma should have sex with his five wives as he is "gifted" and he also ironically incite how he dances in the middle of speeches. Due to censorship an ordinary man would be jailed for "treason" but if a comedian utters such statements people laugh and take it informally hence stand-up comedy is seen as liberating.

Another reason why it is liberating is that humour in all human societies is that it escapes the censor thus allowing a "dangerous" use of abuse of convention. Comedians like Katt Williams use derogatory words such as "nigger" and vulgar words such as "fuck" and elicits laughter other than reproach from the audience. For instance, listening to Kattpacalypse performance triggers a stimulus that evokes attitudes or prejudices or stereotypes about the community to which the speaker is thought to belong. According to Wareing (2004) asserts that affective function of language is concerned with who is allowed to say what to whom, which is "deeply tied up with power and social status". In other words, how individuals choose and use different language systems varies according to who the speakers are, how they perceive themselves and what identity they want to project.

This is seen by how Katt Williams uses the word 'nigga' casually as the black population in America has accepted it and integrated it as their own though the white men is not allowed to use it as it will be derogatory. The research here shows how comedians are liberal and how they use their freedom of expression in their own advantage to highlight to societies on issues they are not forcing on or rather undermining that is either politics or cultural imperfections

4.6 SUMMARY

The chapter above gives a rundown of the data analysis and its presentation. The data is presented in thematic structure were issues on race, politics, and sexuality were discussed. The chapter also shows how stand-up comedy is a potent vehicle in confronting issues of social and political importance without inviting judgment. The thesis also analysis how political work and joke work collide to provoke thought. Appreciating the seriousness of stand-up comedy acknowledges that there is no such thing as "just a joke" but thanks to their skill, even when one recognizes this, the laughter and the revolt both remain.

CHAPTER FIVE

5.0 INTRODUCTION

The previous chapter dealt with data presentation and data analysis where the comedies' thematic concerns were explained bringing out the liberating role in which stand-up comedy exposes socio-political concerns. In this final chapter the researcher gives an over-view and summary of the findings got from analyzing black stand-up comedy and also the chapter aims to make conclusions based on these assumptions. Another aspect which this chapter aims to do is to provide recommendations for comedians and the audience on how to assist in continued creation and maintenance of enlightening relationships.

5.1 SUMMARY OF THE STUDY

The research's major aim was to investigate the extent to which stand-up comedy plays a liberating role in bringing out socio-political concerns in societies. This entailed the analyses of major themes in black stand-up comedy. As stand-up comedy can be considered a very young genre of humor, the importance of humor in societies was shown before presenting a brief overview of the history of stand-up comedy. The study reviewed past researches noting how they had overlooked and failed to address stand-up comedy's capacity to tackle social and political issues not forgetting how comedians use socially unacceptable language which is regarded taboo.

To analyse the language used by comedians the research used critical discourse analysis theory which aims to investigate critically social inequality as it is expressed, constituted by language use and also it investigates power through the systematic semiotic data (written, spoken or visual). CDA has a lot to do with control and power which comedians expose in their stand-up comedies. The stand-up comedians and comedies under study which are Katt Williams' *Kattpacalypse* and Trevor Noah's *That's Racist* were transcribed to help analysis and reference.

The research used qualitative methodology as it was thought to be best suited for this study as the research allows the researcher to get at the inner experience of participants and discover meanings rather than test variables. Observation was also a tool used to collect data from the two comedies and the researcher made use of purposive sampling in the study to obtain information for in-depth analysis of the main issues being studied thus the sample chosen by the researcher can be regarded as adequate in fulfilling the requirements of this research.

When presenting data and analysing the results the thesis gathered information and presented it in theme and discussion form from the transcriptions of the two comedies, *Kattpacalypse* and *That's Racist*. The texts showed that they had similar thematic concerns. Racism was one of the themes explained in the text, where the comedian showed how stereotyping of one race has been affecting the progress of their countries. Politics in terms of governance was also a theme that was tackled as the texts. It exposed the injustices and abuse of power being done by some government leaders. Another theme analysed was sexuality which exposed social ills present in society.

5.2 CONCLUSIONS OF THE STUDY

To sum up the study the researcher came to the conclusion that stand-up comedy is a liberating tool to expose social and political matters prevalent in society. The conclusion was based on the results got in the information gathered from the comedies under study as they illustrated that black comedians share the same plights and these plights are expressed in all their performances. The research also shows that political jokes provoke thought to the audience. The research also came to the conclusion that stand-up comedians are not affected by political correctness as they say taboo and politically sensitive matters. This shows that they are protected by the aspects of humour and freedom of expression as their performances are not censored. Comedians are thus political and social activists who stand as mouth pieces for society and they also stand as educators to their audience.

5.3 RECOMMENDATIONS OF THE STUDY

To the comedians the researcher recommends the following:

- Comedians should not neglect the audience's reaction and they should examine to what extent 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 never listen 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 present in the performances and not only to get the literal meaning but connotative meaning.
- The audience need to be bilingual in order to grasp each and every statement the comedians utters and seen in their performances they always code switch.

To future researchers the researcher recommends the following:

- This research has circumscribed generic distinctions, such as comedy and burlesque due to their standardized form; future research should reexamine 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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ELECTRONIC MAIL

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APPENDIX 1:

TRANSCRIPTION CONVENTIONS

. Falling intonation	_ Emphasis
, Continuing contour	: Sound stretching
? Questioning intonation	CAPS louder than surrounding talk
↑↓ Prominent rising or falling intonation	<> Slower than surrounding talk
`` mimicking, change voice	= Quicker than surrounding talk
... Pause	£ £ Laughing voice
(.) Micro pause	∞ Quieter than surrounding talk
h / .h Breathing (out breath / in breath)	# Latching, skipped material
rr repetition	* Unable to transcribe
— l Reported speech	() Unsure transcription
- Abrupt cut-off	(()) other details, laughter, cough, shouts, clapping

TREVOR NOAH: THAT'S RACIST TRANSCRIPT

1. **Trevor** : {singing} You need to live a little and laugh
2. *You need to give a little to get back*
3. *Forget your problem and what you are going through*
4. *Even if your problem is sitting next to you*
5. *Everybody sitting in this room has a friend*
6. *Colored people, Jews and Palestinian's, > black ,white eskimos and asians*
7. *Except the Indians. We all friends except the Indians rr expect the Indians*
8. *
9. *Now what you have to do is look to the left or right*
10. *Tell the person next to you what you really think of Indians*
11. *We gonna do it together at the count of three (.) 1 2 3*
12.
13. *Whatever you said about Indians that's racist, yes that's racist*
14. *Yea l tricked you ,l love Indians*
15. *You all racist, now that you racist ,WELCOME TO THE SHOW*
16. *MUSIC AT THE BACK GROUND*
17. **Audience** Applause (())
18. **Trevor** WHAT'S UP JOHANNESBURG
19. YEAH ,Welcome welcome to the final show of the week
20. #
21. We had the most fun in Durban this time cause we moved the venue
22. To Durban city center, which was great... prefect you know

23. Normally we play at Sebhaya ,it's like a casino
24. The only problem is that they were too many Indians at the show
25. **Audience** (())
26. **Trevor** Not too many ... like there is a number they surpassed
27. They were only Indians let me put it that way
28. **Audience** (())
29. **Trevor** which is not great for comedy cause they laugh at the same time or nothing
30. **Audience** (())
31. **Trevor** # 1st time in Pretoria always looked down upon it but hey
32. Pretoria is an amazing place, very clean, rr oh yeah
33. **Audience** (())
34. **Trevor** must be the cleaners, Welcome rr; you guys are doing a good job.
35. Great job, Pretoria is very beautiful, very _white
36. Very rr white, like white on all levels, more white
37. **Audience** (())
38. **Trevor** Than lm used to seeing. I saw white car guards in Pretoria
39. Which is something I have never had to deal with in my life
40. #
41. **Audience** (())
42. **Trevor** I'm standing there... I have never paid a white men in this situation
43. #
44. we can't let that thing happen here ,we can't rr
45. Etolls are the most ridiculers things in the world #
46. **Audience** (())
47. **Trevor** I read the stories and they make you worry about what's going on in SA
48. They don't report the news well its sensationalism like the ()
49. They shot the for dancing ...how bad was the dancing
50. **Audience** (())
51. **Trevor** but it wasn't ,it was the police versus the miners who wanted money
52. It was a sad situation, no one really knows what happened but
53. Everyone has an opinion, everyone knows what should have been done/not
54. #
55. ```` these bloody police rr are shooting people,
56. why didn't they use rubber bullets, why didn't they use teargas
57. **Audience** (())
58. Cause those things don't work anymore, they used it the whole week
59. But it didn't work so they had to use ammunition
60. Those guys had weapons. Plus teargas is a waste of time
61. **Audience** (())
62. **Trevor** which strike have you ever heard ended with teargas

63. #
64. Tear gas is now part of the strike ,it's like a smoke machine
65. **Audience** (())
66. **Trevor** #
67. Teargas is a waste of time, I remember seeing this first hand in Soweto
68. in a strike between the residents of Soweto and the police, #
69. In front of the strike was my grandmother 85 years losing it
70. **Audience** (())
71. **Trevor** ""BRING IT rr, the police shot the tear gas and I saw her ran
72. Thought she was running away but she ran and grabbed the can
73. **Audience** (())
74. **Trevor** Ran into the house : , threw the can under the fridge
75. : Saw cockroaches coming out *
76. **Audience** (())
77. **Trevor** #
78. Woolworths white people ()
79. **Audience** (())
80. **Trevor** We wanted to see how long it will take you to get in the game; welcome rr #
81. What a crazy story Woolworths had a few jobs, they were expanding.
82. They came up and said "Woolworths South Africa we have a few jobs opening
83. People will pack boxes clean and stuff and only black people should apply
84. And white people were like WHAT! but that's racist ,black people were like YA
85. **Audience** (())
86. **Trevor** ~~~YAHH now you know how it feels. YAHH ,Go away it's our woolies now
87. **Audience** (())
88. **Trevor** ~~~YAHH ,enjoy Checkers .it's our jobs now only we can clean
89. ~~~ YAHH go away, Go and be a manager
90. **Audience** (())
91. **Trevor** How the hell did they trick us, white people didn't want those jobs
92. You guys were sleek about it ,super sleek, that's racist rr
93. **Audience** (())
94. **Trevor** then black people fought for it, its ridiculers.
95. #
96. The best ignorant conversation I had was in California
97. #,the richest people are found there
98. **Audience** (())
99. **Trevor** there is this Californian girl doing her thing in the beach
100. # comes out of the beach, starts conversation, "where you from?
101. _I'm from South Africa, ~~~wow Africa how did you get here?
102. #

103. **Audience** (())
104. **Trevor** every time she gets out the water shes more stupid.
105. **Audience** (())
106. **Trevor** I will never forget this till the day I die, she comes to and says
107. Can I ask you a question, since you from Africa have like ever had Aids
108. **Audience** (())
109. **Trevor** you know what funny I was not offended by the fact that she said Aids
110. **Audience** (())
111. **Trevor** But I was offended cause she said **ever had**, like Aids is something
112. You could had ,like a passing flue #
113. But you know when you look at some one and you see there is no hope
114. **Audience** (())
115. **Trevor** Im bored so I figured why not have some fun, Yes America
116. I have had Aids many rr times #
117. **Audience** (())
118. **Trevor** Aids is like chocolate you should not too many at once #
119. Yah then you just take a shower
120. **Audience** (())
121. **Trevor** What are you..... laughing at, Don't you laugh at my president
122. Damn you rr ,I don't accept your laughter
123. This has nothing to do with that great man how dare you turn my jokes against me
124. **Audience** (())
125. **Trevor** NO ,I will not participate in this madness, how else do you get clean
126. **Audience** (())
127. **Trevor** Rubbish ,I will never tease Jacob Zuma ever again,#
128. We gat the cutest president in the world and you guys don't respect him
129. **Audience** (())
130. **Trevor** with that grin, he could have been one of those kids in the jet magazine #
131. He looks like a cool Zulu ninja turtle #
132. **Audience** (())
133. **Trevor** I will be there at the gallery ,Hello ladies rr, take a picture rr, _they must know
134. The picture was strong and confident, Jacob Zuma the SPEAR
135. **Audience** (())
136. **Trevor** ~~~J Z didn't complain cause he does not have time for trivial pursuits.
137. I wouldn't be shocked if he is having the time of his life in his presidential suite
138. He found himself a new romantic game to play with one of his ladies
139. **Audience** (())
140. **Trevor** you know his romantic ,how many kids, how many wives,#
141. **Audience** (())
142. **Trevor** his there covered himself in body paint ,playing Berry White in the background

143. **Audience** (())
144. **Trevor** ``gets to the bedroom door looking sexy ... Number Two are you ready for the spear.
145. **Audience** (())
146. **Trevor** ```` uuuuu, Im not ready ,I'm not ready, _Ready or not ; Here ...I come
147. **Audience** (())
148. **Trevor** I hope I can hide at your houses after this. #
149. **Audience** (())
150. **Trevor** The politics out there has no Charisma, one guy came out, a republican
151. He said the craziest thing I have ever seen, Todd Akin ,women can't pregnant from legitimate rape, it shocked the world
152. **Audience** (())
153. **Trevor** I wasn't shocked ,I was like ummm JULIAS,(())
154. **Audience** (())
155. **Trevor** they are everywhere, It's not only us, they are all over the world
156. **Audience** (())
157. **Trevor** Many rr Julias, in all shapes and sizes
158. **Audience** (())
159. **Trevor** I was shocked his still in the news till now, his not even part of the ANC
160. His the most famous unemployed person in the country right now
161. **Audience** (())
162. **Trevor** Julias is there ,got charged with fraud and corruption, wasn't it a fun story
163. who would have thought that the mild mad man from Limpopo
164. With a millions of assets and a 35 thousand salary was corrupt, shocking #
165. **Audience** (())
166. **Trevor** That guy does not think, he just runs around causing chaos ,his like a vuvuzela
167. **Audience** (())
168. **Trevor** # my grandfather never treated me the same in the family, never knew
169. If it was a joke or because it was of apartheid, he grew big in that game
170. # good evening black people, and then to me good evening master
171. **Audience** (())
172. **Trevor** # I have always wondered why dogs in the suburb bark differently than
173. those in the townships. the suburb ones have this poise and confidence``
174. **Audience** (())
175. **Trevor** but dogs in the townships are skinny mixed breed, they bark like complaining to the government ```` "barking"
176. **Audience** (())
177. **Trevor** SA is getting angrier, not growing as a nation .there more fights.
178. it's time to move.# young black people need to find their struggle
179. Get over the apartheid train but don't forget.

180. **Audience** (())
181. **Trevor** It held people back, no education, no jobs so let the black catch up
182. Apartheid chopped of black peoples legs, so BEE came to help
183. **Audience** (())
184. **Trevor** ``you gat those oaks with hundreds and billions of dollars, how do you explain that _ there are thieves ;not black thieves not white thieves just thieves
185. **Audience** (())
186. **Trevor** they are stealing money and we must catch them. We keep making a colour thing, it not a colour thing. It's a crime thing. #
187. **Audience** (())
188. **Trevor** White people you should keep complaining ,cause you good at it
189. When there is money stealing,200 billion Jacob (),keep complaining
190. **Audience** (())
191. **Trevor** we need you for that, in fact you so good that you have to teach blacks how to complain, run workshops ...cause blacks you just grumble.
192. In turn blacks will teach white people when to complain
193. **Audience** (())
194. **Trevor** I don't know when everything in this country ,everything has become
195. Racist , you can't say anything without people saying its racist
196. **Audience** (())
197. **Trevor** if someone steals they say they are saying I stole because they are racist
198. They are saying that because you are a thief. JZ's painting, it's not racist
199. It's disrespectful. Don't involve us in a fight that has nothing to do with us#
200. **Audience** (())
201. **Trevor** you can't condone racism trough anger that's rubbish
202. You will be one step from condoning Hitler ,No it doesn't work like that
203. You don't condone the shit, you fix it.
204. **Audience** (())
205. **Trevor** I'm sick and tired of that word, the word kaffir should mean nothing to us. #
206. Kaffir never meant black people, how were we tricked into that
207. **Audience** (())
208. **Trevor** words change all the time ,we need to make kaffir a positive word
209. We need to fight. we need a national kaffir #
210. **Audience** (())
211. **Trevor** we need to teach the children, they r the key. tell them it means something
212. Different, Say it with love, enjoy it. It our word.be the change you wanna see
213. **Audience** (())
214. **Trevor** black people don't let that word own ,it was never you so own it
215. **Thank you , you been wonderful. I love you.**

APPENDIX 2:

KATT WILLIAMS KATTPACALYPSE TRANSCRIPT

1. **Katt** ladies and gentleman, KATTPACALYPSE! God damait
2. **Audience** (())
3. **Katt** #2012 is upon us and some beach niggas aren't happy about it.
4. I will tell you why; how many are happy that Barack Obama is president,
5. **Audience** (())
6. **Katt** now understand why this could be a devise issue,
7. but America ain't about division, God damait, it's about Unity
8. **Audience** (())
9. **Katt** never in the history of America have white people and black people been
10. United and disgusted at the same time, as we are right now
11. **Audience** (())
12. **Katt** white people let me say this in front of niggas, we have had a black president
13. For quite some time now, thank you that you have let our commander in chief
14. A NIGGA run this country, we appreciate that. You didn't kill him
15. You let him show up to work, we thank you very much white people #
16. **Audience** (())
17. **Katt** now what you need to understand white people is we have been confused
18. Ever since the nigga got elected. We don't know what the f**k is going on
19. **Audience** (())
20. **Katt** we just working on faith, understand that when a nigga takes office
21. As niggas we have a meeting rr, we decided we gonna support him
22. **Audience** (())
23. **Katt** as niggas it is impossible not to talk shit when a nigga is messing his job
24. It's kind of our business to talk shit of what you will be doing
25. **Audience** (())
26. **Katt** niggas swallowed all that up, niggas supported Obama every step
27. # we don't know what this nigga is doing but his trying , ok

28. **Audience** (())
29. **Katt** you have to give him a chance, we don't know who he working with #
30. White people let me tell you this, nobody watches the speech like we do
31. We be waiting this nigga to say anything, something to do with us
32. **Audience** (())
33. **Katt** white people Im so proud of you, you became niggas in this recession
34. The way I knew you could,.... We all niggas now, you didn't know
35. **Audience** (())
36. **Katt** its not be gonna be about race anymore in 2012,its bigger that that
37. it ain't about white or black, it's about you versus them
38. Themversus us, we versus them #
39. **Audience** (())
40. **Katt** white people you cannot confuse the facts, you only voted for this nigga
41. Cause he was kind of..... a nigga, he wasn't a full pledged nigga
42. **Audience** (())
43. **Katt** now you gonna blame this nigga, for not doing nigga shit
44. # I don't think he wanted to be a nigga #
45. **Audience** (())
46. **Katt** we are all in this together, we didn't know what the f**k will happen #
47. **Audience** (())
48. **Katt** you have to forgive us that we voted for a nigga to be a super hero
49. And forgot to ask if he could fly.#
50. **Audience** (())
51. **Katt** you need to understand how black people where ready for anything
52. # we just waiting for Obama to give us our word
53. **Audience** (())
54. **Katt** we been waiting for so long he could give us anything #
55. That nigga could give us three small fries # and it will be enough #
56. **Audience** (())
57. **Katt** Im not saying if you put a nigga in the white house he won't f**k the

58. Credit of the country. but if you want terrorists you get a nigga.#
59. **Audience** (())
60. **Katt** # ladies we need you to come back home, I understand some of you got
61. Tired yourself, we saw it happening ,we didn't say shit, we saw you going
62. to ,the little dirty, nasty, freaky shops to buy a rabbit with a bullet
63. **Audience** (())
64. **Katt** there ain't nothing wrong with it but it's time to come on home in 2012
65. some of you f*** your dame clitoris up, being greedy #
66. **Audience** (())
67. **Katt** my point is just its time to get your shit together, doesn't matter what the
68. F**k you have in your life that's what you have #
69. **Audience** (())
70. **Katt** I speak for niggas, niggas gat nowhere to go,#
71. it's time to stop believing b**lshit just cause a nigga told you shit
72. we too smart for that now
73. **Audience** (())
74. **Katt** white people want Barack Obama out of the office so bad,..#
75. Oh they hurt this nigga if they could say the word nigga they would
76. **Audience** (())
77. **Katt** # rich people are tired of going on vacation seeing niggas, there everywhere
78. Rich people make a \$100 million ,to go to a safari to see niggas
79. **Audience** (())
80. **Katt** look at your maps, they are everywhere, sure they broke, sure they hungry
81. #
82. **Audience** (())
83. **Katt** some people been lying on Jesus, and if he gonna cum back. #
84. We find out that the priest is f**king little boys in the confectionery
85. Jesus ain't gonna be happy about that #
86. **Audience** (())
87. **Katt** the bible says first shall be last, but I don't know for niggas we been

88. The first at last for a long time, # you won't be able to outclass niggas

89. **Audience** (())

90. **Katt** as niggas we were treated like animals first, then put clothes on us

91. Then they let us be in the NBA, We gat to prove something for our

92. Generation. #

93. **Audience** (())

94. **Katt** even if they gonna kill me for the shit I gat to say, I don't know why I'm still

95. Here in this place, # it's time for people to stand for what the f**k they are

96. **Audience** (())

97. **Katt** I say f**k Bishop Eddie Long, # not because I'm homophobic

98. But I do not think you can preach when you have booty on your breath. #

99. **Audience** (())

100. **Katt** it's not my fault when I was eight years they told me a lot of stories

101. _ They sat me down in front of a bible and told me a story, about

102. Sodom and Gomorra, it was two cities in the bible where man laid man

103. **Audience** (())

104. **Katt** and they said the next day God burnt down the two cities to the ground

105. I don't know what you get out of that story, but I told my brother

106. I don't care if you are three nigga I just had they gonna burn down our

107. Bunk bed if you get into my bed that's what they told me

108. **Audience** (())

109. **Katt** I just didn't knowLADIES AND GENTLEMEN #!

110. **Audience** (())