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**SOCIAL MEDIA VIDEO CLIPS AS SOCIAL COMMENTARY IN SOUTHERN AND
EAST AFRICA: A CASE STUDY OF ADMIRE KUZHANGAIRA, ROLLAND LUNGA,
KANSIIME ANNE AND PEPUKAI ZVEMARI.**

BY

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DECLARATION

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I declare that

SOCIAL MEDIA VIDEO CLIPS AS SOCIAL COMMENTARY IN SOUTHERN AND EAST AFRICA: A CASE STUDY OF ADMIRE KUZHANGAIRA, ROLLAND LUNGA, KANSIIME ANNE AND PEPUKAI ZVEMARI

Is my work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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APPROVAL FORM

The undersigned certify that they have read and recommended to the Midlands State University for acceptance, a dissertation entitled:

SOCIAL MEDIA VIDEO CLIPS AS SOCIAL COMMENTARY IN SOUTHERN AND EAST AFRICA: A CASE STUDY OF ADMIRE KUZHANGAIRA, ROLLAND LUNGA, PEPUKAI ZVEMARI AND KANSIIME ANNE.

Submitted by Learnmore Zinyanga in partial fulfillment of the requirements for the degree of Bachelor of Arts in Film and Theatre Arts Studies Honours Degree.

SUPERVISOR

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DEDICATION

In enormity of space and immensity of time, it is my joy to spend a planet and an epoch with my mom and wife. This work is dedicated to my mom Mrs. J. Zinyanga and my wife Linda Sithole.

ACKNOWLEDGEMENTS

I would like to thank the almighty God for the life and good health throughout my studies as a student. I would also like to extend my appreciation to my supervisor Mr. M.C Gwarinda for inspiring guidance, invaluable constructive criticism and friendly advice during the project work. I am sincerely grateful to him for sharing their truthful and illuminating views on a number of issues related to the project.

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ABSTRACT

A lot has been done to show the socio-economic and political issues affecting the Southern and East African societies up to the present day through various forms of media.

The aim of this study is interrogate the site of social media video clips as social commentary in Southern Africa and East Africa and the main objectives is to identify the themes as well as interrogate how the themes were effectively interrogated the other objectives was to identify the techniques used to convey the message as well as to assess the effectiveness of the techniques.

From the findings of this study, it has been also noted that there are some similarities in terms of themes that has been put forth by the comedians for instance Kansime, Rolland and Admire have looked on the issues of corruption and Gender equality. There are also some differences that have been taken not of for instance, those of themes, Rolland and Admire are more of political whereas Kansime and Pepukai looked on social and economic issues. There is also issue of Gender, Kansime is a woman, Rolland, Admire and Pepukai are men that alone influence their way of seeing things within the society.

This study has roped in the audience receptionist analysis theory of Stuart Hall (1997) to analyse the content, the theory states that media content is encoded by the maker and these texts will be full of ideas and messages, its strength is that it allows the audience to decoded the meaning of the content offered, however, it also have its weaknesses for instance, audiences might generalise the meaning of the critical issues.

Even though the analysis has been carried out, the room for further study is obtainable, one can carry out a study of social media as social commentary or social protests in the entire region or the entire continent paying particular attention to comedy and drama.

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CHAPTER ONE

1 INTRODUCTION

This chapter encompasses the background of the study, statement of the problem, research aims research questions / hypothesis and justification of study, research method, theoretical framework and scope of the study, definition of terms and conclusion.

1.1 BACKGROUND OF THE STUDY

Comedy, in many countries dishes the dosage of humour to the audiences sick of hard times. It touches on, corrupt officials, economic challenges and daily social challenges. However, according to Clemence Munyukwe the politics reporter of the Zimbabwean independent press in Southern and Eastern Africa in countries like Zimbabwe and Uganda, fighting a government bureaucrat it is a crime punishable by up to more than one year in prison , and several comedians have been detained and arrested by police, but that does not deterred new generation comedians from taking on the country's more serious issues with the most powerful sense of humour, whilst they continue with the dangerous game, some have teamed up with lawyers to protect themselves. They had engaged lawyers to challenge sort of this crackdown of their activities.

There are some forms of protest that have taken place in Southern and East African countries. According to oxford online dictionary, protest is defined as a statement or action expressing disapproval of or objection to something. According to International Religious Freedom Report for 2012, religion differences have generated hatred in East Africa specifically Tanzania. The issues of interrelations has increasingly explode, there were measures taken to address growing tensions between the major faiths namely Islam and Christianity but they were ignored, the society has

asked the government to form a special commission comprising of religious leaders to explore the increasing religious animosity in the country. The people were protesting raising some banners which shows that they were tired of the differences between Christianity and Islam.

According to Dhewa Mavhinga, Southern African countries have once held a conference in Lusaka Zambia to implement policies meant to exterminate early child marriages. The alarm has been raised by Zimbabwean women who teamed up to protest against such diverstating practice. Zimbabweans issued a letter of concern to the government, children were getting married before the age of eighteen such practice was then resolved and all Southern African countries have then agreed to allow marriage to those eighteen years and above. Social media has also played a role in educating the masses about the dangers of child marriage through some short edutaining video clips. Some Zimbabwean musicians like Freddy Manjalima and Decibel Mazhandu have also warn people against child marriages through their songs. In 2015, students in Johannesburg demonstrated against university fee hikes forcing the government to revise the fees structure. According to Higher education network of South Africa violence at South Africa's University has rocketed from damage to statues and artworks and altercations with security stuff and police to the smouldering of infrastructures and vicious collides between students blocs. This was exacerbated by the incapability of the state advance and bursary agency to meet its commitments. It is of paramount significance to this research to explore how the comedians use social media platforms mainly whatsapp to protest against political, social and economic instability

1.2 BRIEF HISTORY OF COMEDY IN EUROPE

According to Stott (2005), the origins and progress of comedy has not proceed remote outside Johnson's finding of its derivation. A hint to its emergence is found in the etymology of the world itself, which is generally agreed be derived from an amalgamation of the Greek words 'Komos 'or 'Komai' and 'Oda', words that reflect comedy's roots in the Greek peninsula. 'Komos' translates as revel, while 'Komai' comes from the word for village according to. Aristotle preferred this first definition remarking that the Dorians call outlying villages Komai, the assumption being that comedians were so called not from the revel or komos, but because they toured the villages when expelled from the town in disgrace.

Historians like Benah Bal and Carol consent that Comedy emerge as a product of a rural milieu than urban, and to have come into being in association with seasonal fecundity rites. At some stage comedy also began a long association with the god Dionysus whose divine characteristics and patronage were clearly impressed on the form. This epoch handles the comedy of Aristophanes (c 448-380 BC) as a sustainable on overt political and satirical commentary. Before its transformation in commenting political and social issues, comedy was used as a tool which gives pleasure to the audience.

By the time of Menander nearly a century later, comedy had ceased to intervene in the issues of Government at last explicitly (Aristotle, 1996: 9). Besides, comedy was celebrated for its pragmatic illustration of the individual's state, notably affecting Alexandrian scholar Aristophanes affirmed comedy to be fundamentally educational, representing everyday life and educating people in practical ethics. According to Herrick (1950:65) the academic qualities of comedy to be arguing that god comedy, should be built according to sound rhetorical principle.

This intellectual and didactic system equipped comedy through several practical respectability of calamity and the standard spat of comic theory from the revitalization onwards are based on his ideas. That is its primary functions corrective is argued in 1698, for example by William Congreve in response to the clergyman, Jeremy Collier's attack on him in particular and theatre in general. Men are to be laughed out of their vices in comedy, he wrote.

The purpose of comedy is to enchant as well as to inculcate, and as vicious people are made ashamed in a ridiculous manner, so are good people at once both warned and diverted at their expense (Congreve, 1997a :515.) The extent to which comedy profitably instructed, or productively chastised by this humanely.

Twentieth century found critics who were not eager to subscribe to comedy's didacticism. They discovered deficiency of vital slant within modern symposium of the shape that leaves people with no regular supposition and not set of conversations by which they could agree on how to converse concerning comedy. Some forceful reviewers, such as Harry Levin portray comedy as a divergence amid sensations of hilarity and temperance a 'recurrent' conflict of laughs adjacent to kill joys, sheltered within everlasting clash of world inspection.

Enrich Segal has it that the olden times of western comedy scheme an extended line of descent from the ecstatic highs of 'Aristophanic achievement' to acquiescence of 'theatre of meagreness', signified by Samuel Becket. Stott (2005) has it that, comedy is simulation of mediocres, however, with reverence to every sort of fault. The ludicrous is a blunder that does not engross tenderness or destruction.

1.3 BRIEF HISTORY OF COMEDY IN AFRICA

According to Palmer (1979:2), In order to treat African indigenous literature in its own right, the main focus of attention should be on the established cultural traditions and historical experiences, together with those aspects of the social and political life of Africans which are the most helpful sources of inspiration and techniques. The transformation of African literatures from traditional form to high standard has its own well founded historical reason. It is necessary, therefore to understand that the critical study of the African literary landscape requires setting out criteria for its evolution.

According to Henkle (1979, p 13), comedy works characteristically to expose pomposity and smug self-deception, and undermine dull and inhuman mores. It is in the twentieth century when comedy finds its way in Africa. It is during this era when most of the African countries were suppressed by the white minority rule, to topple these authorities; comedians surfaced and enlightened the majority to understand what was masked by rigorous, sombre approaches to human behaviour by the white oppressors. Comedy was the most prominent tool which at first used by the stand-up comedians to mobilise and fuel the movements that could have been initiated by the political activists. Nigeria, than any other African Country comedy has established roots in its citizens. In 1956 Okiche Nwonku (comedian) from Igbo state, became the first stand-up comedian who exposes the evil deeds of the then Nigerian colonial masters, Britain. Among his popular comic presentations, the one entitled (*Chineke emegoya?*) translated as (*God has done it?*) evoked laughter at the same time after the performance he could open a platform where audiences were given opportunities to discuss their concerns and views, later alone, the audiences appreciated and teamed up to fight against the colonial regime and such protest paved the way for the Nigeria's independence.

Unlike in the western world where comedy was sometimes used to entertain audience and promote crime. African Comedians used it as a tool to fight social injustice, corruption and other socio-economic and political deviances. South Africa among other African countries uses the combination of revolutionary songs, revolutionary theatrical performances and revolutionary films as well as comedy to awaken the masses to fight against Apartheid. The works of Mzwakhe Mbuli and other comedians encourages some political activists like Steve Biko, Oliver Thembo and Nelson Mandela to mention but a few to fight against the Boers (*Afrikaans*) till they get their independence in 1996. It is then in the twenty first century the stand-up comedians like Trevor Noah raise up to challenge corruption, and racism in South Africa, and today in East Africa there is a popular comedian by the name Kansiime Anne Jok who is also exposing the evil deeds of the government officials, through her powerful comic social media video clips.

Zimbabwe is also among the Southern African Countries fast growing in the same genre. Pepukai Zvemari popularly known as Baba Tencen or Kuripwa Kugara have also delivered the messages touching the hearts of many through his text entitled 'Diaspora' and 'Bond notes'. Rolland Lunga and Admire Kuzhingaira known by their stage name as Bhutisi na Khedha have also successfully informed the local and international audiences about the day to day social challenges and some of them not new to the masses. Henceforth, it can be noted that the history of comedy in Africa cannot be traced back beyond the twentieth century, though it can be also argued that its existence in Africa is of ages. Africans like any other nationals have been having comic relief, through folktales where some social concerns were commented through the voices of animals, and people could get the meaning of the stories which were satirically presented to them. The only challenge back then it is that, there were no written evidence to solidify the

argument of existence of comedy in Africa, like what it is in the Western history of comedy which dates back to 380 BC.

1.4 HISTORY OF SOCIAL MEDIA/ WHATSAPP

According to www.explainer.whatsapp.com., Whatsapp is a free to download messenger application for Smartphones. Whatsapp uses the internet to send messages, images, audio or video .The service is very similar to text messaging services, however, because (Whatsapp uses the internet), the cost of using whatsapp is significantly less than texting. It is popular with the teenagers because of features like group chatting, voice messages and location sharing.

Use of whatsapp has been endorsed by the accessibility of inexpensive smart phones which cost less than hundred fifty dollars. A [recent report](#) by global technology consulting firm, International Data Corporation (IDC), predicts Smartphone shipments will top 155 million units by the end of 2016 in the Middle East and Africa—after increasing by 66% during the first quarter of 2016.

Founded in 2009 by ex-Yahoo employees, it started as a small start-up and swelled to 250. 000 users in just few months, growing so fast that they had to add a charge for using the service per year to slow the subscription rate down. In 2014 Whatsapp was acquired by Face book. To use the Application it cost US \$ 0, 99 per year with the first year being free.

Users of Whatsapp can share location in real time over messages. They can also organise lists of contacts so that they can quickly send messages to lots of people in group chats through the App. Probably the best feature of Whatsapp is that it allows users to keep in touch with people living abroad without incurring the international charges associated with text messages. Whatsapp terms and conditions specify that users should be at least sixteen years of age to use the service.

In January 2015 Whatsapp introduced a Google chrome plugin to allow users to access their whatsapp Apps on their desk tops as well as lap tops. With the 700 million users whatsapp is currently the biggest online messenger App on the market. Sibusiso Tshabalala the Quartz reporter, has it that Africa closes in on 1 billion mobile subscriptions, affordable smart phones are contributing significantly in bringing more people online across the continent.

1.5 PURPOSE OF SOCIAL MEDIA

According to Size (2013), the rise of social media tools such as LinkedIn, Facebook, and Google plus, provides an excellent platform for project management practitioners the opportunity to network, collaborate and learn from each other. In particular, LinkedIn is a business oriented social networking site that allows professionals communicate with each other it has also created many opportunities for business people to conduct research on various topics related to their professionals.

Social media is also used to create a global village as users keep in touch with the people living abroad without incurring the international charges associated with text messages and voice calls. Social media houses are also making use of the Facebook platform to reach the people globally and locally with the local and international new. Social media it also acts a platform for advertising for instance trailers are placed on social media platforms to market films or even theatrical productions.

Social media such as Whatsapp also entertains. For instance some people can send some hilarious video clips such as musical video clips and comedy video clips which acts as comic relief. Live streaming on YouTube is also now common on the social media platform, it enables viewers or audience to have access to breaking news, live church services, and some other

programs that will be lively broadcasted on television. It can also be noted that researches are also now easy to execute in different institutions, this have been made possible by the introduction of internet that allows researchers to access information through different search engines such as Ubuntu, Google, Opera min and others.

1.6 STATEMENT OF THE PROBLEM

Social media is the latest media of communication and is becoming increasingly popular particularly the whatsapp platform. This resuscitates its interrogation in terms of societal functions and effects on society.

The social media video clips have been always viewed as a source of entertainment henceforth its other primary functions has been ignored. Social media video clips also educates the society for instance Kansiime Anne in his video clip entitled Kansiime Anne an Ideal wife on Min buzz educates the society about the dangers of prostitution.

A social media video clip also shows some cultural functions were it encourages the society to uphold cultural values and avoid cultural decadency. Some video clips also insight the society about political functions as well as updating them with what will be happening currently within the political arena.

Some economic functions has been also executed in the video clips were the economic instability has been experienced in Southern Africa and East Africa.

AIM OF THE STUDY

- 1) To interrogate the site of social media video clips as social commentary in Southern Africa and East Africa.
- 2) To interrogate the effects of the sites of social media video clips as social commentary in Southern Africa and East Africa.

OBJECTIVES

- To identify themes
- To identify the techniques
- To interrogate themes
- To assess the effectiveness of the techniques

1.7 RESEARCH QUESTIONS

Research questions help to justify the reasons why this research is being undertaken. They also highlight questions that ordinary people and intellectuals who use social media could ask.

The research questions to be asked are as follows:

- What are the themes portrayed in the video clips?
- How are the themes portrayed?
- What are techniques portrayed in the video clips?
- How effective are the techniques used?

SIGNIFICANCE OF THE STUDY

Social media has become a significant medium of social commentary. To understand contemporary form of commentary and social dynamic, it is worthy to conduct research on social media as a form of social commentary.

DELIMITATIONS

The study centralizes the effectiveness of social media video clips as a social commentary in Southern Africa and East Africa through comedy, and the study is only limited in the specified regions, though the origins of comedy can be traced to the western world.

Scope of the study is the Southern African and East African society, however, the study can be adapted to most third world countries and other countries with emerging economy such as Zimbabwe and Uganda. This study will also be focusing on only four comedians namely Rolland Lunga, Admire Kuzhangaira, Pepukai Zvemari and Kansiime Anne Jok.

RESEARCH METHODOLOGY

Research methodology is the method and procedure used in the research process. In this study, the researcher will use a qualitative approach. Qualitative approach refers to the understanding of human behavior and the reasons that govern their behavior (Hilema 2005). The analytical approach will also help to provide hints as to how the comedians have dealt with similar issues using social media video clips as social commentary.

This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (Denzin and Lincoln, 2005, 3). It aims to gather an in-depth understanding of human

behaviour and the reasons that govern such behaviour. To carry out the qualitative textual approach, the researcher conducted the sources of social media video clips to collect data from their archives and to observe the subject as it normally and naturally occurs or behaves at the setting and the data is generated primarily in form of words, pictures, images, colour and text.

It construct reality, primacy is the subject matter, its variables are complex and difficult to measure, main purpose are contextualisation, interpretation and understanding of perspectives, it is naturalistic and search for patterns, it has a personal involvement and partiality, qualitative researchers are concerned primarily with process, rather than outcomes or products, qualitative researchers are interested in the meaning that is they focus on people make sense of their lives, experiences, and their structures of the world. The qualitative researcher is the primary instrument for data collection and analysis; he is the one that is involved in collecting analysing and interpreting data. Data are mediated through this human instrument, rather than through inventories, questionnaires, or machines. It is descriptive in that the researcher is interested in process, meaning, and understanding gained through words or pictures and process of qualitative research is inductive in that the researcher builds hypotheses and theories from details.

Reasons for choosing Qualitative Approach

It helps to understand human behaviour, helps to locate the observer in the world of creation meaning, it enables one to study things in their natural setting, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

Qualitative is also crucial for use when studying human phenomena it give room to the researcher to evaluate findings based on personal interpretation, respondents' observation and understanding of meaning of the language , picture and videos used by comedians in social media. The researcher also choose this method because the researcher is the data gathering instrument hence there is form of validity, the data is in form of words, pictures or objects contributing to the main aim of the study. The method is subjective meaning that individual interpretation of the data is crucial, uses participant observation, in-depth interviews and instead of being numerical data is collected from primary and secondary sources; gathered data is placed into categories.

The qualitative approach aim to answer questions about the '**what**', '**how**' or '**why**' of a phenomenon rather than '**how many**' or '**how much**', which are answered by quantitative methods and the researcher did not choose the quantitative because it aims to formulate a theory and develop new relationships of which in this study the research is not aimed at proving a theory, quantitative also relies on empirical evidence but to this study it becomes inappropriate and irrelevant, primary and secondary sources of data have to be consulted to carry out a content analysis on the social media and lastly quantitative approach does not work in this study because non numerical data is tested.

Strengths of qualitative analysis

Field research is especially effective for studying subtle nuances in attitudes and behaviours and for examining social processes over time.

- 1 It allows depth of understanding.

- 2 It permits flexibility. This means that the researchers can modify their field research design at any time and as often as they like.
- 3 Field study does not require much preparation so one can always engage into field whenever the occasion arises. You could not as easily initiate a survey or conduct an experiment in this manner.

Weakness of qualitative analysis

1. It cannot cover large populations; it is not a good way of arriving at statistical conclusions for large groups.
2. It is not trust worthy because it is based on personal observation.
3. It lacks reliability.

Under the qualitative approach a content analysis mode was used by the researcher. This refers to the process of examining videos and it is used to determine the presence of words or concepts within a clip.

THEORETICAL FRAMEWORK

In order to elicit the various meanings embedded in the languages of social media video clips semiotic and audience reception theories will be used.

Stuart Hall (1973) in his essay entitled “Encoded/Decoded” theory of preferred reading he point out that audiences are given a media text invested with a critical autonomy to investigate and interrogate the validity or authenticity of that message. He proposed that when people read, watch or listen to media texts they understand the key idea through one of

three roles of reception. He stated that the listeners, viewers or readers can either get the dominant readings.

Dominant Readings are the understanding that people get when they read the message they take it as it is or in other words they agree with the key idea of the media text as in this case audiences receiving medium messages are bound to go along with the message because of the nature of its own construction, meaning the message is construct in line with values of the receiving audiences. There is little misunderstanding and miscommunication, as both sender and receiver are working under the same rule set, assumptions.

Negotiated Readings – These are produced by people who can agree with the key idea, however there are some parts of the idea that they disagree with. This means that they take some parts of it and reject others. In simpler way the audiences try to make a balance between oppositional and dominant reading and their level of interpretation is influenced by variable factors such as age, class, race, ethnicity, level of education and gender.

Oppositional Readings – These are produced by those who disagree with the key idea of the text. They totally disagree with what they had watched and listen to. This is a way in which audiences deconstruct dominant reading in order to come up with their own understanding that differs from the original message.

Stuart Hall theory (1973) of preferred reading is going to be the guideline that will govern the interpretation of data looking at how audience decode meaning through images and language. The theory helps in proving that audiences are not passive recipients of what they watch, read and listen to from the media, they have power to make meaning from what there are given and these meaning are not restricted. The meanings are connected to the understanding of a

group. Hence this theory is useful in this qualitative approach because it allows the researcher to be in a position to understand and study human behaviour when it comes to the language of preferred readings.

He states that meaning is encoded in objects and can be decoded from those objects again in form of representation. He states that representation connects meaning and language to culture. Representation means using language to say something meaningful about, or to represent, to the world or meaningfully to other people. His theory was based on Neo Marxism. His theory suggests that power consistently strive to fix meaning to support its agenda, individuals receive meaning but remake it minute by minute, meaning is consistently changing, meaning cannot be fixed, it is imperative to critically interrogate the meaning of media representations. He goes further to articulate that representation is the production of meaning of the concepts in our minds through language.

OBSERVATION METHOD

This is a primary data collection method. Of interest are prominent people of the video clips for example actors, Directors, screen play writers to mention but a few as well as the legitimate and illegitimate viewers of the clips. These are the relevant people of interest for this data collection method.

It is a non-physical contact with the despondence since all data will be collected through analyzing the content of the video clips. Instances to be observed are the effects and success of the video as well as observation of execution of the cites are concerned, and the issues that could have influence the content of the video clips.

CHAPTER TWO

LITERATURE REVIEW

INTRODUCTION

This section will be interrogating what other scholars have said about social media as social commentary: it will also be looking at other platforms of social media such as music and theatre as social commentary.

SCHOLARY VIEW ON SOCIAL MEDIA AS SOCIAL COMMENTARY

Social media are a group of internet based application that build on the ideological and technological foundations of web 2.0, which allows the creation and exchange of user- generated content (Kanplan and Haculein 2010 p. 60) As of June 2010, 22 % of time is spent using social media and blog sites worldwide (social networks or blogs) now Account for in every four and half minutes on line “2010”. The global average time spend person on social media sites is nearly five and half hours per month (Jennifer Van Groove, 2010) popular social media include Facebook, Twitter and whatsapp.

Social media is considered as a two edged sword worn by inequitable and tyrannical forces to induce silly stories, stifle, debate, monitor the masses and track activities. Wretchedly, these actions are frequently developed softwares and tech groups in western, democratic countries. As others have shown an open internet and small media does not necessarily lead to democracy or transparency, it can act to strengthen rigid regimes and challenging as well as questioning some negative and positive social issues

Nevertheless, social media can be an incredibly powerful tool for commenting on social issues. According to Kirsten (2012) an event like the Arab Spring would not have garnered as much international attention nor had spread rapidly if not been for the effective use of social media.

What previously may have taken activists decades to accomplish can now take days, hours even minutes, but the likelihood and latent of social media by being sincere about its role should be celebrated. The qualities, the cause of the revolutions to Twitter, Facebook or blogs will be respected that the gains were attained because of real people, in real communities, in real time with real complaints working to influence genuine amend. This study will take into account how social media video clips specifically WhatsApp videos comment on social issues.

According to Vafa (2010) social media can be used to spread misinformation to people on the grounds that it can also spread misinformation or inform the opposition of protestors location or personal information perhaps most importantly, social media can be used to spread awareness of an issue worldwide. This current study will be looking also looking on how the social media video clips will be spreading the awareness as well as commenting on the social issues namely corruption, poverty, unemployment and others in Africa.

Hughes and Pallen (2009) assert that those who begin using social media during a crisis are more likely to become long term users of social media. Activists also use social media for social change, they use it to plan in real life and environmental life meetings this will keep followers informed about events and news and gain other followers. Social media users can increase user's self-efficiency to join a cause because; in part their doers involvement and actions are transparent. It can also be useful by giving an on ground view to people not culturally or

physically close to others. This research will be focusing on how the comedians studied in this research effectively use social media as social commentary in conscientising the community.

FACEBOOK AS PLATFORM OF SOCIAL COMMENTARY

Facebook is a social network saver launched in February 2004. January 2011 it has more than 600 million active users (Nicholas Carison, 2011). According to Mashable.com Facebook is a social utility that helps people communicate more efficiently with their friends, family and co-workers.

There are some pages on Facebook in which individuals can join or like in order to access the information that will be on the platform and commented about by some social commentators. In Zimbabwe there are a lot of social pages on Facebook, for instance “Kuzeya nyaya dzese dzerudo ne dze bonde na Sekuru na Tete Rose”, this page, is a platform were people comment on the challenges faced in marriages. Some solutions to the mentioned problems will be given with the inclusion of other people’s views.

Anyone can sign up for Facebook and interact with the people they know in a trusted environment. Facebook is a part of millions of people’s lives and half of the users return daily (retrieved 2/26/2011). Communication on Facebook is different from the one way communication of television, radio and newspapers because on line users can respond to messages in real time, many of the selected video clips are posted on Facebook and go unnoticed that means such videos are unanalysed. So this research will be analysing the presentation of messages on social media.

WHATSAPP AS A PLATFORM OF SOCIAL COMMENTARY

Having shaken up the comfortable old world of news, Whatsapp revolution is now spreading, with diverse individuals controlling different countries. In most cases Whatsapp is now used to comment on social issues. Whatsapp users can now send some pictures directing them to recipients who also send back what they think on a particular issue.

Some groups have been also created on whatsapp to discuss on some social issues. For instance, in order to link and update some family members who will be far about some recent developments which needs family attention there should be a group created were every family member will be added, it will make it easy to suggest so resolutions if there is a problem that could have irrupted . Society is also using Whatsapp platform to comment on the issues that affect them politically, economically and socially, and that alone can help the people to come up with firm solutions since they will be having common challenges which need critical solutions. This study will also be looking on how social media video clips are used as social commentary in Africa.

SCHOLARLY VIEW ON MUSIC AS A PLATFORM OF SOCIAL COMMENTARY

According to Clack, music played a prominent role in commenting on social issues. Hip Hop artists across the globe have utilized their lyrics to respond to the conditions in their respective countries, albeit in different ways. Many artists have delivered thought provoking lyrics, providing a discourse on living conditions, political corruption, greed and ineffective political policies. In Ghana many of the musical lyrics are reflections on society and the behaviour of the Ghanaians themselves.

There are more social commentary and have direct attacks on the political or economic systems. Tanzania lacks a history of social protest, particularly on the main land but the country have never experienced the type of censorship or repression, Ghananians experienced under President Rawlings. In Tanzania, many artists do address both social and political issues in their lyrics, often pointing direct blame on polical and economic systems. Many of the early Hip hop artists in Tanzania influenced this tradition of using hip hop to address social issues.

One of the few Ghananians Hip hop artist do speak out openly on political issues, calling out officials by name, is A plus. He has infect released an album or song every election cycle since 2000, including the albums “Freedom of speech and Letter to Parliament”. His song “Osono Ate aliwe” (Political review) addresses the election of President Soha Atta (Mills 2008).

The song criticises President Mills, saying since his regime the prices for commodities have gone up and the value of the Ghanaian cedi has gone down. This current study will also take note on how the content or the text of the social video clips comment on social issues. It can also be noted that music can also compliment the video clips, for instance the song selected by the editor of a certain video clip should also have some lyrics which holds the same meaning of the story line of the video clip.

SCHOLARLY VIEW ON THEATRE AS A PALTFORM OF SOCIAL COMMENTARY

According to Squires, theatrical productions have been a mirror of the society for long time. The socio-economic and the political situations affecting the societies are being exposed or commented by some theatrical plays. Such plays always give solutions to the faced challenges, but most of the time these productions played a pivotal role in exposing the evil acts of those in power such as corruption, unemployment and others. Such performances plays part of the voice

of the voiceless representing the marginalized or those in the peripherals (the oppressed), so in other words theatre plays the role of advocacy between ordinary people and those in power. So this study will also be looking on how social video clips as social commentary plays a role in solving the societal challenges.

Theatre has been used as a powerful tool which expresses people's grievances which they face daily in lives. The actors played a central role in which they will be representing the majority. Squires has it that African region have been receiving funds from abroad in order to finance their Theatrical productions, which the Governments intentionally refuse to fund. The western World seems to have concern on Africa's democracy and introduction of effective developmental policies which will reduce poverty and dependency.

Theatre is recognised as a powerful tool of social comment because in some cases after the performances the audiences will be given time to contribute their ideas mainly those ideas that could have left out, the audiences will further discuss what they think should be done to eliminate the challenges that could have affect them. Theatrical performances such that of Tafadzwa Muzondo entitled " Washington Junction" lives the opportunity to the audience to figure the challenges depicted within the performance and also how best can such challenges can be curbed.

SCHOLARLY VIEW ON WHATSAPP VIDEO CLIPS AS A MEANS OF SOCIAL COMMENTARY.

Whatsapp is emerging as a key network for news in some countries. It is now a vital conduit for some societies, but almost unused for news in others. The fragmentation of Whatsapp video clips is one of the key findings of the 2014 Reuter Institute Digital News report. Despite Twitter's

reputation of breaking and distributing news, the survey find that overall Whatsapp video clips are by far the biggest network with 60 % of the online sample using it for any purpose and overall a third 35% saying they use it for social commenting.

Whatsapp video clips, According to Smith are meant for entertaining people, but in some countries mainly African countries the video clips have become a threat to the Upper class citizens (those in power) since everything that will be done including meetings held are captured and recorded and send to the lower class citizens mainly the poor for various examinations or analysis. Whatsapp clips are only rebuked for sometimes publishing unethical videos for instance pornography, but it depends with the rules and regulations gazetted in line with such videos.

Whatsapp video clips shows creativeness of some individuals who upload their videos commenting on the social issues through short comedy video clips, and such comedians uses verbal humour to evoke laughter at the same time exposing the socio-economic and political challenges in a satirical way.

Dynel (2009) add on that, these comedians use a range of cues to signal ironic intent including cues based on contrast with content, verbal and paralinguistic cues. Such cues are made by the comedians to emphasize on what they will be commenting on and that alone will also persuade the Audiences to believe and pay attention to a particular issue that will be ridiculed. This study will shed more light on social issues which affects the society through; social media video clips mainly Whatsapp video clips by. Kansiime Anne, Pepukai Zvemari, Admire Kuzhangaira and Rolland Lunga.

The video clips analysed in this research have different thematic concerns of social commentary. Some of the themes that will be looked on are oppression this is whereby the poor are being oppressed by the

ruling elites. Admire Kuzhingaira and Rolland Lunga has exposed such oppression of the poor by the top authorities in their popular video clip entitled “Chaunoda Chii”. The story line was influenced by the Manzou saga where the residents were evicted by the first lady of Republic of Zimbabwe Grace Mugabe who later turned the place into a wildlife sanctuary which alone justifies the fact that she values animals more than human beings.

Migration is also one of the themes that will be looked on, this migration will be categorised into two. The first form of migration is that of migrating from one country to another most probably in search of greener pastures that could have been caused by unemployment or economic hiccups that will be affecting the living standards of people of a certain country. In this case a Zimbabwean Comedian Pepukai Zvemari produced a comic video clip entitled “Ndapinda ne Pandoda Napo” which shows that he was forced to migrate to “Diaspora” by the economic crisis which is facing Zimbabwe at the moment. So this study will be focusing on analysing what could have made the comedians to comment on specific socio-economic and political issues in Southern and East Africa.

Secondly, Migration can also be termed inter district migration or inter- provincial migration, this is whereby people will just migrate to the destinations within their country. In many cases this research has it to say that, that type of migration is usually caused by conflict between two parties or natural disasters. But Rolland Lunga and Admire Kuzhingaira in the video clip entitled “Chaunoda chii” have discerned that such migration is caused by eviction of the poor by the selfish individuals who only seek to fatten their pockets and fulfil their greed motives.

CHAPTER THREE

CASE STUDY

ROLLAND LUNGA AND ADMIRE KUZHANGAIRA.

INTRODUCTION

The previous chapter defined the area of study, significance of study, research aims and objectives, the methodology, literature review and elaborated on the theories that act as the guidance to this research. The purpose of this chapter is to offer a case study on the social media video clips as social commentary in Southern Africa and East Africa, paying particular attention to Rolland Lunga and Admire Kuzhangaira popularly known as Bhutisi na Khedha. This chapter will be also exploring different cites which the comedians put into consideration for instance, poverty, unemployment, displacement, religion, friendship and gender. This study case study will also embark on some techniques used by both artists and the cinematographer for instance camera angles, setting, costume, props and some paralinguistic cues used to emphasize and ridiculing the socio-economic and political challenges faced in Southern and East African communities.

The comedians look at the theme of displacement in the video clip entitled “chaunoda chii?” The story line has been influenced by the eviction of the Manzou people in Mazowe by the first lady of the Republic of Zimbabwe Grace Mugabe. According to Nehanda Radio published on Friday, May 2016, The police evicted Manzou and forcibly removed over two hundred villagers after destroying their homes to pave way for first lady Grace Mugabe’s planned private multi- million

dollar sanctuary project. However, according to Vafa (2010) social media can be used to spread awareness of an issue worldwide. So in this issue if it was not Rolland and Admire who alarmed the masses through social media about the Manzou issue, the world could not have a clue of how the people were illegally displaced. So from this issue it is imperative to note that Social media video clips are a powerful tool of social commentary.

Admire and Rolland ironically ridiculed that move by the ruling class through the conversation which last three minutes.

Khedha: *Bhutisi chii chaunoda Highlanders ne Dynamos?*

Bhutisi: *Madhimbare.*

Khedha: *Ko Mazowe?*

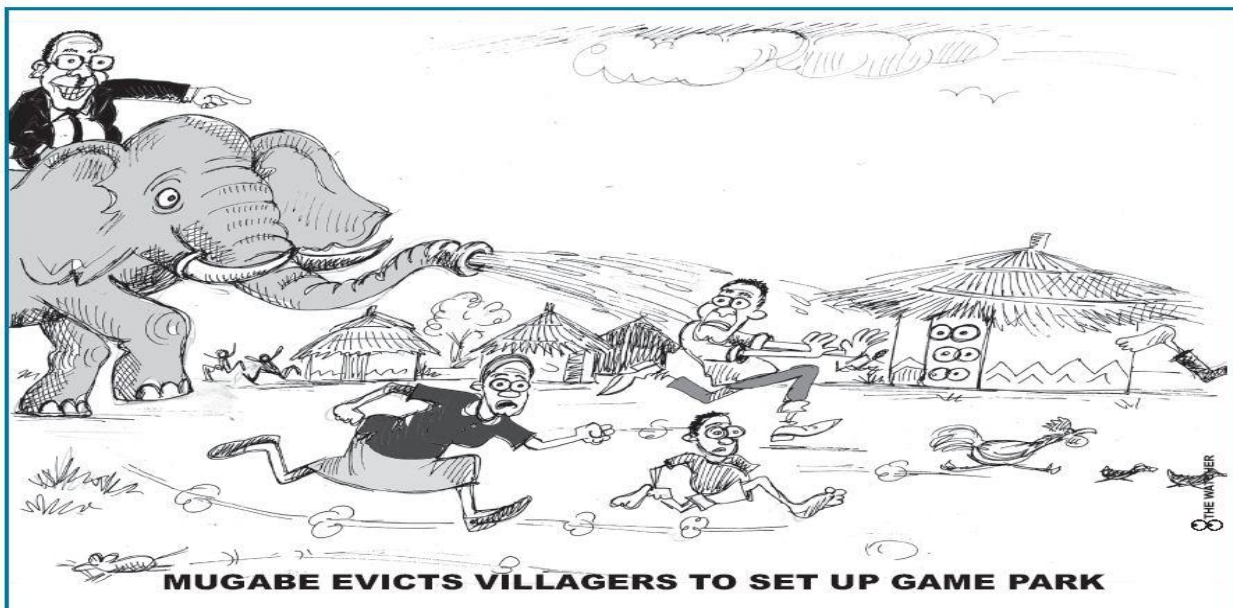
Bhutisi: *aaaaa Shamari nyaya yako ndatoiziva kwairikuenda inihandidizve politics*

Admire explicitly confirms fear about the Mazowe issue and subsequently ask Rolland if there is anyone who dislike Mazowe. The video clip intended to lure the audience's attention and that alone creates curiosity for the audience to hear were the conversation was going to end. After this video went viral on social media, there was an outcry from the victims of the eviction, they tried to engage legal practitioners in their case but unfortunately they were unlucky as we speak today Manzou is now a wildlife sanctuary. However sometimes the comedians might not be referring to the Manzou scandal but rather just to evoke humour to the audience by asking each other if they like mazoe the orange crush juice, and such analysis is supported by the preferred reading theory which states that audiences are not passive recipients of what they watch, read and listen to from the media, they have power to make meaning from what there are given and

these meaning are not restricted. So from this case the meaning may differ depending from what the audience perceive to be correct meaning.

Furthermore, the Zimbabwean authorities continue to disregard the provision of the new constitution resulting in serious violations of human rights. Simon Mwanza, further states that Zimbabwe has a beautifully crafted declaration of rights but there is no a corresponding commitment to protect the rights, so from this it is clear that there is a disturbing and worrisome culture of impunity which allowed to continue and is being defended by the government in the context of forced eviction in the country.

To add on, the above views, it can also be noted that the displacement of the Manzou Villagers as alluded by Bhutisi and Khedha in the video clip, is justified because the Manzou area was once a white farmer's game ranch, but the people later on invaded the place under the government's land reform programme. The negativity approach to such eviction will only be disapproved due to improper illegal procedures taken in evicting them. This will be considered



Above: is the cartoon of Mugabe displacing Manzou villagers: an extract from Daily news

as the abuse of the power and office by top class against the poor and the powerless.

Moreso, The cinematographer of this video effectively makes use of medium shots. Medium shots are used for dialogue sequence and they allow the audience to pick up one character's movement and gestures. Medium shots also remain close enough to capture the emotions and this will always help the audience to relate with the story. From the above assessment, it is sclear that social media video clips are a powerful tool of social commentary in Southern and East Africa.

Secondly, in as Much as one is concerned, Rolland and Admire also rope in the issue of unemployment which affected an estimated eighty percent of people in Zimbabwe. Unemployment cannot be described as a Zimbabwean crisis alone but the Southern Africa and East African regions are also victims. Unemployment is said to have been inflicted by ineffective economic policies, but it should also be noted that the national crisis such as power cuts have also give others opportunities to engage into informal business since there is no formal employment and the country have experienced industrial enclosure.

Furthermore, Admire and Rolland use sarcastic irony by praising the power cuts which become a national crisis in September 2015 to January 2016. In the video clip entitled "POWER CUTS" Rolland as journalist states that "*As others are complaining about the power cuts there are others who have made it a success story*", the success story started when Bhutisi engaged in business of selling firewood and cooked food which is a business in which many Zimbabweans have sustained their lives from. Bhutisi further states that even though he failed ordinary level, he is managing to put food on table and also successfully purchased residential stands just like any other business people dreamt of. Instead of him encouraging the power authority to solve the

problem he wishes the crisis to continue so that he will make money. This is a clear reflection that, during the time of economic or political instability there are some individuals who wish the situation to remain the same for their own benefit. For example in 2008 in Zimbabwe there was political violence were only those who were benefitting continue instigating violence as for them to save their personal interest whilst the majority were poverty stricken.

Moreso, According to African economic Outlook (2002/2003) the faltering economy, including unemployment in Zimbabwe and some parts of Southern African countries is caused by the poor developmental policies implemented hurriedly by the Governments without considering the consequences. According to CSS (2006:27) an unemployed person who may be engaged in some activity providing services and goods for at least one hour is deemed employed. Such analysis is the one probably influencing Government of Zimbabwe to confirm that, more than seventy five percent of its citizens are employed since lot of them are engaged in informal sector than public sector.

According to Hughes and Pallen (2009) activist uses social media for social change, they use it to plan in real life and environmental life meetings and thus seeks relevance in this case were Admire and Rolland use social media video clips as a tool to encourage others to make use of any opportunity, at the same time they indirectly insult the ministry of energy on behalf of the society for failing to deliver thus them representing the voice of the voiceless.

In that video, Admire also makes use of props such as cooking stands, kitchen utensils as well as costume comprise of kitchen apron. This alone will convince the people to believe that Bhutisi is serious with his business. Lucky Aaron the cinematographer of Bhutisi and Khedha, also makes use of extreme close up shots which is also labelled as detailed shot this type of shot shows the

happiness of Bhutisi, these shots are relevant because they also reflect how power cuts have finally establishes the success of Admire's vision. So in this case comedians through social media video clips have effectively comment on social issues by outlying the challenges faced in the communities.

Technology, has made it possible globally in accessing information through social media platforms has fostered regime change in other countries since there are some people from different fraternities who will be updating communities of the changes and challenges that will be affecting them. Rolland and Admire have successfully monopolised social media platforms such as Whatsapp to comment on socio-economic and political situation in a hilarious way.

Furthermore, Admire and Rolland have also roped in the issues of corruption. They exposed the corrupt officials of high offices through the video clip entitled "HONORABLE MAYOR BHUTISI". Before one scrutinizes how corruption undermines economic growth, one should first define what corruption is. According to online Oxford dictionary, corruption is defined as the abuse of entrusted power and elected authority for private profit.

Admire as Honourable Mayor Bhutisi announced publicly on one of his campaigns that he owned ten gold mines. He further fooled the audiences by telling them he owned "ten migodhi ye gold" which is simple as admitting that he owned fifteen gold mines when the ordinary people who vote for them are poverty stricken. Bhutisi further exposes officials as figures of useless incentives when he said "*Mweya urimuzvibharuma zvese izvi ndini ndaisa, uye project yandaunzira mayouths ndeyekuti vaite braii mombe mouya motenga kupurazi kwangu*", this shows that politicians are ego centric, they only carter for their needs and shun the efforts of the people who bring them to power. In this clip Bhutisi use paralinguistic cues which are body

movements sometimes defined as nonverbal language to emphasize what he has been instigating to the masses. This clip has an effect in the society because the majority has lost hope in politicians and all of them are now labelled as corrupt and in some cases they are ignored and considered as perpetrators of corruption.

In addition, Rolland and Admire in the same video clip entitled “Honourable Mayor Bhutisi”, used costume as a technique to portray Bhutisi as a dignified figure with humility, such frame has been put in place to build trust in people as for them to believe that whatever he says will materialize, that is dramatization of the image that the real politicians portray to the masses. Honourable Bhutisi also make use of complicated terms in his speech to the audiences were not everyone is educated this is evidenced when he says *“I just want to greet you people who are here for the opening of a gigantic project. I also want to plough back to the community I also want to eradicate unemployment and dismiss malicious accusations...”* It is of great importance to note that most of those who attend campaigning rallies are less educated, so if one use such complicated vocabulary it will not yield expected results if it happens that the results are positive it only meant that people could have interest in one. Audience reception analysis theory always argues that people have different interpretations to the same message that will be decoded to them, so in many cases many people always decode wrong impressions, probably from the speech that is meant for revolutionise their state of living through better sustainable development. So in this manner politicians should make their speeches clear and make use of apt vocabulary that is sometimes understood by people from different class and level of education. This study has made it clear that social media video clips have an impact in commenting on social-economic and political situations within East and Southern Africa.

Moreso, the comedians also looked on the theme of gender. Gender refers to human traits linked by culture to each sex Haralambos and Holborn (2004). In as much as gender theory seeks to eliminate “patriarchy”, Africans are gradually adopting the gender initiative mainly those in the rural areas and a few in the urban areas because it is considered as a taboo in some societies in the parts of the country and within and within the African region. In the video clip entitled “MADUTY” by Admire and Rolland, Bhutisi is on the schedule for domestic chores with his wife. The story started off showing Bhutisi polishing the floor.

His friend of the time Rolland find it unworthy for a male figure to polish floor or even do any chore for it is considered as female role. Khedha further asked that “*asi Madam Havapo?*” Rolland makes use of the question mark as a technique to ridicule Admire which simply shows that only women are mandated to clean up. Bhutisi admitted that he the chores because they do duties. Kheda considered that action as being influenced by love portion “*asi wakaisirwakadzvinyukani?*” This shows that African male figure is viewed as a figure which cannot accept the situation whereby the man performs domestic chores, but it can also be argued that these beliefs are based on societal beliefs where male are said to be heads of families and only meant do muscular jobs. Whilst the ladies are treated as subordinates or second class citizens.

According to Olatunji (2013) the twentieth century’s have witnessed the most consistent global effort to end inequalities and discrimination on the basis of differences such as sex, ethnic origin, economic status and political ideology. Thus human rights activists and oppressed groups have placed these issues on the front page of media coverage and feminist studies identified discriminative patterns based on gender differences and advanced theoretical models for

amelioration of the inequalities. This analysis bears the evidence that Khedha like any other African man could find it impossible for a man to do similar jobs with those of women. The Framing theory also makes it clear that, framing is the way in which an idea is represented to influence one's views or thinking towards a certain thing and tend to ignore others. So in this case Rolland only believe that women were only meant to do specific duties such as cooking, cleaning floors and bearing children whilst man should only be in position of authority. That is framing.

However, it can also be noted that, Bhutisi and his wife are representing the few in the African community who understand this gender terminology. This is evidenced by Bhutisi when kept on doing his work and he cited that it is always good to help each other as husband and wife. It is significant to note that social media video clips are a powerful device for social commentary in Southern and East African region.

In the same video clip, the issue of friendship also emanated when Khedha wanted assurance from his friend that he will not fall in love with his wife *“but Bhutisi ngatisazotoreranenekutivanhu vanozobvunza kutindisahwirawako here?”* That was in line with what happened to Mathias Mhere (renowned Zimbabwean gospel artist) who have a song entitled *“Ndisahwira hwako here?”* Fortunately he got the answer when his wife fall in love with his best friend. The conversation of how the two become love birds went viral on whatsapp platform. So in that matter, Bhutisi and Khedha also wanted to inform the public about what happened to Mhere as well as educating them not to be promiscuous and it is always ideal to maintain good friendship. So from this scenario it is clear that social media is a vibrant tool for social commentary.

In addition, the cinematographer makes use of close up shots abbreviated as (CU). He focused on Bhutisi and Khedha's facial expressions. The subjects dominates most of the frame, allowing very little observation on the locale of the scene, this type of the shot also shows emotions it also allows the audience a vantage point rarely seen by common.

Furthermore, the artists also looked at the theme of religion specifically Christianity. In Southern Africa including Zimbabwe and South Africa churches have mushroomed everywhere and there are some speculating rumours that are circulating on whatsapp that the leaders of such churches are false and others are using juju (evil supernatural powers) to demonstrate what is known as "supernatural powers", and some leaders are taking churches as forms of business were they generate income through offerings and tithes.

In the video clip entitled "Vhuserere" Bhutisi imitates some of the Pentecostal prophets. He demonstrates what he expected on the impending Sunday service. Before the main Sunday service everything was pre-rehearsed. Bhutisi asked the girl who was only identified as "Sister" to do it well on Sunday so that they will not lose money. The lady was asked to pretend as if she was manifesting or infested with evil spirits.

Bhutisi: *They will not doubt you because you are beautiful...*

As if it to say only ugly women or men are the ones who can be demon possessed. The cinematographer was asked to have some close up shots that will convince the church congregants, but it can also be argued that even though there are some false prophets there are some who are true.

The musical background that was used on that video was relevant since it also have some lyrics which compliment what has been acted out by Rolland and Admire. According to Clark (2012) Hip hop artists across the globe have utilized their lyrics to respond to the conditions in their respective countries, so in this case the lyrics of the background music have also played a prominent role in conveying the message to the community. The song was composed by Wallace Chirumiko popularly known as (Winky D) it is entitled “Kufadzavavakidzani”.The above analysis made it clear that Rolland and Admire uses social media video clips to channel their messages to the community as well as commenting on the social issues which they face on daily basis.

CONCLUSION

To sum up the above analysis, it can be primarily noted that Rolland Lunga and Admire Kuzhangaira has effectively roped in different themes for instance corruption which exposes how those in the top offices abuse the public office for their private gains, they also put into consideration the aspects of poverty and unemployment were the majority are failing to make their ends meet simply because they are not employed and that have affected many livelihoods. These comedians have also makes use of the techniques to emphasize on some issues, for instance the cinematographer was using close up shots to show the face of the artist and such shots were meant to show the emotions of the artist. The audience also make use of the paralinguistic cues such as movements of the hands to emphasize also on certain socio-economic and political deviances which the Southern and Eastern African communities are experiencing.

CHAPTER FOUR

CASE STUDY

KANSIIME ANNE

INTRODUCTION

The purpose of this chapter is to offer a case study on the social media video clips as social commentary in Southern and East Africa, paying particular attention to Kansiime Anne. This chapter will be also exploring different cites which the comedian put into consideration for instance, corruption, marriage, hypocrisy and modernity. This case study will also embark on some techniques used by both artists and the cinematographer for instance camera angles, setting, costume, props and language.

The artist looked at the theme of corruption. According to Vafa (2010) social media can be used to spread misinformation to people on the grounds that it can also spread misinformation or inform the opposition of protestors location or personal information perhaps most impotently, social media can be used to spread awareness of an issue worldwide, and this way Kansiime Anne has also make use of Social media video clips to make the communities aware of the corruption which is taking place in her home country. In her video clip entitled “Kansiime Anne is a traffic officer on mini Buzz”, she met a pedestrian whom she falsely accused of being drunk to stop and pay a fine because she believed the man was walking along the street whilst drunk.

Kansiime: *Stop, stop you can't just pass a law officer who is trained to curb drunken driving and then you stubborn Ugandans have resorted to drunken pedestrian.*

Man: *So is there any problem?*

Kansiime: *Why your eyes are red?*

Man: *Its nature of my eyes...*

Kansiime: *No its not nature of your eyes after all that is a stomach of a drunkard, I will not let you manoeuvre in the public you will cause accidents.*

The above scenario it is a reflection of abuse of power or office by the police officers in Uganda, and it can also be noted that such experience is not only faced in Uganda but in almost every East and Southern African countries.

Moreso, it is also of primary significance to note that some of the people who are imprisoned or apprehended by the police, their accusations are based on false allegations and sometimes these officers they will just frame cases for one to pay a fine. In the above conversation lies the evidence of lack of professionalism by the police this is evidenced when Kansiime just look in the Pedestrian's eyes and fastly concluded that they are red because he is drunk without carrying proper examination of alcohol content. Kansiime Anne also shows that Police officers instead of investigating major crimes they will focus on minor issues. And that has been also experienced in Zimbabwe were the police officers neglect major issues of crimes committed and deliberately accuse the innocent with false charges and fined them as a way of probably increase state revenues.

Furthermore, this abuse of the office by the Police officers probably are being influenced by the assumption that police is aware that the public is not knowledgeable about their human rights, thus they take advantage of and harass the public. One can also add on that, the public is being harassed because the Government intentionally failed to mobilise the masses and educate them of their rights.

In addition, the cinematographer also makes use of wide shots or long shots in filming the video clip. These types of shots help the audience to identify both the character and his or her environment. These shots also allow characters to show body language which is essential when emphasising certain issues. Long shots are also used to identify the scenery or location around the subject. From the above assessment, it is clear that social media video clips are a powerful tool of social commentary in Southern and East Africa.

In line with the above issue of corruption, Kansime another video clip entitled “Kansime Anne is a Member of Parliament on Min Buzz”, shows Kansime as a Member of parliament in a press conference rebuking Ugandans for failing to come up with meaningful projects to sustain themselves without the help of the Government and she finds that as an excuse to tell them that,

“You are stupid idiots, instead of giving you money to fund your projects I have found it possible to invest the funds in my oil mines and other projects...”

This clearly shows that politicians do not bother ploughing back to the community, what they only care for is pocketing the funds for personal interest instead of developing the communities. This is the very situation faced in Zimbabwe and other Southern African countries, public funds are diverted to individual pockets instead of maintaining the roads which are infested with potholes.

Approximately one point three billion people in developed countries live on \$1.25 a day or less, United Nations reports. It can also be noted that, not every person is hungry but almost hungry people are poor, and poverty in many cases is caused by corruption. Social media video clips

have proven to be an invincible tool used by comedians to inform the majority about the daily socio-economic and political challenges in both East and Southern Africa.

Moreso, the artist also roped in the themes of hypocrisy and justice. This is evidenced in the video clip entitled “Kansiime Anne is the ideal wife”; the video clip shows Kansiime giving her husband condoms that she was going to miss for some time since he was going for a workshop.

Kansiime: *I was thinking now that now we know there are some temptations out there, are you not going to show these ones?”*

Philip Kansiime’s husband promised just like any other man that he was not going to cheat her. Kansiime insisted until Philip accepted to take the condoms with him. She then told her husband that she also had to remain with some, in case the temptations will overcome her, the husband then cancelled the trip

Kansiime: *No no what? , you think I cannot be tempted? Please use those ones, I use these ones.*

Kansiime wanted to throw a point to the community that, justice should be maintained between both parties in marriage that is gender equality. She also makes use of irony to show that women can embrace the possibility of the husband’s infidelity yet marriage vows do not accept that. She also portrays hypocrisy as she indicated that, men are lustful and feel it is justified but they do not accept female infidelity.

Moreso, In her interview that was held in London on Sporah show Kansiime said *“I just want to throw a point out there, if you think you can do it for your woman, and then you better think that*

when she is at home she still has that thing so she can do the same” she said this commenting on this video clip. Kansiiime makes use of euphemistic language when she said “thing” she did not clearly show what she referred to as thing. This technique is used to avoid mentioning vulgar words. Given the above scenario, it is ideal to note that social media is a powerful for social commentary.

Furthermore, Kansiiime Anne also looks on the issue of marriage in the video clip entitled “Love really hurts”

Kansiiime: *Senga am confused I thought going to honeymoon is to go and see sceneries, Zebras but ummmm, when I get in my own room he get in and I get him out and this morning he get in the bathing room where I was bathing. I know they say in poverty and riches but they didn't say in bed. Senga you only told me to respect my husband those ones you didn't tell me and I don't want them.*

This video clip clearly shows that Aunts do not fully educate their daughters before they get married. In some parts of African countries, elders are mandated to teach girls especially those who are ready to be married how to sex should be conducted and what should be done in order to satisfy the man's sexual desire. Southern African countries such as Zambia, Malawi practiced what is known as *Khutha cinamwali* where those girls who have started menstruation are taken to a jungle and taught what are called “sexual moves” that makes men to enjoy sex when married. But with Kansiiime it was different since she did not have such lessons.

Kansiime Anne in one of her interviews on Sporah show in London she has something to say in line with this, she said:

“You need to be taught certain things before you are getting married but they just tell you that if you get married you should persevere they don’t tell you that probably that man will be snoring like a generator in bed, that one they don’t tell you warn you when you get there you are faced with hurricane every night you don’t know what to do about it”

So in this manner, Kansiime is encouraging the local and international community to exhaust every aspect involved in marriage when preparing their daughters for marriage. If such lessons are not fully conducted, honeymoon or marriage will take them by surprise that will even lead the marriage to be in shambles. The pastors who lead the vows should also be blamed because they do not specify the challenges which are exactly faced in marriage, and in this case Kansiime also suggest that justice should be maintained in such issues.

In addition, The artist makes use of proper setting of a hotel which clearly convinces the audience that Kansiime was really on a honeymoon at a hotel, the tone of the voice of Kansiime also plays a prominent role in expressing that she was very bitter and she was no longer enjoying the trip. She further makes use of paralinguistic cues to emphasise on the issues they will be commenting on. Dynel (2009) also reiterates that comedians use a range of cues to signal ironic intent including cues based on contrast with content verbal and paralinguistic cues. The Cinematographer also makes use of close up shots the camera focuses on Kansiime’s facial expressions. The subjects dominates most of the frame, allowing very little observation on the locale of the scene, this type of the shot also shows emotions it also allows the audience a vantage point rarely seen by common, all of the techniques which were used by the

cinematographer compliments each other in achieving the character meant to convince the audience. So from the above situation it is clear that, Kansiime Anne effectively used social media platform mainly whatsapp as a social commentary tool.

However, Kansiime also makes use of the Ugandan accent and language in saying out the English words, which can be viewed as a way of promoting her own national accent and language and shun the western hegemony and ideologies. The way she pronounce some English words can be viewed as illiteracy or ignorant were she could have probably received poor education.

Moreso, Kansiime Anne, also looked at theme of norms and values of the society. According to Onyacha (2015) Norms and values of the society are the habits or activities that people of a shared environment engage in, believe in or look forward to and as such work towards identifying with these activities. They could include morals of the society, aesthetics, cultural values and beliefs. Some of these things are known through common sense. The following are the ironical expressions identified in relation to norms and values of the society in Kansiime Anne's comic video clip entitled "The best of Anne Kansiime episode 2".

"Please go, hide those things and let us leave in peace am going to go home and wait for you! I would rather stone you when you are passing. Right now you are going to cause a stampede, am saving you, might think am your enemy, but am saving you am telling you these things am being honest with you. These are not legs to be exposed"

In this clip, Kansiime meets Grace who is in a short skirt. In an African society the norm is that putting on a short is bad since it is exposes the girl's legs. These are generally viewed as ill

motivated as it portrays the picture that the girl is trying to seduce man using this. Kansiime argues against the skirt but in her argument she argues against the short skirt to Grace's legs she does this by ridiculing Grace's legs rather than the act of putting on a short skirt. According to Onyacha (2015) The shared normative representation is that, putting on a short skirt does not necessarily guarantee that one exposes ugly legs and if in case they are ugly, they cannot be such as to scare people away.

Kansiime, differentiates between what she is antithetical about and what she is implicating since the implication about what she is saying about Grace's legs and what the situation indicates, that she is not in favour of short skirts contradict each other. She does this by exaggerating proposition about Grace's legs out, regardless that the legs are good or not. The influence here comes from the norms and values of the society that putting on short skirts is a taboo in Africa but specifically East and Southern African community but mainly also in Uganda where Kansiime came from, where girls who put on short skirts are considered as a means of attracting man.

However, though Grace is accused of being not morally upright it should be also argued that, in every country's constitution in this World have some sections which allows people freedom of expression where dressing is also part and parcel of the way of expressing one's feelings. So in this case Grace was also right for putting on the short skirt which she desires and probably that is the way of expressing what she feels that day. Jealousy could be the pushing factor that makes Kansiime to undermine and disapprove the way Grace was dressed that day. Dressing alone cannot be an indication of one's moral uprightness or a reflection of loose morals, if that is to be followed almost every one of the twenty-first generation will be associated with activities which does not suit their personalities. The above analysis is a clear reflection of the effectiveness of

social media video clips in commenting on societal issues which are primary concern of the East and Southern African society. According to Star Hall theory of preferred reading (1973) the audiences are passive recipients of what they watch, read and listen to from the media, they have power to make meaning from what there are given and these meaning are not restricted. The meanings are connected to the understanding of a group. So in this case the audiences can second the notion that Grace's dressing of a short skirt was ideal since she might be probably express what she feels, and some should also be credited for denouncing Grace's dressing since their communities view it as moral fracture.

Moreso, the artist also take into consideration the issue of generation gap and modernity versus tradition, these issues has become a daily concern of every parent in the African community. Both African and Western moralistic values coheres the idea that, young ones should respect the elders, but the extent of respect differs now depending on "what" and "where" the line of respect is drawn from. In any African country young ones are supposed to respect their elders to the extent that even if they are seated they should give elders the very seat, which in Western society will be considered as abuse of children's rights.

Furthermore, Kansiiime Anne also involved the issue of modernity in the video clip entitled "Kansiiime Anne hates the children with phones on Min Buzz". Kansiiime Anne aunt Chonjo from Kavale village asked her daughter to get off the chair and seated were her daughter was seated, and told her that she should learn to leave the chair for the adults to seat. She also become very furious when her daughter did not greet her properly

Kansiiime: *You just say hie aunt what is that?*

To the children of the same generation with Kansiime's daughter that slang language is very relevant when greeting each other, but here Kansiime is offended simply because she felt as being disrespected by using that sort of language and that alone draws a line between tradition and modernity.

Moreso, on the same video clip there is a subtitle written in white bold letters "**WHAT AGE WOULD YOU LET YOUR CHILD HAVE A MOBILE PHONE?**" It is clear that this question was directed and still directed to the audience and that will remain a question of semantics depending on what some parents believe in and also class or background in which the child is nurtured also determines the time in which a child should possess a cell phone. The audience receptionist theory of Stuart Hall (1997) states that media content are encoded by the maker and these texts will be full of ideas and messages, the content is then decoded by the viewers, however, audiences will read the text in different way possibly not in a way the producer anticipated and that alone will transparently outpours the different views of the audience and that will make a powerful decision on a critical issue.

Aunt Chonjo asked her daughter what she need a phone for, because she was still at primary level in grade seven, and she wondered if her parents were the ones who purchased a phone for her. The Cinematographer makes use of close up shots to zoom in the smart phone which was used by the young girl to convince the audience that the, young girl did not deserve to use such a phone.

Inaddition to that, on the 17th of June 2016, Zimbabwe broadcasting television station on a weekly "YGT" show bring in the debate to see if it is possible to allow students to have phones at school. The pupils wanted to be given phones to school basing their arguments on the fact that

they need them for researches. Students publicly outline that those who do not want pupils to have cell phones are behind time given that, this time everything is technologically driven. One can also argue that, in the past people always make it without technology or cell phones, but it should also be noted that time have changed, but this do not give the pupils the allowance to abuse the technology, because others instead of concentrating with studies they end up following unethical sites on internet for instance watching pornographic materials which are strongly denounced in the countries like Zimbabwe, Malawi and Uganda, so from this context Kansiime Anne can be credited for being a responsible parent who wanted children to focus on cell phones when the time comes. The negotiated reading theory also accommodates both views of what people agreed on however there are some parts of the idea that they disagree with. This means that they take some parts of it and reject others. In simpler way the audiences try to make a balance between oppositional and dominant reading and their level of interpretation is influenced by variable factors such as age, class, race, ethnicity, level of education and gender. This theory clearly shows that, every society depending on what it considers to be the right time to allow its children to have access to technological modems is determined by class, race and age. Social media have proved that it is a powerful tool that comments on social issues that will bring change in different livelihoods locally and internationally.

However, apart from the above analysis, social media platform has also proved that it is a critical tool used for social commentary accessed by many. It should be also noted that its threats of exposing individuals had led the Ugandan secrete agencies to shut down the social media and this was widely reported in the international press and put down a dark cloud over the electrons, during which Kampala was heavily patrolled by military and police . When it was turned on, the

announcement of president Museveni victory was announced, Global Observatory, Daily analysis by Julies Kaka February 24, 2016.

CONCLUSION

To sum up the above analysis, it can be primarily noted that Kansiime Anne has effectively roped in different themes for instance corruption which exposes how those in the top offices abuse the public office for their private gains, she also put into consideration the issues of marriage, modernity and tradition and hypocrisy. This comedian have also makes use of the techniques to emphasize on some issues, for instance the cinematographer was using close up shots to show the face of the artist and such shots were meant to show the emotions of the artist. The artist also makes use of the paralinguistic cues such as movements of the hands to emphasize on certain socio-economic and political challenges which the Southern and Eastern African communities are experiencing.

CHAPTER FIVE

CASE STUDY

PEPUKAI ZVEMARI

INTRODUCTION

This chapter is to offer a case study on the social media video clips as social commentary in Southern and East Africa, paying particular attention to Pepukai Zvemari. This chapter will be also exploring different themes which the comedian put forth for instance, migration, marriage, unemployment and economic crisis. The case study will also embark on some techniques used by the artist and the cinematographer for instance camera angles, setting, costume, props and language.

The artist, look at the theme of marriage. Marriage is defined in various ways and by different individuals, based on cultural, religious and personal factors, however, according to definitions of marriage, marriage is social and lawful indenture among two individuals that unites their lives legally, economically and emotionally. In the video clip entitled “how Baba Tencen paid lobola”. He rose some grievances on his in-laws charged him heft lobola price (bride price). In the story he reiterates that they have charged him fifteen cattle which he considers as many considering that he had put whole effort in gathering few things he wanted to give the in-laws.

Ndakati ndaenda kunoroora zvandakaona zvinotyisa, kusvika ndoudzwa kuti toda mombe fifteen, kutoreva kuti mwana iyeye paakato zvarwa akatotanga nekuona mombe?.

Instead of giving them he asked the in-laws if they wanted donkeys, pigs and chickens because those were the only things which were in his possession. He accused the in-laws for not asking him whether he got bride price in form of cattle. In real life, according to Zimbabwean context what Zvemari did is unacceptable and considered as mockery or disrespectful to the in-laws he was suppose to pay the required price in the desired form and in its numbers though a room for negotiations can be opened up sometimes.

The comedian is even wondering if marriage is another form of business in which the in-laws expect to enrich their pockets so easy.

According to Mundangepfupfu (2015) there is “commercialized lobola” which is not built on the ethos of good faith instead it is built on a greedy capitalist foundation. Sees the girl child as a walking investment and a quick money making machine. This clearly shows that Pepukai Zvemari was addressing the social issues of marriage were many are no longer taking marriage as a rite of creating good relations between two families. In the past years Africans were known for paying lobola in form of hoes as a token of appreciation but such societal “lenience” has been carried away by the dynamics of life. Mundangepfu further reiterates that, the problem with customs is that as they trickle down one another, many aspects are lost and diluted until the custom becomes meaningless and unrecognisable compared to what it used to be.

Zvemari further states that, marriage is a way of creating family bond, he also adds that some parents claim that they charge a lot of the pride price because they have spend much in sending the girl child to school.

Mundangepfupfu has it to say middle and upper class man will take his daughter to school and pay for her tertiary education as leverage to charge exorbitant citing all the money he put into his investment. Stuart Hall theory of preferred reading has it that representation connects meaning and language to culture. So in this case the representation of lobola payment derived its sense from the language used by the artist henceforth one cannot nullify the fact that the lobola charges that were defiled by the artist are very common and normal in certain culture though his culture might not embrace that.

Moreso, the artist also makes use of facial expressions to set the mood of the clip as well as undeniably convince the audience that what he was saying in line with marriage was true and happening in the community henceforth families should take that into consideration by revising lobola charges. So from the above scenario it is clear that social media clips plays a prominent role in commenting on socio-economic and political issues which are being experienced in communities on daily basis.

Furthermore, in line with the above mentioned video clip Pepukai Zvemari also roped in the issue of denial of responsibility by man who could have impregnate girls whom they could have dated for a while. And that is believed to have been influenced by the fear of man of being overcharged pride price by the in-laws.

Ndosaka makungoona kuti mazuvaano, Murume amitisa ototiza haisi mhosva yakewo avakutyawo kudhurigwa

However, the socialization theory has it that the society behaves in the manner that has been grounded and agreed upon, and such standards will improve from time to time so in this case the in-laws should not receive a negative critique for charging the amount they want because the society has developed a culture where they view marriage as a cash cow. It can also be argued that it is not advisable and not acceptable in the African community to deny responsibility because it will be a burden for the mother alone. Pepukai Zvemari should be credited for educating the society as well as advising them to up keep the African cultural values which unite families thus social media video clip commented for being an ideal device for social commentary in Southern and East Africa.

Apart from what has been discussed above, the comedian also looks on the theme of migration, According to *internetgeography* migration is defined as the movement of people from one place to another. Migration happens for a range of reasons. These can be economic, social, political or environmental pull or push factors that could have drive that human migration.

Furthermore, in the past across the Southern African region, there was an increase in rural and urban migration which is termed local migration that was the period when those from the rural areas migrated from rural areas to urban areas in search of better living standards as well as employment, instead things started falling apart in both rural and urban areas and that was the genesis of economic meltdown that find some people vacating from motherland to nearby countries (Diaspora) in search for greener pastures. This has also make some people illegally cross borders without proper travelling documents or permits. Pepukai Zvemari was also among those who vacates to South Africa for the same reasons.

Ndapinda nepandoda napo ndakazongovhunduka kwavakunzi huyai mutore ma permits ma aslam. Kana maive nechido chekundipa ma aslam mungadaimakandipa ndichiko zvisandinetse kuuya kuno

Zvemari admitted that he illegally crosses to South Africa and he was successful. He further point out that the Zimbabwean immigration officials started showing concern by inviting them to collect permits and some travelling documents and he ignored the facilitation. Zvemari's concern

was that the Zimbabwean government only wanted to assist or to be concerned to only those who could have made a successful triumph.

If you were willing to help what was avoiding them to assist them whilst he was still in Zimbabwe, it is my right to have a permit but I have long permitted myself

Zvemari's lamentation will be of no relevance to the audience but only an advocate of crime, because some people could see Zvemari's illegal way of crossing the border as ideal but it has its own consequences which made some people succumb to death due to animal attacks for instance there are some instances whereby Zimbabwean illegal cross borders were killed by wild animals to only those who were fortunate enough they could escape but in many cases they could sustain life injuries. However, Pepukai Zvemari can also be credited for being the voice of the voiceless fellow countrymen who could not or sometimes afraid of pointing a figure to the government's failures through social media video clips. As part of the techniques used by Zvemari in this video clip he uses the Karanga dialect as his main language, the Karanga dialect is popular in the Midlands and some Southern parts of Zimbabwe.



Above: picture shows a Zimbabwean illegal cross border near Beitbridge boarder post

According to International Organisation for Migration (2009) there is no doubt that the economic situation in Zimbabwe continues to be a major factor fuelling the emigration of highly skilled and low skilled nationals. This is also compounded by the fact that significant numbers of Zimbabweans do not hold passports because of acquiring them. This comedian have also makes use of the techniques to emphasize on some issues, for instance the cinematographer was using

close up shots to show the face of the artist and such shots were meant to show the emotions of the artist. The artist also makes use of the paralinguistic cues such as movements of the hands to emphasize on certain socio-economic and political challenges which the Southern and Eastern African communities are experiencing. The above analysis clearly shows that, Pepukai Zvemari effectively use social media video clips to raise some concern as well as commenting on some social issues which affect the people's livelihoods.

Moreso, Pepukai Zvemari also roped in the issue of economic crises in Zimbabwe which sometime back in 2009 was temporarily revived under the coalition Government of national unity, after its course, the Government of Zimbabwe was struggling to maintain the cash flow which flocked in the mid of June 2013. The country started facing critical cash short fall due to poor circulation, in a bid to resuscitate the country's economy the Governor of reserve bank of Zimbabwe Doctor Mangudya introduced Bond coins in the year 2015 to curb cash shortages. The idea was positively accepted by the Zimbabwean community with a positive feeling which one can safely say the coins were forced to the public.

Furthermore, since social media is a critical platform for social commentary, Pepukai Zvemari in his video clip entitled "bond coins" ironically ridiculed and request someone to send him some bond coins to South Africa where he knows they will not be considered as a medium of exchange.

Komamukasei?, marara henyu zvakana? Mondidii? Kana uri pasi pe bridge ndongokubvunza kuti wamukasei? Wondi dii? hapana zvaungambondiita kuzvidyira nekuzvinwira kumira zvandinoda kana painewo anawo ma bond coins kana ma bond notes nditumireiwoka ko ndichamaziva here?

The above sentiments as reiterated by the artist shows that in the Diaspora he is earning a good living to the extent that he don't even know what his national currency looks like, again in those sentiments it is also apparent that even though he don't know them there is nothing that can be done to him by the authorities. It can also be noted that even in Zimbabwe apart from those in Diaspora there are some people who never used the introduced bond coins not simply because they do not want but because they have plenty of United States of America dollar notes, of which

that distinguishes people. So from this it can be justified that the introduction of bond coins also comes with the issue of class differences.

According to the audience receptionist theory of Stuart Hall (1997) states that media content are encoded by the maker and these texts will be full of ideas and messages, the content is then decoded by the viewers, however, audiences will read the text in different way possibly not in a way the producer anticipated and that alone will transparently outpours the different views of the audience and that will make a powerful decision on a critical issue. However, Zvemari's remarks in his video clip can also be said it was a mockery to the Government of Zimbabwe since they have introduced the currency which is not recognized outside the borders and even the citizens are against it.

However the artist also makes use of the costume which is written in front "Kuripwa Kugara" to convey his message as well as expressing his happiness. Costume is very effective in films for it is a powerful tool that makes the audience to tell class, feeling or even mood of the individual. The green colour of the shirt that was worn by Zvemari was an indication of freedom and jovial and that relates with his message which shows that he is a happy man who eats and drink what he want at any given time without hustling unlucky in Zimbabwe were ordinary families are having two if not one meal per day. In line with the colours, the Semiotic theory according to Scholes (1982; 1985) semiotic theory focuses on the social and cultural meaning of signs and codes. So from this it is clear that according to Zimbabwean context the colours of the costume of Zvemari reflected happiness as well as enhancing the video to convince the audience that he was earning a good life in the Diaspora than in Zimbabwe were people are poverty stricken and strive to put food on the table.

To add on that, the cinematographer also makes use of close up shots the camera focuses on Zvemari's facial expressions. The subjects dominates most of the frame, allowing very little observation on the locale of the scene, this type of the shot also shows emotions it also allows the audience a vantage point rarely seen by common, all of the techniques which were used by the cinematographer compliments each other in achieving the character meant to convince the audience. So from the above situation it is clear that, Pepukai Zvemari effectively used social media platform mainly whatsapp as a social commentary tool.

Furthermore, according to Sharma (2014) the power of social media is hard to dismiss. Interestingly, social media as a medium for connecting, organising and communicating is powering and spreading democracy far better than billions of dollars, so from this scenario it shows that social media video clips have played a role in reaching the society with the messages. The artist also roped in the issue of unemployment and poverty in the video clip entitled “Job phobia”.

“Wotahwa munhu achitohumana kuti ndakusiya basa kuno mhiri ndavakuenda kunoshanda ku Zimbabwe, ehe ku Zimbabwe kunoendwa asi takati hakuendi kunoshandwa nekuti mushandi nemushandirwi vese varikudzvingwa mabasa saka iwe unoda kunoshanda kupi,hakuchina mabasa unongoenda chete kunoshanya. Kwai ndonotengesa mabhero nhumbi dzanga dzakapfekwa nevamwe Hurumende yakabvisa tsvina dzose mutown hakuchisinazve kwava ne job phobia”

In that video clip Pepukai Zvemari was warning the Zimbabweans who were planning to abort as well as terminating working contracts to go and work in Zimbabwe, but the amid reports of that time carried evidence of more than eighty five percent unemployment rate in Zimbabwe and as if it was not enough the companies started retrenching employees without giving them their benefits and that happens following the rule by the Supreme court of Zimbabwe on 17 July 2016 that allowed employers to lay off employees on three months notice without paying retrenchment package Zimbabwean Independent February 12, 2016.

Zvemari’s video clip was relevant to the community because it gives an insight to those who wanted to vacate from Diaspora to Zimbabwe. Zimbabwe and other southern African countries like Malawi and Zambia and some parts of East African countries such as Uganda have long struggled to create employment for their citizens instead of securing jobs for the few who are employed they rather ally with both public and private companies to retrench the employees on top of that without benefits and that seems to be against the labour laws which encourage the payment of the workers..

Furthermore, in Zimbabwe mainly in urban areas people are depending on selling second hand clothes which they import illegally from Mozambique. In 2013 the first lady of the Republic of

Zimbabwe allowed people to sell such clothes and other products anywhere they feel comfortable and this was a campaigning strategy that gained ZANU- PF another term in office of presidency. As evidence from the clip by Zvemari those who were selling things in the streets were displaced by the police who consider street vending as unprofessional trade.

However, it can also be noted that the displacement of the vendors by the police was justifiable in the sense that some people were even involved in car accidents since they were selling just along the road of which the government should be credited for serving people from the risk. It can also be argued that the video clip was relevant since it also enlightened others who wanted to terminate contracts because as we speak now they could have been an outcry of those who leave their jobs with the assumption that they will make it in the streets were others are chased whilst trying to make the ends meet. So given the above situation it is of paramount significance to note that social media video clips are a powerful commentary too in Southern and East African countries since they touch on the issues which affects the communities on daily basis.

CONCLUSION

Conclusively, it can be primarily noted that Pepukai Zvemari has effectively roped in different themes for instance Marriage, poverty, migration and displacement This comedian have also makes use of the techniques to emphasize on some issues, for instance the cinematographer was using close up shots to show the face of the artist and such shots were meant to show the emotions of the artist. The artist also makes use of the paralinguistic cues such as movements of the hands to emphasize on certain socio-economic and political challenges which the Southern and Eastern African communities are experiencing.

CHAPTER SIX

6.0 CONCLUSION

This study basically gave an unequivocal interrogation and appraisal of the effectiveness of social media video clips as social commentary in Southern and East Africa in the case of Kansiime Anne, Rolland Lunga, Admire Kuzhingaira and Pepukai Zvemari. This study has also quiz the critical sites which were being adorned by the comedians. There are several themes which were earlier on looked at the previous chapters 3, 4 and 5, for instance Corruption, Poverty, migration, love, religion, gender and many others.

The study noted that, social media has been concientising as well as educating the Southern and East African Communities and in some cases where possible the social media video clips also offer solutions to the difficulties encountered in the society for instance in the video clip entitled “Power cuts” Admire Kuzhingaira encouraged the community to resort to firewood as a source of energy since there were massive power cuts experienced nationwide he also encouraged them to sell cooked food as a way of generating income to sustain their lives.

6.1 FINDINGS

In an attempt to study social media as social commentary in Southern and East Africa four questions were asked and below are the findings on each and every question asked.

What are the themes portrayed in the video clips?

This study, has interrogated the sites of the video clips offered by the comedians understudied in this study, such as corruption, marriage, unemployment, poverty, displacement, tradition versus modernity, hypocrisy, religion, love and norms and values.

How are the themes portrayed?

The above mentioned themes have been portrayed by both artists by evoking humour and that drew the audience's attention and that made it easy to convey the ideas and the meaning of each theme.

What are techniques portrayed in the video clips?

This study has also interrogated the techniques that have been used by the artists to achieve the desired goals of commenting on day to day socio-economic and political issues. The used techniques are as follows: Irony, setting, costume, language, characterization and camera angles.

How effective are the techniques used?

The techniques used by the artists in this study were effective in the sense that they make the audience to relate with the situations underlined in each video clip, and these techniques also make the conveyed message look real and original.

(1a) SIMILARITIES

There are some observations that has been taken note of in this study, the comedians studied in this study got some similarities in their themes for instance they roped in the theme of marriage. Kansime in the video clip entitled "Love really hates" shows the difficulties faced in marriage, in the video clip entitled "How Baba Tencen paid Lobola" Pepukai Zvemari also extended his grief to the society following the expensive dowry (lobola) charged by the in-laws, Rolland and

Admire also shows the difficulties encountered in marriage for instance disrespect shown by wives to their husbands all in the name of gender equality.

Both comedians come from the same continent and that alone made their work similar in the sense that they got similar experiences since most of the African country's leadership use same ideologies and that makes every African National face similar experiences for instance the issue of corruption is universal in both Southern and East African countries specifically Zimbabwe and Uganda and other African countries.

Moreso, both artists make use of humour as a way of attracting the audience's attention and that also make it easy for the video clips to went viral on the social network and accessed by many since its content was decorated with humor. They also make use of effective camera angles that makes the audience to relate with the situations depicted within the text this has been also made possible by the use of vernacular language by both artists in some texts.

(1b) DIFFERENCES

Kansiime Anne is a Ghanaian, whereas Pepukai Zvemari, Rolland Lunga and Admire Kuzhangaira came from Zimbabwe and that makes some of the Zimbabwean audience fail to understand Kansiime's texts since some of the video clips were in Ghanaian local language for instance the video clip entitled "Senga" and that also inhibit the Ghanaian community to understand some of the Zimbabwean comedians' text since some of them were in shona language.

Since Kansiime is a woman, much of her video clips dealt with marriage and love issues and that alone reflects that women are always considerate when it comes to marriage issues and that could be probably the influence of her content.

Moreso, Rolland Lunga and Admire Kuzhingaira unlike Pepukai Zvemari they effectively make use of relevant costume in their video clips for instance in the video clip entitled “power cuts “ Admire make use of cooking apron which convinces the audience that he was in the cooking business. Pepukai Zvemari in most of his video clips is always eating and that can be justified that it is his technique of maintaining his brand name “Kuripwa Kugara”

Unlike Kansiime, Rolland, Admire and Pepukai always roped in the issues of unemployment and the reason for that could be that Zimbabwe has been experiencing a large number of unemployed people as compared to other countries within the specified regions of East and Southern Africa.

In addition, Kansiime Anne’s educational back ground might be the force of her refined and psychological content which takes one’s effort to understand the meaning behind her jokes. Kansiime is holder of honors degree in psychology which is different from Zvemari, Lunga and Kuzhingaira who do not have a strong educational background where one can easily identify the meaning of some of the texts.

6.2 THEORETICAL FRAME WORK

This study has roped in the audience receptionist analysis theory of Stuart Hall (1997) which states that media content are encoded by the maker and these texts will be full of ideas and messages, the content is then decoded by the viewers, however, audiences will read the text in different way possibly not in a way the producer anticipated and that alone will transparently outpours the different views of the audience and that will make a powerful decision on a critical issue. The relevance of this theory has been seen in one of Kansiime’s video clips entitled “Kansiime Anne hates children with celphones in mini buzz” were different views of the audience towards the use of celphones were not fixed but dynamic depending on class.

Moreso, Stuart Hall (1973) theory of preferred reading has been also used in this study it point out that audience are given a media text invested with a critical autonomy to investigate and interrogate the validity or authenticity of the message. The theory also proposed that people read, watch or listen to media texts to understand the key idea through one of three roles of reception. It further states that the listeners, viewers or readers can either get the dominant readings. This theory is relevant in the sense that the analysis taken in this study was sometimes supporting the dominant idea portrayed by the artists and sometimes it was against the ideas basing also on the negotiated and oppositional reading were the audience totally disagrees with the ideas or views portrayed within the text or video clips.

6.3 AREAS FOR FURTHER STUDY

This study has noticed that communities have been undermining the power of social media video clips by just considering them as entertainment platform. The gap has been closed through a methodical analysis of the content and that leave the majority with the same notion that social media is a powerful tool of social commentary. Even though the analysis has been carried out, the room for further study is obtainable, one can carry out study of social media as social commentary or social protests in the entire region or the entire continent paying particular attention to comedy and drama.

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