

SATIRE AS A TOOL FOR SOCIO-POLITICAL COMMENTARY: A CASE OF *THE  
RAMBLER'S* SELECTED ARTICLES IN *THE NAMIBIAN* NEWSPAPER, 2015

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH STUDIES

OF

THE UNIVERSITY OF NAMIBIA

BY

LINEA AWAKESHE HAMUKWAYA

200931954

NOVEMBER 2016

SUPERVISOR: PROF J. KANGIRA

## Abstract

This thesis was an analysis of satire as a tool for socio-political commentary in *The Rambler's* articles. The study analysed the strategies that *The Rambler* used in 40 articles that were published in 2015 in *The Namibian* newspaper. In addition, the study sought to analyse how these strategies were employed in *The Rambler's* satire to foreground socio-political issues. The study was qualitative because the process of data analysis involved organising raw data (articles) for classification according to the elements on satire, which were ambiguity, humour, sarcasm and irony, parody, and other figures of speech. The qualitative research approach was appropriate because it allowed for an in-depth analysis of the strategies and elements of satire. The non-probability sampling technique was used to purposively select 40 out of 51 articles for analysis. Textual analysis was an applicable method of analysis. The study revealed that all the elements of satire: ambiguity, humour, sarcasm and irony, and parody were employed in the 40 articles. Additionally, figures of speech under the categories comparisons, sound devices, contradictions, and exaggeration and understatement are employed to achieve figurative language. The study found that ambiguity in *The Rambler's* satire is achieved through titles, indirect statements, by the employment of rhetorical questions, through colloquialisms, slang and jargon, and by code-switching or code-mixing from English into, mainly, Afrikaans and other vernaculars, particularly Oshiwambo, Otjiherero or Khoekhoegowab. In addition to the findings, humour functions as a medium to foreground socio-political messages by entertaining, yet educating the audience. The study revealed that *The Rambler's* satirical humour is achieved through deliberate slips of the pen, which emanate from intentional humour, and they are a reflection of an ingenuity of clever word play for an intended humorous effect. However, humorous statements that may be ambiguous may hinder the audience from appreciating the humour expressed, due to the inability to interpret the socio-political messages. The study also reveals that sarcasm and irony are a reflection of *The*

*Rambler's* wit, which portrays how incongruity is niftily expressed in his satire. *The Rambler's* sarcastic and ironic content is determined by the context in which it appears; hence, in order for the audience to comprehend the statements, the audience is required to rely on contextual cues. *The Rambler's* sarcasm may be indirectly or directly expressed, and when sarcastic statements are directly stated, what is implied is palpable. Indirect statements are effective for sarcastic irony to foreground socio-political messages through deviation, whereas parallelism is achieved through direct sarcastic statements. The study found that insults or profanity is *The Rambler's* strategy to achieve parody in order to express disapproval. In addition to imitation and misinterpretation, the employment of spiteful comments and vulgar expressions to achieve parody is the most direct form of satire. The study concluded that the effective use of the elements or strategies of satire relies solemnly on the employment of figures of speech. Figures of speech are figurative language that plays a significant role in foregrounding stylistic functions in *The Rambler's* articles, which is a comprehensive description and interpretation of his idiolect. Lastly, the study concluded that the elements of satire define *The Rambler's* strategies of satire, and they reflect his style of expressing himself as an ingenious writer.

## ACKNOWLEDGEMENTS

I would like to extend my utmost gratitude to the Almighty Father, the author of my destiny, who has been my source of strength and faith. I would like to thank my supervisor, Prof. Jairos Kangira for his continuous support and patience. I would also like to thank the Omualu Fishing Pty LTD for making my studies possible, particularly to Mr Gerson Nehemia and Mr Sacky Amoomo Kadhila. Thank you for your support and for always believing in me. I would like to thank my dear aunt, Elise Shilongo, who has been supportive during my studies. Her unwavering support was my source of courage whenever I was slacking off. I would like to thank my dear mother, Johanna Ndahalele, and my mother-in-law, Saima Hamutenya, and Gottyfrid Shoonyeka for their support by taking care of our daughter while I was concentrating on my studies. I also wish to thank the library staff of the University of Namibia, particularly to Mr Chenjerai Mabhiza and Mrs Helena Nambili, for their support. I would like to express my gratitude to my classmates for the discussions and teamwork and academic support, particularly Suama, Ally, Petrina and Claire. To Rauha Nekongo, your house was my library; thank you. To my bestfriend, Anna Salkeus, and my daughter, Cattleya Angelika Shoonyeka, I was sometimes not there for you when you needed me most, but you understood my schedule and dedication. To Kaarina Sheya, Saltiel Kupololo, Ricardo Kavari, Simon Ndeipanda Aindongo, Salom Shilongo, Taimi Ekandjo, Ndeshihafela Shinedima, Mee Johanna Angwena, Dr Nambira, Mrs Marie Maritz, Ms Bridget Jenkins, thank you very much for the love, support and courage. I love you all.

## **DEDICATION**

This thesis is dedicated to my mentor and greatest source of courage and strength, Karlos Ndeshipanda Naimhwaka. I am grateful for the contribution that you have made to my personal and academic journey. Thank you for never giving up on me; you have always believed in me. Thank you for the care, courage and endless support that you have given me before and throughout my academic journey. May God continue to bless you. I love you.

**DECLARATIONS**

I, Linea Awakeshe Hamukwaya, hereby declare that this study is a true reflection of my own research, and that this work, or part thereof has not been submitted for a degree in any other institution of higher education.

No part of this thesis/dissertation may be reproduced, stored in any retrieval system, or transmitted in any form, or by means (e.g. electronic, mechanical, photocopying, recording or otherwise) without the prior permission of the author, or The University of Namibia in that behalf.

I, Linea Awakeshe Hamukwaya, grant The University of Namibia the right to reproduce this thesis in whole or in part, in any manner or format, which The University of Namibia may deem fit, for any person or institution requiring it for study and research, providing that The University of Namibia shall waive this right if the whole thesis has been or is being published in a manner satisfactory to the University.

Signature.....Date.....

## TABLE OF CONTENTS

<b>Abstract</b> .....	i
<b>ACKNOWLEDGEMENTS</b> .....	iii
<b>DEDICATION</b> .....	iv
<b>DECLARATIONS</b> .....	v
<b>CHAPTER 1</b> .....	1
<b>INTRODUCTION</b> .....	1
1.1 Orientation of the study.....	1
1.2 Statement of the problem .....	3
1.3 Objectives of the study.....	4
1.4 Significance of the study .....	5
1.5 Limitations of the study.....	5
1.6 Summary .....	5
<b>CHAPTER 2</b> .....	6
<b>LITERATURE REVIEW</b> .....	6
2.1 Introduction .....	6
2.2 The role of satire and socio-political commentary in Namibia .....	6
2.3 The audience of satire: <i>The</i> audience and <i>an</i> audience .....	10
2.4 “Fake” news and “real” news.....	15
2.5 The elements and techniques of satire.....	17

2.5.1 Ambiguity.....	17
2.5.2 Humour.....	20
2.5.3 Sarcasm and irony .....	23
2.5.4 Parody.....	24
2.6 Functions of satire .....	25
2.6.1 Satire as a literary device .....	25
2.6.2 Satire in popular culture .....	26
2.6.3 Satire in literary journalism.....	27
2.6.4 Satire as news .....	28
2.7 The satirical modes of satire.....	29
2.8 Theoretical framework .....	30
2.8.1 Post-structuralism/deconstruction theory .....	31
2.9 Summary .....	33
CHAPTER 3.....	34
METHODOLOGY .....	34
3.1 Introduction .....	34
3.2 Research design.....	34
3.3 Population.....	37
3.4 Sample.....	38
3.5 Research instruments.....	39
3.6 Procedure.....	40



3.7 Data analysis .....	41
3.8 Research ethics .....	43
3.9 Summary .....	43
CHAPTER 4.....	44
ANALYSIS AND DISCUSSION OF <i>THE RAMBLER'S SATIRE</i> .....	44
4.1 Introduction .....	44
4.2 The use of ambiguity to foreground socio-political issues .....	45
4.2.1 Ambiguity through indirect statements .....	49
4.2.2 Ambiguity through the use of rhetorical questions .....	51
4.2.3 Ambiguity through colloquialisms, slang and jargon .....	54
4.2.4 Ambiguity through code-switching.....	56
4.3 The use of humour to foreground socio-political issues .....	57
4.4 The use of sarcasm and irony to foreground socio-political issues.....	62
4.5 The use of parody to foreground socio-political issues .....	69
4.6 The use of other figures of speech to foreground socio-political issues .....	78
4.6.1 Comparisons: similes, metaphors and personification.....	81
4.6.2 Sound devices: alliteration, assonance and onomatopoeia.....	82
4.6.3 Contradictions: antithesis, oxymoron and paradox .....	83
4.6.4: Exaggeration and understatement: hyperbole, euphemisms and climax .....	85
CHAPTER 5.....	88
CONCLUSIONS .....	88

5.1 Introduction .....	88
5.2. Conclusion.....	90
5.2.1 Ambiguity as a strategy in <i>The Rambler</i> 's satire .....	90
5.2.2 Humour as a strategy in <i>The Rambler</i> 's satire .....	91
5.2.3 Sarcasm and irony as a strategy in <i>The Rambler</i> 's satire .....	92
5.2.4 Parody as a strategy in <i>The Rambler</i> 's satire .....	93
5.2.5 Other figures of speech as a strategy in <i>The Rambler</i> 's satire .....	95
REFERENCES.....	97
<b>APPENDICES</b> .....	101

## CHAPTER 1

### INTRODUCTION

#### 1.1 Orientation of the study

*The Rambler's* articles were first published in 2008, and they are published weekly in *The Namibian* newspaper. The researcher learned that *The Rambler* is male, but for ethical reasons, his name was not revealed in this study. *The Rambler*, which is the pseudonym for the column, as well as the pronoun 'he' was implied to refer to the columnist. Considering that there are roughly 51 articles that are published yearly, there should be approximately 364 published *Rambler* articles to date. Over and above reports on social, political and sports events in the Namibian society, *The Rambler* mainly writes about political and social issues that affect the Namibian people. In other words, the column is a commentary on socio-political issues in a satirical manner.

According to Khalayi (2014), satire is classified as humour. Satirical humour refers to the type of humour which functions as a medium to put across a political and social message. Satire appears to be employed as a tool for social and political commentary, which does not only serve to entertain readers, but to also educate and inform them about subject matters that affect them as a society. In addition, since satire is harmless, its purpose is to correct the target follies by ridiculing them.

Khalayi (2014) further states that "humour and satire occupy a prominent position within the aesthetic conditions of contemporary culture, which is in the sense of both of literary arts and popular media" (p. 30). The concern of this study is the prominent position that satire and humour occupy within the aesthetic conditions of contemporary culture in terms of literary arts. In addition to other literary devices, satire is a significant device in literature.

Baldick (2008) defines satire as the use of humour, irony, exaggeration, or ridicule to expose and criticise people's senselessness or vices, particularly in the context of politics and other topical issues. The elements of *The Rambler's* satire are irony, parody, sarcasm, humour, exaggeration and ridicule. *The Rambler* writes about topical issues, and since the column is published weekly, the articles somewhat appear to be a computation of social and political incidents that the audience may have been acquainted with during the course of the week. In other words, *The Rambler* rearticulates news in a satirical manner. In order for readers to relate to the articles, and to simultaneously appreciate the humour and irony expressed in them, prior knowledge of current affairs is a pre-requisite. Additionally, the application of cognitive effort also seems to be a requirement, so that the audience may process the satirical messages. It is worth noting that although *The Rambler's* satire is meant to be humorous, its purpose is constructive social and political criticism, using wit to draw attention to both particular and wider issues in society.

*The Rambler's* satire is characterised by humour, ambiguity, sarcasm, parody and irony. It appears that the effective use of the elements of satire (humour, ambiguity, sarcasm, parody, irony and sarcasm) relies solemnly on the employment of the figures of speech. The study focused on satire from a literary perspective, as a literary device; it would be incomplete if the employment of the figures of speech are not analysed in *The Rambler's* satire, because figures of speech are figurative language that plays a significant role in foregrounding stylistic functions in the texts, which is crucial for the comprehensive description and interpretation of writers' idiolect (Yeibo, 2012).

The employment of figures of speech in *The Rambler's* satire was analysed according to the four categories of figures of speech, namely: comparisons, sound devices, contradictions, and exaggerations and understatements.

The fact that *The Rambler* unambiguously reveals the names of the targets of his satirical commentaries, readers' inquisitiveness is stimulated. Rousing the audience's curiosity is one of *The Rambler's* strategies of satire. This study aimed to analyse *The Rambler's* satirical strategies, and to explain how he uses these strategies in order to raise public dissatisfaction by means of a critical and attention-drawing, yet playful and humorous tone.

## **1.2 Statement of the problem**

Satire is a literary device; it is a domain of literature that writers employ to reveal and condemn social ills, such as corruption, dishonesty, abuse of office, bribery, racism, and unnecessary strikes by certain individuals or a society as a whole. Satirists employ humour, irony, exaggeration or ridicule, in order to recuperate humanity by slating its irrationalities and inadequacies.

Literature reveals that there are various artistic platforms where satire is expressed or may be expressed, ranging from literature, theatre plays, and newspaper commentaries to television shows. Okeke (2010) conducted a study on how drama is used as a tool for social and political commentary, using Alex Asigbo's *The Reign of Pascal Amusu* as an example. On the other hand, Mulanda and Khasadi-Telewa (2014) centred their study on how political cartoons are used in political commentary. Mwetulundila (2014) also analysed how political cartoons are used for political commentary, and her study focused on *The Namibian* newspaper. Various studies that mainly concentrated on political satire, which is expressed on TV, have also been conducted. Likewise, a specific study on a newspaper column about "The use of humour in socio-political commentary" was carried out by Khalayi (2014), and it focused on Mwalimu Andrews' *Staffroom Diary* television show. It appears that not much of the studies focusing on satire in newspaper commentaries have been carried out, much less in Namibia. It seems that there is no study in Namibia that has been conducted on satire, especially which focuses

on socio-political commentary in a Namibian newspaper. It is against this background that this particular study focused on satire, which is expressed in *The Namibian* newspaper, as a commentary on socio-political issues in Namibia.

Since satirists employ certain strategies to unravel certain socio-political issues, the main interest of this study was to examine the strategies that *The Rambler*, as a satirist, employs in his satire, hence the main research questions for this study were: what are the strategies of *The Rambler*'s satire, and how are these strategies used in his constructive socio-political criticism? In other words, this study sought to analyse the satirical strategies that *The Rambler* employs to foreground social and political issues, and to explain how these satirical strategies are employed in his socio-political commentaries.

Using the post-structuralism and deconstruction theory, which is a practise of “textual harassment” or “oppositional reading”, the study was able to unravel internal incongruities or discrepancies in the text, and to explain how socio-political issues were foregrounded in *The Rambler*'s articles (Barry, 2009).

### **1.3 Objectives of the study**

This study sought to achieve the following objectives:

- (a) To analyse strategies of *The Rambler*'s satire.
- (b) To explain how *The Rambler* employs satirical strategies to foreground socio-political issues.

#### **1.4 Significance of the study**

An analysis of *The Rambler's* satirical strategies will help literature students to recognise satire as a literary device in their literary studies. Knowledge of satire as a literary device will be an enhancement to the understanding and appreciation of *The Rambler's* articles as a contribution to socio-political commentary and debate.

Since various studies focused on other platforms where satire is expressed, such as drama, television, theatre plays and political cartoons, this study will make a contribution to the literature of how satire is employed as socio-political commentary in a Namibian newspaper. In other words, the findings of this study will add to the body of knowledge of satire as a literary device.

#### **1.5 Limitations of the study**

Findings of the study cannot be generalised, because the study is limited to only one Namibian newspaper, and because it is limited to only 40 selected articles of *The Rambler's* for the year 2015.

#### **1.6 Summary**

Chapter 1 introduces the background of the study; it states the problem (statement of the problem), research questions, the relevance or significance of the study, and its limitations. Chapter 2 presents the literature on satire and socio-political commentary, as well as the theoretical framework.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction

The purpose of this literature review is to highlight research work that is relevant to the area of this study. It appears that there is a scarcity of literature in the area of satire in Namibia. Despite the fact that *The Rambler* has been writing for almost a decade, there seems to be no trace of local literature in relation to his articles. Given this challenge, the researcher has generally consulted “foreign” literature, and therefore reviewed existing critical works on social and political commentary in various works. Even though the various works include TV shows, such as *The Daily Show* on DSTV, and political cartoons, such as Dudley’s cartoons in the Namibian newspaper, the scholars provided insightful information about the elements of satire. These elements include ambiguity, humour, irony, parody and sarcasm. Finally, the chapter explains why and how the Post-structuralism and deconstruction theory, which is the theoretical framework on which the study is centred, is the most appropriate theory.

#### 2.2 The role of satire and socio-political commentary in Namibia

Literature reveals that there are various artistic platforms where satire is expressed or may be expressed, ranging from literature, theatre plays, and newspaper commentaries to television shows. It is evident that the previously mentioned artistic platforms (literature, theatre plays, newspaper commentaries and television shows) are used to express satire because Okeke (2010) conducted a study on how drama is used as a tool for social and political commentary by using Alex Asigbo’s *The reign of Pascal Amusu* as an example; Mulanda and Khasadi- Telewa (2014) centred their study on



how political cartoons are used in political commentary. Likewise, Mwetulundila (2014) analysed how political cartoons are used for political commentary by focusing her study on *The Namibian* newspaper. Various studies, which mainly concentrated on political satire as expressed on TV, have also been conducted. Similarly, a specific study on a newspaper column about “The use of humour in socio-political commentary” was carried out by Khalayi (2014), and it focused on Mwalimu Andrews’ *staffroom diary*. It appears that not much of the studies that focused on satire as expressed in newspaper commentaries have been carried out, much less in Namibia.

The practice of socio-political satire in Namibia deserves a critical investigation because it is an avenue where political leaders and other public figures are satirised. It is also a platform to address and oppose negative practices in society. Despite the importance of satire, there seem to be a great scarcity of literature. The scarcity generally applies to political commentary where there are a limited number of both socio-political commentators, and the lack of sufficient scholars who have dedicated their studies to the area of satire or socio-political commentary. Social commentary appears to be the most commonly practiced in Namibia because it seems less harmless, and it does not necessarily have a specific target. The reason why social commentary does not have a specific target is because the target is usually the audience. This statement signifies that the target is usually the society (audience) that is, mostly, not being scorned or ridiculed, but rather being educated in an informative manner.

According to Tang and Bhattacharya (2011), satire has been a primeval interesting subject, stimulating discussions and debates, “not only because it is a form of art, but perhaps more importantly because it playfully serves as a social critique by exposing and attacking social folly” (Bhattacharya, 2011, p. 12).

There are various socio-political commentators, or distinctively social or political commentators, who employ other elements of satire, such as humour. In Namibia, these commentators formally criticise the government, or they address certain issues in society by directly giving advice to the relevant audience. In most cases, these socio-political commentators try to not ‘beat around the bush’ by being playful, neither do they want to appear to directly attack or expose their target follies. This type of formal reporting is not as interesting as satire is, because it is not distinct from formal news; it appears to be a tautology of news, but of different voices and perspectives.

Young (2013) found that those who prefer political satire report that they mainly watch for the humour, and even though they like to learn about current events, they opinionated that satire is unbiased, satire makes news fun, and the audience is able to contextualise the news. Young’s (2013) findings justify that formal news is the least preferable news, whereas satirical news is preferred because it is simultaneously entertaining and informative.

Dudley is a Namibian socio-political commentator who sketches cartoons that are published in a newspaper platform, *The Namibian newspaper*, to comment on current issues in the Namibian society. In most cases, Dudley comments on issues that he thinks are “not right” (Mwetulundila, 2014, p. 7). Unlike satire, which requires prior understanding in order to twig the social or the political messages, Dudley’s political cartoons are usually humorous to the extent that even those who are less conversant with current affairs will comprehend the humour that is being expressed in the sketches, because Dudley’s cartoons are “simply funny” (Mwetulundila, 2014, p. 7).

The fact that Dudley’s cartoons are hilarious should not be taken for granted to the extent that even those who are less in the know are likely to comprehend the sketches, because the audience is better likely to understand the message when they can relate it to events in reality. Mwetulundila (2014)

validates that a single cartoon of Dudley's cartoons is more meaningful when individuals instantaneously understand it and are able to relate it to its context.

In addition to Dudley, the cartoonist, there are a few socio-political commentators in Namibia, such as Gwen Lister who is a columnist of the 'Political perspective' column that is also published in *The Namibian* newspaper. Lister is well known as the founder of *The Namibian* newspaper, a Namibian journalist, a publisher, a press freedom activist, and an opponent of apartheid during the apartheid era. In her columns, Lister mostly writes to comment on socio-political issues that specifically affect the Namibian nation.

Ndumba Kamwanyah is a native of Namibia, and a public policy consultant. He writes a weekly column for *The Namibian* newspaper, and he serves as an Africa Blogger for the Foreign Policy Association (<https://reinventingtherules.com>). Even though Kamwanyah writes to reflect and comment on social and political issues in Namibia, his main concern is socio-economic issues. He writes in a formal-suggestive tone, and he does not necessarily satirise.

Joseph Diescho is also a native-born Namibian writer, political analyst, and an academic; his columns are published weekly in the *New era* newspaper. Diescho's dictums are a platform for him to comment on socio-political issues in Namibia. As a political commentator, he is predominantly concerned about political loyalty in Namibian politics. Even though some politicians react by taking his commentary personally, he claims that it is the politicians' behaviour that he questions, and not the persons as such (<http://www.namibian.com.na>). Diescho's commentary may be characterised as having a harsh tone, because he is straightforward and he directly refers to the folly. He seems to be the opposite of some leaders, particularly Hage Gottfried Geingob and Theo Ben Gurirab, whom he claimed to have "compromised their principles and values by staying quiet when they should have corrected fellow

leaders”, and which could justify why Diescho feels the urge to have mentioned, in one of his commentary, that he “expected of them to guide and direct us” (<http://www.namibian.com.na>).

Other significant contributors to socio-political commentary in Namibia are constant writers, whose letters are published in the Op-ed (opposite editor) in *The Namibian* newspaper. These letters are usually written as socio-political commentary in response to current affairs. The contribution of those who send short messages (SMSes) that are published in the newspaper to comment of socio-political issues should also not be disregarded, because they comment and question socio-political issues in Namibia. They also commend on jobs on certain behaviour or actions of political or social public figures by giving credit where it is due.

Despite the fact that the above mentioned socio-political commentators are not necessarily satirists, they make a great deal of an emulating contribution by reflecting what is happening in Namibia. They are the voice of the voiceless, and more importantly, they act as eye-openers to society by making people aware of the issues in society that need to be addressed. The role of socio-political commentators in society means that they do not only comment on what is going on in the country, but they express how the nation feels and is affected by the current affairs, especially by certain decisions that are taken by the politicians and other public figures in society.

### **2.3 The audience of satire: *The audience and an audience***

Generally, satirists and socio-political commentators write for audiences, and this solemnly depends on the purpose of the satire or the commentary. Audiences are more than mere obedient subjects of texts; they are active participants in the process of meaning-making (Ogola, 2009). It seems that audiences are constituted by satire, depending on the mode of address. Given the previous statement, that audiences are more than simply obedient subjects of texts, it is worth clarifying that the audiences

that are constituted by satire refer to the active participants in meaning-making, and not to obedient subjects, because texts “construct and imagine audiences” (Ogola, 2009, p. 9).

Barnett (as cited in Wai & Yap, 2013) describes satire as a reflection of the public’s disappointment, disagreement or anger. This explanation of satire, especially in the sense of political satire, seems to be describing *The Rambler*’s articles because, by reading about certain socio-political dilemma, readers are able to relate to the satirical content in favour of the author. Readers are likely to relate to the satirical content in *The Rambler*’s articles, because he writes by using common local (language) expressions. Some of these explanations are usually from the portmanteau of ‘Namibian’ and ‘English’, Namlish, which refers to the Namibian English that local Namibians use in their daily speaking. Some of the local expressions that *The Rambler* employs in his writings are words that the audience might be familiar with, such as the word ‘kamma’, which means ‘apparently’, but sometimes *The Rambler* is creative in his word coinage that he invents words, such as ‘poephol’, that the audience may add to their *kasi* or *urban* dictionary or vocabulary.

Satire may be expressed through drama, cartoons, daily television shows or through newspaper commentary. According to Dandaura (as cited in Okeke, 2010), “most dramatic works that aim at making caustic comments on society are known as satires” (p. 15). Satirists are social and political commentators and critics who use satire as a tool to comment on socio-political issues, as similarly as a dramatist is a “social commentator and a critic” (Okeke, 2010, p. 15). As equally as political cartoonists are up to date with current affairs, in search of social and political ironies, satirists do the same; they are up-to-date and well-informed with the latest news, so that they have something to critique about.

Okeke (2010) further describes dramatists as often referred to as being insightful or rather foresighted, because they deal with current issues but they also use the present as a mirror of the future. Okeke (2010) asserts that drama is commonly known as a convenient platform to reflect on society, since it can serve multiple purposes, rather than only entertaining the audience, as drama also educates and simultaneously informs. Wai and Yap (2013) explain that newspaper commentaries and op-eds provide a forum for the observers as well as the public to reflect their worries or disagreement on direct government intervention in different areas.

By employing elements of satire, such as sarcasm, irony, humour and exaggeration, satirists entertain *the* public and correct *a* public. Warner (2002) distinguishes between *the* public and *a* public by emphasising that, in some instances, the differences between the former and the latter can be very weighty. According to Warner (2002), *the* public refers to social entirety and sketchily to people, while *a* public refers to “a concrete audience, a crowd witnessing itself in a visible space as with a theatrical public” (p.18). Warner (2002) concludes by explaining a third sense, which is “the kind of public that comes into being only in relation to texts and their circulation” (p. 18). This explanation of *a* public and *the* public in *The Rambler’s* context connotes that an audience of discourse is self-organised or self-creating; therefore, implying that *The Rambler’s* audience may be directly and indirectly defined. *The Rambler’s* audience may refer to *the* audience which is directly defined (a specific audience) or to *an* audience which refers to an unspecified public and readers in general, or to those who are involved in the conditions that need to be informed in the satirist’s opinion. Each of the above-mentioned categories relate to either one of the objectives of satire, which are to entertain *the* public or to correct *a* public.

Kalaba (2014) emphasises that despite the fact that sarcasm is sometimes incomplete, it can break the silence to certain issues, and possibly inspire critical thinking by failing to take responsibility through

the unambiguous expressions and meanings, thus successfully reaching its objective to correct. This explanation means that satirists are not responsible for what the audience understands, or how they interpret the sarcastic statements and expressions, hence they are likely to defend themselves with the ‘I am only responsible for what I say, not what you understand’ statement. While the purpose of communication is generally to make sure that communicators convey a message perspicuously, satirists might believe that communication is about what they say and not what the audience comprehends, even though they are aware that how they convey the messages affect the way that the audience will perceive it. In fact, satirists take advantage of this attitude by deliberately manipulating messages, thus creating ambiguous messages for satirical purposes. Ambiguity is undoubtedly an element of satire, and it is also a strategy of most satirists, including *The Rambler*. The strategy of communication by the satirists makes satire a unique form of narration, which distinguishes it from other forms of socio-political commentary or simply formal news. By providing the audience with one statement, yet various interpretations, critical thinking is likely to be stimulated, thus achieving the purposes of satire.

Given the objectives of satire, which are to entertain *the* public or to correct *a* public, one can adduce that the overall purpose of satire is harmless. According to Harris (2013), the best satire “does not seek to do harm or damage by its ridicule, unless we speak of damage to the structure of the vice” (p. 3). *The Rambler’s* satire does not seem to seek harm and damage by its ridicule, but instead *the* public is likely to construe a different structure of *a* public (the vice), which might be an appropriate strategy for the vice to mend or reconstruct into the requisite profile. However, *the* public is likely to be misinformed, thus manipulated, and opinions that can provide a different version to an official side of the story may be prevented (Kalaba, 2014).

It is worth noting that despite the untainted intentions of satire, there will always be a diminution of a defined audience (*the public*), based on certain motives. In her study, Young (2013) found that there are a number of those who avoid political satire for certain reasons. Young's (2013) study reveals that younger people tend to consume political humour more often than older people, and this is due to the fact that young people use the platform to learn about politics. The interest in younger adults could be because, through political humour, they are more likely to apprise themselves with politics, unlike the older adults who have been part of the political history, and they might not be interested or excited to learn anything new.

Ogola (2009) clarifies that, although the terms 'publics', 'audiences' and 'readers' are used interchangeably, they are not synonymous, because reading is a discursive practise; publics are different from persons, and an audience is defined by the discursive community both in terms of particular demographics, as well as psychographics (Ogola, 2009). This explanation could suggest that there are many factors that are involved before the conclusion of the meaning of a satirical message may be arrived at; therefore, how a message is conveyed through the discursive practice will be determined by the fact that publics are different from persons, and it should also be taken into consideration that an audience is defined by a discursive community.

According to Khalayi (2014), satire is classified as humour. Satirical, humour, therefore refers to the type of humour which functions as a medium to put across a political and social message. It appears that satire is used as a tool for social and political commentary, which does not only serve to entertain readers, but to also educate and inform them about subject matters which affect them as a society. In addition, since satire is harmless, its purpose is also to correct those who are being ridiculed.



The obstruction of employing satire as a mode of socio-political commentary is that there is likely to be a misunderstanding of the social or political messages, because it can be quite challenging to conclude whether the satirist is being factual or humorous. If there is a possibility of misunderstanding satire, there is a guarantee that the audience is also likely to miss a point when satire is misused. Misuse or overuse of satire appears to be very common because satirists are likely to make offensive statements or they might tend to be personal towards certain targets, and then they guard themselves by claiming that it is the art satire.

Sometimes, satire may evoke emotions of laughter towards certain targets' weaknesses or "foolishness" and their vices, but at times it can evoke emotions of anger towards certain crimes and follies. Despite all the different functions of satire, both *the* audience and *an* audience need to come to terms that satire is a literary device, an artistic feature and a special skill that is used as a "mode of writing", which is often an "incidental element in literary works" (Baldick, 2008, p. 299). This knowledge and understanding of satire as a literary device may be an enhancement to *the* audience and *an* audience in the understanding and appreciation of *The Rambler's* articles and any satire as a significant contribution to socio-political commentary and debate.

#### **2.4 "Fake" news and "real" news**

News parody is often referred to as "fake" news. According to Marchi (2012), "Fake" news refers to the use of satire in entertainment TV shows, in order to parody network news. Satire, in this case, is used to discuss public affairs. Despite the fact that there have been various reactions to "mock" news shows, in regards to approval and concern to the public's increasing reliance for news on shows that are not produced by journalists and lack of commitment to journalistic objectivity, numerous studies have continued to prove that viewers of these shows are better informed about national and

international affairs, compared to those who rely exclusively on official news (Marchi, 2012, p. 253). Viewers of “mock” news could be better informed because this type of news might be more interesting than official news due to the elements of humour that are prevalent in “mock” news; hence, the audience is being informed through entertainment. In her study, Marchi (2012) found that about a third of the participants, who were combined with those who said that they acquired news from humorous talks on radio, acknowledged that humorous or acerbic talk shows as sources of news.

It seems that what is known as normal, official or formal news is regarded as neutral. The journalists are usually objective; it is up to the audience to make judgements and state their opinions. Since journalists are usually formal and objective, satirists can then be said to be subjective because they act as the public who reacts to the formal or “original” news. The fact that satirists re-narrate original news according to how they perceive it could explain why most satires are often regarded as “fake” news, which is contrary to mainstream news. Most news satires mimic credible news sources, but since some satires do not rely on any original source of news, it is easy to play on gullible audiences who are not exposed to formal or original sources of news.

It can be quite challenging to differentiate between “fake” news and “real” news, especially with the increasing development of news sites on the internet as sources. While knowledge of the characteristics of the two types may aid audiences to categorise the news according to the relevant genres, style is the main feature that may help one to identify whether it is “real” news or “fake” news. Harrington (2012) characterises “fake” news according to its inability to obey rules of “real” news. The ability to conclude whether rules of “real” news are being obeyed seems to suggest that one should know what the rules are. The most obvious rule of “real” news is that its style, as the synonym suggests, should be formal and objective. Based on this rule, *The Rambler*'s satire can be classified as “fake” news which is not because he writes insincerely without regard for facts or truths or because it is

fraudulent with the purpose to mislead or deceive the audience, but it is “fake” news because it is an imitation of the “real” or “original” news as presented by particular sources. Furthermore, *The Rambler*’s satire can be categorised as “fake” news due to its characteristic as a parody presented in a format that is typical of mainstream journalism.

## **2.5 The elements and techniques of satire**

### **2.5.1 Ambiguity**

The success of the effective practice of satire does not lie in what is being said, but it rather relies on how it is expressed. The techniques that satirists employ to evoke emotional reaction from the audience may include irony, sarcasm, parody, humour, ridicule, hyperbole, reversal, incongruity and understatement.

The way in which the audience processes social and political messages of satire seems to be very important because it may add value to the socio-political messages. The manner in which the audience comprehends the messages is important because their interpretation determines the effectiveness of the techniques and elements of the satirical messages, and vice versa.

Satire is open to numerous interpretations, which probably means that most satirists deliberately employ ambiguity in their socio-political messages. *The Rambler* and most satirists seem to be very effective in consciously making their work as ambiguous as possible in order to effectively make their satire as intriguing as possible. The freedom to interpret social and political messages relies solemnly on the ability to interpret ambiguity and biased information processing. LaMarre, Landreville and Beam (2009) aver that the processing of socio-political messages is precognitive in such a way that

the audience is usually unaware of their bias. This explanation is a confirmation that the audience only sees what it decides to see, and that it also only understands what is in their favour.

LaMarre, Landreville and Beam (2009) argue that biased processing of ambiguous political messages and sources, such as those that are found in certain types of satire, leads to polarisation among the electorate. This type of biased processing also serves as the basis for which people form future judgments and attitudes that are offered by the ambiguous sources. These judgements and attitudes make it difficult to decide whether the source itself is ambiguous or whether it is actually the audience's interpretation that is ambiguous. This conclusion can only be arrived at when the majority of the audience has similar interpretations, and then one can conclude that the source itself is ambiguous. It also appears that if a source is ambiguous, there will be an absence of external cues to aid with interpretation or with the processing of social and political messages. The lack of external cues is likely to leave the audience with no choice, but to depend on internal cues to guide them with the information processing and the interpretation of messages. Internal cues may include assumptions that are based on prior knowledge or experiences regarding politics or social issues.

LaMarre, Landreville and Beam (2009) justify that factors such as distraction, low comprehension, or other motivations may intervene with message processing, resulting in bias or error occurring; therefore, "if external cues cannot be used to aid in information processing, internal cues become the predominant means by which the information is interpreted" (LaMarre, Landreville & Beam, 2009, p. 204).

Even though satire is often ambiguous, it is important to have an understanding of the role that individual-level of social or political ideology plays in processing political satire, and to consider whether individuals are driven by in-group favouritism or a similar need to reinforce the favourable

status of their social or political group to “see what they want to see in political satire” (LaMarre, Landreville and Beam, 2009, p. 208). In addition to the factors that are involved in information processing, the strategies or elements that satirists employ can have a huge impact on how the audience reacts to the messages, hence influencing their interpretation and information processing.

In their study, which focused on the irony of satire in *The Colbert’s Report*, LaMarre, Landreville and Beam (2009) examined how audiences process political messages that were found in late-night political satire. LaMarre, Landreville and Beam (2009) found that:

Individual-level political ideology significantly predicted perceptions of Colbert’s political ideology. Additionally, there was no significant difference between the groups in thinking Colbert was funny, but conservatives were more likely to report that Colbert only pretends to be joking and genuinely meant what he said, while liberals were more likely to report that Colbert used satire and was not serious when offering political statements. Conservatism also significantly predicted perceptions that Colbert disliked liberalism. Finally, a post hoc analysis revealed that perceptions of Colbert’s political opinions fully mediated the relationship between political ideology and individual-level opinion (p. 212).

It seems that the difference between what is said and what is implied depends on the audience. Given that “much of the political satire that is offered by comedians includes contextual cues to aid audiences in interpreting the messages” (LaMarre, Landreville & Beam, 2009, p. 220), interpretation of messages in *The Rambler’s* articles might be challenging because he is not a comedian. The fact that *The Rambler* is not a comedian should not imply that he is not obliged to include contextual cues in satire because a satirist is not dissimilar from a humourist or comedian. Satire is often synonymous to humour because of the elements of humour that often characterises it. This explanation implies the

hypothesis that the comic relief that is contained in satire contains contextual cues that aid the audience to interpret socio-political satires.

### **2.5.2 Humour**

According to Khalayi (2014), satire is classified as humour; therefore, satirical humour refers to the type of humour that functions as a medium to put across a political and social message. Satire is often employed as a tool for social and political commentary, which serves not only to entertain readers, but to also educate and inform them about subject matters that affect them as a society. In addition, since satire is harmless, its purpose is to correct those who are being ridiculed.

Despite the fact that *The Rambler* is not a comedian, his articles are comical to a certain extent. One can say that the comical elements that are expressed in *The Rambler*'s articles are more like "comic relief" between what is said and what is implied. *The Rambler* expresses himself in a humorous manner, but what is implied is not funny but true; it is rather the truth that is hilariously expressed. Trevor Noah's title for his stand-up comedy film, *You Laugh but It's True*, is a perfect example to elucidate that satirists enunciate messages in a way that the audience usually laughs and then admit "...but it is true".

According to Khalayi (2014), the various categories of humour include parody, satire, situational comedy, slapstick, scatological, and verbal and bathos humour (p. 2).

Geenen (2009) states that satirists and other politically or socio-culturally oriented humourists "expose the shortcomings and ills of society by explicitly outlining supposed absurdities" (p. 34-35).

Geenen (2009) admits that various literary work that aimed at exposing the incompetency of government or damning the socio-political condition of everyday life in oppressive countries "were

published only because censors were unable to understand the illocutionary intent of the author or at least prove it” (p. 35). This condition of publication cannot, however, be said about *The Rambler’s* satire. It is unknown as to whether or not censors comprehend the illocutionary intent of *The Rambler*, or whether they are able to prove his intent. The issue of censors, or the lack thereof, could be due to the freedom of expression in Namibia, or simply, by considering the fact that *The Rambler* writes for *The Namibian* newspaper, he is “telling it like it is” as the rest of the newspaper strives to.

Khalayi (2014, p. 36) states that despite the fact that satire may generate laughter, it essentially serves a moral purpose. However, satirists should be highly considerate and sensitive towards the audience, and how they might react when a certain target is being satirised. The importance of awareness of the audience, and to take it into consideration, is due to the fact that satire may rely more on understanding the target of the humour, and thus it tends to appeal to a more mature audience. In this case, *The Rambler’s* articles become a clear platform for portraying the occasions of humour that illustrate how satirical the satirist represents the socio-political issues in his column.

Although the audience’s sense of humour plays a crucial role in comprehending humour, processing information or interpreting certain socio-political messages, the process and reaction highly depends on who is being satirised. It is significantly considerable as to who the target of satire is, because “there are marked differences in who conservatives and liberals perceive as joke targets, and how they perceive political affiliation, ideology, and attitudes” (LaMarre, Landreville & Beam, 2009, p. 227). It appears that the audience will not only understand the conveyed message, but they will interpret it according to which target of the satire is, especially in the case of conservatives.

On the contrary, it seems that satire and humour should not be interchangeably referred to, because there is a distinction between the two terms. The dissimilarity between the generics ‘satire’ and

‘humour’ implies that there is a difference between socio-political satire and socio-political humour. The distinction between political satire, which is the most serious, and other forms of political humour, is that the former is implicitly subversive and critical, which implies that socio-cultural argument or critique is not as explicitly signalled as other forms of political humour (Geenen, 2009, p. 31).

Mascha (as cited in Geenen, 2009) expounds that “whether or not aggressive, parodic or satirical, ideologically infused political humour, humour has been used as a subversive method to expose the inadequacies or injustices of heads of states, political systems and oppressive regimes” (p. 33).

Geenen (2009) clarifies that “although many forms of humour are playful and good spirited, political humour, while enjoyable, functions as a serious rhetorical action to ridicule in an attempt to discredit or affect ideological orientation” (p. 31). Political humour seems to function as a serious rhetorical action because very “important” members in society are usually ridiculed, and this may have a permanent impact on the image and position of the target, especially in *The Rambler’s* satire where the targets are explicitly and directly referred to, and it is apparent to the audience who is being ridiculed or criticised. The extent to which *The Rambler* can go to mention the names of the targets of satire does not seem to be limited because he goes as far as directly ridiculing the president by indicating his weaknesses. As previously mentioned in this section, *The Rambler* directly refers to his targets by their first names, regardless of who they are or their position that they hold in society.

Given the explanation of the differences between political satire and political humour, it can be concluded that *The Rambler’s* socio-political commentary is satire, and not humour. Despite the fact that his commentaries include elements of humour, it should be understood that humour is an element of satire; hence, a certain level of satire is most likely to include one or ten elements of humour. Geenen (2009) suggests that in order to achieve or ensure the success of a meaningful political humour, which



is usually referred to as “highbrow humour”, understanding and appreciation requires specific cultural knowledge. Geenen (2009) explains that:

The understanding and appreciation of meaningful political satire requires the recognition of complex and specific forms of homophoric reference. Homophoric reference is a cohesive resource, whereby receivers retrieve a referent item "from the shared context of culture" (Eggins, 2004, p.34). However, the comprehension of specific forms of homophoric reference laden in political satire requires a specific form of cultural knowledge. The appreciation of specific objects requires specific knowledge or capital (p. 361).

In regards to political satire, this type of particular cultural knowledge or capital seems to refer to the contextual background knowledge of the discourse to which it relates to (Geenen, 2009). In other words, the audience is required to be familiar with current affairs, which, in the case of *The Rambler*, refers to the specific knowledge of current affair and also certain Namlish (Namibian English) expressions. It is only then that the audience will be able to understand and appreciate *The Rambler's* satire.

### **2.5.3 Sarcasm and irony**

Sarcasm is usually regarded as a rhetorical device, which is unsurprising because some scholars argue that satire is a practice of rhetoric. Kalaba (2014) suggests that sarcasm should be recognised as one of the rhetorical devices that constitute satire. Unlike irony, sarcasm is used with prior premeditation that is often regarded as premeditated verbal aggression, and when it is used as a device to ridicule, it is often perceived as the most vulgar and the least form of irony (Kalaba, 2014). Sarcasm is also regarded as a form of humour, and it is often applied interchangeably with irony.

The elements of satire are unarguably similar to one another, which is why the definition of one of these elements usually seems to describe or define it as the application of one or more of the other devices. Sarcasm and irony are often confused with humour because most ironical and sarcastic comments in satire evoke laughter, or they have the potential to evoke laughter, which is ordinarily a cognitive reaction to humour (Kalaba, 2014). This explanation of satire and humour serves as proof that not every satire that evokes laughter is necessarily humour, but merely a satire that consists of elements of humour. Some satirists are very effective in their use of humour and irony to the extent that the audience unconsciously and immediately reacts with laughter, hence making it quite challenging to identify whether it is humour that was employed or other it was other elements of satire.

#### **2.5.4 Parody**

According to Bruun (2007), parody may be used to either create a playful and a kind of celebration of the original, but it is especially used to mock or make spiteful comments. There are a number of critiques that scholars have been developing to prove that parody is not necessarily satire but rather an element of satire. Parody deserves to be regarded as an element of satire because mocking and making spiteful comments about certain targets is one of the main features of most satires.

The amount of parody included in satire may vary from satirist to satirist because some of them are very careful about making spiteful comments that are likely to disadvantage them. It might also be that certain scholars fail to identify parody within satirical content due to the methodological approach that they use. Bruun (2007) clarifies that scholars are aware of the limitations of using textual analysis as their only methodological approach when analysing the relationship between parody and satire in specific texts. The limitations rely on the fact that contextual dependence of satire, and its dependence on the awareness of who the audience is, needs to take into consideration the relationship between

satire and parody (Bruun, 2007). It is against this limitation of methodology that this study was not merely based on textual analysis, but rather the post-structuralist textual analysis that helped to unravel internal incongruities or discrepancies in the text, and to explain how socio-political issues were foregrounded in *The Rambler's* articles (Barry, 2009). In addition, textual analysis was backed up by the deconstruction theory, which helped to unknot unconscious aspects of texts, rather than the conscious ones, as well as most of the elements that its apparent textuality lustres or fails to acknowledge (Barry, 2009).

## **2.6 Functions of satire**

Satire is an interdisciplinary element that is used both in disciplines of media and literature. According to Khalayi (2014), “humour and satire occupy a prominent position within the aesthetic conditions of contemporary culture, both in terms of literary arts and popular media” (p. 30). Even though this study is more concerned about the role of satire in literature, it is worth explaining the other functions of satire.

### **2.6.1 Satire as a literary device**

As aforementioned, this study is concerned about the prominent position which satire and humour occupies within the aesthetic conditions of contemporary culture in terms of literary arts. It is worth clarifying that satire, in terms of literary arts, is a literary device. In addition to other literary devices, satire is an important device in literature. Literary devices are often referred to as figures of speech; therefore, satire should also be regarded as a figure of speech that writers include in their writing to enhance creativity. Literary language is open to various interpretations because connotations differ from person to person. Satirists deserve to be regarded as artistically talented because of their ability to employ satire effectively.

### 2.6.2 Satire in popular culture

Many works that are written from socio-political standpoints are known to be popular culture. Geenen (2009) explains that “traditional social values, morals and structure are often mocked and ridiculed to highlight their apparent foolishness” (p. 34). Geenen (2009) further clarifies that “while much of the time ridicule and mocking is in playful in manner, these social and political commentaries function as powerful and ideologically infused discursive strategies in the construction of meaningful rhetorical action” (p. 35).

According to Mukerji and Schudson (as cited in Khalayi, 2014), popular culture “includes folk or popular beliefs, practices and objects generated from political and commercial centres” (p. 9). Readable objects, whether they are written or visual materials that are available traditions of interpretation and criticism, are classified and perceived to be part of popular culture (Khalayi, 2014).

*The Rambler*'s satire appears to fit the description of an object of popular culture because his articles are readable objects that are written from socio-political standpoints, which are available traditions of interpretation and criticism, hence making his columns an example of popular culture.

According to Khalayi (2014), “popular culture and popular literature is seen as what is socially acceptable among the masses”; it ranges from “films to the internet, and then to the creative newspaper space” (p. 13). *The Rambler* uses satire to comment on socio-political concerns in Namibia by using the creative newspaper space as a form of popular culture.

### 2.6.3 Satire in literary journalism

Khalayi (2014) defines literary journalism as journalism that “uses literature, which is the presence of the author’s voice in the narrative, and uses of tools that are long associated with fiction, such as elaborate structures, characterisation and even symbolism but with added accuracy” (p. 13).

Hartsock (as cited in Khalayi, 2014) emphasises that literary journalism is journalism that “uses techniques of fiction, which are the life stories that read like novel or a short story” (p. 13). He further explains that literary journalists include themselves in the story. Khalayi (2014) explains that the work of most literary journalists is characterised by the fact that the literary journalists include themselves in their narratives by being one of the characters in them. Khalayi’s (2014) description that Mwalimu Andrews is usually a character in his social and political commentary, the *Staffroom Diary*, does not necessarily infer that *The Rambler*’s is usually a character in his socio-political commentaries, but to denote that *The Rambler* usually includes himself in his narratives, because of the presence of his voice in the narratives. *The Rambler*’s voice, as an author, is evident in his articles because he writes from the first person’s point of view. This presence of *The Rambler*’s voice makes it relevant for his articles to be categorised not only as an ideal work of popular culture but also as a typical work of literary journalism.

It should be clarified that the previous classifications and categories of satire and *The Rambler*’s satire, in particular, are merely an enlightenment of the possibilities where satire is used or may be used. As mentioned earlier, satire is an interdisciplinary course. Scholars from relevant disciplines may base their studies on one author, but with different objectives. For instance, a scholar from the media discipline may choose to study *The Rambler*’s satire by focusing on his work as popular culture or as

literary journalism, whereas literature students from the English discipline may focus on *The Rambler's* work by focusing on satire as a literary device.

Some English language scholars, such as Sani, Abdullah, Ali and Abdullah (2012) have conducted a linguistic analysis on satire. These scholars concentrated their study on carrying out a linguistic analysis on the construction of satire in Nigerian political cartoons where they used newspaper cartoons as an example. It has been a common practice over the years that linguists have been interested in studying “how language is specifically used in different genres to accomplish communicative tasks” (Sani et al., 2012, p. 13).

Given these explanations of how language may function or may be used, and the various genres of language, it is unsurprising that scholars in the language department study media objects, such as newspaper articles, in order to analyse linguistic or elements of literature. By analysing *The Rambler's* articles, which are media objects, the study will use an element of literature, satire, to analyse the articles.

#### **2.6.4 Satire as news**

Satire may be classified as news. In their study, Lehman- Wilzig and Seletzky (2010) sought to investigate whether there is a need to change the classic typology of news as being either ‘soft’ news or ‘hard’ news. Satire, particularly *The Rambler's* satire, appears to fall under the category of ‘soft’ news, because it does not necessarily “have high levels of news worthiness, i.e. news value (usually regarding politics, economics and social matters) demanding immediate publication” (Lehman- Wilzig & Seletzky, 2010, p. 38).

*The Rambler's* satire will rather fall under the classification of 'soft' news because it "does not necessitate timely publication and it has a low level of substantive informational value (if at all), i.e. gossip, human interest stories and offbeat events" (Lehman-Wilzig & Seletzky, 2010, p. 39). This classification and explanation of satire means that *The Rambler's* satire serves more of the entertainment purposes, rather than the informative purpose. As aforementioned in this section, *The Rambler* rearticulates news and his articles are a computation of current affairs, which means that he writes about issues that the audience is usually already aware of.

## **2.7 The satirical modes of satire**

Larsen (as cited in Bruun, 2007) distinguishes between two modes of satires that he classifies as either egalitarian satire or elitist satire. Egalitarian satire is a mode of satire whose motives are aimed at the political, economic and the cultural powers in a society. This mode of satire is characterised by the fact that it attacks inequalities and the injustices created by inequalities (Bruun, 2007). Bruun (2007) further explains that the ridicule is usually "directed at the establishment and it is supposed to join the powerless by offering laughter as their weapon" (p. 3). The "powerless", in this case, refers to the audiences of satire who are entertained by the ridicule of an audience. These audiences are unconsciously included in the satire because it entertains, yet it serves as "an eye opener" of the inequalities or the corruption that is created by the particular target follies.

Given the explanation of the egalitarian mode of satire, it is pertinent to classify *The Rambler's* satire as egalitarian satire because, as previously mentioned in this chapter, *The Rambler* and other social and political commentators express disapproval by taking the role of the nation and being the 'voice of the voiceless'. To validate why *The Rambler's* satire falls under the mode of egalitarian satire, one should rely on the elaboration of the definition and functions of egalitarian satire, which is said "to

presume that the viewers are able to identify with the powerless in a given satirical treatment of a case, and gain a self-affirmation by doing so” (Bruun, 2007, p. 4). *The Rambler* does seem to presume that the audiences are able to identify with the powerless or the “voiceless” in a given satirical treatment of a case, and gain a self- affirmation by doing so.

The elitist mode of satire is a mode of satire which is directed towards those “who criticise the establishment and/or the system and set-up as they are; the target group are everyday citizens, and sometimes minorities and weak social groups in society” (Bruun, 2007, p. 4). Given the elaborated functions of the elitist satire, which is said to facilitate self- criticism and self-affirmation by not identifying with the target groups (Bruun, 2007), *The Rambler*’s satire also seems to fall under the elitist mode of satire because at times, in his social commentary, he writes in a manner that the audience is likely to question their position in society in regards to what is being satirised by *The Rambler*. An example that will aid to validate that *The Rambler*’s satire falls under the elitist mode of satire is an article that he wrote about Namibian students by comparing them to the South African students. This article was to commend on South African students’ bravery during the #FeesMustFall incident in South Africa by satirising the Namibian students for not being able to stand up for certain rights and against certain ills in society that affect their academic welfare. This satire definitely helped to facilitate self-criticism and self-affirmation in the Namibian students. *The Rambler*’s satire may be classified as both modes of satire, which are the egalitarian and the elitists’ mode of satire.

## **2.8 Theoretical framework**

In order to analyse satire as a tool for socio-political commentary in *The Rambler*’s articles, the study used the post-structuralism/deconstruction theory. Given the reason that deconstructionists practice “textual harassment” or “oppositional reading”, which aims at unravelling internal incongruities or



discrepancies in the text, in order to reveal disunity that lies beneath the evident unison (Barry, 2009), the deconstruction theory was appropriate for this study. Using the deconstruction theory, the researcher was able to unknot unconscious aspects of texts, rather than the conscious ones, as well as most of the elements that their apparent textuality lustres or fails to acknowledge (Barry, 2009).

It seems that one cannot discuss the deconstruction theory without making reference to the post-structuralism theory, because in order to define the application of the latter, the former as a theory is often referred to (Barry, 2009). In other words, the deconstruction theory signifies the engagement of the post-structuralism theory, thus referring to the task of ‘deconstructing a text’. Given this explanation, it may be concluded that ‘post-structuralism’ refers to the theory, while ‘deconstruction’ is the practice.

### **2.8.1 Post-structuralism/deconstruction theory**

The concept of ‘deconstruction’ was formulated by Jacques Derrida in the 1960s from the philosophical writings of Heidegger, and it reveals a way of knowing that typifies the French post structural and postmodern thinking (Higgs, 2002). The history of the deconstruction theory explains that the theory replaced the construction theory that was welcomed in the 1960s by literary theorists at a John Hopkins University conference.

The fact that Derrida’s paper on ‘Structure, Sign, and Play in the Discourse of the Human Sciences’ was within the discipline of human sciences, it validates that the deconstruction theory was relevant to the study of satire as a literary device in *The Rambler*’s articles, because satire and the study of literature is categorised as a human science. In other words, language and literature is a department of the faculty of human sciences.

Higgs (2002) states that deconstruction has had a subsequent effect on literary interpretation and analytical philosophy. Deconstruction still appears to have an effect on literary interpretation because it is still relevantly used by scholars in their literary interpretations.

Post-structuralism is derived from Derrida's post-structural ideas that were termed as such when he used the deconstruction theory in 1966 at the Johns Hopkins conference where he signalled to have extended beyond structuralism.

Deconstruction sounds like a process to destruct or demolish texts. Higgs (2002) clarifies that when applied to a text, deconstruction is not "concerned with emphasising the flaws or weaknesses, or with returning the text to some meaning that exists necessarily outside its apparent boundaries, or even to some ultimate signified" (p. 173).

By using the deconstruction theory, the study was not concerned with emphasising the flaws or weaknesses of *The Rambler's* articles; neither did it return the text to some meaning that exists outside the apparent boundaries. Given the explanation of post-structuralism/deconstruction theory, it is worth clarifying at this stage that the two terms are not two different theories, but rather one theory. The post-structuralism/deconstruction theory was appropriate to this study because the study analysed and interpreted *The Rambler's* satire in the process of analysing the strategies of his satire, and to meet other objectives of the study. The theory was also relevant because the study was mainly concerned with how satire is applied as a literary device in *The Rambler's* articles that were identified by using the post-structural textual analysis.

The theory and the mode of analysis seem to go hand-in-hand because a 'text' is said to have post-structuralist implications for thinking about the production of meaning (McKee, 2003) and this study is centred on the post-structuralism theory where the post-structuralist approach was the mode of

analysis. Both the theory and the analysis were a useful way to answer questions about meaning-making (McKee, 2003).

## **2.9 Summary**

Chapter 2 highlighted research work of other scholars whose focus is germane to the area of satire. By reviewing literature in the area of satire, the researcher was able to gain insight about the area of satire and socio-political commentary in general. This chapter explained some of the common socio-political commentators in Namibia. Lastly, the chapter explained the theoretical framework of the study. The following chapter, chapter 3, presents the research methodology used to collect and analyse data for the study.

## CHAPTER 3

### METHODOLOGY

#### 3.1 Introduction

This chapter describes the research methodology that was used to collect and analyse data. Since research methodology is a way to systematically solve a research problem (Kothari, 2004), this chapter explains how data was systematically collected and analysed in *The Rambler's* articles in order to achieve the objectives of the study.

#### 3.2 Research design

A research design is essential for research, because “it facilitates the smooth sailing of the various research operations” (Kothari, 2004). In order to ensure a smooth sailing of research operations of the study, a case study design was used. A case study design is a practical example of the qualitative research approach; therefore, this study is a qualitative study and it is a case research because it used the case study design. Kothari (2004) explains that a suitable design or approach should be flexible, appropriate, efficient and economical. Given the characteristics of a suitable design and approach, it seems that the case study design was an apposite approach for the study because it is flexible, appropriate and efficient. The qualitative research approach was appropriate for the study because it minimised bias and maximised the reliability of the data collected and analysed (Kothari, 2004).

A case study provides a unique example of real people in real situations, which enables readers to understand ideas more clearly, rather than by simply presenting them with abstract theories or principles (Cohen, Manion & Morrison, 2007). A case study was appropriate for the study because the study was analytic in nature; it sought to analyse *The Rambler's* satire. Cohen, Manion and Morrison

(2007) explain that Case studies “opt for analytic rather than statistical generalisation”. This particular study did not strive for a statistical generalisation because the focus was to carry an in-depth study.

According to Cohen, Manion and Morrison (2007), qualitative data analysis involves organising, accounting for and explaining the data, and in short, it entails making sense of data in terms of the participants’ themes and categories. Given this explanation, it is clear that the qualitative approach was appropriate for the study because the process of data analysis involved organising raw data in order to classify *The Rambler*’s articles as either political or social commentary. The process also involved accounting for data and explaining the data by means of interpreting *The Rambler*’s satire to make meaning and to understand his strategies of satire. The researcher made sense of data in terms of the participants’ (the selected articles’) themes and categories. These themes were created by using the elements of satire. The articles were classified as either belonging to the category of ambiguity, sarcasm and irony, humour, parody, or other figures of speech.

Even though the researcher analysed contents of *The Rambler*’s articles, textual analysis as a methodology, which contrasts content analysis, was adopted for the study. Content analysis is a process by which the “many words of texts are classified into much fewer categories” (Cohen, Manion & Morrison, 2007, p.475). Since the goal of content analysis is to reduce the material in different ways, the method of analysis was rather used to select each of the articles, so that they could be classified according to the elements or strategies of satire. According to Cohen, Manion and Morrison (2007), “categories are usually derived from theoretical constructs or areas of interest that is devised in advance of the analysis (pre-ordinate categorisation), rather than developed from the material itself, though these may be modified, of course, by reference to the empirical data” (p. 475).

Bainbridge, Goc and Tynan (2011) clarify that written texts include books, magazines and newspapers. *The Rambler's* articles are written newspaper articles and they are the original information that this study began with; hence, the articles were the primary object of the study. In other words, the articles were the original information that formed the basis of textual analysis. Secondary data was also consulted to aid the researcher to understand the primary texts and to clarify the analysis. Secondary data included the reference works that were taken from the body of academic literature in the area of satire, and it included books, theses, and articles.

Textual analysis is ideally used for cultural, media and mass communication studies (McKee, 2003). This study was not particularly a cultural, media or a mass communication study but since it was primarily concerned with the prominent position that satire and humour occupy within the aesthetic conditions of contemporary culture in terms of literary arts, the method was applicable. The study was mainly concerned with how satire is applied as a literary device in *The Rambler's* articles, which is coincidentally a media source for primary data analysis.

Textual analysis is a methodology, and a data gathering process. When textual analysis is performed on a text, an educated guess at some of the most likely interpretations of the text is made (McKee, 2003).

There is obviously more than one way of interpreting a text; texts may be interpreted differently, but by making an educated guess of a text from the textual analysis point of view, textual analysts are being informed by research rules and guidelines, hence conforming and adhering to them. As biased as this statement may appear, it is very impossible to know how other people, much less how readers interpret a particular text. Although by looking at clues and gathering evidence about similar sense, such as by making practices and educated guesses, may aid in understanding how conclusions were

arrived at, it is not possible to know how exactly we arrive at meaning-making because textual analysis is a combination of both theory and practice (Bainbridge, Goc & Tynan, 2011).

Textual analysis is advantageous because it is useful; it primarily focuses on media texts themselves. Textual analysis is not the type of analysis that creates more texts for analysis, but, as previously stated, the analysis focuses on primary media.

Since a 'text' is said to have post-structuralist implications for thinking about the production of meaning (McKee, 2003) and this study was centred on the post-structuralism theory, the post-structuralist approach was the mode of analysis. Post-structuralist textual analysis is a useful way to answer questions about meaning-making, because post-structuralists are aware that people experience the world and life differently, which is why when texts are analysed from this perspective, analysts observe the differences between texts without claiming that one of them is the most accurate or correct one; "this form of post-structuralist textual analysis is not about measuring media texts to see how accurate they are" (McKee, 2003, p. 26).

McKee (2003) affirms that textual analysis is the only methodology that can be used in cultural studies, media studies or mass communication studies; therefore, it is an appropriate methodology to analyse data because *The Rambler's* articles are media sources.

### **3.3 Population**

Considering the fact that *The Rambler's* articles are published weekly, there are approximately 51 articles yearly. According to Battacherjee (2012), all people or items (units of analysis) with the characteristics that one wishes to study define population. The population of this study was not defined by people because it did not intent to study about people; it is rather defined by items because it sought

to study articles by analysing *The Rambler's* satire in his articles. The articles can be said to define the population because they were the items and units of analysis that the researcher wished to study.

Since the study focused on articles that were published in 2015, the target population for the study was all the 51 articles on socio-political commentary that were published in *The Namibian* newspaper in 2015, which were written in English. The unit of analysis, items, which the researcher wished to study, included all the articles that were published in 2015. The population was, therefore, all *The Rambler's* 51 articles that were published in *The Namibian* newspaper in 2015. *The Rambler* only writes for *The Namibian* newspaper, and he appears to be the only socio-political commentator whose commentary is a satire.

### **3.4 Sample**

*The Rambler* has published approximately 364 articles from 2008 to date, and there were 51 articles that were written in 2015. It is impossible to carry an in-depth study on all 364 articles, and even though it was possible to study all the 51 articles that were published in 2015, manageable and comprehensible proportions were required. Given this purpose for proportions, the researcher used the purposive sampling technique to select 40 of *The Rambler's* articles on socio-political commentary. Cohen, Manion and Morrison (2007) explain that the reduction of copious amounts of written data to manageable and comprehensible proportions is one of the enduring problems of qualitative research.

Using the non-probability sampling technique, 40 articles that were dated 2015 were purposively selected. Battacherjee (2012) defines the non-probability sampling technique as a technique where some units of the population have a zero chance of selection, or where the probability of selection cannot be accurately determined. Units, *The Rambler's* articles, were selected based on a non-random criterion. This sampling technique did not, however, allow the estimation of sampling errors; therefore,



it may have been subjected to a sampling bias, because selection is non-random (Battacherjee, 2012). This explanation implies that information from the sample of 40 of *The Rambler*'s articles cannot be generalised back to the population of 51 articles, neither generally to all *The Rambler*'s articles. Since the researcher thought that 40 articles were a sample that is truly representative of the population, the inferences derived from the sample may not be generalised back to the population of interest (Battacherjee, 2012).

Non-probability technique was appropriate because the probability of the selection of the articles could not be accurately determined, thus the selection was based on a non-random criterion (Battacherjee, 2012).

An in-depth study of *The Rambler*'s articles was required because the study sought to analyse how *The Rambler* employs satirical strategies in his socio-political commentary; purposive sampling, which is intended for qualitative studies was an appropriate technique because it selects information-rich cases for a more in-depth study (Mugo, n.d). In purposive sampling, researchers build up a sample that is satisfactory to specific needs of their study, and the sample is usually chosen for a specific purpose (Cohen, Manion & Morrison, 2007). The sample of 40 articles was a satisfactory sample for the objectives of the study, which were to analyse strategies of *The Rambler*'s satire in his socio-political commentary, and how these strategies are employed to foreground socio-political issue.

### **3.5 Research instruments**

This study did not require any research instrument because *The Rambler*'s articles were the source for primary data analysis. Since post-structuralists are said to consult other sources for meaning-making (McKee, 2003), journal articles and books in the area of satire and other tools for socio-political commentary were also consulted to assist with the analysis. These sources that were consulted were

regarded as secondary data, and they were reviewed in order to assist with the understanding of the primary text, and to clarify analysis of the primary texts. The reference works that were taken from the body of academic literature in the area of satire were strictly books, theses and articles.

### **3.6 Procedure**

All *The Rambler's* articles for Fridays that were dated from January 2015 to December 2015 were downloaded from *The Namibian* website under the archives feature. The website does not provide an option to download the articles, so each article was copied and pasted on a Microsoft word document, and then saved according to the title of the article. The articles were then categorised according to elements of satire, which were ambiguity, parody, humour, sarcasm and irony, and then to the emerging theme, other figures of speech. The category of other figures of speech was classified according to four categories, namely: comparisons, sound devices, contradictions, and exaggeration and understatement. The category of comparisons identified the use of simile, metaphor and personification; the sound devices category sought to identify the use of alliteration, assonance and onomatopoeia, while the category of contradictions detected the use of antithesis, oxymoron and paradox. Lastly, the category of exaggeration and understatement recognised the use of hyperbole, euphemism and climax in *The Rambler's* satire. 8 articles in total, under the category of figures of speech, were studied, and for each of the categories of the figures of speech, 2 articles were examined. The analysis of the figures of speech was useful to determine the figurative language that *The Rambler* employs in his satire.

*The Rambler's* articles were the main source of primary data, but works of other scholars in the area of satire and other tools of socio-political commentary were also consulted. Examining secondary data provided an in-depth meaning of satire and the various satirical strategies that are used for socio-

political commentary. Content analysis enabled the researcher to sample the articles purposively. Since the post-structuralist mode of analysis focuses on the differences between texts without claiming which one is most accurate (McKee, 2003), this method of analysis was not used to measure *The Rambler's* texts for accuracy. The mode of analysis rather focused on how different texts comment on socio-political issues, thus achieving the objectives of the study. The post-structuralism/deconstruction theory was used to reveal disunity that lied beneath the evident unity of texts (Barry, 2009).

### **3.7 Data analysis**

Cohen, Manion and Morrison (2007) explain that qualitative data analysis involves organising, accounting for and explaining the data; in short, making sense of data in terms of the participants' themes and categories. Since the analysis of data involved organising, accounting for and explaining data of *The Rambler's* satire, and it made sense of data in terms of themes by using the elements of satire as themes for analysis of *The Rambler's* strategies of satire, the qualitative data analysis was used to analyse data. The researcher made sense of data in terms of the participants (articles), themes and categories. These themes were made up by using the elements of satire, namely ambiguity, humour, parody, sarcasm and irony, and other figures of speech. The category of other figures of speech comprised of sub-categories, namely comparisons, sound devices, contradictions, and exaggeration and understatement.

In order to maintain manageable and comprehensible proportions, the researcher used the purposive sampling technique to select 40 of *The Rambler's* articles on socio-political commentary. Cohen, Manion and Morrison (2007) explicate that the reduction of copious amounts of written data to manageable and comprehensible proportions is one of the enduring problems of qualitative data analysis. Given that data reduction is a key element of qualitative analysis (Cohen, Manion &

Morrison, 2007), the articles were reduced in a manner that attempted to reverse the quality of the qualitative data.

The articles were classified according to the elements of satire, which were ambiguity, humour, parody, sarcasm and irony, and other figures of speech. An analysis of the elements was to identify these elements in *The Rambler's* satire, which was a helpful way to analyse the strategies of his satire.

In order to understand the types of satirical strategies and how they are used, works of other scholars in the area of satire and other tools for socio-political commentary were examined. It appears that some commentaries are rather formal; they are not all necessarily a satire. The researcher, therefore, focused on commentaries that are satirical and those that employed other elements of satire (other literary devices), such as parody, irony, sarcasm, ambiguity and humour. It appears that the distinction among the different elements can be quite challenging because the intentions of the texts versus how they appear to the audience differ.

In order to examine what has been done by other scholars in the area of satire, the researcher conducted a literature review of socio-political commentary. It appears that *The Daily show* and *The Colbert report* are the mostly studied satires by scholars, because most studies either focused on them, or they made references to them. Examining other studies and understanding types of satirical strategies, as well as how they were employed, enabled the researcher to analyse *The Rambler's* satirical strategies and to explain how they were used in his commentaries.

Content analysis is a process by which the “many words of texts are classified into much fewer categories” (Cohen, Manion & Morrison, 2007, p. 475). Since the goal of content analysis is to reduce the material in different ways, the analysis was rather used to select the articles, so that they could be categorised or classified accordingly. Cohen, Manion and Morrison (2007) further explain that

“categories are usually derived from theoretical constructs or areas of interest devised in advance of the analysis (pre-ordinate categorisation), rather than developed from the material itself, though these may be modified, of course, by reference to the empirical data” (p. 475).

The textual analysis method was used to identify elements of *The Rambler*'s satires by using the elements of satire, which are ambiguity, humour, irony, sarcasm and parody (Baldick, 2008). In addition, figures of speech with the sub-categories, such comparisons, sound devices, contradictions, and exaggeration and understatement, were identified in *The Rambler*'s satire. These elements of satire were used as themes for data analysis. Textual analysis, according to themes, aided the researcher to analyse strategies of *The Rambler*'s satire and how he employed them in his socio-political commentaries. Finally, the researcher made sense of analysed data by interpreting and concluding findings.

### **3.8 Research ethics**

Collected data was used only for the purpose of this study, and all sources that were used in the study were acknowledged.

### **3.9 Summary**

Chapter 3 describes the research methodology that was used to collect and analyse data. It explains the research design, population, sample for data collection, research instruments and procedures to collect data, and the method for data analysis. Chapter 4 presents an analysis and discussion of *The Rambler*'s satire.

## CHAPTER 4

### ANALYSIS AND DISCUSSION OF *THE RAMBLER'S* SATIRE

#### 4.1 Introduction

This chapter presents an analysis and discussion of *The Rambler's* satire. The study sought to analyse strategies of *The Rambler's* satire and to explain how these strategies are used in his socio-political commentary, in order to foreground socio-political issues. Using the post-structuralism/deconstruction theory, which is the practise of “textual harassment” or “oppositional reading”, the study was able to unravel internal incongruities or discrepancies in the text, and to explain how socio-political issues were foregrounded in *The Rambler's* 40 articles (Barry, 2009).

Data were analysed, and findings were interpreted according to themes, which were created in accordance to the elements and techniques of satire. The themes were namely ambiguity, humour, parody, and sarcasm and irony. Data were presented according to the themes by analysing how each of the elements, as strategies, was employed in eight of each of the selected articles, and explaining how these strategies were used to foreground socio-political issues.

Data were interpreted by using the post-structuralist textual analysis (a data gathering process), in order to make an educated guess at some of the most likely interpretations of the text (McKee, 2003). Interpretation was based on how the elements of satire were used in *The Rambler's* articles to foreground socio-political issues. In restated terms, data were analysed in order to identify strategies of *The Rambler's* satire, and then interpreted to explain how these strategies were used to foreground socio-political issues.

Finally, the study also analysed the employment of the four categories of the figures of speech, namely comparisons, sound devices, contradictions, and exaggerations and understatements. An analysis of the figures of speech enabled the researcher to explore the use of figurative language in *The Rambler's* articles because the study analysed satire from a literary perspective; hence, the study would be incomplete if the use of figures of speech would not have been analysed. Figures of speech reflect figurative language, which plays a significant role in foregrounding stylistic functions in the texts, and which is very crucial for a comprehensive description and interpretation of writers' idiolect (Yeibo, 2012).

#### **4.2 The use of ambiguity to foreground socio-political issues**

According to Feinberg (as cited in LaMarre, Landreville & Beam 2009), satire is a representation of the reality in a distorted manner. Ambiguity is one of the effective strategies of satire because distortion defines ambiguity. Distorted words or expressions are open to various interpretations; therefore, the audience is liberal to perceive and interpret messages in their favour (LaMarre, Landreville & Beam (2009).

In order to identify how messages were expressed ambiguously, the following eight articles from *The Namibian* newspaper (appendix 1) were analysed:

Article 1: Apologies Not Accepted (dated 2015-05-15)

Article 2: Dear White People (dated 2015-08-28)

Article 3: D\*ck Riding Tyrants (dated 2015-06-19)

Article 4: Embarrassing SWAPO (dated 2015-03-13)

Article 5: Gurirab is the Embodiment of Failure (dated 2015-02-20)

Article 6: Hage's Speech (dated 2015-03-27)

Article 7: Minister of Foot in Mouth Affairs Correct Again (dated 2015-04-10)

Article 8: NamTwitter (dated 2015-01-30)

The use of ambiguity in article 1-8 was analysed by the identification of statements or expressions that were open to misinterpretation, those that consisted of obscurity (unclear and complicated to comprehend), those that were vague or vaguely expressed, and where *The Rambler* appeared to doublespeak, which may lead to 'double entendre' to the audience.

Some of the titles of *The Rambler's* articles are undefined or rather vague that the audience may be intrigued to read and discover what the article is about. The vagueness of the articles may contribute to the audience's misinterpretation because they are likely to form a presumption of the content, which may often be incorrect.

Presumptions appear to be a reflection of the audience's precognition, which means that interpretation and information processing is usually biased. LaMarre, Landreville and Beam (2009) affirm that individuals' self-favouring processing of ambiguous information denotes that such processing is precognitive, therefore indicating the presence of an underlying motivation.

In their study, LaMarre, Landreville and Beam (2009) convey that most researchers have reached the conclusion that the audience processes information rewardingly or cautiously, which often occurs precociously in ways that they are usually unaware of their own bias. The inference is that people are prompted by their need for self-enhancement (e.g., desire to affirm one's own political beliefs) to process the information in a manner favourable to the self (LaMarre, Landreville and Beam, 2009).



In articles 1, 3 and 7 (appendix 1), ambiguity was achieved through the titles, in order to deviate from directly stating the obvious. In article 1, the title ‘Apologies Not Accepted’ is vague; it is unclear as to which apologies are being referred to, why they have not been accepted, and who has not accepted them. Despite the fact that this deviation may leave the audience to postulate that the article is about apologies that were not accepted, they might be clueless about which specific apologies are being referred to.

The title of article 3 (appendix 1), ‘D\*ck Riding Tyrants’, is open to various interpretations because the term “dick riding” was censored. The censorship, which could be moral censorship, might create a clue to the audience that the title refers to the vulgar expression, but to dick ride literally means to “suck up” to someone. In formal terms, the term refers to ingratiating oneself to, in this sense, tyrants.

The term “tyrants” is also open to various interpretations because it may refer to cruel and oppressive dictators, rulers who had seized power without legal right, to people who exercise power in a cruel way, or to all of them.

In this case, presumptions would lead to ambiguity because without reading the entire article to rely on contextual cues, the audience may not be able to realise that ‘dick riding tyrants’ refers to president Hage Geingob praising dictators, or rather oppressive dictators, president Robert Mugabe and Omar Al-Bashir. The contextual cues are foregrounded when the term “tyrants” is used as follows:

“I thought we buried our love affair with the world's oppressors and madmen when we overwhelmingly elected a suave, educated and sophisticated president. I can't believe you still blow Mugabe's trumpet.”

In article 7 (appendix 1), ambiguity in the title was achieved through obscurity; it is difficult to grasp who is the minister of “foot in mouth” affairs, because there is literally no minister of that title in Namibia. It is also unclear what foot in mouth means if one relies on the literal meaning; therefore, relying on the literal meaning would make the phrase or expression to be quite meaningless. Idioms can be ambiguous to an audience who tries to interpret their literal meaning, especially when the audience is not aware that it is an idiom. The audience might attempt to rely on the imagery that is created by the idiom, but yet it would lack sense. Understanding the idiom and relying on the literal meaning to perceive the mental picture of a foot in mouth might be helpful to grasp that it refers to a “stupid” minister, but it is not sufficient as to which particular minister is being referred to. The audience is, thus, required to rely on contextual cues for meaning because who the “foot in mouth” refers to is foregrounded through parallelism in the opening paragraph as follows:

“I never thought I'd ever say this but it's true: Charles Namoloh, aka Ho Chi Minh, aka Minister of Foot in Mouth Affairs, is correct.”

It is obvious that the minister of Foot in Mouth refers to Charles Namoloh because *The Rambler* uses the acronym ‘aka’, which means ‘also known as’. The statement therefore implies that Charles Namoloh is also known as Ho Chi Minh and he is also known as Minister of Foot in Mouth. Ho Chi Minh was Charles Namoloh’s nom de guerre during the liberation struggle. Nom de guerre is a French phrase that literally translates as ‘war name’ or in direct translation, ‘name for war’. This nom de guerre is like a nickname that most soldiers are called as their battlefield name. In this case, Charles Namoloh was known as Ho Chi Minh because he was inspired by the Vietnamese leader; he was trying to emulate the bravery of Ho Chi Minh.

According to the Urban Dictionary, foot in mouth is when someone says something stupid or offensive. In a more rephrased sense, it translates to saying something foolish, embarrassing or tactless, or rather the state of being inappropriate, insensitive and imprudent. Minister of Foot in Mouth disease will then mean that Charles Namoloh is a minister who runs inappropriate, insensitive or imprudent affairs. The deviation from directly revealing Charles Namoloh's name enabled *The Rambler* to double speak by both stating that Charles Namoloh, who usually makes foolish, embarrassing and tactless comments, is correct again.

It would be obscure for the audience to understand why Charles Namoloh is referred to as Ho Chi Minh if they are not aware that it is nom de guerre. Foot in Mouth Affairs would then refer to the Ministry of Defence Force because the folly was a Minister of Defence, which the audience will realise from the following contextual cues that were foregrounded:

“Namoloh, a retired army general who previously served as the Minister of Defence, said some police officers are demanding promotions even when they do not qualify for them.”

#### **4. 2.1 Ambiguity through indirect statements**

The study reveals that *The Rambler* uses indirect statements through examples that are out of context, in order to imply statements that are relevant to the context of a particular article. Contextual cues are useful to aid comprehension because the audience will be required to interpret the messages within the context of the article. The use of indirect statements is one of the strategies to foreground statements through deviation and parallelism. The use of indirect statements was achieved in article 2 (appendix 1) as follows:

“...the economy is still largely in the hands of those who looked after themselves nicely prior to independence and whose corruption was largely swept under the carpet.”

This indirect statement implies that the economy is largely owned by the white people. “Prior to independence” might be ambiguous if the audience does not phantom that the phrase refers to white people in this context, because it is common sense that only white people who “looked after themselves” before Independence. Black people did not have the chance to look after themselves in the pre-Independence era, which is obviously because someone who is being colonised will not have a chance to “look after” oneself. Looking after oneself refers to enjoying the riches and the welfare of life, so it certainly does not denote to black people. The indirect statement, which deviates from the direct statement that white people dominate the economy, was revealed as follows:

May I refer you to an article by Shinovene Immanuel in *The Namibian* newspaper not so long ago? It said: white people continue to dominate top positions in key sectors of the economy by occupying over 61% of executive directorship posts, the latest report by the Employment Commission revealed. How big a percentage of the Namibian population is white again? Just over 5%...

Indirect statements to deviate or parallel issues for the effect of satire were also evident in article 6 (appendix 1) when *The Rambler* used an out-of-context statement as an indirect statement to satirise both the education value of IUM and the quality of the cabinet in the following statement:

“We now have a cabinet bigger than the president’s ego, which will be more useful than an IUM dropout after a night of drunken debauchery.”

The example of an IUM school dropout is completely out of context, but *The Rambler* has deliberately achieved double-speaking by satirising both the education value of IUM and the quality of the cabinet,

and also by indirectly stating that the president does have a big ego. By saying that the cabinet is bigger than the president's ego, *The Rambler* is achieving exaggeration that the president has a big ego, but as big as it, it cannot be bigger than the cabinet. The statement is obscure because it is difficult to comprehend the message of the utility of the cabinet if one does not understand the example of an IUM dropout. Exaggeration was achieved through the use of the example of an IUM dropout, which is effective because *The Rambler* already considers IUM as a futile institution, so a dropout from a worthless institution is "useless". The idea of IUM being foregrounded as ineffective institution can only be comprehended by the audience that is familiar with *The Rambler's* other articles where he satirises IUM.

*The Rambler* seems to be stereotyping IUM through the sweeping statement because IUM has been making a valuable contribution to the development of Namibia. IUM is not as worthless as he satirises it to be.

#### **4.2.2 Ambiguity through the use of rhetorical questions**

Rhetorical questions are questions that do not require a response; they are posed for effect or to lay emphasis on a discussed point when no "real" answer is expected (Rohde, 2006). In literature, rhetorical questions are used for the effect of style as an impressive persuasive device. Where rhetorical questions are not used with the aim of emphasising a point, they can be very effective in drawing the attention of the audience. *The Rambler* often employs rhetorical questions after a comment is made, and then he states or implies the opposite of it, for example in article 7 (appendix 1) as follows:

**Comment:** “No wonder these guys have taken to renting out their uniform to petty criminals who terrorise tourists.”

**Rhetorical question after the comment:** “Who wouldn’t...?”

**Opposite implied:** Anyone would (rent out their uniform to petty criminals who terrorise tourists).

In this example, *The Rambler* did not state the opposite, but he rather implied the statement through the expected answer to the rhetorical question. His idea might be to make a point more prominent that anyone in the position of the police officers, who are lowly paid, would resort to criminal acts, such as renting out their uniform to petty criminals who terrorise tourists.

The use of rhetorical questions in article 7 (appendix 1) indicates that *The Rambler* does not only employ rhetorical questions after a comment, and then implies the opposite; the opposite is sometimes stated, instead of being implied. For example:

**Comment:** Had Ho Chi Minh, Ndeitunga and some of their best buddies not turned the police service into a massive employment agency for their nearest and dearest, professionalised the service, paid a decent wage and not considered horizontal assessments as criteria for promotions...

**Rhetorical question:** who knows how well our service might have turned out?

**Opposite of the rhetorical question stated:** It is now no more than a cash register for the nufupreneurs who snuck onto the police's payroll.

In this comment, rhetorical question and statement, *The Rambler* is satirising how the ministry of the defence force, and the ministry of safety and security are perceived to be corrupt because the minister, Charles Namoloh, and the lieutenant of the Namibian police force, Sebastian Ndeitunga, are running the ministries to their own advantages by employing their friends and relatives, instead of maintaining professionalism that would have greatly improve the police service.

Ambiguity is likely to be achieved in the second form of the use of rhetorical questions, which is when the opposite is stated, rather than when it is implied because the opposite of the rhetorical question that is stated does not usually answer the rhetorical question.

Uncertainty of the message may be caused if the audience does not comprehend that a statement is formulated as a question that is not supposed to be answered. In addition, misinterpretation is likely to occur when the audience does not focus on interpreting the statement but on answering the question.

It is evident that indirect statements are made through these rhetorical questions because what is implied is usually based on an invoked 'yes' answer to the rhetorical questions. Rohde (2006) proposes an analysis to account for rhetorical questions with a wider range of answers, namely positive, negative, null, non-null and single or multiple. *The Rambler* applies rhetorical questions that are based on the positive, negative, non-null and multiple answers to make indirect statements. For instance, in article 1 (appendix 1), the rhetorical question "and who died and made him senior leader" is an example of a rhetorical question that requires a negative answer because it instantly invokes a 'no one' response from the audience. As an indirect statement, it implies that no one died to make him (Venaani) a senior leader.

Clearly, *The Rambler* achieves the desired effect by asking rhetorical questions instead of making a statement, but this type of rhetorical question can be a distraction to the audience if they do not sense the sarcasm that lies behind the question, and then assume that someone died to make Veenani a senior leader, or that *The Rambler* is maybe trying to recall who it was.

Rhetorical questions are ambiguous in the sense that they may prospectively be preceded by biased information processing, because in order to succeed rhetorically, "the question must carry strong bias

towards an obvious answer” (Rohde, 2006, p. 149). Bias in rhetorical questions that require obvious answers signifies that there is a possibility that *The Rambler*, or questioners in general, pose(s) these questions in their favour to beseech an answer set, while simultaneously serving to reiterate information that is already in the common ground due to fact that the obvious answer is usually not informative (Rohde, 2006).

Satire may be considered as both a rhetorical device and as figurative language. Similarly, rhetorical questions may be regarded as rhetorical devices, but because they are important in literature as they are in daily language, they may be considered as literary devices. Given this explanation, the use of rhetorical questions is an effective way to achieve figurative language, and it is evident that they are one of *The Rambler* strategies of satire.

#### **4.2.3 Ambiguity through colloquialisms, slang and jargon**

Colloquialisms are characterised by informal style, which is often achieved through the use of slang. Slang is usually viewed as “inappropriate” to the standard form of a language or to formal contexts. Given that colloquialisms and slang are often referred to as “street” language, expressions that are characterised by colloquialisms and slang might be ambiguous to someone who is not familiar with them. Similarly, jargon may be ambiguous to anyone who feels excluded when speakers or writers use words and phrases that act as a barrier because they do not know them.

Different societies and speech communities use different slang and colloquial expressions, whose structure and grammar stays closely related to the standard language of that particular society. *The Rambler*’s satire is characterised by colloquialisms that sometimes consist of slang and sometimes no slang at all. The inclusion of slang and colloquialisms in *The Rambler*’s satire is self-evidently



deliberate because, as his pseudonym suggests, he is a desultory writer who does not want to appear considerable; hence, his style could be for the effect to not appear odious to the target follies.

It appears that some slang expressions are used effectively achieve vulgar because the vocabulary of vulgar expressions is usually characterised by slang, and vulgar expressions are more effective when they are colloquial. As aforementioned, the structure of slang and colloquialisms is closely related to the standard language of that particular society. In the case of *The Rambler's* satire, the structure of slang, particularly vulgar expressions, is closely related to Namibian vernaculars and Afrikaans, and it is often achieved through code-switching or code-mixing. For example, the term 'brain farts' (appendix 2) is slang that was used to achieve vulgar expressions, and 'nufu-preneurs' (appendix 2) (men who turn to anal sex in exchange for money. This is usually done secretly) is slang that is related to the Oshiwambo vernacular; it was achieved through code-mixing to coin the word with the portmanteu of 'nufu' and 'entrepreneur'. Brain farts means insensible speaking, and as defined by the Urban Dictionary, it refers to a spontaneous stupid person who has lost training of thought, and as a result, he or she ends up saying something fantastically stupid without realising it. English is usually the host language and the embedded language is the vernaculars or Afrikaans. Code-switching and its effect on ambiguity will be discussed separately in Section 4.1.4.

The use of slang may either include or exclude certain members of the audience; hence, the expressions may be abstruse to the audience who does not understand Oshiwambo, and to those who are not familiar with words such as 'brain farts'. In addition, since slang is associated with age and social class, the use of slang in *The Rambler's* satire can be said to be a solidarity marker, which reflects a kind of membership to a close-knit social (age) group.

The use of colloquialisms, slang and jargon in *The Rambler's* satire appears to not only create ambiguity, but to foreground socio-political issues and to effectively satirise the target follies. It is reasonable to conclude that this style creates the audience of *The Rambler's* satire in terms of social class and age.

#### **4.2.4 Ambiguity through code-switching**

*The Rambler's* satire is characterised by the fact that he code switches from English to Afrikaans and vernaculars, particularly Oshiwambo, Khoekhoegowab and Otjiherero. Afrikaans is one of the common embedded languages, and the host language is English because *The Rambler* writes in English. Code-switching is usually determined by who the target folly is. In a rephrased sense, the embedded language depends on who is being satirised, which may also define the audience.

In article 1 (appendix 3), “Tae xa (why or what is it) ceiling of my heart” is in Khoekhoegowab because one of the target follies is Albertus Aochamub who is Khoekhoegowab. In article 2, the article is dedicated to white people, and because some of them are probably Afrikaans speakers, *The Rambler* code-switched mainly into Afrikaans by using expressions such as “Uitgevang (You are caught)! Ndeshi kan so mooi se moh en poh (Ndeshi can easily say ‘moh’ and ‘poh’)”. In article 3, the target follies are President Hage Geingob, who is a Khoekhoegowab speaker, and Job Amupanda, Sam Nujoma, Hifikepunye Pohamba and Sacky Shanghala, who are Oshiwambo speakers, that is why the embedded languages are mainly Oshiwambo and Khoekhoegowab.

Akin to slang, colloquialisms and jargon that may include or exclude some members of the audience, code-switching may also be ambiguous because the excluded audience is disadvantaged when they do not understand the embedded language. It is worth noting that, despite the inconvenience that code-switching may create ambiguity to the excluded audience, code-switching is an effective strategy in

satire because the embedded language is usually the indigenous language of the target folly, which makes it very effective that *The Rambler* appears to directly address the target folly. This frankness seems to effectively create a somewhat conversation between *The Rambler* and the target folly, which is evident in article 3 (appendix 3) in the following statement:

“Omes (my friend), I told you about your speech writers.”

‘Omes’ is a term in Khoekhoegowab that is used to address someone as a friend or peer. The use of the term ‘omes’ and the “I told you” phrase create a form of sincerity from the satirist, which rather conveys an impression that *The Rambler* is being a compassionate adviser to the president.

#### **4.3 The use of humour to foreground socio-political issues**

Humour may refer to the quality of being funny or to messages whose ingenuity, verbal (in this case, writing) skill or incongruity has the power to evoke laughter (Baldick, 2008). *The Rambler* is not a comedian, but his ingenuity, writing skill and the incongruity in his socio-political messages have the power to evoke laughter. The employment of humour functions as a medium to foreground socio-political messages, in order to entertain readers while simultaneously educating them.

The following articles, article 9-16 (appendix 4) from *The Namibian* newspaper were analysed in order to identify how humour was employed as a strategy to foreground socio-political issues:

Article 9: Just a Few Questions (dated 2015-06-26)

Article 10: Let’s Go Green (dated 2015-06-12)

Article 11: NG Kerk as Racist as Ever (dated 2015-02-27)

Article 12: Old Location (dated 2015-03-20)

Article 13: Produce Local Content or Sit Down (dated 2015-04-30)

Article 14: Rambler News (dated 2015-08-07)

Article 15: The Annihilation of the Opposition (dated 2015-11-26)

Article 16: Your Boyfriend is a Two-Timing Bastard (dated 2015-02-13)

The analysis of the use of humour in the eight articles (appendix 4) was based on the identification of statements that have the quality of being funny and socio-political messages whose ingenuity or incongruity have the power to evoke laughter. The humour that *The Rambler* employs in his satire may be classified as satirical humour because it is the type of humour that is used to provide a social or a political message, and according to Mwetulundila (2012), to persuade the audience.

The extent to which statements and expressions evoke laughter may differ per audience, but humour is a convenient strategy to “disarm hostility and scepticism” in a target folly or a particular audience (Ross 1998, as cited in Mwetulundila, 2012, p. 25). This statement implies that satirists may employ humour as a form of comic relief, so that the target audience is not very offended, and perhaps for the satirist to not appear to be serious. In order for the audiences to understand some of the humour, they are required to be familiar with the contexts in which the humour is being expressed.

In article 9 (appendix 4), the statement “It must be the pre-payday famine that has my brain strewn all over the place and caused my failure to concentrate on a single issue this week” evokes laughter because *The Rambler*'s ingenuity to use an example of the pre-day famine is relatable to most of the audience. Pre-day famine refers to the situation where there are a few days to payday. What is hilarious is the fact that most people can relate to the situation when they are desperate to receive their salary because they have mostly run out of the basic necessities, such as groceries and toiletries. The

statement will only seem hilarious to an audience that has experienced this type of situation and they are able to relate to it. The pre-day famine is known as a situation that is typical to the Namibian working class and bachelors. The extremity of the audience's pre-day famine will determine how hilarious this statement is.

The ability to understand what pre-famine refers to will enable the audience to interpret what *The Rambler* means in the entire statement that is continued as follows:

“...Or maybe we just have an oversupply of sh\*t hurled at our faces.”

It is obvious that the last statement was foregrounded through the humorous statement, and *The Rambler* was being sarcastic to exaggerate that too much “shit” (slang term for ‘nonsense’) has been happening in Namibia lately. The term ‘shit’ is censored because it is considered profane and vulgar in Modern English.

One of the common strategies that *The Rambler* employs to achieve satirical humour is intentional or deliberate slips of the pen, which are also known as Freudian slips or heterophemy. An example of deliberate heterophemy is present in article 9 (appendix 4) as follows:

“Ja, the same Mberi, whose matric certificate's authenticity has been disputed, sits at the head of the country's mafia, ai, I mean football body.”

In this Freudian slip, *The Rambler* is deviating from stating that the football body is the country's mafia. The term ‘mafia’ refers to a crime organisation, so *The Rambler* is implying that the football body is corrupt, which is obvious because he stated that “Mberi's matric certificate's authenticity has been disputed”. In other words, Mberi Rukoro is uneducated; hence, he is unqualified to be the secretary general of the Namibia Football Association.

The interjection ‘ai’(oh) was used to express disapprobation that “...country mafia” was a slip of the pen. Slips of the pen are usually inadvertent but the fact that *The Rambler* deliberately employs them is obvious that they are effective strategies to achieve satirical humour and to foreground socio-political messages. Slips of the pen are more evitable than slips of the tongue because writers proofread and correct typos.

Satirical humour is achieved through the ingenuity of statements that are implied through the slip of the tongue to evoke laughter. In addition, humour is also achieved by the fact that Freudian slips are unintentional errors that reveal subconscious feelings, but *The Rambler* intentionally employs them to reveal his conscious feelings. To sum up, *The Rambler*’s satirical humour emanates from intentional slips of the pen, or inversely, the Freudian slips emanate from intentional humour.

When used excellently, slips of the pen may successfully create paronomasia, which is a clever word play, also known as puns. Slips of the pen, because they are practise intentionally by *The Rambler*, reflect an ingenuity of clever word play for an intended humorous effect.

*The Rambler* reflects his ingenuity through humour to express incongruity by making indirect statements to foreground socio-political issues. As an ingenious writer, *The Rambler*’s writing skills allow him to turn a serious statement into a humorous one. The audience is likely to laugh at how a statement is being conveyed, and not necessarily at the statement itself. For instance in article 16 (appendix 4), the statement is educative and there are elements or possibilities of truth in it, but the way that *The Rambler* expresses it is hilarious:

“So today, tomorrow and Sunday is Valentine's Day. Today for those who want to show off at work, tomorrow for the real love sick bastards (read children) and of course, Sunday is Valentine's Day for side chicks and kamborotos (a mistress).”

It is also funny how *The Rambler* refers to love sick people as children because he is implying that it is childish to be love-sick.

It appears that rhetorical questions are also used to achieve humour in *The Rambler's* articles. In article 9 (appendix 4), the following rhetorical question can evoke laughter because it reflects how most of the close corporations operate in Namibia; they are jacks of all trades. It is a common practice for a close corporation that is meant to specialise in construction, for example, ends up offering food services to. In this case, the rhetorical question does not invoke multiple answers, which instead of the audience attempting to answer, they will laugh at it. Laughter might be evoked by the fact *The Rambler* used examples that have an effect of exaggeration on the entire situation of NAMPA (Namibia Press Agency):

“Why would a news agency want to become a slumlord, an electricity company have businesses in the hospitality industry, a rail company operate a road transport outfit and the army be involved in anything from construction to transport and chicken imports?”

The opening statement proves that *The Rambler* is utterly shocked by the fact that NAMPA wants to lease out an office space:

“I saw a Nampa ad in the paper this week. They are seeking the services of a real agent to manage the lease of their office space. Yes, that’s Nampa, the Namibia Press Agency.”

It is apparent that some statements may be ambiguous to some of the audience; hence, they will not be able to appreciate the humour that is expressed if they are unable to interpret the ambiguity. This challenge to interpret may be due to the fact that some statements are vague or obscure, so the inability to interpret the ambiguous messages may result in the inability to comprehend the humour.

#### **4. 4 The use of sarcasm and irony to foreground socio-political issues**

Satire, irony, wit and sarcasm are synonymous terms, which are defined as witty language that is used to convey insults, especially by conveying a statement that implies the opposite (Baldick, 2008). Witty language is one of the elements of satire because it has the power to evoke laughter when it is comprehended. *The Rambler's* mental ability is portrayed in how incongruity is niftily expressed in his articles. Given that satire, irony, wit and sarcasm can be used interchangeably, one can conclude that they are the main elements of satire.

In order to fulfil the objectives of this study, the following articles from *The Namibian* newspaper (appendix 5) were analysed:

Article 17: Ban This Crap from Elections (2015-11-20)

Article 18: Best and Worst 2015 (2015-12-18)

Article 19: Congratulations Lukas, Now Hard Work (2015-03-06)

Article 20: Etiquette, Rambler Style (2015-09-25)

Article 21: If Feminists Wrote the Bible (2015-10-09)

Article 22: Namibian Students Ain't Shit (2015-10-23)

Article 23: Of White Privilege (2015-11-13)

Article 24: Stop the Opvreet Culture (2015-10-02)

Each of the eight articles was analysed, using the post-structuralist textual analysis, in order to identify the employment of sarcasm and irony to foreground socio-political issues. Identification of irony and



sarcasm was based on the analysis of statements that were conveyed indirectly, in order to imply another. The implied messages are actually the socio-political messages that *The Rambler* aimed to convey. If the audience does not deduce what is implied, satirical messages may be ambiguously processed or better worse, they may not be processed at all. When the audience comprehends sarcastic statements, they are likely to also appreciate the humour that lies in them.

*The Rambler's* sarcastic content depends greatly upon the context in which it appears. This dependency suggests that the audience is required to rely on contextual cues, in order to understand what is implied and also to grasp the sarcasm that underlies in the statements. The following indirect statement, in article 17 (appendix 5), is an example of a sarcastic statement that depends on the context within which it appears:

“Happy (read drunk) people are much more agreeable than sober, frustrated people”

In this indirect statement, *The Rambler* implies that people (in the Namibian context) who are happy and agreeable to politics are the drunken ones; those who are in their right mind are frustrated by politics and are less agreeable.

In the context of article 17 (appendix), *The Rambler* implies civilian campaigners who use flags to promote their political parties are not happy, but they rather want to make the politicians happy. According to *The Rambler* in this statement, it is obvious that the campaigners are not happy because drunken people, unlike sober ones, they are “happy” because they are in an ignorant state. \

Unlike most satirists, whose sarcasm varies from being harshly, crudely and contemptuously expressed, *The Rambler* sometimes converts statements to humour, instead of appearing supercilious towards respective target follies. An example of sarcastic irony as an indirect form of humorous statement is seen in article 17 (appendix 5) as follows:

“I have much respect for the likes of Usko Nghaamwa who go into full clown mode and put on some seriously dodgy full length Swapo paraphernalia.”

Sarcastic irony is present in the phrase where *The Rambler* says he has much respect for Usko Nghaamwa because he does not literally mean that he honours him in terms of being esteemed, respected or well-regarded. *The Rambler* is rather using Usko Nghaamwa as an example that the South West Africa People’s Organisation (SWAPO) politicians, in general, overdress for election campaigns. It is clear that Usko is being used to represent other SWAPO politicians because of the informal phrase “the likes of”, which effectively and clearly regards Usko Nghaamwa as a type, and not particularly or specifically him alone.

SWAPO is a political party and a former liberation movement in Namibia. The South West Africa People’s Party has been the ruling party from Independence to date.

The humour lies in the imagery that is created by in the phrases “full clown mode” and “some seriously dodgy full length Swapo paraphernalia”. The latter statement is hilarious because an imagery of Usko Nghaamwa fully dressed in the SWAPO is created. He probably looks colourful in the green, red and blue from head to toe, which makes him look like a clown.

On the other hand, this statement may be perceived as contemptuous by some of the audience because it may be regarded as a misrepresentation of Usko’s Nghaamwa’s style, especially because it is in a humorous way.

*The Rambler*’s sarcasm may be in an indirect manner, which is in the form of irony when the opposite of what he means is stated, or it may be in a form of a direct statement when an ironic statement is directly stated, which is mostly in the form of advice. The following statement in article 19 (appendix 5) is an example of sarcastic irony that is used indirectly:

“Pohamba is credited with improving people's living conditions... If those people include his daughter and other tenderpreneurs, he should have received two of these awards. If those people include the thousands holed up in the sea of tin shacks on the periphery of Windhoek... Maybe not so much.”

This indirect sarcastic statement implies that the former president, Hifikepunye Pohamba, did not deserve to be credited with improving people's living conditions because the only people whose living conditions he improved were his daughter and tenderpreneurs. Most Namibians' living conditions were not improved. Hifikepunye Pohamba is the former president of Namibia and a founding member of the South West Africa People's Organisation; his presidential term was in 2010-2015. He won the Mo Ibrahim prize for African leadership. He is succeeded by President-elect, Hage Geingob. *The Rambler* is satirising that he does not deserve the prize because he did not effectively rule during his term.

When humour is used in the form of a direct statement, *The Rambler* directly states the sarcastic statement and what is implied is palpable. An example of a direct sarcastic statement is present in article 20 (appendix 5) as follows:

“Our education minister needs schooling in good manners. Her diploma in education grossly under-equipped her for the rigours of educating others. In fact, she must refrain from attempting to educate anyone.”

This sarcastic statement is directly implying that the education minister, Katrina Hanse-Himarwa, is uneducated and she does not behave well enough as an education minister. This form of sarcastic irony may be considered harsh and contemptuous, especially by the target folly and also some of the audience who identify with her.

It appears that when *The Rambler* achieves sarcastic irony by using indirect statements, he is foregrounding socio-political messages through deviation. On the other hand, through direct sarcastic statements, socio-political messages are foregrounded through parallelism. As seen in the statement of the minister, parallelism is present through the repetition of the words or statements that will be underlined as follows:

“Our education minister needs schooling in good manners. Her diploma in education grossly under-equipped her for the rigours of educating others. In fact, she must refrain from attempting to educate anyone.”

*The Rambler* sometimes uses sarcasm as an insincere form of politeness, which is usually employed to indirectly ridicule, and in the process, offend the target folly. The insincerity lies in the filter between what *The Rambler* thinks and what he writes or expresses, and the thoughts can often be misinterpreted because no one can ever know what someone’s thoughts are. Misinterpretation also lies in the fact that sincerity behind a person’s politeness is usually determined by the character of the person and by the motives for being polite. The audience is probable to interpret *The Rambler*’s politeness as insincere or sarcastic because of his “character” of being sarcastic. An example of an insincere form of politeness is present in article 18 (appendix 5):

“Please just change the law so you and madam First Lady can be charged tax on your public income and stop the smoke and mirrors sh\*t.”

The politeness in the statement above is insincere because *The Rambler* stated earlier that the “biggest blunder of 2015? Hage Geingob's 20% salary give-away announcement and his subsequent meltdown”. The title ‘madam First Lady’ is not as sincere as it is originally intended to be; hence, *The Rambler* was being sarcastic. The entire statement implies that Hage, by saying that he would be giving

away 20% is more unrealistic, and it is better or more realistic if the president and the First Lady's salaries are taxed like anyone else.

It is obvious that, in sarcastic irony, *The Rambler's* intended meaning is different from the sentence meaning. Sometimes, *The Rambler's* sarcastic irony is recognisable without the presence of contextual cues because it is obvious as to what he is implying and the audience is expected to rely on internal cues to interpret the socio-political messages that are being conveyed. Statements with the absence of contextual cues are identifiable when *The Rambler* seems to be deviating completely from the topic. This is evident in article 20 (appendix 5) as follows:

“Those thinking they got where they are on their own fart fumes should go far and stay long.”

The absence of contextual cues lies in the fact the article targeted Katrina Himarwa, but *The Rambler* now seem to be making general statement, which are also indirect statements.

Lastly, even though not the least form of using sarcasm, *The Rambler's* sarcastic irony may involve insulting comments where the audience is expected to understand *The Rambler's* emotional connotation in the context of the present situation. It is obvious that emotional connotations are significant in satire and sarcasm because in order to ridicule a target folly, there should be a purpose. The purpose is usually the emotions that the satirists, or particularly *The Rambler*, seek to express. Socio-political messages may have an either positive or negative connotation, which is determinedly influenced by their emotional association to a certain word or phrase. An example of an insulting remark that will require reliance on emotional connotation in the context of the situation is present in article 21 (appendix 5) as follows:

“Those filthy feminists at The Weekender forced me to write what they wanted to fit in with their theme for the week.”

The term 'filthy' has a negative connotation and it would be regarded as an insult to someone if it is not conveyed or interpreted in a particular context. The irony lies in the fact the feminists at *The Weekender* will not be offended by the term 'filthy', which usually has a negative connotation. The entire statement implies that *The Rambler* had to write in theme of feminism because he was "forced" to do so. It means that he would have never thought of writing about feminism. In this case, the term 'filthy' rather indicates, in this context, the relationship between *The Rambler* and the feminists at *The Weekender*. This is evident when he later states that "You can therefore say this column is written by friends of *The Rambler*", which implies that most of the ideas were informed by the feminists from *The Weekender* (his friends).

Conversely, the following statement in article 23 (appendix 5) has a negative connotation and it may be perceived as an insult by the audience or the target folly:

"They have the ultimate qualification. White privilege."

According to Andersen, Taylor and Logio (2014, p.424), "White privilege is the ability for whites to maintain an elevated status in society that masks racial inequality". The term 'white privilege' has a negative connotation because it is something that the white people would not admit openly because of the attempts in society to refrain from racist practices, which refers to any activity that will be at the cost of disadvantaging the opposite race. Because these privileges can be either obvious or less obvious passive advantages that white people may admit or be aware that they have, the term has negative connotations in this context, and the white people might be defensive to the extent that they may end up claiming that they are being accused of being racist. The term itself is said to have attracted some opposition, especially from whites who claim to not have experienced the benefits of white privilege. It is obvious that with white privilege, white people may be privileged in some areas of their lives

which they may not be aware of and if they choose to take advantage of their skin colour, it becomes “the ultimate qualification”, according to *The Rambler*.

#### **4.5 The use of parody to foreground socio-political issues**

Parody refers to imitation or mockery, which may be used to either create playful and a kind of celebration of the original, but it is especially used to mock or to make a spiteful commentary (Bruun, 2007). This explanation signifies that parody is influenced by humour, or that humour is the effect of parody, because imitation of any kind for the effect of mockery can evoke laughter to some of the audience, while others, especially the target folly, may be offended and feel insulted.

Article 25-32 (appendix 6) were analysed from a poststructuralist-textual mode of analysis, so that the study could reveal how, in addition to other literary devices, *The Rambler* employs parody to foreground socio-political issues. Since mocking and making spiteful comments about certain targets is one of the main features of most satires (Bruun, 2007), the articles were analysed to identify when *The Rambler* used spiteful comments about target follies.

The following articles, article 25-32 from *The Namibian* newspaper (appendix 6), were analysed by identifying when *The Rambler* appeared to mock, caricature or lampoon the folly:

Article 25: Government Can't Do Shit (2015-09-11)

Article 26: It's Namibia's Rugby Year (2015-09-18)

Article 27: Punch Drunk Government Brawls Arra (2015-07-17)

Articles 28: Sebastian's Boys Unlawful and Disorderly (2015-08-21)

Article 29: Shut These Damn Churches (2015-08-14)

Article 30: The Prodigal Son Returnth to His Folly (2015-09-04)

Article 31: Working for Taxi Fare (2015-07-31)

Article 32: You Brought This on All of Us (2015-12-04)

One of the strategies of *The Rambler*'s parody is the use of insults to express his disapproval. The use of profanity is regarded as bad language because of the vulgar that words and expressions, which generally have a negative connotation to the person to whom they are directed to. Since vulgar is also considered informal or impolite, the target folly may feel disrespected, especially the fact that the target follies are usually highly ranked people in society, such as politicians or even the president.

In article 25 (appendix 6), *The Rambler* is satirising President Hage Geingob or rather his government. The title, 'The Government Can't Do Sh\*t', itself uses a word, 'shit', that may be considered inappropriate by most of the audience, and particularly by the president himself. The fact that the word 'sh\*t' is censored makes it very obvious that the word is a swear word. The asterisk is not effective because anyone who has seen the uncensored version of the word 'shit' knows that they will replace this asterisk with an 'i'. In this case, the word 'shit' is used as a noun to mean that the government cannot do anything, which is foregrounded through parallelism and it is evident later in article 25 (appendix 6) in the following statement:

“He is turning community meetings into middle finger flashing opportunities. He is showing ordinary folk just how few f\*cks politicians really give and how little we can rely on our government for anything.”

The word 'anything' confirms that *The Rambler* is using the vulgar slang term 'shit' to mean that the government cannot do anything for the nation; hence, we cannot rely on it for anything. In this statement, *The Rambler* is implying that President Hage Geingob's community meeting are nothing



but an opportunity to prove to the people, especially the preliterate ones, that politicians do not really care about them and that the people should not rely on the government for anything. In short, *The Rambler* is saying that the community meetings are useless, but the government is using them to give false hopes to the people. The insulting words that are present in the statement are ‘middle finger’ and ‘f\*cks’. The term ‘f\*cks’ is censored and in this context it means to not care. It is clear that *The Rambler* employs insults as a strategy of parody to foreground socio-political messages.

*The Rambler*’s satire is also characterised by spiteful comments to foreground socio-political messages by showing disapproval. Spiteful comments are present in article 25 (appendix 6) in the following statement:

“Instead of spreading hope and offering a timeline to deliver on his promises, he pulls a Hidipo and spits useless rhetoric and mindless slogans.”

This statement is spiteful because it implies that President Hage Geingob’s speech was useless or worthless. The spitefulness is evident in the phrases that parallel the quality of the speech, which are “spits useless rhetoric” and “mindless slogans”. The imagery of spitting reveals the parody in the statement by giving the audience an idea that the president did not make the speech but he rather spitted useless rhetoric and mindless slogans.

Another spiteful statement is seen in article 25 (appendix 6) as follows:

“Geingob's retort was more than baffling.”

This statement is foregrounding the value of the president’s speech. *The Rambler* has achieved this through parallelism, and it became obvious towards the end of the article in the following statement:

“If I lived in a shack next to a stream of sewage, the last thing I would want to hear is some bullshit an overpaid adviser copied and pasted from an old speech.”

The worthlessness of the speech is emphasised by the phrases “copied and pasted”, which implied and concludes that the president and his adviser did not invest any effort in preparing the speech. Parody is present in this article and it is achieved through profanity (swear words or insults) and spiteful comments.

It appears that *The Rambler* also achieves parody in his satire through belittlement. By expressing his negative opinion about someone or a certain subject, *The Rambler* achieves mockery. This example of belittlement is evident in article 26 (appendix 6) in the following statement:

“Namibia beating the All Blacks would be the equivalent of the USA getting beaten in a war against Lesotho.”

In this statement, *The Rambler* is foregrounding the Namibian rugby team’s ability to win the match against All Blacks. The belittlement is clear when *The Rambler* exaggerates that the chances of Namibia winning the match is equivalent to Lesotho’s army winning the war against the USA. By understanding that the USA army is obviously bigger and more powerful than Lesotho’s one, the audience will be able to comprehend the message that it is very impossible for Namibia to win. The comparison of Lesotho and the USA is effective because Lesotho is a very small country (kingdom), while USA, on the other hand, is very large and powerful, so it is easy to understand how the All Blacks team is incomparable to that of the Namibian rugby team. The belittlement is clarified later in the same article as follows:

“Namibia will not win the tournament or even come close to the later rounds.”

In this statement, it is clear that *The Rambler* is emphasising through parallelism that the Namibian rugby team does not stand a chance to win or even to make it to the final rounds.

This belittlement may produce humour when the statement ends up serving as a prediction, that is, after the tournament and the Namibian rugby team does not win the tournament or even make it close to the finals. The parody becomes humorous because *The Rambler* will, more or less, have achieved a benefit of the doubt, and he will perhaps rejoice with the “I told you so”. However, the negativity towards the team, which is unexpected from a Namibian who is not appearing to support his team, may have a negative connotation to some of the audience. The offended audience is probable to claim that *The Rambler* is “cursing” the Namibian rugby team. What the audience will not realise is that whether *The Rambler* expresses his opinion and verdict of the tournament or not, it will not change anything in regards to the outcome of the tournament. In fact, *The Rambler*’s belittlement is supposed to serve as motivation to the team, so that they play better to “prove” *The Rambler*’s verdict wrong.

Misinterpretation is one of the most effective strategies of parody because it is a way of the satirists to comment on the original aspect, which can also be achieved through imitation, usually with a twist. Imitation is usually a reflection of a misinterpreted aspect because of the twist in the imitation. Satirists will not have the able to twist the original of aspects or imitate a source if they do not carefully pay attention to detail because amongst the audience, parody is only appealing to those who closely observe the original news or current affairs. It is prudent to conclude or rather assume that *The Rambler* is meticulous in current affairs, that is why he is able to re-narrate news and has the power to twist, imitate or intentionally misinterpret sources.

*The Rambler*’s parody is achieved through imitation and misinterpretation, and throughout this process, humour is produced when the imitation is exaggerated by misinterpretation. Since *The*

*Rambler*'s satire is in words, it might be complicated for the audience to identify or notice when he is being imitative; therefore, the audience is required to pay close attention to the text and analyse it, in order to identify the elements that reflect imitation or misinterpretation. Identifying this imitation is a process that demands more than mere detection of imitative statements because in order to do so, the audience needs to be familiar with the original source, make a connection between *The Rambler*'s information and then unconsciously or effortlessly recognise the imitation or misinterpretation, and simultaneously comprehend or appreciate the parodic humour.

In article 28 (appendix 6), *The Rambler* is satirising the Namibian police, which is foregrounded as 'Sebastian's boys'. Sebastian Ndeitunga is the Chief Lieutenant of the Namibian police, so it is obvious that 'Sebastian's boys' refers to the police officers. Imitation or misinterpretation is present in the following statement:

“We also don't know how business mogul Ben 'BH' Hauwanga was arrested, let go, rearrested, his 'diamonds' confiscated and then given back to him. The diamonds were not diamonds, he said. It is unknown why he would go to all the effort to buy fake diamonds and transport them himself. I wonder, where's the receipt?”

In this statement, the fact that *The Rambler* refrains from the use quotation marks is an indication of misinterpretation or imitation because quotation marks are an indication of the direct words of someone. The absence of quotation marks indicates that *The Rambler*, even though he used the acknowledging phrase, 'he said', he has misrepresented the statement for parodic effect. In this case, this misinterpretation is a reflection of *The Rambler*'s opinion about the statement.

Another strategy of misinterpretation and imitation is the use of “kamma” to replace the quotation marks when he is twisting the source. The term 'kamma', which is also spelled as 'kama', is the

abbreviation of the word ‘kamastag’, and it is the Namlish term for ‘apparently’. Namlish is the portmanteau of ‘Namibian’ and ‘English’, so it refers to the Namibian English, which is the language that local Namibians use in their daily speaking. The use of the term ‘kamma’ is evident in article 25 (appendix 6) as follows:

“He kamma reaffirmed his 'commitment' towards the eradication of poverty and repeated that no Namibian should feel left out in any sphere of life, according to *Nampa*.”

In this statement, the adverb ‘kamma’ clearly reflects that it is synonymous to the ‘formal’ word, ‘apparently’, so the statement translates that president Hage Geingob apparently reaffirmed his commitment towards the eradication of poverty. The source of information is NAMPA, the Namibian Press Agency, but those were not the exact words by them, which is why *The Rambler* did not use quotation marks, so that he can achieve parody through misinterpretation. The twist in the statement was achieved by the use of the word ‘repeated’, which is *The Rambler*’s way to satirise the president’s speech by implying that the president keeps repeating that “no Namibian should be left out”. In addition, by quoting the ‘commitment’ is expressing trivialisation towards the reaffirmation of commitment towards the eradication of poverty. Quoting the word ‘commitment’, *The Rambler* could in other words be referring to the commitment as a so-called commitment, and by doing so, *The Rambler* is expressing his doubts about the commitment; he is expressing his view that the term, in this context, is rather hypocritical.

The prepositional phrase, “in every sphere of life” is a manipulation of the original slogan of the president that ‘No Namibian should be left out’, but he does not continue with the prepositional phrase. This inversion is a strategy for *The Rambler* to exaggerate and to imply that most Namibians are left out in most spheres of life.

Parodic humour was achieved through parallelism of the police not knowing about certain facts, and this emanates from the fact that Frieda Ndatipo's killer is still "unknown". The repetition of 'unknown' is to foreground *The Rambler's* disappointment by the fact that the police has failed to identify Ndatipo's killer. The disappointment of the fact that Ndatipo's killer is "unknown" is foregrounded in the following statement:

"He found that an unknown bullet fired from an unknown gun by an unknown person ricocheted off an unknown item and killed Frieda Ndatipo, a known protester of the governing party's treatment of their own 'struggle kids'."

Parallelism of the term "unknown" throughout the text has caused an exaggeration, which explains the reason why the title of the article states that the police are unlawful and disorderly. The general message being foregrounded is that the police are not doing their job because of the various events, mainly Ndatipo's incident, where the police have failed to deliver their services. This is evident in the following statement when *The Rambler* uses the police Chief Lieutenant to represent the failure of the entire Namibian police:

"We live in a country where unknown things happen to known and unknown people. What is not known to me is how Ndeitunga still has a job."

Parodic humour is achieved through exaggeration in the following statement, which also supports the interpretation that the article is expressing *The Rambler's* disappointment in the lack of effort by the police:

"I wanted to say Ndeitunga's boys resemble a dog trying to catch his own tail but that would suggest some activity, some exertion, a bit of action, which is unfortunately sadly lacking with our force."

*The Rambler's* parodic humour is also achieved through puns. *The Rambler* achieves parody through clever word play, which has an effect of humour because of the “distraction” that the word creates in the entire statement. For example, in article 29 (appendix 6), the word play of the words ‘pray’ and ‘prey’ create a parodic humour effect and it reflects what the churches are doing in society today; they are praying and preying. In the following statement, *The Rambler* is foregrounding that there are no ‘real’ Christians in society:

“How is it that 'real' Christians cannot pray away these money hungry churches that prey on the weak, lost and lonely? Is it because all Christians prey but to an imaginary friend?”

Another example of parodic humour, by the use of puns, is present in article 30 (appendix 6) where *The Rambler* is mocking Hidipo Hamutenya’s return to the SWAPO party, which he describes as follows:

“So, unless you've indulged in too much tombo, have been drinking under a rock or have been in Aus, you might have heard about one Hidipo Hamutenya who abandoned his Radopa sinking ship and crawled, tail between the legs, back to his beloved Shawapo.”

Hidipo Hamutenya returning to the SWAPO party is not really hilarious but the exaggeration that *The Rambler* is using in the narration and describing RDP as a “sinking ship” and his return as “crawling” from the ship “tail between the legs, back to his beloved” SWAPO, has an effect of parodic humour because it gives an imagery of a helpless Hidipo Hamutenya who had no choice but to return to SWAPO for rescue. The idea that Hidipo Hamutenya returned to SWAPO for “survival” is evident in the following statement:

“At the risk of stating the obvious, Hamutenya's return is nothing but an attempt to secure his legacy, his plot at Heroes Acre and maybe an advisor position that will give him a nice cushy income in these, the coldest days of what could be his last winter.”

The parodic humour is created by the pun of RDP as ‘Radopa’, which translates as ‘failure’ in Oshiwambo. On the other hand, the parodic humour is achieved in the pun of SWAPO as ‘Shawapo’, and it is also in Oshiwambo; it translates as ‘fallen’.

#### **4.6 The use of other figures of speech to foreground socio-political issues**

During the analysis of the strategies of *The Rambler’s* satire, it appears that the effective use of ambiguity, humour, sarcasm, irony and parody depends solemnly on the employment of figures of speech. The study looked at satire from a literary perspective, as a literary device, and it would be incomplete if the use of figures of speech are not analysed in *The Rambler’s* satire. Figures of speech are figurative language that plays a great role in foregrounding stylistic functions in the texts, which is very crucial for a comprehensive description and interpretation of writers’ idiolect (Yeibo, 2012).

In order to analyse how the use of figures of speech in *The Rambler’s* satire, the study focused on four categories of figures of speech, namely: comparisons, sound devices, contradictions, and exaggeration and understatement. The employment of the four categories of the figures of speech in *The Rambler’s* satire was analysed in the following eight articles that were taken from *The Namibian* newspaper:

##### **Category 1: comparisons**

Comparisons are used to compare two objects animate or inanimate and animate objects directly or indirectly (Lutrin & Pincus, 2013). In figurative language, in order to achieve literary language, an



expressive phrase replaces a simple adjective or adverb. These expressive phrases may be a simile, a metaphor or personification. The study only focused on simile, metaphor and personification.

A simile is a direct comparison that always contains the words **as** or **like**, whereas a metaphor is a comparison without the use of **as** or **like**. A metaphor refers to one person or object (as) being (like) another. The comparison is implied rather than stated directly; it is an indirect comparison. Lastly, Personification gives human qualities to inanimate objects or abstract ideas, and it is an indirect comparison.

The use of comparisons was analysed in two of the following articles that were extracted from *The Namibian* newspaper:

Article 33: A Game of Mean- Spirited ‘Maniacary’ (2015-07-24)

Article 34: A Rotten Racist Week (2015-07-03)

## **Category 2: Sound devices**

Sound devices are elements of literature that emphasise sound. The study only focused on alliteration, assonance and onomatopoeia as sound devices. Alliteration is the repetition of consonant sounds at the beginning of words. It often highlights the expression of movement; assonance is the repetition of vowel sounds, whereas onomatopoeia uses words that imitate and reproduce real-life sounds and actions (Lutrin & Pincus, 2013).

The employment of alliteration, assonance and onomatopoeia in *The Rambler’s* was explored in the following two articles:

Article 35: Hits and Misses of a Delusional Man (2015-12-11)

Article 36: Sam is Back! (2015-02-06)

### **Category 3: Contradictions**

Refer to statements or phrases that imply both the truth and falsity of something; aspects of the statement often contradict each other. These contradictions include antithesis, oxymoron and paradox.

Antithesis compares and contradicts ideas or statements with a sentence; oxymoron places two seemingly contradictory words next to each other. Additionally, paradox is a seemingly absurd or contradictory statement which, when analysed, is found to be true (Lutrin & Pincus, 2013).

The use of contradictions in *The Rambler's* satire were analysed in the following articles:

Articles 37: Say No to the \*sshole (2015-10-16)

Article 38: South Africans, Sies Man (2015-04-17)

### **Category 4: Exaggeration and understatement**

Exaggeration is the overemphasis of a point, while an understatement is a category of figures of speech that is employed to intentionally make a situation make a situation seem less important than it appears to be. This study focused on mainly hyperbole, euphemism and climax as examples of exaggerations and understatement. Hyperbole refers to the over-exaggeration that is not meant to be taken literally; the aim is to create humour or to emphasise a point (Lutrin & Pincus, 2013).

The employment of hyperbole, euphemism and climax in *The Rambler's* was analysed in the following two articles:

Articles 39: Stamp and Betaal (2015-05-08)

Article 40: We're a Nation of Suipgatte (2015-07-10)

#### 4.6.1 Comparisons: similes, metaphors and personification

*The Rambler's* satire is characterised by comparisons such as metaphors, similes and personification. The effect of these comparisons is to achieve the other elements of satire, especially parody because by directly or indirectly comparing a target folly to an inanimate or an animate object, *The Rambler* is achieving mockery.

The use of comparisons may be ambiguous to some of the audience because it is comparisons in a more figurative form, which will require contextual cues for interpretation. Similes are easier to understand because the audience is "alerted" by 'as' or 'like' before the comparisons, whereas metaphors and personification can be ambiguous. However, the use of these comparisons may evoke laughter to an audience that comprehends them; hence, comparisons can be an effective strategy to achieve humour. While *the* audience may be entertained, *an* audience may be offended. In other words, the use of comparisons may be entertaining to the audience, but it can be hurtful the target folly who may feel insulted.

Article 33 (appendix 7) illustrates that *The Rambler* mostly uses metaphors to make comparisons. In article 33, *The Rambler* is satirising Veikko Nekundi to foreground the dangers of being involved in politics. Throughout the article, *The Rambler* uses metaphors to describe politics by referring to it, in one of the statements, as follows:

**"Politics is a dirty game** played with live ammunition while you wade through quicksand."

In this statement, *The Rambler* is using the indirect comparison, a metaphor, to compare politics to a dirty game played with live ammunition while one wades through the quicksand. This exaggeration

could be to achieve misinterpretation for parodic effect. The imagery of live ammunition effectively describes the dangers and risks of politics.

In article 33 (appendix 7), *The Rambler* used the direct comparison, a simile, to achieve profanity for the effect of parody. The simile is evident in the following statement:

“This week showed again that friendships and alliances, even within factions inside a political party, are **as fluid as your stool** after a strong curry and too much red wine.”

In this statement, *The Rambler* is comparing the factions inside SWAPO as being fluid as stool, which he exaggerates by describing the stool as the type after a strong curry and too much red wine. Stool is considered as inappropriate language, so the audience may be offended, especially the fact that the relative pronoun ‘your’ is used. The pronoun makes the statement to appear like it is referring to the particular audience who is reading it.

It appears that *The Rambler* does not really use personification as a form of comparison. Personification is present in article 34 (appendix 7) in the following statement:

“This time a boy **at the hands** (or is it teeth?) of two vicious dogs in Otjomuise.”

The comparison is personification because dogs do not have hands, but is an effective reflection of the incident because it describes how the victim was helplessly attacked by the dogs. The idiom “to be in the hands of” implies that the boy was fully owned and under the authority of the dogs.

#### **4.6.2 Sound devices: alliteration, assonance and onomatopoeia**

Alliteration is the commonly used form of sound devices in *The Rambler*’s satire; onomatopoeia is rarely used, while assonance is seldom used. One of the obvious reasons for using sound devices is

rhyme, especially by using assonance and alliteration. The effect of sound devices on satire is to achieve parody through puns for the effect of humour. *The Rambler* utilises his ingenuity to create puns, while foregrounding socio-political issues through the other literary devices.

In article 36 (appendix 8), onomatopoeia is present in the following statement:

“And this week he's back with a **bang**. The Sam is a finger wagging, smiling ninja.”

The word, ‘bang’, gives the effect of how the founding father, President Sam Nujoma, has been involved in state affairs as if he is still the president. The word, ‘bang’, has an effect of a loud come back, which implies that Sam Nujoma’s involvement has been visible and noticeable.

#### **4.6.3 Contradictions: antithesis, oxymoron and paradox**

In the literal sense, contradictions may be considered ambiguous or rather lacking logical sense and they are most probable to be seen as unintentional, but this situation is the opposite in literature. In literature, contradictions are used for the effect of figurative language; therefore, they are intentional. It appears that *The Rambler* rarely commonly uses paradox as a form of contradiction, which may be used to achieve irony and sarcasm. Contradictions may also be effective in achieving parody.

In article 37 (appendix 9), oxymoron was used to achieve parody in the following statement:

“Because his father, the **original \*sshole**, is absent, his mother fills the void by spoiling this poor little sod and gives him everything he wants.”

The oxymoron, ‘original asshole’, was used to emphasise on the fact that a father of a stupid or ridiculous person is more stupid and ridiculous. The statement is parodic because it is mocking the

absent fathers who are causing their sons to end up like them. There is also a sense of profanity in the statement because the term ‘asshole’ is vulgar. The vulgar word is censored but it is obvious, to the audience, that the asterisk replaces the ‘a’.

An example of the use of paradox to achieve irony or sarcasm is present in article 37 (appendix 9) in the following statement:

“**He spends money he doesn't have** to impress women and feels the need to exert power, physically.”

The statement has an effect on irony because it implies that the men or young boys, that *The Rambler* is satirising in this social commentary, pretend to women that they have money but they do not. By saying that they “spend the money that they do not have” implies that these men or boys only appear to have money, but they do not have it. In this satire, *The Rambler* is used an example of one young man, in a form of a narrative, to represent the common practices of men in society today.

The statement is an example of a paradox because it contradicts itself and it is absurd to literally spend money that one does not have; it is very impossible. The effect of this paradox is that, even though it is exaggerated, it is an effective representation of the target folly. In this context, the audience can perceive how stupid the young men are, as well as the extent to which they can go to attempt to impress women.

The use of an antithesis is an effective manner for *The Rambler* to create a balance between two words or ideas and simultaneously ridiculing while correcting the folly. An antithesis is present in article 37 (appendix 9) in the following statement:

“He assaults the 'love of his life'”

Assaulting the love of one's life are contradicting ideas. The effectiveness of this antithesis is to imply that men are not supposed to assault their women but to rather love them. Assaulting is the opposite for loving because to assault someone is not a way of expressing one's love.

#### **4.6.4: Exaggeration and understatement: hyperbole, euphemisms and climax**

*The Rambler's* satire is characterised by overstatements and understatement to achieve parodic humour or sarcasm and irony. The uses of hyperboles achieve exaggerations which are sometimes put-of-context, such as the phrase "making more children than Jacob Zuma. This phrase is found a statement in article 39 (appendix 10) and it is an exaggeration because Jacob Zuma has many children, so making more children than him implies that one will be having too many children. The statement is as follows:

"You thought making more children than Jacob Zuma is some kind of achievement and you've been dodging your long list of baby mammas for some time now. Guess what? Your time is up!"

The use of hyperbole in the statement above is to foreground the idea that Namibian men unthoughtfully father many children that they do not support or take responsibility for. The idea of responsibility is foregrounded in "dodging your long list of baby mammas", while the idea of many children is foregrounded in "long list" and "more children than Jacob Zuma". As exaggerated as this statement and the entire situation in article 39 (appendix 10) may appear, it is an accurate representation of what is currently happening in the Namibian society.

While hyperboles and climax are effective for exaggeration, euphemisms are effective for understatements because users of euphemisms are trying to appear inoffensive and harsh. Hyperboles

and climax achieve parody, whereas euphemisms make one to appear more ironic or sarcastic. Some writers, including *The Rambler*, are ingenious to use humorous expressions as euphemisms, in order to achieve parodic humour. The following statement in article 39 (appendix 10), *The Rambler* uses a humorous expression to foreground the euphemism:

“We are told that your maintenance dodging arse will end up in the paper with that damn ugly ID photo of yours.”

*The Rambler* is foregrounding the term ‘expose’ in the statement because he is deviating from stating it. Parodic humour is achieved when *The Rambler* describes the ID, of the irresponsible fathers, as ugly. It is obvious that the term ugly is not referring to the physical appearance of the irresponsible fathers that will be exposed in the paper, but *The Rambler* is rather implying that the actions of not maintaining one’s child is inappropriate; however, to the audience, laughter may be evoked because of the thought of one being exposed in the newspaper for not supporting their child or children.

In conclusion, chapter 4 was an analysis and discussion of the strategies of *The Rambler*’s that were analysed according to the themes: ambiguity, humour, irony and sarcasm, and other figures of speech. The employment of other figures of speech was analysed according to the categories of figures of speech, which are comparisons, sound devices, contradictions, and exaggeration and understatements. The figures of speech that were analysed in the category of comparisons were similes, metaphors and personification; in the category of sound devices were alliteration, assonance and onomatopoeia. In the category of contradictions, antithesis, oxymoron and paradox were the figures of speech that were analysed. Lastly, in the category of exaggeration and understatement, hyperbole, euphemisms and climax were analysed. It appears that figures of speech are effective in achieving the figurative



language that is required in satire, because they aid with the employment of the main elements of satire, namely ambiguity, parody, humour, sarcasm and irony.

## CHAPTER 5

### CONCLUSIONS

#### 5.1 Introduction

The study sought to analyse strategies of *The Rambler's* satire in his articles that were published in *The Namibian* newspaper in 2015. Analysis of the strategies of *The Rambler* satire enabled for an exploration of how the elements of satire are employed to foreground socio-political issues.

The study focused on satire that is expressed in a newspaper platform; it was mainly concerned with the prominent position that satire and humour occupy within the aesthetic conditions of contemporary culture in terms of literary arts. In addition to other literary devices, satire is a significant device in literature.

The post-structuralism/deconstruction theory was appropriate for this study because the study analysed and interpreted *The Rambler's* satire in the process of analysing the strategies of his satire, and to meet other objectives of the study. The theory was also relevant because the study was mainly concerned with how satire is applied as a literary device in *The Rambler's* articles that were identified by using the post-structural textual analysis. These objectives of the study were:

- (a) To analyse strategies of *The Rambler's* satire.
- (b) To explain how *The Rambler* employs satirical strategies to foreground socio-political issues.

By using the deconstruction theory, the study was not concerned with emphasising the flaws or weaknesses of *The Rambler's* articles; neither did it return the text to some meaning that exists outside the apparent boundaries.

The post-structuralism/deconstruction theory, and the post-structuralist textual analysis as a mode of analysis were helpful for analysis because a 'text' is said to have post-structuralist implications for thinking about the production of meaning; the theory and mode of analysis were a useful way to answer questions about meaning-making (McKee, 2003).

The study used the qualitative research approach because the case study design was used, which is a practical example of the qualitative research approach and case research. *The Rambler's* articles were the case for the study of satire as a tool for socio-political commentary.

The population of the study was not defined by people because it did not intent to study about people; it is rather defined by items because it sought to study articles, which were the items of analysis. The target population for the study was all 51 articles on socio-political commentary that were published in *The Namibian* newspaper in 2015, and written in English. The purposive sampling technique was to select 40 of *The Rambler's* articles on socio-political commentary. Information from the sample of the 40 articles cannot be generalised back to the population of 51 articles, neither generally to all *The Rambler's* articles because the non-probability sampling technique does not allow the estimation of sampling errors; therefore, it may have been subjected to a sampling bias because selection was non-random.

The qualitative data analysis method was used to analyse data because data involved organising, accounting for and explaining data of *The Rambler's* satire, and it made sense of data in terms of themes by using the elements of satire as themes for analysis of *The Rambler's* strategies of satire. These themes were made up by using the elements of satire, namely ambiguity, humour, parody, sarcasm and irony, and other figures of speech. The category of other figures of speech comprised of

sub-categories, namely comparisons, sound devices, contradictions, and exaggeration and understatement.

## **5.2. Conclusion**

The study revealed that *The Rambler* employs the all the elements of satire, as well as other figures of speech in the categories of comparisons, contradictions, sound devices, and exaggeration and understatement. The elements of satire are ambiguity, humour, parody, sarcasm and irony, and other figures of speech. These are his strategies of satire that he effectively uses because of his ingenuity to employ them his socio-political commentary to foreground socio-political issues.

### **5.2.1 Ambiguity as a strategy in *The Rambler's* satire**

The study found that *The Rambler*, like most satirists, deliberately employ ambiguity to achieve satire. Satire is a representation of reality in a distorted manner; therefore, it is one of the effective strategies of satire because distortion defines ambiguity. The study concludes that *The Rambler's* satire is ambiguous because it is characterised by statements that are open to misinterpretation, those that consist of obscurity (unclear and complicated to comprehend), those that are vaguely expressed, and where he appears to double-speak, which leads to double-entendre to the audience.

The study found that some of the titles of *The Rambler's* articles are undefined or rather vague that the audience may be intrigued to read and discover what the article is about. The vagueness of the articles may contribute to the audience's misinterpretation because they are likely to form a presumption of the content, which may often be incorrect.

*The Rambler* achieves ambiguity through indirect statements, by the employment of rhetorical questions, through colloquialisms, slang and jargon, and by code-switching or code-mixing from

English into mainly Afrikaans or other vernaculars, particularly Oshiwambo, Otjiherero or Khoekhoegowab. English is usually the host language, because *The Rambler* writes in English, and the embedded language is are the languages into which he code-mixes or code-switches.

### **5.2.2 Humour as a strategy in *The Rambler's* satire**

The study found that *The Rambler* is not a comedian, but his ingenuity, writing skill and the incongruity in his socio-political messages have the power to evoke laughter. The study concludes that the employment of humour functions as a medium to foreground socio-political messages, in order to entertain readers while simultaneously educating them. The humour that *The Rambler* employs in his satire may be classified as satirical humour because it is the type of humour that is used to provide a social or a political message to persuade the audience.

One of the common strategies that *The Rambler* employs to achieve satirical humour is intentional or deliberate slips of the pen, which are also known as Freudian slips or heterophemy. Slips of the pen are usually inadvertent but the fact that *The Rambler* deliberately employs them is obvious that they are effective strategies to achieve satirical humour and to foreground socio-political messages. Slips of the pen are more evitable than slips of the tongue because writers proofread and correct typos.

Satirical humour is achieved through the ingenuity of statements that are implied through the slip of the tongue to evoke laughter. In addition, humour is also achieved by the fact that Freudian slips are unintentional errors that reveal subconscious feelings, but *The Rambler* intentionally employs them to reveal his conscious feelings. The study found that *The Rambler's* satirical humour emanates from intentional slips of the pen, or inversely, the Freudian slips emanate from intentional humour. Slips of the pen, because they are practised intentionally by *The Rambler*, reflect an ingenuity of clever word play for an intended humorous effect.

The study found that when some statements are ambiguous to the audiences, they may not be able to appreciate the humour that is expressed because they may be unable to interpret the ambiguity, perhaps due to the challenge to interpret some statements that are vague or obscure. To conclude, the inability to interpret the ambiguous messages may result in the inability to comprehend and appreciate the humour.

### **5.2.3 Sarcasm and irony as a strategy in *The Rambler's* satire**

The study reveals that *The Rambler's* wit is portrayed in how incongruity is niftily expressed in his articles. *The Rambler's* sarcastic content depends greatly upon the context in which it appears, and this dependency suggests that the audience is required to rely on contextual cues, in order to understand what is implied and also to grasp the sarcasm that underlies in the statements. Unlike most satirists, whose sarcasm varies from being harshly, crudely and contemptuously expressed, *The Rambler* sometimes converts statements to humour, instead of appearing supercilious towards respective target follies.

The study found that *The Rambler's* sarcasm may be in an indirect manner, which is in the form of irony when the opposite of what he means is stated, or it may be in a form of a direct statement when an ironic statement is directly stated, which is mostly in the form of advice. When humour is used in the form of a direct statement, *The Rambler* directly states the sarcastic statement and what is implied is palpable.

In addition to findings, the study reveals that *The Rambler* achieves sarcastic irony by using indirect statements to foregrounding socio-political messages through deviation. On the other hand, through direct sarcastic statements, socio-political messages are foregrounded through parallelism.

*The Rambler* employs sarcasm as an insincere form of politeness, which is usually employed to indirectly ridicule, and in the process, offend the target folly. The insincerity lies in the filter between what *The Rambler* thinks and what he writes or expresses, and the thoughts can often be misinterpreted because no one can ever know what someone's thoughts are. Misinterpretation also lies in the fact that sincerity behind someone's politeness is usually determined by the character of the person and by the motives for being polite. The audience is probable to interpret *The Rambler's* politeness as insincere or sarcastic because of his "character" of being known as a sarcastic writer.

The study found that in sarcastic irony *The Rambler's* intended meaning is different from the sentence meaning. Sometimes, *The Rambler's* sarcastic irony is recognisable without the presence of contextual cues because it is obvious as to what he is implying and the audience is expected to rely on internal cues to interpret the socio-political messages that are being conveyed. Statements with the absence of contextual cues are identifiable when *The Rambler* seems to be deviating completely from the topic.

The study concludes that *The Rambler's* sarcastic irony involves insulting comments where the audience is expected to understand his emotional connotation in the context of the present situation. It is obvious that emotional connotations are significant in satire and sarcasm because in order to ridicule a target folly, there should be a purpose. The purpose is usually the emotions that the satirists, or particularly *The Rambler*, seek to express. Socio-political messages may have an either positive or negative connotation, which is determinedly influenced by their emotional association to a certain word or phrase.

#### **5.2.4 Parody as a strategy in *The Rambler's* satire**

The study found that of the strategies of *The Rambler's* parody is the use of insults to express his disapproval. The use of profanity is regarded as "bad" language because vulgar words and expressions

generally have a negative connotation to the person to whom they are directed to. Since vulgar is also considered informal or impolite, the target folly may feel disrespected, especially the fact that the target follies are usually highly ranked people in society, such as politicians or even the president. *The Rambler's* satire is also characterised by spiteful comments to foreground socio-political messages by showing disapproval. Spiteful comments are a characteristic of parody, which is the most direct form of satire. In addition, *The Rambler's* parody is achieved through belittlement by expressing his negative opinion about someone or a certain subject to achieve mockery.

Misinterpretation is one of the most effective strategies of parody because it is a way of the satirists to comment on the original aspect, which can also be achieved through imitation, usually with a twist. Imitation is usually a reflection of a misinterpreted aspect because of the twist in the imitation. Satirists will not have the able to twist the original of aspects or imitate a source if they do not carefully pay attention to detail because amongst the audience, parody is only appealing to those who closely observe the original news or current affairs. The study concludes that *The Rambler* is meticulous in current affairs because of his ability to re-narrate news and has the power to twist, imitate or intentionally misinterpret sources.

The study found that *The Rambler's* parody is achieved through imitation and misinterpretation, and throughout this process, humour is produced when the imitation is exaggerated by misinterpretation. Since *The Rambler's* satire is in words, it might be complicated for the audience to identify or notice when he is being imitative; therefore, the audience is required to pay close attention to the text and analyse it, in order to identify the elements that reflect imitation or misinterpretation. Identifying this imitation is a process that demands more than mere detection of imitative statements because in order to do so, the audience needs to be familiar with the original source, make a connection between *The*



*Rambler's* information and then unconsciously or effortlessly recognise the imitation or misinterpretation, and simultaneously comprehend or appreciate the parodic humour.

### **5.2.5 Other figures of speech as a strategy in *The Rambler's* satire**

The study concludes that the effective use of ambiguity, humour, sarcasm, irony and parody depends solemnly on the employment of figures of speech. Figures of speech are figurative language that plays a great role in foregrounding stylistic functions *The Rambler's* articles, which is crucial for a comprehensive description and interpretation of his idiolect. The study found that the four categories of figures of speech, namely: comparisons, sound devices, contradictions, and exaggeration and understatement are all strategies of *The Rambler's* satire.

*The Rambler's* satire is characterised by comparisons such as metaphors, similes and personification. The effect of these comparisons is to achieve the other elements of satire, especially parody because by directly or indirectly comparing a target folly to an inanimate or an animate object, *The Rambler* is achieving mockery. The use of comparisons may be ambiguous to some of the audience because it is comparisons in a more figurative form, which will require contextual cues for interpretation. Similes are easier to understand because the audience is "alerted" by 'as' or 'like' before the comparisons, whereas metaphors and personification can be ambiguous. However, the use of these comparisons may evoke laughter to an audience that comprehends them; hence, comparisons can be an effective strategy to achieve humour. While *the* audience may be entertained, *an* audience may be offended. In other words, the use of comparisons may be entertaining to the audience, but it can be hurtful the target folly who may feel insulted.

Alliteration is the commonly used form of sound devices in *The Rambler's* satire; onomatopoeia is rarely used, while assonance is seldom used. One of the obvious reasons for using sound devices is

rhyme, especially by using assonance and alliteration. The effect of sound devices on satire is to achieve parody through puns for the effect of humour. *The Rambler* utilises his ingenuity to create puns, while foregrounding socio-political issues through the other literary devices.

The study found that *The Rambler* rarely commonly uses paradox as a form of contradiction, which may be used to achieve irony and sarcasm. Contradictions effectively achieve parody and irony in *The Rambler's* satire.

*The Rambler's* satire is characterised by overstatements and understatement to achieve parodic humour or sarcasm and irony. The uses of hyperboles achieve exaggerations which are sometimes out-of-context, such as the phrase "making more children than Jacob Zuma". While hyperboles and climax are effective for exaggeration, euphemisms are effective for understatements because users of euphemisms try to appear inoffensive and harsh. Hyperboles and climax achieve parody, whereas euphemisms make one to appear more ironic or sarcastic. *The Rambler* is ingenious to use humorous expressions as euphemisms, in order to achieve parodic humour.

In conclusion, *The Rambler* employs most of the elements of satire, but the purpose of these strategies may be ineffective when the audience does not comprehend them. Figurative language is ambiguous when interpreted literally. *The Rambler's* satire may also be ambiguous when the audience is not updated with current affairs.

## REFERENCES

Baldick, C. (2008). *Oxford dictionary of literary terms*. (3<sup>rd</sup> ed.). NY, US: Oxford University Press.

Barry, P. (2009). *Beginning theory. An introduction to literary and cultural theory*. (3<sup>rd</sup> ed.). Manchester, UK: Manchester University Press.

Battacherjee, A. (2012). *Social Science Research: principles, methods and practices*. Florida: University of Florida. Retrieved May 12, 2015, from Scholar Commons website:  
[http://scholarcommons.usf.edu/oa\\_textbooks/3](http://scholarcommons.usf.edu/oa_textbooks/3)

Bruun, H. (2007, April). Knowledge and Reflection in Entertainment. A case study on satirical Programmes in Danish Public Service Television. *'TV entertainment: Crossmodality and Knowledge'*.

Cohen, L., Manion, L. & Morrison, K. (2007). *Research methods in education* (6<sup>th</sup> ed.). UK: Taylor & Francis e-library.

Diescho takes on big guns. (2008, January 10). *The Namibian*. Retrieved March 10, 2016, from <http://www.namibian.com.na/index.php?id=43501&page=archive-read>

Geenen, J. G. (2009). *The truth, unfiltered by argument: The multimodal construction of Contemporary political satire in The Colbert Report*. Thesis (M.S.)- Carleton University.

Harris, R. (2013). *The purpose and method of satire*. Retrieved August 21, 2015, from

Virtual Salt Web site: <http://www.virtualsalt.com/evalu8it.htm>

Harrington, S. (2012). From the “Little Aussie Bleeder” to Newstopia: (really) fake news in

Australia. *Popular Communication*, 10 (1-2), 27-29.

Higgs, P. (2002). Deconstruction and re-thinking education. *South African Journal of education*,

22(3), 170-176.

Kalaba, J. (2014). The subversive role of verbal aggression in the sarcastic language of Njuz.net.

*A journal of literature, culture and literary translation*, 3 (4), 1-14.

Khalayi, R. (2014). *The use of humour in socio-political commentary in Mwalimu Andrew’s*

*staffroom diary. Digital repository. Thesis (M.S.) - University of Nairobi, Kenya.*

Kothari, C. R. (2004). *Research Methodology. Methods and Techniques* (Rev. 2<sup>nd</sup> ed.).

New Delhi, India: New Age International (P) Limited Publishers

La Marre, H. L., Landreville, K. D. & Beam, M. A. (2009). The Irony of Satire. Political

Ideology and the motivation to see what you want to see in *The Colbert Report*.

*International Journal of Press/Politics*, 14 (2), 212- 231.

Lehman-Wilzig, S. & Seletzky, M. (2010). Hard news, soft news, ‘general’ news: The necessity

and utility of an immediate classification. *Journalism*, 11(1), 37-56.

Marchi, R. (2012). With Facebook, Blogs, and Fake News, Teens Reject Journalistic

“Objectivity”. *Journal of Communication Inquiry*, 36 (3), 246- 262.

McKee, A. (2003). *Textual analysis: A beginner’s guide*. Retrieved September 4, 2015, from:

[www.cs.columbia.edu/~sbenus/Teaching/APTD/McKee\\_Ch1.pdf](http://www.cs.columbia.edu/~sbenus/Teaching/APTD/McKee_Ch1.pdf)

Mugo, F.W. (n.d). *Sampling in research*. Retrieved June 9, 2002, from: <http://trochim.human.cornell.edu/tutorial/mugo/tutorial.htm>

cornell. Edu/tutorial/mugo/tutorial.htm

Mulanda, O., & Khasandi- Telewa, V. (2014). In the cartoonist's mind: Exploring political comic strips in Kenyan daily newspaper. *Journal of Pan African studies*, 6(9), 30-43

Mwetulundila, R. (2014). *An analysis of rhetoric and humour in Dudley's political cartoons published in The Namibian newspaper in 2012*. Thesis (M.S) - University of

Namibia, Namibia.

Ogola, G. (2009). Mapping Texts: Imagining Audiences in Popular Fiction. *English Studies in Africa*, 45 (2), 47-61.

Okeke, T. J. (2010). Drama as a tool for social commentary: An example of Alex Asigbo's *The reign of Pascal Amusu*. *Unizik Journal of Arts and Humanities*, 11 (1), 112-121.

Reinventing the Rules. (n.d). Retrieved June 17, 2007, from <https://reinventingtherules.com/2013/10/22/interview-with-ndumba-kamwanyah-on-juvenile-justice-reform-in-namibia/>

Ren, C. (2013). *Language deviation in English advertising*. Changchun, Canada: University of Science and Technology.

Shen, Y. (2007). Language and literature. *Journal of Pragmatics*, 16(2), 169-181.

Simpson, P. (2004). *Stylistics: a resource book for students*. London, UK: Routledge

Tang, L., & Bhattacharya, S. (2011). Power and Resistance: A case study of Satire on the Internet. *Social Research Online, 16* (2), 11.

Wai, B., & Yap, F. H. (2013, September 27). *What the\_\_? On the use of ellipsis and silence in sarcastic media and electoral discourse in Hong Kong*. Paper presented at the 7<sup>th</sup> International Free Linguists Conference (FLC-7), Hong Kong Polytechnic University, Hong Kong.

Warner, M. (2002). Publics and counter publics (abbreviated version). *Quarterly Journal of speech, 88*(4), 413-425.

Young, D.G. (2013). Laughter, learning, or enlightenment? Viewing and avoidance motivations behind *The Daily show* and *The Colbert report*. *Journal of Broadcasting and Electronic media, 57* (2), 153-169.

## APPENDICES

## Appendix 1: The use rhetorical questions in ambiguity

Article	Rhetorical question	Statement implied
Article 1: <i>Apologies Not Accepted</i>	And who died and made him senior leader?	No one died to make you (Venaani) a senior leader.
	Winter is coming...can it please come with little more discontent?	Winter comes with discontent. Please minimise the discontent.
Article 2: <i>Dear White People</i>	Start a black private school, ti?	Your statement is inappropriate.
	Isn't that exactly the problem?	That is exactly the problem.
Article 3: <i>Dick Riding Tyrants</i>	Isn't this the man who presided over the absolute bollemakiesie turning of the entire Zimbabwe economy?	That I the man who presided over the absolute bollemakiesie turning of the entire Zimbabwe economy.
	Why can't we hold our allies to our high standards?	We should hold our allies to our high standards.
Article 4: <i>Embarrassing SWAPO</i>	How do you embarrass an organisation which seems to be fuelled by one colossal embarrassment after the other?	An organisation, which seems to be fuelled by one colossal embarrassment after another, cannot be embarrassed further.
	Administrative awkwardness?	This is administrative awkwardness.

Article 5: <i>Gurirab is the Embodiment of Failure</i>	No rhetorical questions used here.	Direct statements were used.
Article 6: <i>Hage's Speech</i>	With all our issues, fuelled by a woefully malfunctioning education sector, are we convinced that our new Commander-in-Chief shares our concern with education?	With all our issues, fuelled by a woefully malfunctioning education sector, we are not convinced that our new Commander-in-Chief shares our concern with education.
	Shouldn't we break that gap first?	We should close that gap first.
Article 7: <i>Minister of Foot in Mouth Affairs Correct Again</i>	Who wouldn't...?	Anyone would...
	Who would blame police officers for bleating about money if their political gods are richer than God?	No one should blame police officers for bleating about money if their political gods are richer than God.
Article 8: <i>NamTwitter</i>	And over what?	Over nothing.
	Maara where's my farm?	Maara (but) I do not have a farm.

## Appendix 2: The use of colloquialisms, slang and jargon

Article	Expressions
Article 1: <i>Apologies Not Accepted</i>	moist arse
	brain farts



Article 2: <i>Dear White People</i>	WAP (White Ass People)
	D*ck-riding
Article 3: <i>Dick Riding Tyrants</i>	non-existent underwear
	Unthinking voting cattle
Article 4: <i>Embarrassing SWAPO</i>	band of ruthless repositioners
	unappetising manufactured tomfoolery
Article 5: <i>Gurirab is the Embodiment of Failure</i>	None
Article 6: <i>Hage's Speech</i>	Stealth Fart
	level of unthinking
Article 7: <i>Minister of Foot in Mouth Affairs Correct Again</i>	we had more Tjivikuas
	nufu-preneurs
Article 8: <i>NamTwitter</i>	Ratchetry

### Appendix 3: Code-switching/mixing into Afrikaans and vernacular languages

Article	Code-switching/mixing into Afrikaans	Code-switching/mixing into vernacular languages	Vernacular language employed
---------	--------------------------------------	---	------------------------------

---

Article 1: <i>Apologies Not Accepted</i>		Tae xa ceiling of my heart?	Khoekhoego wab
Article 2: <i>Dear White People</i>	Hell, these verkrampte poephols...	Start a black private school, ti?	Khoekhoego wab
	Uitgevang! Ndeshi kan so mooi se moh en poh.		
Article 3: <i>Dick Riding Tyrants</i>	Bollemakiesie	Omes	Khoekhoego wab
	Those two goons are laer as slang kak se skanduwee.	Abomination, ti?	Khoekhoego wab
Article 4: <i>Embarrassing SWAPO</i>	And the fight was nogal over food.	Comrade Afyoona Nye	Oshiwambo
	Die skande!	killing four Damara dik- dik	Khoekhoegowab
Article 5: <i>Gurirab is the Embodiment of failure</i>	smoked a goiang sak half the kak you got ourself into	as a mother feeding her child tombo to relieve the hunger pangs.	Oshiwambo

Article 6: <i>Hage's Speech</i>	with that peace and stability kak One klap...		
Article 7: <i>Minister of Foot in Mouth Affairs Correct Again</i>	for refusing him more braaivleis	as long as you offer your nufu to the right person nufu-preneurs	Oshiwambo
Article 8: <i>NamTwitter</i>	obligated to now vruiif one uit on behalf of them		

#### Appendix 4: Humorous statements used in foregrounding

<i>Article</i>	<b>Humorous expression</b>	<b>Foregrounding</b>
Article 9: <i>Just a Few Questions</i>	It must be the pre-payday famine that has my brain strewn all over the place and caused my failure to concentrate on a single issue this week.	Deviation
	Ja, the same Mberi, whose matric certificate's authenticity has been disputed, sits at the head of the country's mafia, ai, I mean football body	Deviation

	Yes, that's Nampa, the Namibia Press Agency. Why would a news agency want to become a slumlord, an electricity company have businesses in the hospitality industry, a rail company operate a road transport outfit and the army be involved in anything from construction to transport and chicken imports? This is the country where a broadcaster doubles as broadcasting regulator.	Parallelism
Article 10: <i>Let's Go Green</i>	We have hosepipe bans, fines and water restrictions coming our way like it's a birthday bonus.	Parallelism
	It's now clear that our utility companies have the planning abilities of a band of kwaitos early on a Sunday morning after a heavy night out.	Deviation
Article 11: <i>NG Kerk as Racist as Ever</i>	This week I have to talk about two of my least favourite groups of people: Christians and racists. You really are against all redemption if you happen to tick both boxes.	Parallelism
	What's worse than a bigoted Bible thumper? Maybe an insensitive, head-in-the-sand bigoted Bible thumper who believes his way is the only way?	Parallelism
Article 12: <i>Old Location</i>	Police protection was exclusively for those blessed with light skin.	Deviation

		Did their moral principles evaporate when they left Katutura for Windhoek's leafy suburbs?	Deviation
Article 13: <i>Produce Local Content or Sit Down</i>		Note: Esteemed and media institutions should be read with the highest level of sarcastic contempt you can muster.	Parallelism
Article 14: <i>Rambler News</i>		Ngurare came out swinging rambling eloquently about sins and shit.	Parallelism
		Elderly youth leader's ironic ageism Ngurare says fight with Hage is historic.	Parallelism
Article 15: <i>The Annihilation of the Opposition</i>		Namibia's opposition is so irrelevant they make IUM degrees seem like a thing.	Parallelism
		Parties like UDF might disappear forever after these elections.	Deviation
Article 16: <i>Your Boyfriend is a Two-Timing Bastard</i>		So today, tomorrow and Sunday is Valentine's Day. Today for those who want to show off at work, tomorrow for the real love sick bastards (read children) and of course, Sunday is Valentine's Day for side chicks and kamborotos.	Parallelism
		How do you know your one and only boyfriend forever is actually someone else's one and only boyfriend forever and you're just the string-along?	Parallelism

### Appendix 5: Sarcastic and ironic statements to foreground issues

<i>Article</i>	<i>Statement</i>	<i>Foregrounding</i>
Article 17: <i>Ban This Crap from Elections</i>	Happy (read drunk) people are much more agreeable than sober, frustrated people.	Deviation
	I have much respect for the likes of Usko Nghamwa who go into full clown mode and put on some seriously dodgy full length Swapo paraphernalia.	Parallelism
Article 18: <i>Best and Worst 2015</i>	2015's best chill spot? Any Windhoek spot where you can get a cold beer, your car washed and wash your eyes all at the same time.	Deviation
	The last three things you spent money on? Braaivleis, blood pressure pills and a half-jack Klipdrift. Because 2015's been too long.	Parallelism
Article 19: <i>Congratulations Lukas, Now Hard Work</i>	Congratulations Lukas, now hard work	Deviation
	If Pohamba is an example of excellence in leadership, then I am a shining example of what a good NG Kerk member should be.	Deviation
Article 20: <i>Etiquette, Rambler Style</i>	It has come to this. When The Rambler has to dispense etiquette lessons to our so-called leaders, you have to ask what the world has come to.	Deviation

	Our education minister needs schooling in good manners. Her diploma in education grossly under-equipped her for the rigours of educating others. In fact, she must refrain from attempting to educate anyone.	Parallelism
Article 21: <i>If Feminists Wrote the Bible</i>	Those filthy feminists at The Weekender forced me to write what they wanted to fit in with their theme for the week.	Parallelism
	Being an unapologetic oafish mongrel, I had zero ideas of my own on the topic.	Deviation
Article 22: <i>Namibian Students Ain't Shit</i>	I agree with Job Amupanda (did I really just say that?).	Deviation
	What happened to thinking? I'm not even talking of thinking critically.	Parallelism
Article 23: <i>Of White Privilege</i>	I apologise if I repeat myself.	Deviation
	They have the ultimate qualification. White privilege.	Deviation

Article 24: <i>Stop the Opvreet Culture</i>	Namibia is exactly like its working class. At the end of their money, there is just too much month left.	Deviation
	Our president, I'm told, will visit Namibia again soon.	Deviation- the Namibian president is seldom in the country.

### Appendix 6: Parody to foreground socio-political issues

Article	Parodic statement	Foregrounding
Article 25: <i>Government Can't Do Shit</i>	Geingob's retort was more than baffling.	Deviation
	He kamma reaffirmed his 'commitment' towards the eradication of poverty and repeated that no Namibian should feel left out in any sphere of life, according to <i>Nampa</i> .	Parallelism
	If I lived in a shack next to a stream of sewage, the last thing I would want to hear is some bullshit an overpaid adviser copied and pasted from an old speech.	Parallelism
Article 26: <i>It's Namibia's Rugby Year</i>	All of this while the country doesn't even have its own real currency.	Parallelism
	For the first time, Namibia's story at the world cup could be about how well they fare on the field and not how our players fight lions to free pet baboons.	Parallelism



Article 27: <i>Punch Drunk Government Brawls Arra</i>	The wannabe politicians have found a red flag issue and they will jab this donkey to death.	Deviation
	And then there's the communication. They bliksemmed government so hard it fell right through the ropes.	Parallelism
	If only Arra could sniff out all the greedy *sshholes who leeches on to what used to be almost a genuine grassroots movement. And in the red, blue and green corner, we have an unresponsive government who clearly underestimated the threat; has very few ideas; reacted tardily to the 'threat'; thinks riot police is the answer to a housing crisis and secretly prays that 31 July will just be another day.	Parallelism
	They're unfit for this fight and several kilos over the weight limit.	Parallelism
	They took grand-stand, delivered fancy speeches, suspended mass housing, reinstated mass housing, flushed Vinson Hailulu down the drain and fluttered about like a 14-year-old boy trying to undo a bra.	Parallelism
	Hage Geingob and his government have looked ham-fisted and lightweight in this fight. Their supporters have looked a bunch of paranoid palookas with only their tribalist card to play.	Deviation

	<p>In a move that reeks of being punch drunk, Hage sent his head boy Sakeus Edward Shanghala to take the names of the noisemakers.</p>	Parallelism
<p>Article 28: <i>Sebastian's Boys Unlawful and Disorderly</i></p>	<p>We live in a country where unknown things happen to known and unknown people. What is not known to me is how Ndeitunga still has a job.</p>	Parallelism
	<p>We also don't know how business mogul Ben 'BH' Hauwanga was arrested, let go, rearrested, his 'diamonds' confiscated and then given back to him. The diamonds were not diamonds, he said. It is unknown why he would go to all the effort to buy fake diamonds and transport them himself. I wonder where's the receipt?</p>	Parallelism
<p>Article 29: <i>Shut These Damn Churches</i></p>	<p>Their 'services' are a mix of screaming loud crap into a huge sound system and pretending they can do or organise supernatural things from a non-existent deity who sits and eat ice-cream on a cloud next to his father, who is also him, who was born of a woman who never had sex.</p>	Parallelism
<p>Article 30: <i>The Prodigal Son Returnth to His Folly</i></p>	<p>How is it that 'real' Christians cannot pray away these money hungry churches who prey on the weak, lost and lonely? Is it because all Christians prey but to an imaginary friend?</p>	Parallelism
	<p>So, unless you've indulged in too much tombo, have been drinking under a rock or have been in Aus, you might have heard about one Hidipo Hamutenya who abandoned his</p>	Parallelism

	Radopa sinking ship and crawled, tail between the legs, back to his beloved Shawapo.	
	At the risk of stating the obvious, Hamutenya's return is nothing but an attempt to secure his legacy, his plot at Heroes Acre and maybe an advisor position that will give him a nice cushy income in these, the coldest days of what could be his last winter.	Parallelism
Article 31: <i>Working for Taxi Fare</i>	You guys at the NCCI take so many Christmas trips to China, you are now fully subscribing to the Chinese school of thought on working conditions, human rights and corporate greed. No wonder you have done nothing to force Chinese businesses to comply with Namibian laws.	Parallelism
	And by the way, Tarah sounds like the name of a stupid little blonde American girl.	Parallelism
Article 32: <i>You Brought This on All of Us</i>	Yes, you! You vote-dodging, alcohol-abusing, non-voting scumbags. Why didn't you vote?	Parallelism
	If you're OK with these things, you should flush yourself down the damn toilet. Now!	Deviation

#### Appendix 7: The use of comparisons in *The Rambler's* satire

Article	Simile	Metaphor	Personification
		<b>It's a make-believe sport</b>	Political bone

33: <i>A Game of Mean-Spirited Maniacary</i>	as fluid as your stool	It's a game mean-spirited maniacary	
		<b>the cock</b> of the block	
Article 34: <i>Rotten Racist Week</i>	None	lily-white	A rotten racist week
		dog huggers	<b>at the hands</b> of two vicious dogs in Otjomuise.

#### Appendix 8: The use of sound devices in *The Rambler's* satire

Article	Alliteration	Assonance	Onomatopoeia
Article 35: <i>Hits and Misses of a Delusional Man</i>	feet and a fattened cow	Our president, assuming office after an election	None
	wishy-washy		
	people's problems		
Article 36: <i>Sam is Back!</i>	bounce-back		
	seems to survive		
	back with a bang		Bang

#### Appendix 9: The use of contradictions in *The Rambler's* satire

Article	Antithesis	Oxymoron	Paradox
		original *sshole	

Article 37: <i>Say No to the *sshole</i>		money he doesn't have	
Article 38: <i>South Africans, Sies Man</i>	None	none	None

**Appendix 9: The use of exaggeration and understatement in *The Rambler's* satire**

<b>Article</b>	<b>Hyperbole</b>	<b>Euphemism</b>	<b>Climax</b>
Article 39: <i>Stamp and Betaal</i>	making more children than Jacob Zuma	None	None
Article 40: <i>We're a Nation of Suipgatte</i>	None	None	None