

DANCE AS SATIRE IN NEW MEDIA: A STUDY OF *THERE IS GOD O* VIDEO SKIT (2014)

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Abstract

Dance serves diverse functions in the society, also as a satirical tool. Economic hardship in Nigeria has left Nigerians lamenting. Unfortunately, freedom of speech in Nigeria has become a mirage. Nigerians cannot speak freely for fear of being gagged. Fortunately, the recent upsurge of new dance trends observed on social media have seen Nigerians use these dances to embellish skits, in an attempt to create humour, and also ridicule Nigerian political leaders. It is on this premise that Dance-based Video Skits (DVS) is conceptualised, in order to explore its compositional element as a pilot of humour and satire. **There is God O** (2014) DVS as published on YouTube by Hala Naija Vlog has been selected for this study. The background behind the creation of the DVS will be supplied and elucidated. While responses of Nigerians to the DVS in the digital space is also examined. Using qualitative research method, netnography will be employed as research instrument. The dance movements, speech-errors, and musical content of the skit will undergo narrative and contextual analysis, in order to identify the elements of comedy and political satire in them. Hinged on Frye's (1944) satirical, and Tume's (2019) modified danceturgy theories, this research discovers speech error of a Nigerian political leader, simulated Afrobeats music, and cut-and-join dance movements as components of the DVS. The study concludes by recommending the usage of dance in the new media as crucial, and can serve as tool to conscientise the society, thereby dance should be deployed for social change.

Keywords: Speech errors, Satire, Afrobeats, Cut-and-join, New media, Dance-based Video Skits (DVS).

Introduction

Dance is perceived to be an indispensable and integral part of man's life. It is believed that dance is as old as man himself. It has been around all over the world since the most primitive of human civilizations: early cave paintings seem to depict dancing figures as early as 330 BC. Early on, dance seemed to primarily be used for ceremonial purposes or to communicate stories. By Ancient Greek times, dance was being used as a performing art as part of the Theatre. Dance had a brief falling out during the Middle Ages. In the Western world, religious leaders associated it with ritualistic activity and sexuality. By the Renaissance, dance was having a resurgence, both as a social activity and as an art form. Since then, dance has continued to develop, and has not only become a major part of our culture, but has brought with it new styles and movements, coming in

and out of fashion every day (Greenawald 2021:1). Tume (47); identifies communication, worship, entertainment, education, history documentation, culture identification and promotion, communal edification and nation building as some of the main functions of dance in Nigerian societies. These functions often overlap depending on the user's preference or need, and since dance communicates ideas and messages effectively, its "persuasive attributes" make it an "instrument for national awakening" which can "aid societal and behavioural changes" (Tume, 37; Udoka, 218; Awuawuer, 192). It is also used as a satirical tool to lampoon social ills and vices.

Music can be said to be the combination of sounds to create harmonious melody, pleasing to the ears. According to Becker, et al (4); the composition of music itself is made up of the vast grouping of notes, phrases, melodies, rhythms, harmonies, and lyrics, which all form a singular piece. Uwawah's (114) assertion that "rhythm is a regular repeated *pattern* of sounds or movements" solidifies the reason why some see dance as "a musical art" or a "purposeful and intentionally rhythmical patterned activity that is derive from music (Bakare, 10; Akpughe, 124). Coons, and Kreie (21) posit that; dance choreography comes in different styles. One way is by telling a story, where the dance matches the music, using groups for different scenes. Another style is more free and expressive, using fluid dance movements to convey emotions.

Considering the above assertions; dance choreography as an art means an idea, and it through this idea it succeeds in creating a succession of physical movements, mostly interrelated with music that constitute such ideas. These solidifies the connectivity between dance and music, which are considered synonymous. They cannot be separated. Bakare (2019) supports this claim thus; Music, dance, and drama, are indivisibly one "within the context of African performance as opposed to the western concept of performing arts where dance, music, and drama exist as different art forms (5). Therefore, it is sufficed to say that the dance, as well as music, are typically to drive the structure. Meaning, structure is the way the movements are organized and combined to create a dance. While music determines the time and energy of the movements executed (Dancetopia, 2023).

According to Ufford (80); dance, from ancient history has always made use of music. This claim by Ufford agrees with Bakare's that dance is "a musical art" in his *Rudiments of Choreography* (1994:10). Ufford (80) succinctly put it thus; dance is a medium of expression of emotions, and these emotions are actualized through rhythmic body movements. So, the fact that music is performed according to musical beats shows that music comes to mind first before the

rhythmic movements of the body. Which provides the rhythm to guide and direct the design of body movements which is dance.

New Media is the term used to describe the new technologies through which contents are created and consumed. It refers to various forms of digital communication that have emerged in recent years, including social media, podcasts, websites, blogs, streaming platforms, and mobile apps (Kimi, 40). Kimi reiterates that “a key defining characteristic of new media is its ability to utilize multimedia elements such as video and audio to create engaging, easily shareable content across different platforms” (40). Tume states that “Applications such as Facebook, X, Instagram, 2go, TikTok, Tinder, WhatsApp, WeChat, Tumblr, and LinkedIn, are viable social media platforms which facilitate the building of virtual relationships and communities” (126). The interactive nature of new media allows the quick sharing of ideas, opinions, and creations with the world. Maya claims thus:

From Facebook and Instagram to X (formerly Twitter) and YouTube, more than 5 billion people use social media, equal to roughly 62% of the world’s population. In early 2024, 94.7% of users accessed chat and messaging apps and websites, followed closely by social platforms, with 94.3% of users (investopedia.com).

The above information shows that social media typically features user-generated content that lends itself to engagement via likes, shares, comments, and discussion. Du and Wagner view social media as “the broad and evolving set of online technologies and related practices for social engagement and interaction” (99-121). It is a fact that almost every discussion on social media spaces resonates or revolves around politics, and political leaders.

According to Wineroither:

Political leadership, in a parsimonious definition, refers to the impact on decision-making and political outcomes that results from action by the holder of political office. Thus, it is connected with leadership style and may be rooted in certain character traits of the leader’s personality (1455-1461).

Wineroither’s take on political leadership is the description of an ideal situation, which unfortunately does not play out in reality. Khrushchev claims that “Politicians are the same all

over. They promise to build a bridge even where there is no river (goodreads.com)”, while Enyinnaya opines that “I do not trust politicians or anybody exhibiting political behaviour, this is because they wear two or even three faces” (businessday.ng). The above opinions are testament to the fact that bad political leadership is a global menace, and of course, Nigerian political leaders are not exempted.

Skit making is an offshoot of comedy. Comedy is known as a genre of dramatic works or text intended to be humorous or amusing by inducing laughter, especially in theatre, Film, Stand-Up comedy, Television, radio, books, or any other entertainment medium, Hoy (2). The primary aim of comedy is to create humour. McKeown (2) opines that; “Politically speaking, humour can be used to include and to exclude, oppress but also to undermine those in power”. This underscores the importance of humour as a performative element of comedy (1-11). This statement by McKeown can be seen as an attempt by the people to get even with the so-called political leaders, by undermining their capability. Leaders who through their greedy and manipulative ways succeeds in bringing about hardship on the masses.

The use of dance as satire to foster social change can be traced to indigenous festivals, within the context of traditional performances, the King is not exempted from these satirical songs and dances. If found wanting in terms of good governance, the townspeople may explore the avenues of musical and dance performances to ridicule him without the fear of any repercussions. This practice is the philosophy behind proverbs such as “Tor wuan Tor-shor ga” or “Tor une fa tyo u wuan Tor-shor ga” which is translated as “the King never kills an artiste or lead dancer”. The idea behind these proverbs is that the artiste enjoys artistic immunity. By implication, the artiste gets away with actions, words or songs that could cause negative consequences if they had emanated from ordinary people. However, even when it seems that the artiste is clowning, the message in his/her artistry is powerful enough to bring about social change.

This study finds Segun Adefila’s thoughts on this issue quite illuminating:

...May I then take us back to a time before now when the watchdogs of the early African societies were the custodians of their traditions. They were the priests, the bards, the griots, the drummers, and other artisans. It was on their shoulders that the responsibility for checks and balance, continuance of order in times of ruptures

etc., rested.... For instance, the masquerade is a virtuoso performer who chants, sings, dances, and generally ‘acts’ out the role of warding off evil, while ushering in good tidings. Beyond performances, the masquerade also speaks to the conscience of the society. The spirit speaks truth to the hearts of kings and other rulers. This role is even so institutionalized by Yoruba people that they believe that ‘Oba kii pa Okorin’, loosely translated to mean that a king does not kill a bard (sic) (2022).

The above position by Adefila which puts in proper perspective the social functions of music and dance underscores the crux of this research.

Dance, Music, Politics, Social Media, and Skit Making: The Nexus

There is an undeniable connection between dance, music, politics, social media and Skit making. Dance and music are intertwined as political tools, and both are disseminated widely and easily through the social media. From time immemorial, it has been common practice for musicians to use dance as a means to popularize their music. With the advancement of technology, the use of dance to promote music videos became a norm. Also, dance-based adverts are now more popular and easily accessed on social media platforms, due to the emergence of new media. However, the recent upsurge of some new dance trends on social media, shows how these dances are used to embellish DVS, as an attempt to not only create humor, and entertainment, but also as a way of lampooning political leaders. This act is fueled by the negligence of these political leaders on the masses, after the assumption of office. As a result, there is angst in the country. The failed promises and mistreatment of Nigerians by these politicians brought about an unbearable hardship in the country, leading to distrust and misgivings towards leadership. Unfortunately, freedom of speech in Nigeria has become a mirage. There are many known, and unknown critics of the Nigerian government on social media who have experienced harassment, arrest, threats to life, or other vices for speaking truth against those in power. A few of the known cases are: Steven Kefeson, a journalist and critic of the government who was arrested in May 2019, and subsequently detained

for 162 days over a Facebook post which criticized some policies of the government (www.solacebase.com). Also, arrested in 2020 was Babatunde Olusola, an orphan and final year student of Chemical Engineering of Ladoke Akintola University (LAUTECH), Ogbomosho, Oyo State. He was held in detention for 81 days at Police Force Criminal Investigation Department in Abuja after he was arrested for creating a parody Twitter account using the name of former president Goodluck Jonathan to criticize the government” (www.pmnewsnigeria.com>interview). Then, there was the case of Sunday Egena Odeh, a state house correspondent of people’s Daily, an Abuja-based newspaper, who was arrested in May 2021 by officers of the Nigeria Police Force. On the orders of the Benue State government, Sunday Egena Odeh was arrested for criticizing ex-governor Samuel Ortom, on Facebook over the way he handled a communal conflict in the state. It took the joint efforts of media rights groups before he regained his freedom (www.thecable.ng). While in November 2022, Aminu Muhammed, a final-year student of Federal University, Dutse, Jigawa State, was apprehended for criticizing former Nigeria’s first lady, Aisha Buhari on Twitter. Though arraigned in court, Aisha Buhari withdrew the case against the 23-year-old Aminu Muhammed a month later, after she was called out by Nigerians on social media for misusing her power of office (www.universityworldnews.com). And in July 2023, a popular broadcast journalist, Chinonso Uba, otherwise known as Nonso Nkwa, was whisked away by police officers after he finished anchoring his morning programme on Ozisa FM, a radio station in Owerri, Imo State. It was gathered that, the journalist who initially resisted arrest expressing fears that he might be killed by the officers, is known to be critical of the administration of Governor Hope Uzodinma of Imo State. (www.premiumtimesng.com).

While section 39 of the 1999 Constitution of the Federal Republic of Nigeria that guarantees the right to freedom of expression says “every person shall be entitled to freedom of expression, including freedom to hold opinions and to receive and impart ideas and information without interference,” the government of Nigeria has on several occasion launches campaign to suppress this right through the various attempts to regulate social media. This led to the introduction of the anti-social media bill that was introduced in 2019, by the Nigerian authorities at the National Assembly. This bill was to allow the government to cut off internet access or block specific social media platforms such as WhatsApp, Facebook, and Twitter at its own discretion, through the NCC (National Communications Commission). Although the Socio-Economic Rights and

Accountability Project (SERAP) in 2023, urged the then Senate President, and the Speaker, to reject the social media regulation bill, which would unduly restrict the rights to freedom of expression and privacy, but the then chief of staff to the President insisted that social media must be regulated. Adding to the already controversial Cybercrime Act which was passed into law in 2015, which has many provisions that violate the constitutional provision of the right to freedom of expression. (www.nigerian-constitution.com).

These and many more atrocities meted on the masses, stifling their right to freedom of speech, have necessitated the need for the people to find creative means of criticizing political leaders. Dance-based video skits (DVS) became that creative means, and a popular option for Nigerians to exercise their freedom of speech. However, there are several research efforts connecting humour, satire, skits, politics, and the new media. For instance, Botha (2014) investigates the intrapersonal reasons for viral social media contents in the context of political satire, while Kumar (2015) identifies parody and satire as an emerging discourse of social and cultural critique on the Indian social media. Orji's (2018) exploration on the contributions of the Igbo masking traditions to contemporary stand-up comedy traces the history of humour and satire to pre-colonial periods. Also, Adeseke (2020) examines satirical social-media skits as education resource, while Ojomo & Sodeinde (2021) investigate the influence of social media skits on broadcast audience. Unfortunately, the lack of sufficient evidences of research on the compositional elements in DVS or how they are deployed for satirical purposes. More importantly, music, speech errors of Nigerian political leaders, and the effects of the use of dance choreography in DVS have received little or no attention, this then serves as the nub of this study.

Theoretical Framework

The study adopts both Frye's Satirical Theory, and Tume's Danceturgy Theory as theoretical frameworks for this research. Propounded by Northrop Frye in 1944, in his work "*The Nature of Satire*", the work focuses on the role of satire in shaping cultural and social critique. The most important aspect of Frye's satire, is how it sees satire as a form of irony used to attack and challenge societal norms, and distinguishes between "horatian" (gentle, playful) and "juvenalian" (harsh, biting) satire. Frye argues that satire serves to critique societal norms and power structures, expose hypocrisy and absurdity, to encourage critical thinking and moral reform, and finally, to analyze

satire through the lens of mythology, exploring how satirical works create new myths to challenge existing ones.

On the other hand, Tume's Danceturgy, as propounded in 2019, was deduced from Gothhold Ephraim Lessings, *Dramaturgy* in 1769. *Dramaturgy*, is the "architecture of the theatrical event, involved in the confluence of components in a work and how they are constructed to generate meaning for the audience". Meaning, *dramaturgy* is concerned with the weave of all fragmented elements that make up a dramatic performance from its conceptualization, documentation all the way to the actual performance. So as deduced, Tume's Danceturgy is concerned with the weave of all fragmented elements that go into a dance performance from its conceptualization, documentation, all the way to the actual performance. Based on this background, the concept of Danceturgy as propounded by Tume, encapsulates the arrangement of the entire structure of any dance work. It is an adhesion of the bits and pieces of all components which go into the theory and practice of dance choreography as a creative art. It is a form of storytelling through dance that unpacks in Choreographic terms, the socio-cultural interactions of human beings in everyday life. Both theories are considered as the most appropriate for this research work. Frye's Satirical Theory, focusing on its role in shaping cultural and social critique. And Danceturgy Theory, been a form of storytelling through dance, which is achieved through the arrangements of the entire structure of a story, an adhesion of the bit and pieces of all the components. The components in the context of this work are; the simulated Afrobeats music, the superimposed cut-and-join dance movements, and the blunders or speech errors, committed by the political leader, all fused together to make a whole.

A Content Analysis of *There is God o DVS*

HallaNaija V-LOG is a social media handle on YouTube that deals in covering entertainment news, beauty and lifestyle, events, interviews, and fashion. The handle was created on YouTube on August 1st, 2013, and as at today it has over 5,400,000 subscribers, 44 videos and 1,414,787 views of its contents. The DVS *There is God o* of the former first lady of Nigeria, Dame Patience Jonathan, which went viral on 14th May, 2014, was first released on the HallaNaija V-Log YouTube platform. Due to its high entertainment value, other bloggers and social media handles

got hold of it and shared to other social media platforms. The V-log HallaNaija is a faceless account which cannot be attributed to a particular person. In spite of the numerous attempts to uncover the identity of the person(s) behind the account, it has remained a mystery. Suffice to say that the virality of the video *There is God o* can be attributed to HallaNaija V-Log, through its YouTube Channel.

Socio-cultural Context of *There is God o* DVS

Following the kidnap of the Chibok school girls who were abducted by the notorious *Boko Haram* terrorist group on the 14th April, 2014, the Nigerian physical and online space witnessed an outrage. The kidnap involved 276 mostly underage Christian female students and some Muslim students within the 16 – 18 age bracket. The attendant outrage led to several protests and most notably the #BringBackOurGirlsCampaign, in Nigeria, Africa, and the World at large. Nigerians openly criticized President Jonathan's slow response to the kidnap. In this vein, Ishaq Moddibo Kawu reported the reaction of Max Hastings to President Goodluck Jonathan to the kidnap thus:

We see in Nigeria the problems that beset the entire African continent...It is international publicity, not shame that has forced President Goodluck Jonathan's rotten regime to belatedly to respond to the (Chibok) kidnapping (vanguardngr.com)

Nigerians were therefore unimpressed when his wife, Dame Patience Jonathan called for a meeting with the mothers of the kidnapped Chibok girls.

Analysis of the Compositional Elements in *There is God o* DVS

There is God o is a One-minute, twenty-six seconds (1:26s) long DVS. It is a product of what was deemed as the dramatic antics and theatrics of Patience Jonathan during the meeting. The video of that meeting went viral due to these reasons. According to Amina Mohammed:

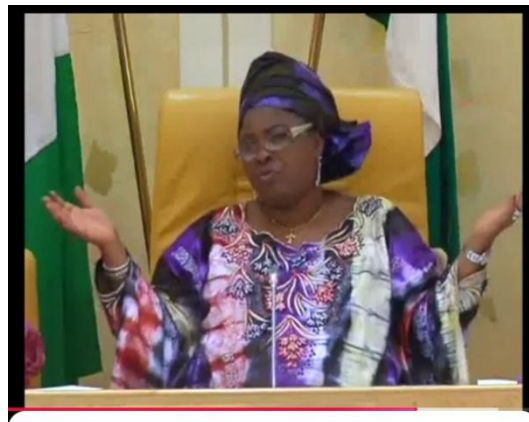
The famous, "There is God" video skit by the first lady, Patience Jonathan, is Nigeria's most viewed non-music footage ever on popular online video site, YouTube, the site's owner, Google, announced Thursday. The video, published in 2014 by Channels TV, showed Mrs. Jonathan breaking down at a meeting over the abduction of about 276 school

girls by Boko Haram insurgents in Chibok, Borno State, in a dramatic display of emotion that drew global attention (premiumtimes.com).

The basic components of the *There is God o* DVS are identified as speech errors, simulated Afrobeats music, and cut-and-join dance movements.

Speech Errors: The DVS *There is God o* is a cut from the full video clip of the former first lady of Nigeria, Dame Patience Jonathan, during an address with the northern women, and mothers of the abducted Chibok girls in Kaduna, on 15th April 2014. The former first lady was seen to be sympathizing with the parents of the abducted girls, while also chastising the authorities of Government Girls Secondary School Chibok, and the Borno State government, for its lack of adequate security for the students while in school. According to her, the government was ready to help the affected parents to recover the missing children and she urged more affected parents to come forward. Below is a transcription of the part of her speech relevant to this study:

Do you come with two teachers? Na only you waka come? God will see us... there is God in everything we are doing... those bloods that are sharing (sic) in Bronu (sic) will answer. The first lady is calling you...come I want to help you, come to find your missing child, will you keep quiet? Chai...chai...there is God o, this blood we are sharing (sic), there is God o... there is God o... there is God o.



Chai, Chai! There is God o!

Plate. 1: Dame Patience Jonathan in *There is God o* DVS.

Source: Internet

As seen above, her speech during the meeting was filled with grammatical errors, and her actions considered insincere. She concluded the speech with unconvincing tears, and the video

immediately went viral. The part where she repeatedly said “There is God o” was cut from the full video and popularly shared online.

Simulated Afrobeats Music: The speech errors in *There is God o* DVS is simulated to music in 4/4 common time signature. The 4/4 common time signature identifies the number of notes in each music bar. The bottom number shows how big each note or beat is, while the top number indicates how many of that type of note is in each music bar. In *There is God o* DVS, a repetition of Patience Jonathan’s speech errors are simulated as music and set to staccato beats for aesthetic effect. The end product is a catchy Afrobeat music genre that is pleasant to the ears.

Cut-and-Join Dance Movements

An analysis of *There is God o* DVS reveals that the images are a cut-and-join from entirely different dance videos which were superimposed on the simulated Afrobeats music in the video. The images and persons represented can therefore not be arrested, or held responsible for the videos, as they were actually dancing to a different music in a different context. This leads us to the ingenuity of the producer who was able to identify dance movements from other videos that could be merged to the already simulated Afrobeats music for *There is God o* DVS. The general images in the *There is God o* DVS are broken down as follows:

- i. The first image in *There is God o* is that of two young African boys who effected asymmetrical facial expressions to accompany staccato dance phrases. Their arms, body, and faces were presented in a way that is not mirrored or balanced between the left or the right. Using their asymmetrical facial expressions and their distorted hand gestures, they created uneven caricatured shapes in a bid to create humour and laughter. This image was purposely used by the producer to caricature and satirize Patience Jonathan and insincere political leaders.



Plate 2 : Boys dancing, gesticulating, and caricaturing as superimposed in *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

- ii. The second image is that of a boy dancing with his family. He effected an eccentric crisscross dance movement, characterized by the unconventional, and individualistic movements to create humour. This image references the inconsistencies of those in power.



Plate 3: A boy effecting an eccentric crisscross dance movement in *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

- iii. The third image is that of a young lady executing binary form AB dance movements. This structure evident in her movements consists of sections A and B, each with their contrasting

styles, and qualities. The popular dance movements like Azonto, Etighi, Kukere, and Shoki which she performs hold contemporary appeal for entertainment. This is another deliberately superimposed dancer in the *There is God o* DVS, strictly for comic and entertainment purposes.



Plate 4: A young lady executing the binary form AB dance movements in *There is God o* DVS.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

- iv. The last superimposed images are that of a professional dancer dressed in skimpy dance costume, dancing to the simulated *There is God o* song. The dancer, while maintaining stability to execute a complex movement, stands on her head, supported by her hands. This acrobatic summersault by the lady depicts an extreme reversal of a normal state. This action further mocks of the situation, as was the intention of the producer of the DVS.



Plate 5: A female dancer executing a complex acrobatic summersault dance movement in *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

The above analysis reveals that the producer of the *There is God o DVS* went all out to make mockery of the then first lady and the PDP led political leadership as a whole, using the speech errors, simulated Afrobeats music, and cut-and-join dance movements.

Analysis of the Views, Likes and Comments on *There is God o DVS*

As earlier stated, *There is God o DVS* went viral upon its release via Halla Naija V-Log YouTube page on May 13th, 2014, and is still generating attention till date. As at the time of compiling data for this research, the video had garnered 214,000 views, 691 likes, and 60 comments. Out of the 60 comments on the post, 25 commenters found the DVS hilarious, 20 commenters were impressed with the quality of dance and music displayed in the video, while only 15 expressly voiced dissenting opinions to the general view of humour and satire which the video portends. While a minority of these commenters were not in full support of Patience Jonathan, they expressed that the Chibok girls matter was not something to joke about.

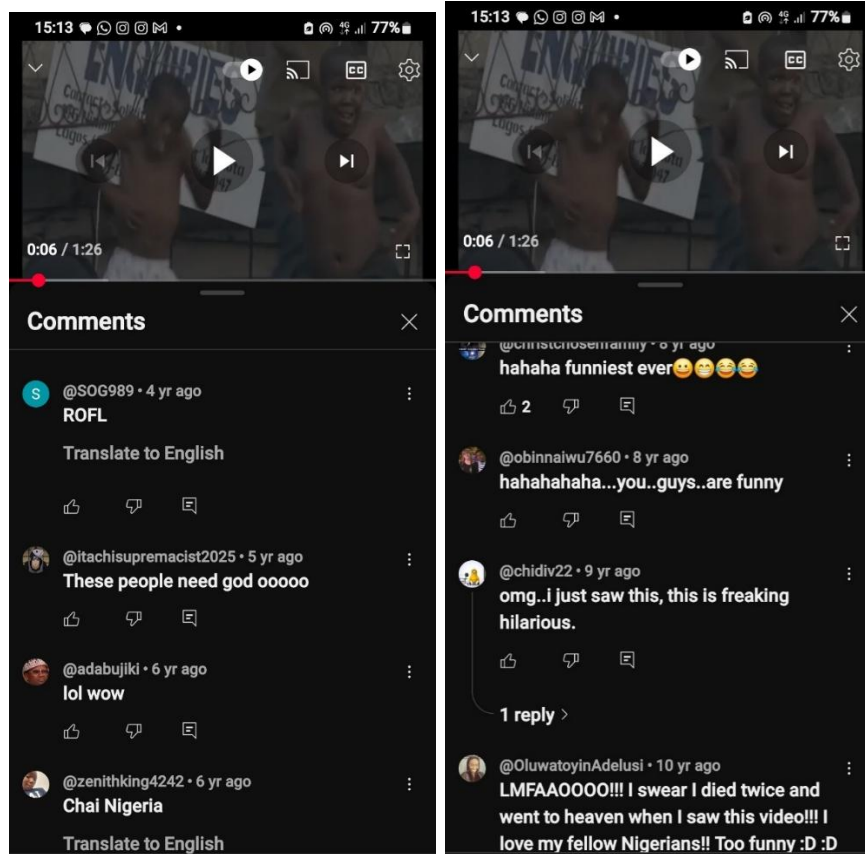


Plate 6: Screenshots of some of the commenters on the *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

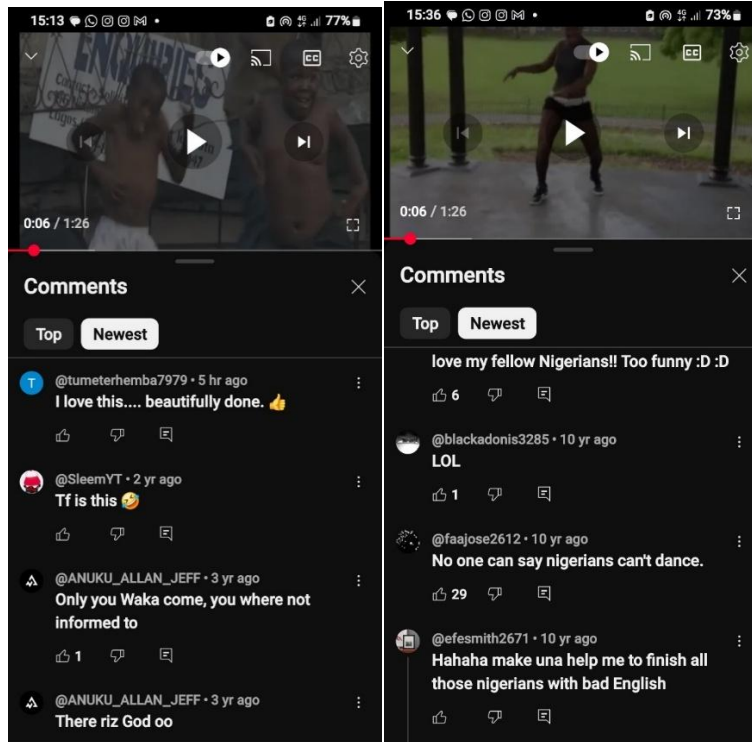


Plate 7: Screenshots of some of the commenters on the *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

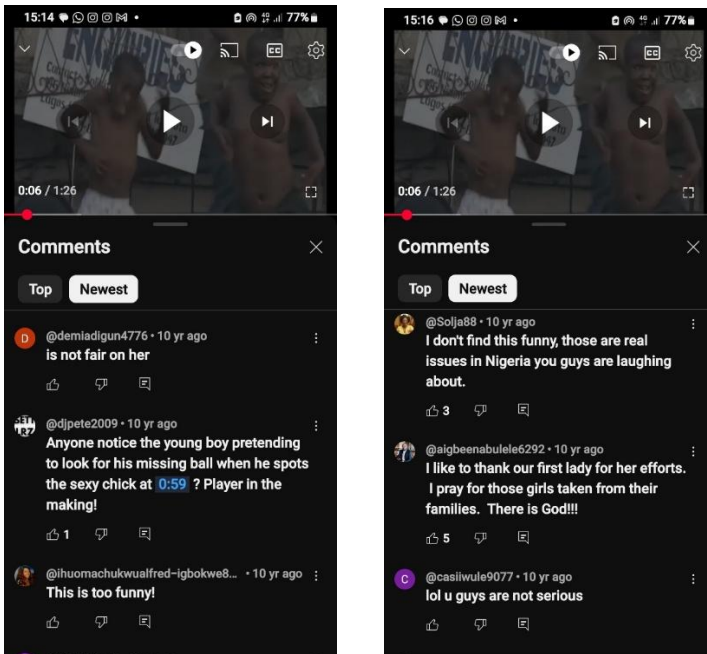


Plate 8: Screenshots of some of the comments in *There is God o DVS*.

Source: Still images from the DVS as accessed on HallaNaija YouTube page.

Going by the number of views, likes and nature of comments on the video, it is safe to conclude that the DVS was well-received by Nigerians. The high number of Likes and Views on the DVS undoubtedly portrays acceptability. The DVS *There is God o* was widely accepted by Nigerians, viewed, and liked by a large number of Nigerians within, and in the diaspora. While 214,000 people viewed the DVS, 691 were interested enough to drop a Like reaction. This means 213,309, people viewed the DVS without reacting. The number of those who reacted to the video, and those who only viewed but did not react, is an indicator that the DVS was well received by many Nigerians, hence interested enough to view it in the first place.

Conclusions and Recommendation

This research has explored the nexus between dance and social media to conceptualise Dance-based video skits (DVS). It identified speech errors, cut-and-join dance movements, and simulated Afrobeats music as the recurring themes and patterns which form the basic compositional elements of DVS. With specific concentration on *There is God o* (2014). The study investigated the confluence of speech errors, dance movements, and music in DVS to create humour and lampoon Nigerian political leaders. It also beamed a searchlight on the cultural contexts that informed the production of the DVS under study, as well as their impacts. Through a scrutiny of the layers of speech errors, dance, music, comedy, and satire in the selected DVS, the study investigated how they function as tools for lampooning Nigerian political leaders. The main compositional elements and features of DVS are identified as: attention-grabbing hook, short duration, virality, relatability, emotional connection, relevance and timeliness, humour, and heavy dance content. DVS create humour and satire through altering of speech errors of Nigerian political leaders and setting them to music, with inverted use of cut and paste dance movements from various sources to match the music simulated for the videos. Humour and satirical meanings are derived from the repetitions of the speech errors, exaggerated sounds of the simulated Afrobeats music, and the comic gestures accompanying the cut-and-join dance movements in the videos. It is discovered that actual events of political unrest, deceptive election campaign promises, and insincere political leaders leading to voter apathy and distrust, form the cultural contexts that informed the production of *There is God o* (2014) DVS. The varied reactions of Nigerians to the DVS are reflective of their lack of regard for and confidence in political leadership in the country. The techniques applied to

the creation of *There is God o* (2014) DVS offer immunity and anonymity to its creators, thereby empowering them with freedom of expression and a voice hard to be ignored. The paper succeeded in recognising dance as a spur for satire in video skit. However, it is discovered that a lot still needs to be done. Thereby prompting certain recommendations, which are; the need to deploy African dances to address social issues. Also, there is the need to encourage the usage of dance via new media in order to create encouraging and engaging experiences. Finally, it is also recommended that there should be organised workshops on how dance can be used in promoting social change through new media.

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