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Satirizing the African State: Neocolonialism and Utopian Vision in Kevinblak's Comedic Skit

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Abstract

Despite the euphoria that followed independence, many African nations have remained trapped in systems that extend colonial patterns of control, where resource extraction and exploitation thrive amidst underdevelopment and political manipulation. Popular culture, particularly digital comedic skits, has become a subtle yet purposeful form of socially conscious art that gives expression to public discontent. This study examines a satirical skit by Nigerian comedian Kelvin Chinedu Arua (Kevinblak), which depicts a metaphorical account of foreign resource exploitation in Africa and political interference. The study employs a qualitative approach to analyze selected dialogue, symbolism, and performance. It employs postcolonial and widespread culture criticism to examine how the skit critiques neocolonial economics and the strategic installation of pliant leadership. Findings show that satire in popular skits of Kevinblak and others like it represent a digital-age oracle where comedy becomes a medium of telling brutal truths about Africa's present and whispering possibilities for its future. These performances gesture toward a utopian vision, where justice, autonomy, and dignity replace cycles of exploitation and silence. The study concludes that short-form digital comedy, when grounded in social realities, holds potential as a critical archive of the African experience. Therefore, future research should consider audience reception or pursue comparative analysis across digital African comedic traditions.

Keywords: African Popular Culture, Digital Comedy Skit, Neocolonialism, Nigeria, Post-Independence, Social Media Satire

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Introduction

From the 1940s, a wave of nationalist movements across Africa kindled hopes that independence would bring social and economic transformation for the African populace. As Obiechina (1990) noted, the promise of postcolonial Africa was bound up in ideals of equality, improved education, better healthcare, and broader employment. Nationalist politicians spoke of a "fuller life for everyone, irrespective of age, class or gender" (p. 121). When independence arrived in the late 1950s, it came with dramatic optimism, as newly independent nations pledged to dismantle systemic inequalities and usher in prosperity. Unfortunately, the gap between aspiration and reality widened quickly. Institutional weakness, limited local capital, and social divisions impeded progress (Rodney, 2018). Obiechina (1990) observed that even the well-designed plans failed to deliver substantial change because the foundations of the economy remained dependent on outdated structures and foreign assistance. Colonial infrastructure and trade systems were never truly transformed; they merely received a new administrative face. This superficial transformation allowed old colonial networks to persist in new guises. Dependency became a dominant pattern where Africa continued to export primary commodities, while importing finished goods produced by foreign industries (Ahiakpor, 2009). Former colonial powers maintained their economic weight through international agencies like the International Monetary Fund and the World Bank. These institutions often enforced structural adjustment programs that favored debt repayment and market liberalization at the expense of homegrown industry (Nyikal, 2005; Obikwelu et al., 2023).

In the 1960s and 1970s, Pan-Africanists like Nkrumah (1965) warned that neocolonialism did more damage than formal colonization. Foreign companies and local elites collaborated to maintain resource extraction and manage regime transitions in favor of external benefactors (Sartre, 1964). Government leaders became patrons in a broader project of control, with extractive industries, weak state capacity, and fragile civil societies combining to produce persistent underdevelopment (Alaye & Fakoya, 2024; Whelan, 2023). Arguably, the dependency theory offered a structural explanation for this pattern. Peripheral economies in Africa continued to feed industrialized core countries with cheap exports and labor, while wealthy nations retained technological supremacy and access to capital. This uneven relationship closed the space for local transformation and increased the level of poverty (Ahiakpor, 2009; Rodney, 2018).

These historical conditions still affect the contemporary African political economy. Former independence struggles are always overshadowed by foreign-led infrastructure projects, conditional loans, and resource deals that often benefit multinational corporations more than local communities. Political power remains vulnerable to external pressure when regimes rely on foreign revenues but lack autonomous tax systems, industrial diversification, or diversified trade relations.

These recorded political oppression, economic stagnation, and ideological manipulation have inspired writers, filmmakers, content creators, and satirists to lampoon the failures of leadership while imagining an alternative order where Africa governs itself with integrity. Nigerian comedy skits and social media performances have become veritable channels through which citizens articulate economic pain and political dissatisfaction. In a context where political speech may be constrained, comedy becomes a socially conscious form of creative expression and cultural critique. A creator like Arua Kelvin Chinedu (Kelvinblak), whose work forms the focus of this study, uses digital platforms to portray post-independence disillusionment, allegories of resource exploitation, and the installation of pliant leadership. Such satire does more than mock; it exposes the neocolonial grip that persists through economic dependency and political manipulation, while also keeping alive the dream of a Pan-African future free from exploitation.

Given this backdrop, it is pertinent to note that scholarly engagement with African postcolonial satire has traditionally centered on literature, theater, and film, leaving digital performance satire relatively unexamined. Recent studies of Nigerian social media humor acknowledge that digital platforms have become powerful tools for emotional release, civic expression, and political critique (Kekeghe et al, 2025; Obikwelu et al., 2023; Uduma & Oyeleke,

2025). However, few inquiries have addressed how short-form comedy skits rearticulate questions of neocolonial power, economic dependency, and local complicity through performance and metaphor. Digital comedy skits now represent a new voice of postcolonial resistance, yet individual creators who dramatize such resistance through symbolic and performative storytelling have not been given sufficient analytical attention. This study addresses that gap by examining Kevinblak's skit that reimagines colonial extraction and political subservience through humor, thereby extending postcolonial and Pan-African critique into the digital media space.

This study seeks to examine how Kevinblak's skit, "African Ordeal Explained in Three Minutes", critiques neocolonial exploitation and political subservience through the creative use of language, humor, metaphor, symbols, and performance within the context of contemporary African digital comedy culture. The specific objectives are to:

1. Analyze how the skit adapts postcolonial concerns of economic exploitation, dependency, and power into a humorous yet critical narrative form.
2. Interpret the language, symbolism, and performative strategies through which the skit exposes manipulation, corruption, and the illusion of sovereignty in post-independence Africa.
3. Evaluate how satire in digital skit culture functions as socially conscious art that reawakens political awareness and envisions a utopian future grounded in justice and autonomy.

The video under study, created by Arua Kelvin Chinedu (popularly known as Kevinblak comedy) and posted to Instagram on July 22, 2025, distills decades of African political and economic struggle into a brief but poignant dramatization. With humor and economy of form, it turns everyday digital content into a brief but poignant dramatization of neocolonial dependency.

As it has been noted earlier, the aim here is not only to interpret the narrative strategies employed in the skit but to examine it from a cultural context, an artistic response to real material conditions. It rests on the argument that digital comedy skit, far from being trivial entertainment, constitutes a legitimate mode of socio-political commentary. In a situation where traditional art forms are often bound by institutions or suppressed by censorship, social media content creators have developed new idioms for expressing discontent. They create texts that speak the language of the present while revisiting the ghosts of colonialism and broken promises. This paper locates Kevinblak's work within this broader wave of content creation, where Instagram, YouTube, TikTok, and other platforms have become home to a growing archive of politically aware performance. These videos carry the pulse of the streets: they capture anger, disillusionment, wit, and a longing for better. Skits such as this one dramatize the frustrations of neocolonial economics, the failure of post-independence leadership, and the loss of popular sovereignty. They deploy creative techniques not as decoration but as a method that relies on allegory, irony, and satire to do what policy speeches and news broadcasts often cannot. They say what must be said with clarity and immediacy.

The scholarly importance of analyzing such short skits lies in their ability to condense history, critique governance, and stimulate discourse in accessible formats. They not only entertain but remember. They keep alive the questions that formal politics would rather ignore. They speak from below, refusing to forget how Africa's raw materials, from pineapples to crude oil, continue to be mined, refined elsewhere, and sold back at a premium, while Africans remain trapped in cycles of hunger and dependence. In this way, the study affirms the value of content creation as socially conscious art. It proposes that works of creators like Kevinblak deserve space in academic conversations in the African postcolonial. These skits operate as both cultural records and visionary gestures. They critique what is, while imagining what could be.

Biography of the Skit-Maker

Kevin Chinedu Arua, popularly known as Kevinblak_Comedy, is a Nigerian comedian, actor, and content creator who is celebrated for his satirical and socially conscious skits. His works combine humor, storytelling, and social critique to address everyday experiences, cultural patterns, and pressing social concerns in ways that are both entertaining and thought-provoking. Through consistent engagement on social media platforms, where his videos circulate widely, he has

cultivated a large and loyal audience. His skits resonate across diverse groups, balancing laughter with reflection. Among his most recognizable roles is "Governor Amuneke," a corrupt and duplicitous politician whose exaggerated traits serve as a parody of Nigeria's political class. He exposes the failures and contradictions of leadership in society through this character. Hi is best known for his catchy expressions "let's see the edit" and "wait a minute".

Figure 1. Kevinblak in his popular costume as Governor Amuneke during an interview with the BBC. **Source:** Facebook (Kevinblak)

Comic Culture and Satirical Resistance

In recent years, popular culture in Nigeria has arguably taken on the task of social critique, with digital comedy skits standing as an avenue for expressing public discontent. Aside from that, it is pertinent to note that its functions extend beyond just socio-political issues. In fact, Kekeghe *et al* (2025) observe that:

> Skit-makers make efforts to highlight the people's pathetic realities in a tone that mixes playfulness with solemnity. Beyond the humorous benefits which such performative arts have on the mind of the audience, they also serve some rehabilitative effects by positively shaping human thoughts and conducts through their arrays of relevant, moralising themes. A very significant effect of comical skits in Nigeria is their ability to instill humour, demystify horrific situations, and serve some psychological and emotional benefits to distressed people (p. 112).

Their position implies that beyond its embedded humor, the genre is both politically subversive and socially therapeutic. In situating popular comedy skits within the continuum of cultural expression, Kekeghe et al. recognize laughter as a moral and ideological act. The "rehabilitative" quality they identify points to how humor restores psychological balance in societies marked by political fatigue and economic disillusionment. Through exaggeration and parody, satire converts despair into critical reflection. It allows the audience to confront pain without paralysis. Simultaneously, its "psychological" effect lies in its power to demystify authority: laughter strips power of its sacred aura, making corruption and injustice objects of ridicule rather than fear. Thus,

popular comedy skits become informal theaters of critique where social wounds are treated not through silence or denial, but through the curative energy of irony and wit.

While traditional spaces for political discourse are often limited by state surveillance or censorship, online platforms now serve as alternative arenas for everyday Nigerians to reflect on, satirize, and confront social and political conditions. Humor has become a strategy of resistance, and satire a method of bearing institutional failures without the need for overt confrontation. It is therefore pertinent to note that satire works by exaggerating familiar scenarios and exposing contradictions in policy, governance, and everyday social relations. It disguises critique in laughter, softening the edge of accusation while still forcing recognition. Nigerian skit creators do not merely entertain; they dramatize economic hardship, failed leadership, infrastructural decay, and state violence, which are often within the span of two or five minutes. In these performances, the absurdity of real-life experience becomes a script for political reflection.

The rise of platforms such as Instagram, Facebook, YouTube, and TikTok has democratized both production and consumption of this genre. What was once the domain of established television comedians and stage performers is now accessible to smartphone users with a flair for storytelling. This shift has not only amplified reach but also ensured the immediacy of response to unfolding events. Digital creators now serve as real-time commentators on national crises, policy failures, and the contradictions of postcolonial governance. Creators like Mr. Funny (Sabinus), Broda Shaggi, Nasboi, Brain Jotter, Mr. Macaroni, Layi Wasabi, and Kevinblak have gained a remarkable fan base across digital platforms. Even though they sometimes dwell on other thematic preoccupations, they speak the language of the streets and the frustrations of the ordinary person. This often slips between English, Pidgin, and indigenous languages to create layered messages with broad appeal. Their skits frequently depict exploitative economic transactions, police harassment, corruption, joblessness, the hunger that trails governance failure, and its implications on the members of society. Mr. Macaroni, for instance, is known for his recurring critique of predatory state actors. At the same time, Kevinblak, the focus of this study, similarly fuses satire with the current socio-political realities and colonial allegory in the nation. He thus turns comedy into a vehicle for tracing political lies and colonial continuities in resource extraction.

These skit makers do not merely reflect suffering; they reinterpret it. In laughing at their own condition, they use comedy as both catharsis and confrontation. Scholars have noted that satire has always had a subversive potential in African literary and performance traditions (Barber, 1997; Uduma & Oyeleke, 2025). Digital media has broadened the audience and increased the speed at which these critiques circulate. In so doing, popular culture now supplements journalism and offers what could be described as "vernacular accountability," where ordinary citizens pressure public figures and institutions through ridicule.

In Nigeria's socio-political context, where the press is often stifled and institutional channels of redress are slow or ineffective, this form of everyday digital skit becomes more than entertainment (Uduma & Oyeleke, 2025). It registers frustration, keeps public memory alive, and rehearses the possibility of resistance through creativity.

Synoptic Overview of the Skit

The satirical skit, which is captioned "African Ordeal Explained in 3 Minutes", is produced by Kelvin Chinedu Arua (kevinblak_comedy) and features the talented Russian actress and content creator, Farida Mirzebalaeva, popularly known as Fari Elysian. The skit compresses a weighty historical and political critique into a 2-minute 16-second performance and delivers a sharp and symbolic dramatization of Africa's continued struggle with neocolonial exploitation. Presented as a metaphor of Africa's postcolonial condition, the skit portrays the cycle of resource extraction, foreign profiteering, and internal sabotage. A pineapple, plucked from the hands of villagers by a white foreigner, is exported, processed into juice abroad, and returned as a premium product unaffordable to those who grew it. This pineapple becomes the metaphor for Africa's raw resources, which are often taken cheaply without fair exchange, transformed elsewhere, and returned as overpriced finished goods.

When the reigning King questions this imbalance and requests access to the processing machines, so that Africans can process their raw materials by themselves, he is promptly targeted for removal. The foreign powers insist on installing a more obedient ruler, one who will not question extraction or resist influence. In his place, a deaf puppet leader is installed. The replacement denotes silence and connotes absence of will, selected to ease the flow of exploitation. It is a symbol of voiceless leadership beholden to foreign interests. Under this new leadership, the white man secures mining and harvesting rights for a total of two dollars, with the villagers enlisted as unpaid laborers.

Years later, those same villagers are shown impoverished and desperate. They queue in altered form to purchase resources produced from their own land and labor.

This short but potent narrative not only depicts the structures of economic injustice, manipulated governance, and the tragedy of Africa's external dependency but also exemplifies the capacity of Nigerian comedy skits to function as socially conscious art. Through satire, metaphor, and performance, the skit voices a critique that is both local in its references and global in its implications.

Theoretical Framework and Methodological Note

This study employs two critical frameworks: postcolonial theory and widespread cultural criticism. These theoretical lenses are chosen for their capacity to interpret the satirical skit "African Ordeal Explained in 3 Minutes" as a text that both reflects and critiques ongoing imperial relationships disguised as global economic cooperation.

Postcolonial theory, as developed by thinkers like Frantz Fanon (1963), Ngũgĩ wa Thiong'o (1986), and Homi Bhabha (1994), provides the foundation for examining how colonial structures of domination persist in the post-independence era through more subtle mechanisms, particularly economic control, political interference, and cultural manipulation. These scholars underline that formal independence has not equated to liberation; instead, it has often given way to newer, more insidious forms of subjugation. Kevinblak's skit dramatizes this exact tension: raw African resources are extracted, processed abroad, and sold back to Africans while foreign powers support malleable local leaderships that serve external interests. Through metaphor and performance, the skit foregrounds the legacies Fanon and Ngũgĩ diagnosed, showing how external control is preserved behind the scenes of national sovereignty.

In addition to the above outlined critical template, popular culture criticism forms the second pillar of analysis. Scholars such as Karin Barber (1997) and Stuart Hall (1998) have argued that popular forms such as music, theater, social media content, and street performance are not peripheral to culture but central to how society speaks, remembers, and resists. In African contexts, especially Nigeria, where satirical performances have long served as subtle vehicles for criticism and communal reflection, digital comedy skits now extend that tradition into new media landscapes. As Hall (1998) notes, popular culture is the arena of consent and resistance where ideology is negotiated and contested in everyday symbols, laughter, and language.

Given this critical backdrop, the skit under study is examined as a cultural text worthy of close reading. The methodological approach is qualitative, relying on textual analysis of the Video's visual and verbal elements. Attention is paid to metaphor (such as the pineapple as a stand-in for raw African materials, etc.), symbolism (the deaf and mute King as a cipher for puppet leadership, etc.), representation (of Western capital and African complicity), and dialogue. Through these elements, the performance communicates layered meanings that extend beyond surface-level humor. This methodological choice is consistent with studies in digital media and cultural expression, where short-form visual content is analyzed for its discursive and ideological properties (Adesokan, 2011). It acknowledges that platforms like Instagram, Facebook, TikTok, and YouTube, which were once dismissed as trivial or apolitical, are now central to how young Africans produce and share political critique.

Satire and Neocolonialism in Kevin Blak's Comedy Skit

Kevinblak's satirical skit dramatizes the continuity of colonial exploitation under new guises. It employs metaphor, symbolic character construction, and intentional dialogue to expose how neocolonial economics sustain African dependency. The work uses a deceptively simple village setting to dramatize the structural asymmetries between Africa and the West, where the exploitation of raw materials is coupled with political interference. Through the lens of postcolonial theory (Said 1993; Fanon, 1963) and widespread culture criticism (Story 2018), the skit stages a narrative in which humor disarms the viewer while simultaneously indicting the systems that perpetuate underdevelopment.

The skit opens with a scene that encapsulates the central metaphor of resource exploitation; a symbolic moment that condenses the historical encounter between Africa and foreign economic interests (Oburumu & Nwoga, 2024, p.1). The arrival of the foreigners is not portrayed as an act of conquest but as a seemingly benign visit, cloaked in language that suggests goodwill and cooperation. This is a familiar narrative structure in African colonial history, where initial encounters between Europeans and African rulers often began with gestures of politeness that veiled asymmetrical power relations and extractive intentions (Rodney, 2018). In fact, in the historical record, European arrival was almost always narrated in terms of friendship and shared prosperity, a rhetoric that disguised calculated exploitation. Such moments were not merely diplomatic exchanges but carefully staged performances that established a hierarchy under the guise of mutual benefit. The King in the comedy skit, embodying the host figure in African traditional protocol, extends his curiosity with a question that both welcomes and tests the intent of the visitors:

> **King:** What brings you to our village?
> **Foreign Exploiter:** I heard that your land is rich. We are here to HELP YOU HARVEST YOUR LAND and refine your produce in more consumable forms like this one [*takes a pineapple from the village and juices it with a juicing machine, then hands a cup of the now pineapple juice to the King*] (00:08-00:24)

Figure 2. A member of the Foreign Exploiters receives the pineapple (symbolic of Africa's raw material) from the villagers. They are about to process it with their foreign machines. **Source:** Instagram (Kevinblak_Comedy)

Figure 3. Russian actress and content creator, Farida Mirzebalaeva, popularly known as Fari Elysian**,** acting the character of the Foreign Exploiter. She presents the processed juice to the King. **Source:** Instagram (Kevinblak_Comedy)

The Foreign Exploiter's reply follows the pattern outlined earlier. On the surface, the words suggest benevolence and technological assistance; beneath, they conceal the logic of appropriation.

The choice of the pineapple is significant. It operates as a metaphor for Africa's raw materials. In its raw form, it represents Africa's natural resources—abundant, valuable, yet considered "unfinished" by the foreign eye. The act of juicing it in front of the King dramatizes the process of extraction and transformation historically carried out in the metropole. The offer of the juice back to its original owner becomes an unsettling inversion: Africa's wealth leaves the continent, is altered elsewhere, and then returns in "more consumable forms." This phrase is steeped in the paternalistic tone that has long underpinned colonial and neocolonial discourse, which implies that African goods require Western refinement to attain their "true" value. Thus, justifying foreign control over African resources (Escobar, 2011). This scene, therefore, compresses centuries of economic history into a brief and almost casual transaction, where hospitality is met with dispossession disguised as help.

The skit transitions from the symbolism of the pineapple to a sharper contest over control of production technology. What begins as an exchange of goods now shifts toward the question of who should own the means of transforming those raw resources. The exchange unfolds as follows:

> **King:** (*Drinks the pineapple juice.*) Nice! Very nice, but emm…HOW ABOUT WE BUY THOSE MACHINES FROM YOU AND REFINE THEM BY OURSELVES?
> **Villagers:** Yes! Yes!!
> **Foreign Exploiter:** (*Disappointed*) You see, this is why you people are still backward. You are so myopic that you fail to recognize new opportunities…. (*To the villagers*) If I were you, the villagers, I would remove this King…and install a new king who will be open to every new idea. (00:25-00:48)

Figure 4. Kevinblak as the visionary King alongside his council of chiefs and villagers. He insists on buying the mining machines from foreigners and refining the raw material in their own land (Africa). **Source:** Instagram (Kevinblak_Comedy)

The King's request is not a mere expression of curiosity; it is a deliberate articulation of a vision for technological self-sufficiency of the African state. In the vocabulary of postcolonial economic thought, such a proposition represents an effort to dismantle the long-standing cycle in which African resources are extracted in raw form, exported, and later re-imported as costly finished goods. This appeal carries within it the memory of economic subjugation and the desire to restore productive control. The villagers' immediate and spirited affirmation serves as a symbolic chorus that affirms that this aspiration is not the King's alone but resonates with a broader communal yearning for "true" independence. However, the Foreign Exploiter's response, thinly veiled as pragmatic counsel, functions as a calculated rhetorical maneuver. By branding the King's proposal as "myopic" and suggesting his replacement, the foreign figure engages in discursive sabotage. Thus, undermining the legitimacy of African initiative while reaffirming the supposed indispensability of external guidance. This is a familiar mechanism in the machinery of neocolonialism, where economic dominance is shored up not merely through the control of resources and markets but through the systematic erosion of local confidence in the possibility of self-rule. Fanon (1963) identifies this as part of the psychic dimension of colonial and postcolonial domination: the colonized subject is made to doubt their capacity for progress without the benevolent hand of the so-called modernizing outsider.

> **King:** (*Helplessly.)* Let us stand together! We need to stand together!
> **Some Villagers:** (*Myopically.)* Remove the King! Remove the King. Remove the King.
> (*The King is whisked away. There is a chaotic confusion among the villagers as they are divided against themselves.*) (00:50-00:52)

Figure 5. The King is taken away by the same villagers that he is fighting for. His choice not to dance to the tune of the foreign exploiters costs him his throne.
Source: Instagram (Kevinblak_Comedy)

In the above dialogue, one notices that the progression from economic control to political domination is neither abrupt nor accidental; it is carefully staged. Despite the King's helpless appeal to the villagers to "stand together" and fight the foreign intruders, he is removed by the foreign powers. This removal of the King, under the guise of internal dissatisfaction, reveals how swiftly a foreign power can destabilize indigenous leadership by amplifying local grievances. Historical parallels abound, with scholars noting that during the late twentieth century, Western actors often justified coups as pathways to modernization while consolidating their economic and strategic advantage (Nzongola-Ntalaja, 2002). The villagers' disunity becomes the perfect entry point for such manipulation. When the King is taken away and confusion erupts, the community is left politically vulnerable.

The opportunistic seizure of power by another local man might seem like an act of self-determination, yet the Foreign Exploiter's rejection of him underscores the limits of that illusion. This is illustrated in the following dialogue:

> **Foreign Exploiter:** (*Detests him*) No! You can't be the King. You are not different from him. (*Points to the deaf and dumb*) I want him.
> **Villagers:** (In shock) he is deaf and dumb!
> **Foreign Exploiter:** (*Ignores their concerns and immediately installs the deaf and dumb as King*) Today, we are going to harvest the plantain farm for one dollar. Tomorrow, we'll harvest your orange farm for another dollar. Send your men to work immediately (*The deaf and dumb King becomes a puppet and accepts without questioning*). (00:53-01:12)

Figure 6. Russian actress and content creator, Farida Mirzebalaeva, popularly known as Fari Elysian**,** acting the character of the Foreign Exploiter. She presents just one dollar ($1) to the deaf and dumb King in order to mine the entire raw resources in the land.
Source: Instagram (Kevinblak_Comedy)

The Foreign Exploiter's preference for a deaf man as ruler calls for meaning-making. Deafness here signals an inability or refusal to listen to the governed; a leader incapable of hearing his people or voicing dissent, while muteness points to a leader's enforced silence in the face of injustice. These are not mere physical conditions; they are metaphors for deliberate political incapacitation. The villagers' shocked objection: "he is deaf and dumb, oh!", is brushed aside by the foreign power. This shows that the villagers' voices carry no weight anymore when the seat of power is decided elsewhere. Once installed, the puppet king's immediate compliance with exploitative orders strips away any remaining pretense of shared governance. The Foreign Exploiter's demands to harvest the plantain farm for one dollar ($1) and the orange farm for the same price tomorrow, shrink the worth of African labor and produce to absurd levels. This dramatizes how foreign-backed leadership often facilitates economic sabotage and arrangements that enrich the Global North while impoverishing local communities. The scene condenses into theatrical form the long history of resource undervaluation and labor exploitation that has accompanied external control of African states.

The later scenes, where villagers are hungry, stealing, and killing each other for survival while buying back overpriced products made from their own resources, mirror Walter Rodney's (2018) thesis that colonialism not only underdeveloped Africa but structured economies to remain dependent. In satirical compression, the skit shows the double bind: Africa supplies the raw material and the labor, yet pays a premium for the finished product. This cyclical structure leaves the community fractured and impoverished. It depicts the systemic violence embedded in neocolonial

economics and becomes "a paradox where immense natural resources coexist with systemic poverty" (Ejiodu & Nwoga, 2025, p. 201).

Figure 7. Years later. The villagers are queuing to buy the finished products at an exorbitant price.
Source: Instagram (Kevinblak_Comedy)

The Epilogue and Pan Africanist Utopian Vision

Pan-Africanism has historically stood as a political and cultural project that is committed to the unity, dignity, and self-determination of Africa and its peoples. From the writings of early thinkers like Edward Blyden and the activism of leaders such as W.E.B. Du Bois, Marcus Garvey, and Kwame Nkrumah, the movement has consistently sought to counter colonial partition, racial oppression, and neocolonial manipulation. It insists that Africa's liberation cannot be realized through isolated national struggles but through continental solidarity and an awareness of shared destiny. Contemporary Pan-Africanist voices continue to stress the need for structural reform and a collective moral imagination capable of freeing the continent from the lingering chains of exploitation.

The epilogue of Kevinblak's skit brings this ideological vision through the voice of the renowned Kenyan professor P. L. O. Lumumba:

> In northern Mali, the country is divided de facto into two. In the Democratic Republic of Congo, 120 armed groups…**MINERALS ARE BEING TAKEN AWAY TO EUROPE AND AMERICA**. Central African Republic, the same! Libya, the same! That is the state of the continent of Africa. We must deal with basic things. We must solve the conflict. We must change our governance because if we do not address the issue of governance, we are going nowhere! (01:40-02:15)

Lumumba's words summarize Africa's postcolonial predicament: fractured states, violent conflict, and the ongoing plunder of natural and human resources. His invocation of Mali, Congo, the Central African Republic, and Libya grounds the satire in real political and economic predicaments. Thus, bridging popular culture with contemporary African history. In naming these regions, Lumumba performs what can be read as a cartographic lamentation, situating Africa's crises within specific geographies rather than abstract generalities (Mbembe, 2001). The reference to

minerals "being taken away to Europe and America" reiterates the metaphor introduced earlier in the skit, where raw materials are extracted and processed for foreign benefit. This insistence on continuity between past colonial plunder and present-day exploitation strengthens the satirical critique while invoking a Pan-Africanist call to action. His insistence on "basic things" gestures toward the foundational problems that have historically undermined African sovereignty, particularly governance and the capture of leadership by elites beholden to foreign interests (Ake, 1996; Rodney, 2018). Additionally, his statement that "we are going nowhere" without governance change resonates with Fanon's (1963) warning that political independence is hollow when inherited colonial structures persist.

In this light, the epilogue projects a utopian vision, not in escapist terms but through a reorientation of responsibility. It calls for Africans to imagine a continent freed from internal division and external extraction. It also moves the satire beyond the metaphor of foreign exploitation into a didactic register, where satire yields to political prophecy. Thus, affirming that Africa's future rests not in external aid but in internal renewal and accountability. This vision of renewal, while grounded in pragmatic urgency, also carries a utopian thrust: the dream of an Africa unburdened by division, exploitation, and corrupt leadership. Pan-Africanist utopianism is not mere idealism but a disciplined call for unity and transformation. It insists that a better continent is possible if governance is reimagined in service of the people.

Conclusion

Kevinblak's skit, through its tight dramatic arc and symbolic density, draws from the long tradition of African satirical performance, where humor becomes a shield and a spear (Mbembe, 2001). It engages viewers not only to laugh but to recognize the patterned repetition of exploitation while urging them to imagine a future beyond the present cycle of subservience. In popular culture terms, this work utilizes the brevity of the digital skit to function as a political text, positioning comedy as a legitimate medium of resistance, especially in the postcolonial African media landscape. One can therefore say that Kevinblak's skit is a form of cultural witnessing. Its popularity on digital platforms shows how ordinary content creators now contribute to political and public discourse. This is not a protest in formal spaces, but a commentary lodged within everyday entertainment, reaching broad audiences through humor, exaggeration, and relatable symbols. Kevinblak's skit, and others like it, represent a digital-age oracle, using laughter to tell brutal truths about Africa's present and to whisper possibilities for its future.

This study, therefore, recommends that future research focus on how the audience interprets these performances or compare similar content across African countries to observe regional patterns in satirical resistance.

About the Author

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Statement of Absence of Conflict of Interest

The author declares that there are no conflicts of interest related to the research, findings, or recommendations presented in this paper. All conclusions drawn are independent and unbiased.

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