

# Review of: "Nigerian Postcolonial Comedy, Religious Shamanism and Modernity: Soyinka, Osofisan and Kalejaiye"

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The present review is written by an American academic. The various topics and analyzed texts of this article are interesting and worth of attention. According to standards that this academic follows, however, a clear thesis is needed for this essay. Errors of grammar and syntax need attention.

Below I have provided some examples of issues that need work, but this is not comprehensive.

Early in essay, semi-colons are used where something else (such as colons) are needed.

Consequently, satire has attracted more critical attention than any other forms of comedy, such as comedy of humour, farcical comedy, slapstick comedy, stand-up comedy, alternative comedy, surrealistic comedy, anecdotal comedy, dark comedy, and others, but unlike tragedy.

Is comedy of humour redundant? What exactly is "unlike tragedy"? Comedy?

This is a genre of comedy that is concerned with the social expectations of a character, either he/she meets a certain social standard.

"either" does not work here but "whether" does.

that is weaved on mistaken identity. (Should be "woven")

No doubt, tragedy, by its nature, from the classical time through the ages to the postmodern time, has occupied a prodigious position in man's psyche and in critical perceptions than any other form of drama. (Should be "more prodigious")

The choice of comedic Nigerian plays brings to focus how religious shamanism confronts modernity and consequently provokes a spur of hilarious laughter in the presence of an actor before the audience. Based on the idea of "laughing with"

not “laughing at”, I want to draw the dialectical relationship between religious shamanism and modernity, especially in the postcolonial experience in Nigeria.

This is the end of the first long paragraph, which is part of the introduction. I would like to see the author state, before moving on to the next paragraph, what important knowledge we will gain through the author “draw[ing] th[is] dialectical relationship.” The answer to this important question, which could be placed at the end of this same paragraph (immediately following what is quoted above), can serve as one the thesis statement of this essay. Such a key element is needed. Also, I do not think that the term “a spur” fits in the passage just quoted. Rather, in this context, a phrase such as “an outburst” or “a surge” or “an eruption” would be preferable.

I have a comment, similar to the one in the previous paragraph, about the second to last sentence of the Introduction: “The third part is to descriptively analyze the incongruous influence of modernity that generates humour in language, characters, gestures, mimes, and memes within the dramatic actions in the selected plays.” Again, before moving on to the next sentence (which consists of mentioning that the fourth part of the essay is the conclusion), I would like to see the author state what key point(s) will be learned from the analysis of this “incongruous influence” and what the audience will now understand about the Nigerian literature under consideration in this essay. Also, does the humor have social or political implications, and, if so, what are they? Such statements would, likewise, be part of the overall essay’s thesis statement and an important marker in this essay.

Syntax issues: for example, “In this realization of the spurious ambivalence between tradition and colonial modernity, which impedes the coming to terms with its decolonizing project, because ‘colonialism was the historical form through which modernity became a real social project on the African continent’ (Macano 2014, p. 8).” The first clause is never completed. What probably needs to happen, simply, is the removal of “because” for the syntax to be correct.

What precisely is the argument in this passage?

History is used as a comic motive by Kalajaiye, and it alludes to the postcolonial problematic. The playwright uses these farcical elements to spurn the manners, attitudes, thoughts, and dictions of the corrupt shaman by structuring the ‘modernist techniques as tools used to express the multifarious modern African experience as lived or perceived,’ Ojaide (2012, p. 23) in post-independent Nigeria.

The conclusion lacks a clear focal argument, is not tied to a thesis about *whatspecifically* we are to understand now about postcolonial Nigeria, in light of the author’s analysis: “In this regard, I undertook an analysis of elements of religious shamanic practices to interrogate modernity in a postcolonial Nigeria as they evoke laughter in the audience in the nature of comedy.”