

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

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Potential competing interests: No potential competing interests to declare.

Nigerian Postcolonial Comedy, Religious Shamanism and Modernity: Soyinka, Osofisan and Kalejaiye [Qeios ID: XFD8OC]

## Reviewers Comments

This intending author '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'. This intending author made a good attempt at achieving the studys objectives. The reviewers observations and remarks are stated below:

[Comment 1] in-text citation should be removed from the abstract.

[Comment 2] Cite this (Musa, 2007, p. 58) like this (Musa 2007:58).

[Comment 3] This intending author said How do we expatiate on what the postcolonial experience is without being historical?

The question is

Who and who constitute the we in this study?

My remark: Please rephrase this sentence without using the pronoun we.

[Comment 4]

The traditional mode of Africa before colonization can no longer stand in isolation in the face of modernity and globalization. The world is more inter-connected now than ever before because of new means of communication, rapid movements of people, new technologies, and other scapes that Arjun Appadurai ascribes to globalization, that make the entire world a global village. (Ojaide 2012, p.18).

This quote contains more than 30 words, therefore it should be indented and the quotation marks removed.

[Comment 5] All these sentences below should be removed. Conclude your introduction with stating, and explain the methodology adopted and stating the significance of this study. Also state the scope of the study and those that would benefit from it.

Thus, this essay is divided into four parts: the first part is the introduction, while the second part is to draw theoretical grounding of shamanism and modernity in postcolonial Nigerian comedy. 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. Then, the fourth part is the conclusion.

[Comment 6] Rewrite the conclusion posted below. Remove all the I statements and rephrase the statements to state what your study concludes. Add to the conclusion, the significance of the finding of this study to scholarship and to those who the scope of the study delimits to be those who should benefit from reading this article.

#### Conclusion

The three selected plays depict religious shamanism, as I have elucidated. Religious practice, modern or traditional, is characterized by belief in a metaphysical world of gods, demons, and ancestral spirits that can only be understood by shamans. However, in the case of the protagonists of the three plays Brother Jeroboam, Baba Ifawomi, and Obilade Ayanyan respectively they are phony shamans in their conceited manners and personalities, yet they play on the naivety of their clients. 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.