

THE EFFECT OF SATIRE IN WALE ADENUGA'S "PAPA AJASCO"

BY

AGUNSOYE ADENIKE MARY

(TMA/11/0092)

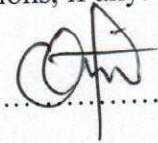
A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND
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ATTESTATION

I, AGUNSOYE ADENIKE MARY, hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.

AGUNSOYE ADENIKE MARY



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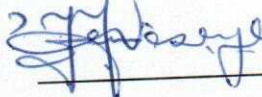
CERTIFICATION

This is to certify that this research work was carried out by Agunsoye, Adenike Mary with Matric Number TMA/11/0092 under the supervision of Dr. Bifatife Adeseye and submitted to the Department of Theatre and Media Arts, Federal University Oye Ekiti, Ekiti State in partial fulfillment for the Award of Bachelor of Arts (BA).

DR. BIFATIFE ADESEYE

Project Supervisor

B.A. (Hons.) M.A (Ibadan) Ph.D (Abuja)


 15 09 2015

Sign & Date

DR. BIFATIFE ADESEYE

Head of Department

B.A. (Hons.) M.A (Ibadan) Ph.D (Abuja)

 15 09 2015

Sign & Date

PROF. RASAKI O. BAKARE

Dean of Faculty

B.A. (Hons) M.A (Calabar) Ph.D(Zaria)

Sign & Date

External Examiner

Sign & Date

DEDICATION

Dedicated to my parents;

Pastor and Mrs. Agunsoye

The ordained pillars of support in all that I do.

ACKNOWLEDGEMENTS

I give all glory to God Almighty for His mercies over my life. I am grateful for His guidance, love, provisions and protections over my life from my first year in the University till my final year and even for the opportunity to conduct this research work.

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ABSTRACT

This study is a critical appraisal of the effect of satire using Wale Adenuga's PAPA AJASCO. The focus is on the effectiveness of the message in comic films. The study's objective is to identify how to make the message in satirical comic films relevant to the audience. Through content analysis, personality interview and Focus Group Discussion (FGD) the study explores the effect as well as the relevance of satire in comic films. This study observes that a well produced situation comedy draws on the anxiety of its audience and that the audience's attraction could be used to pass effective social message. The research design builds on the theoretical framework based on relationship-complex (Superiority), Incongruity and Relief theory. This research work argues that, even amidst laughter, comedy films educate, entertain and inform.

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1.0 INTRODUCTION

PREAMBLE

Satire is a genre of literature and sometimes graphic and performing arts in which voices, follies, abuses, and shortcomings are held to ridicule, ideally with the intent of shaming individuals, and society itself. The word Satire comes from a Latin word "Satur" and the subsequent phrase "Lanx Saturata". Satur means 'full' while its juxtaposition with lanx shifted its meaning to "Miscellany or medley". Satire in some cases has been regarded as the most effective source to understand a society, the oldest form of social study. They provide the keenest insights into a group's collective psyche; reveal its society's structures of power.

Historically, satire has satisfied the popular need to debunk and ridicule the leading figures in politics, economy, religion and other prominent realms of power. Satire confronts public discourse and collective imagery, playing as public opinion counterweight of power by challenging leaders and authorities. For instance, it forces administrations to clarify, amend or establish their policies. Satire's job is to expose problems and contradictions and it's not obligated to solve them. Karl Karus set in the history of satire a prominent example of a satirist role as confronting public discourse. Knight, Charles A. (pg 254), Literature of satire

It may be 'objective', 'rational' or 'mocking' in content, but direct or subtle as a corrective measure to expose the ugliest side of man. Bamidele (10). It has been used extensively to order the behaviour of people in the society. Satire brings out the nature and implications of our activities to enable us adjust our sense of reasoning. In all facets

of life, man needs to conform to social norms. So satire is a ready weapon for it. Satire is one of the strongest forms of incorporating didacticism in any work of art. It is meant to correct morals, manners and ideas in the society. When man sees himself, it gives him a sense of reasoning. The style or method used could be through dramatic irony, parody, invective, humour, burlesque, with sarcasm to mirror society. Bevere, Antonio and Cerri Augusto (pg 265-6).

According to Corum (pg 175)

Laughter is not an essential component of satire. In fact, there are types of satire that are not meant to be 'funny' at all. Controversially, not all humour is 'satirical' even when it uses satirical tools such as irony, parody and burlesque.

Even light-hearted satire has a serious 'after-taste', for its nature and social role; satire has enjoyed in many societies a special freedom of license to mock prominent individuals and institutions. The satiric impulse and its ritualized expressions carry out the function of resolving social tension. Institutions like ritual clowns, by giving expression to antisocial tendencies to represent a safety valve which re-establishes equilibrium and health in the collective imagery which are jeopardized by the repressive aspect of society.

The state of political satire in a given society reflects the level of tolerance that characterizes it, and the state of civil liberties and human rights. Under totalitarian regimes, any criticism of a political system and especially satire is suppressed an example is the Soviet Union where the dissidents such as Aleksandra Solzhenitsyn and Andrei Sakharov were under strong pressure from government (Yatsko, V, Russian folk funny stories). While satire of everyday life in USSR was allowed, the most prominent satirist being Arkady Raikin, political satire existed in form of anecdotes that made fun of Soviet

political leaders especially Brezhnev, famous for his narrow-mindedness and love for awards and decorations.

The overall purpose of satire is usually to make some kind of moral or political change in the society through the use of critical humour (comedy). A satirist, i.e. writer of satire will choose a subject or person with who he finds fault and use humour to make these faults obvious. It is the believe of many satirist that the use of humour will have corrective effect, almost like a punishment for bad behavior, ultimately leading people to change the way they behave and discouraging others from behaving in the same manner in future.

Accordingly, the best definition of satire is that satire is formulated from a combination of it corrective intent and its literary method of execution. Then, Thrall, et al (pg 436) "A literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved".

Since satire is generally to point out faults in people, 21st century film satirist like WALE ADENUGA often rely on exaggeration to make a point. As it is believed that people often remember and enjoy satire because it is funny and entertaining, but if it handled correctly, the message should ideally stick with them longer than the initial entertaining element. A more classical example of satire is the political cartoon which allows the satirist to explore the political issues of the day through the use of humorous imagery. Sketch comedy television shows "Saturday Night Live" and American talk show often aim to change public opinion or point out flaws in society.

Satire itself is a literary genre that tends to reveal the flaws/ hues of the society. Rather than revealing these flaws in a harsh or accusing tone, satire addresses issues with humour and clever mockery, So many Nigerian script writers and film makers adopt the element of humour in satirizing the society. For it is believed that, humour will have a corrective effect on people, leading to changes in the way they behave, thus discouraging others from behaving in the same way. Every satirist goal is to provoke some sort of changes. They mock 'societal structure, power and civilization' (Thomas). This is done by exaggerating the words or position of the accused.

This research work explores how the society can see beyond the humorous in satire thus, making them understands the message that is passed comically. Hence, this research work employs a situation comedy (film); "Papa Ajasco and company from the stable of "WALE ADENUGA PRODUCTIONS", as a tool for exploring the effect of satire.

STATEMENT OF PROBLEM

It has been observed that viewers view comedy films for viewing sake without caring to know if the film is actually passing a message. This has been a threatening issue even to the film makers.

SIGNIFICANCE OF STUDY

The purpose of this research work is to appreciate the literary works on satire using selected works of WALE ADENUGA PRODUCTION; the researcher highlights

how this work have used comedy to reveal the hues in the society. It is a general belief that comic works are produced for laughing sake. Therefore, this research work shall reveal the rudiments behind comic work as comedy is believed to be the best way of purging out societal issues without offending or ridiculing any personality.

The essence of comedy/satire resides belief that audience/ viewers who had been encumbered by routine jobs need to relax and be eased of tensions encountered in their daily activities with comic dramas other than serious dramas.

1.4 SCOPE OF STUDY

The scope of this work is mainly to analyze the satirical content of WALE ADENUGA PRODUCTION with a view to show effect of satire in it. Hence, this study shall focus on WALE ADENUGA's situation comedy; PAPA AJASCO

1.5 OBJECTIVES OF STUDY

The study set out to achieve the following objectives;

1. Understand the basis of satire and comedy through situation comedies (sitcom)
2. Show how the two genres of literature work; educate, entertain and informate.
3. Understand the relevance of satire in comic works
4. Explain the significance of WALE ADENUGA's choice of satirical comedy in his productions thus highlighting its role in societal development
5. Analyze selected work of WALE ADENUGA on satirical comedy

1.6

LIMITATION TO STUDY

The limitation encountered in the process of this research work is the unavailability of adequate research materials for instance only one episode of Papa Ajasco was released by the company which makes this research work so narrow. Also our school library been a new insitution lack essential materials on satire so I have to travel down to Ibadan to use the Theatre Arts departmental library where I was denied full access.

1.7

METHODOLOGY

Historical and literary methodologies are employed for this research work. Also, relevant information for this study was gathered primarily from library sources. In the process, recorded materials especially video tape/compact disc, Focus Group Discussion were used. Additional information was also gathered through personal interview.

1.8

RESEARCH QUESTIONS

The following questions will be justified by the researcher in the process of this research work.

1. What are the relevance of satire and comedy?
2. Who is WALE ADENUGA?
3. Why Television (sitcoms) and not film (home videos)?
4. How has the society been reacting to the productions?
5. What has been the effect of satire on the society so far?

DEFINITION OF TERMS

- Explore: travel extensively through something, in order to learn or discover about it. It also means; to inquire into or investigate thoroughly
- Effect: the result or consequence of an action. Efficacy. An impression produces on a spectator, reader or hearer
- Sitcoms: situation comedy, hilarious programme based on everyday experience
- Satire: literary work designed to demonstrate the negative aspects of human folly through the use of mockery and derision
- Satirist: writer of satirical literary works. One who uses mockery and derision to demonstrate the negative aspects of human folly.
- Humour: quality of being amusing or entertaining. Comedy. Ability to appreciate or express something amusing.
- Comic: humorous, amusing, funny and witty.
- Flaws: imperfection, defect, crack.

The word *satura* as used by Quintilian, however, was used to denote only Roman verse satire, a strict genre that imposed hexameter form, a narrower genre than what would be later intended as satire. Quintilian famously said that *satura*; that is a satire in hexameter verses, was a literary genre of wholly Roman origin (*satura tota nostra est*). He was aware of and commented on Greek satire, but at the time did not label it as such, although today the origin of satire is considered to be Aristophanes' Old Comedy. The first critic to use satire in the modern broader sense was Apuleius. To Quintilian, the satire was a strict literary form, but the term soon escaped from the original narrow definition. Robert Elliott writes:

As soon as a noun enters the domain of metaphor, as one modern scholar has pointed out, it clamours for extension; and *satura* (which had had no verbal, adverbial, or adjectival forms) was immediately broadened by appropriation from the Greek word for "satyr" (*satyros*) and its derivatives. The odd result is that the English "satire" comes from the Latin *satura*; but "satirize", "satiric", etc., are of Greek origin. By about the 4th century AD the writer of satires came to be known as *satyricus*; St. Jerome, for example, was called by one of his enemies 'a satirist in prose' (*satyricus scriptor in prosa*). Subsequent orthographic modifications obscured the Latin origin of the word satire: *satura* becomes *satyra*, and in England, by the 16th century, it was written 'satyre.'

2.2 Classifications of satire

Satire is a diverse genre which is complex to classify and define, with a wide range of satiric "modes". According to Hugh Holman, satirical literature can be classified into either Horatian or Juvenilian. Thus, satirical literature can commonly be categorized as either of the two above.

Horatian

Horatian Satire, named for the Roman satirist Horace (65–8 BCE), playfully criticizes some social vice through gentle, mild, and light-hearted humour. Horace (Quintus Horatius Flaccus) wrote Satires to gently ridicule the dominant opinions and “philosophical beliefs of ancient Rome and Greece” (Rankin). Rather than writing in harsh or accusing tones, he addressed issues with humor and clever mockery. Horatian satire follows this same pattern of “gently ridiculing the absurdities and follies of human beings” (Drury). It directs wit, exaggeration, and self-deprecating humour toward what it identifies as folly, rather than evil. Horatian satire's sympathetic tone is common in modern society. A Horatian satirist's goal is to heal the situation with smiles, rather than by anger. A Horatian satirist makes fun of general human folly rather than pointing to any specific follies.

Juvenilia

Juvenilia Satire, named after the Roman satirist Juvenile (late 1st century – early 2nd century AD), is more contemptuous and abrasive than the Horatian. Juvenile disagreed with the opinions of the public figures and institutions of the Republic and actively attacked them through his literature. “He utilized the satirical tools of exaggeration and parody to make his targets appear monstrous and incompetent” (Podzemny). Juvenal satire follows this same pattern of abrasively ridiculing societal structures.

The Romans were the first to create satire as a distinct literary form. This started with the work of Gaius Lucilius in his ‘30 books of verse satires’. The books present various

outspoken views on a wide variety of subjects as seen in the works of Horace and Juvenal. Horace, been the first Roman poet whose work endured and served as models for later writers. Satire was also seen in the works of Marital a Spanish poet who lived all his life in Rome. He was a friend of Juvenal and a master of the epigram that relies on insult as well as mockery. He produced various scathing comments that are based on the societal decadence in Rome at that timed. He also introduced the satirist's practice of playing off friend against enemies." (Robert C.J, pg 2)

In the Medieval period, satire was present in forms of medieval literature, such as the Goliardic verses, the fabliau, the beast fables and dream allegories. Satire was also present in the 14th century English poems. In French allegory, satire is aimed at women, impostors, the clergy and various professional types. But in later English work, satire was directed principally at hypocrisy in the church such as seen in the work of English poet Geoffrey Chaucer in 'la roman de la rose'. "The Canterbury tales" also use satire extensively; for example, in their respective tales, the Friar and the Summoner trade satiric stories insulting each other's religious beliefs. (Robert.J.C.pg 3)

In the Renaissance period (14th -17th century), satires were written more in prose than in verse. Writers like Sebastian Brant, a German poet and humanist ridiculed a whole repertory of human types in his work "Narrenschiff" (the ship of fools, 1494). It also reappeared in English in 1508 in a version by the Scottish poet Alexandra Barclay. Dutch writer Desiderius Erasmus's "praise of folly" (1509), sill makes modern readers laugh at customs, beliefs, behavior of the various social and professional types in his days. Great Spanish writer Miguel de Carvantes in his great satire on knight-errantry

“Don Quixote” arraigns society for an entire gamut of weakness, from blind idealism to narrow practicality.

In the 17th century, Robert C.J is of the opinion that satire appeared on the English stages in the plays of Ben Johnson as in two masterly verse satires namely; “Hudibras” (1663-1678) a burlesque written by John Butler and “Absalom and Achitophel” (1681-1682) a political satire written by John Dryden. In France, the dramas of Moliere satirizes many social and moral types, such as hypocrites, Cuckold, Don Juan’s social climbers and even medical imposters. Moliere’s contemporary Nicolas Boileau-Despreaux wrote two verse satire. A satire, which probes matters and manners, that is both public and private.

The satire of the 18th century is called ‘the golden age satire in England was at a time when the genre became a dominant literary form. For instance, In Gulliver’s Travel(1726), Swift exposes humanity in all its baseness and cruelty. Throughout his encounter with the inhabitants of imaginary lands, starting with Lilliputians and ending with the Houyhnhnms; the latter are horses endowed with noble attributes, while their servants are bestial, filthy humanoids called Yahoos-Gulliver’s (and swift’s) misanthropy grows, cumulating in his refusal, once he is reunited with his family, to eat with creatures so closely resembling Yahoos. (Robert C.J 2008). One of the notable social satires of the time was *The Beggars Opera* by John Gay (1728). The play inspired a 20th century adaptation *Three Penny Opera* (1928) by Bertolt Brecht; a German dramatist and German America composer Kurt Weill. There were also prominent satirist of the period such as; John Addison, Henry Fielding, Tobias George Smollett, Jane Austen and most notably,

Jonathan Swift, whose passionate concern for individual human life paradoxically cast him in the role of misanthrope.

In the 19th century, satire was not a dominant genre. The Romantic Movement had a little taste for satire rather; they preferred other forms of expression. Satire gave way to a more gentle form of criticism.

Although, 20th century satire continues to register Horatian or Juvenalian reaction to the horror of an age dominated by fear of the atomic bomb and plague by pollution, racism, drugs, planned obsolescence and the abuse of power. Critics have therefore, discerned some shift in its sources. In some instances, the satirist is the audience rather than the artist. Hence, the enthusiasm in the 1960s for 'camp'; defined by Susan Sontag as "works of art that can be enjoyed but not taken seriously, even though they may have been created seriously (i.e. works that are enjoyed for the very qualities that make them second-rated). Sontag examples of 'camp' include; Tiffany lamps, the ballet *Swan Lake*, and the movie *Casablanca*. Occasionally, the audience is the victim of the satire.

The so-called 'put-on'; whether it is a play (Samuel Beckett's 'Breath' in which breathing is heard on a blacked-out stage), a joke (Lenny Bruce's 'night club routines'), or an artifact (John Chamberlain's 'smashed-up cars'), all seek to confuse its audience by presenting the fraudulent as a true work of art thus, rendering the whole concept of 'art' questionable. More conventional contemporary satirists of note are Sinclair Lewis, James Thurber, Aldous Huxley, Evelyn Waugh, W.H. Auden, Philip Roth and Joseph Heller. They also feature in numerous works such as Jarosko Hasek's "the good soldier Schweik" (1920-1922), and the American writer, Joseph Heller's 'catch-22' (1961). Even

in the union of soviet socialist republic, where communism was practiced, some novels smuggled out satirical works such as seen in the works of alexandra Solzhenitsyn's "cancer ward" and "bluebottle" (1963), and "ward 7" (1965 translated in 1966) by Valeriy Tarsis; his plays satirizes bankrupt state police, the party system and administration in general.

Satire came to be seen in literary works of African writers in the 20th century. The early satires were based on socio political events with its major themes rooted to colonization which includes; pre-colonialist past, the social and ethical norms of traditional African societies and old empires, the struggle for independence and dehumanization of the Africans faced in the hands of their colonial masters more especially the apartheid system in the South Africa.

In the modern times after independence, African writers concern themselves more with the socio-political, economic and religious decadence of their present society. One of the notable satirist of the period whose works have won him various awards in both national and international is Wole Soyinka; his play Brother Jero satirizes religious hypocrisy. Another notable writer in this period is Ola Rotimi; whose work also satirizes the society. In his play; our husband has gone mad again, where he emphasizes on gender inequality as it is common in the African society where man is considered more superior than women. Other notable writers include Ngugi wa Thiongo from Kenya, David Diop from Senegal.

Hugh Holman (pg 97) believes that;

Horacian satire is often gentle, urbane and smiling, aimed to correct by gentle and broadly sympathetic laughter,

while Juvenilian satire is biting, bitter and angry. It tends to point with contempt and moral indignation to the corruption and evil of men and institutions.

Therefore, satire is perceived by Hugh as a dish of mixed fruit because of its multiplicity of style. However, regards Jonathan Swift's satire as Juvenilia, and identifies that of Joseph Addison as Horacian. As a result of the differences in the Horacian and Juvenilian satire, English poet John Dryden identifies two sub-genres of satire which are tragic and comic satire.

2.3 NATURE OF SATIRE

The best satire does not seek to do harm or damage by its ridicule unless we speak of damage to structure vice, rather it seeks to create a shock of recognition and to make vice repulsive so that the vice will be wiped out from person or society under attack or from the society intended to benefit by the attack (regardless of who is immediate object of attack). Whenever possible, this shock of recognition is to be conveyed through laughter or wit. Satire is far from being simply destructive, it is implicitly constructive, and satirist themselves, often depict themselves as constructive critics.

According to Williams Haas;

The application of the satiric method can be quite broad because satire itself is more of an attitude or stance than a genre or type of literature. It is not bounded by form and structure but exists as an approach to a situation which can be present in any literary forms. It must be ironic in tone to cope with hypocritical situation of the reprobates in the world and for the same reason it tends to be hyperbolic in forms to force recognition of vice upon guilty although, hyperbole or irony does not constitute satire thus a critical element must be involve.

Satire is found not only in written literary forms, it is also found in pre-literature cultures. It manifests itself in ritual and folklore as well as in trickster tales and oral poetry. It appears also in graphic arts, music, dance, cartoon and graffiti. Examples are pop art works, music of Gilbert and Sullivan and Erik Satie, funk and rock music in modern Media culture, stand-by comedy is an enclave in which satire can be introduced into mass media, challenging mainstream discourse comedy roast, mock festivals and stand-up comedians in nightclubs and concerts are modern forms of ancient satiric rituals.

Another characteristic of most satire is the use of wit to make the attack clever, or humour to make it funny. Satire, like all literature and poetry must be intellectually rewarding, reasonably well written and especially must entertain in order to survive and also in case of satire; in order to be received at all. The basic mood of attack and disapproval needs to be softened to some extent and made more palatable hence, wit and humour serve this end by making the criticism entertaining and even attractive. Jonathan Swift (quoted in Pagilaro pg 338)said;

As wit is the noblest and most useful gift of human nature, so humour is the most agreeable. And where these two enter into composition of any work, they will render it always acceptable to the world.

2.4. SATIRE AS A LITERARY GENRE

Satire is a literary genre which found itself in fiction, drama, poetry, advertising, painting, music and many more. Most times, satire is mistaken for irony, caricature, hate, lampoon, parody and so on. This is why some of the ancient works of satirist such as Phaedrus's fable which existed during the time of Augustus and Tibererius are referred to

as satires. However, for the purpose of clarity, Williams Haas, a 20th century scholar, categorized satire into three forms which are; satire parse, satire of infusion and literary satire.

Satire of parse is the kind of satirical work written by author unconsciously. He does not intend it to be satire and where the reader has not dictated it as a satirical work or if both are missing, the work is satire parse. This kind of satire can be found in Chaucer's "Canterbury tales".

Satire by infusion is the individual dictation and response to satire which is not intended by the writer, depending on the individual experiences in a literary work such as seen in W.D Howarth that "Aristophanes lampoons were not comedies but satire."

Literary satire is the form through which modern writers operate. Modern satires have dominated the works of modern writers, such as seen in the works of writers like; Wole Soyinka, Femi Osofisan, Ola Rotimi and so on. In literary satire, critics usually mistake the working tools of satire by equating them with satire. Satirical tools such as irony, parody, innuendo, inventive and even hate. Many satire direct hostile attack to its victim and still refers to them as satire. Therefore, Gilbert opines that it is lampoon and P. Ebeowo goes further to confirm this by asserting thus:

"Satire should not attack for animalistic joy attack, but attack with redress potentials. This attack should not be made too obvious, hence, the recommendation of the technique of Distortion" (Ebeowo pg 19).

In other words, writers should direct the hate to the follies and absurdities in the decadence of human nature and not an individual person.

Therefore, it is important to note that since satire shares some qualities with the genre "comedy", it is sometimes mistaken for it completely. One of the major distinctions between comedy and satire is that comedy laughs at weakness and the foolishness of man. While the laughter in satire is a painful laughter at the wickedness and foolishness of man with the aim of correction. Another major difference between satire and comedy is the effect they have on their audiences. Naturally, the effect of comedy is to evoke amusement, enjoyment and to awaken thoughtful laughter.

2.5 PHILOSOPHY OF COMEDY

Philosophers are concerned with what is important in life, so two things are surprising about what they have said about humor. The first is how little they have said. From ancient times to the 20th century, the most that any notable philosopher wrote about laughter or humor was an essay, and only a few lesser-known thinkers such as Frances Hutcheson and James Beattie wrote that much. The word humor was not used in its current sense of funniness until the 18th century, we should note, and so traditional discussions were about laughter or comedy. The most that major philosophers like Plato, Hobbes, and Kant wrote about laughter or humor was a few paragraphs within a discussion of another topic. Henri Bergson's 1900 *Laughter* was the first book by a notable philosopher on humor. Martian anthropologist comparing the amount of philosophical writing on humor with what has been written on, say, justice, or even on Rawls' Veil of Ignorance, might well conclude that humor could be left out of human life without much loss.

The second surprising thing is how negative most philosophers have been in their assessments of humor. From ancient Greece until the 20th century, the vast majority of philosophical comments on laughter and humor focused on scornful or mocking laughter, or on laughter that overpowers people, rather than on comedy, wit, or joking. Plato, the most influential critic of laughter, treated it as an emotion that overrides rational self-control. In the Republic (388e), he says that the Guardians of the state should avoid laughter, "for ordinarily when one abandons himself to violent laughter, his condition provokes a violent reaction." Especially disturbing to Plato were the passages in the Iliad and the Odyssey where Mount Olympus was said to ring with the laughter of the gods. He protested that "if anyone represents men of worth as overpowered by laughter we must not accept it, much less of gods."

Another of Plato's objections to laughter is that it is malicious. In Philebus (pg48-50), he analyzes the enjoyment of comedy as a form of scorn. "Taken generally," he says, "the ridiculous is a certain kind of evil, specifically a vice." That vice is self-ignorance: the people we laugh at imagine themselves to be wealthier, better looking, or more virtuous than they really are. In laughing at them, we take delight in something evil, their self-ignorance and that malice are morally objectionable.

Because of these objections to laughter and humor, Plato says that in the ideal state, comedy should be tightly controlled. "We shall enjoy that such representations be left to slaves or hired aliens, and that they receive no serious consideration whatsoever. No free person, whether woman or man, shall be found taking lessons in them." "No composer of comedy, iambic or lyric verse shall be permitted to hold any citizen up to laughter, by word or gesture, with passion or otherwise" (Laws, 7: 816e; 11: 935e).

Greek thinkers after Plato had similarly negative comments about laughter and humor. Though Aristotle considered wit a valuable part of conversation (Nicomachean Ethics 4, 8), he agreed with Plato that laughter expresses scorn. Wit, he says in the Rhetoric (2, 12), is educated insolence. In the Nicomachean Ethics (4, 8) he warns that "Most people enjoy amusement and jesting more than they should ... a jest is a kind of mockery, and lawgivers forbid some kinds of mockery perhaps they ought to have forbidden some kinds of jesting." The Stoics, with their emphasis on self-control, agreed with Plato that laughter diminishes self-control. Epictetus's Enchiridion (pg 33) advises "Let not your laughter be loud, frequent, or unrestrained." His followers said that he never laughed at all.

These objections to laughter and humor influenced early Christian thinkers, and through them later European culture. They were reinforced by negative representations of laughter and humor in the Bible, the vast majority of which are linked to hostility. The only way God is described as laughing in the Bible is with hostility:

The kings of the earth rise up and the rulers band together against the Lord, and against his anointed.... The one enthroned in heaven laughs; the Lord scoffs at them. He rebukes them in their anger and terrifies them in his wrath.... (Psalm 2:2-5)

Laughter often gives birth to foul discourse, and foul discourse to actions still more foul. Often from words and laughter proceed railing and insult; and from railing and insult, blows and wounds; and from blows and wounds, slaughter and murder. If, then, you would take good counsel for yourself, avoid not merely foul words and foul deeds, or blows and wounds and murders, but unseasonable laughter itself. (Schaff 1889:442).

A similar explanation of laughter from the same time is found in Descartes' *Passions of the Soul*. He says that laughter accompanies three of the six basic emotions; wonder, love, (mild) hatred, desire, joy, and sadness. Although admitting that there are other causes of laughter than hatred, in Part 3 of this book, "Of Particular Passions," he considers laughter only as an expression of scorn and ridicule.

Derision or scorn is a sort of joy mingled with hatred, which proceeds from our perceiving some small evil in a person whom we consider to be deserving of it; we have hatred for this evil, we have joy in seeing it in him who is deserving of it; and when that comes upon us unexpectedly, the surprise of wonder is the cause of our bursting into laughter... And we notice that people with very obvious defects such as those who are lame, blind of an eye, hunched-backed, or who have received some public insult, are specially given to mockery; for, desiring to see all others held in as low estimation as themselves, they are truly rejoiced at the evils that befall them, and they hold them deserving of these. (Art. 178-179)

2.6 THEORIES OF COMEDY AND SATIRE

Comedy is a term which may be used in both a wide and a narrow sense. In the wider sense, it is applied to all literature and to all informal speech or writing in which the object is to amuse, or rouse laughter in the reader or hearer. In its narrower sense, comedy is distinguished from wit, satire, and farce. It is less intellectual and more imaginative than wit, being concerned more with character and situation than with plays upon words or upon ideas; more sympathetic and less cruel than satire; more subtle than farce. On the other side, it shades into fancy and imagination, since it is concerned, as

they are, with exploring the possibilities of unlikely situations or combinations of ideas, but differs from them in being concerned only with the laughable aspects of these imagined situations.

SUPERIORITY THEORY

Very often we laugh at people because they have some failing or defect or because they find themselves at a disadvantage in some way or suffer some small misfortune. The miser, the glutton, the drunkard are all stock figures of comedy; so is the henpecked husband or the man who gets hit with a custard pie. We laugh, too, at mistakes; schoolboy howlers, faulty pronunciation, bad grammar. These are all fairly crude examples, but it may be that even the most subtle comedy is merely a development of this, and that the pleasure we take in comedy derives from our feeling of superiority over those we laugh at. According to this view, all comedy is derisive.

Thomas Hobbes (1588-1679) is probably the originator of this theory. "Laughter," he says, "is a kind of sudden glory"; and he is using "glory" in the sense of "vainglory," or "self-esteem." He adds that we laugh at the misfortunes or infirmities of others, at our own past follies, provided that we are conscious of having now surmounted them, and also at unexpected successes of our own.

The obvious criticism of Hobbes is that his formula is too narrow to cover every type of comedy. It does not seem to apply to word play, or to nonsense of the type written by Edward Lear (1812-1888) or Lewis Carroll (1832-1898). The laughter roused by comic vice, and particularly debauchery and profligacy, is often with the cause of the laughter rather than at it, as in Restoration comedy and any smoking-room story.

Moreover, superiority theories seem to leave out of account one very important element in humor: incongruity. Consider the child's misinterpretation of a well-known hymn:

Shall a mother's tender care

fail towards the child she-bear? (A pun on "bearing a child")

We do not laugh at this simply because it is a mistake. We laugh because of the contrast between "the child she bare" - a phrase heavy with emotional associations - and the very different attitude evoked by she-bears. Motherhood is kept in one compartment of our minds and bears in quite another; it is the sudden mixing of these contrasting attitudes that causes laughter.

Followers of Hobbes have tried to meet these criticisms. They have pointed out that, even when we laugh with comic vice, we are laughing at, and perhaps feeling superior to, the conventional morality which is being flouted. This would apply also to indecent jokes, and perhaps even to nonsense, since here even the conventional requirement that we should talk sense - "this strict, untiring, troublesome governess, the reason" (Schopenhauer) - is being flouted. As for incongruity, if the example given above is typical, it is clear that the contrast is between something high and something low, and that the emotional transition is from a reverent to an irreverent attitude.

According to any superiority theory of humor, the laugher always looks down on whatever he laughs at, and so judges it inferior by some standard. Obviously many varieties of superiority theory are possible, according to the particular standard adopted. Henri Bergson (1859-1941) gives us both the clearest and most famous instance of a particular application of the superiority theory. Bergson's ideal is elasticity, adaptability, the *élan vital* ["thrust of life"]. Hence the laughable is for him "something mechanical

encrusted upon the living." The typical comic character, he says, is a man with an obsession, or *idée fixe*, like Don Quixote, or Moliere's miser. He is not flexible enough to adapt himself to the complex and changing demands of reality. Laughter is, Bergson thinks, society's defense against the eccentric who refuses to adjust himself to its requirements. He does not seem to consider the possibility that humor may be sometimes (as in Jonathan Swift "A Modest Proposal" or George Bernard Shaw) referred to below regarding his play *Getting Married* be directed at the social code itself; though this omission need not affect his theory, since it would then be the code that would be regarded as unduly rigid and out of touch with reality.

INCONGRUITY THEORY

Many writers on comedy have refused to accept the view that humorous incongruity consists in degrading something exalted by bringing it into contact with something trivial or disreputable. They not only hold that incongruity is quite distinct from degradation, but also insist that incongruity, and not degradation, is the central feature of all humor.

Incongruity is often identified with "frustrated expectation," a concept we owe to Immanuel Kant (1724-1804), who says that comedy arises "from the sudden transformation of a strained expectation into nothing." The suggestion is that comedy is consist in the violent dissolution of an emotional attitude. This is done by the abrupt intrusion into the attitude of something that is felt not to belong there, of some element that has strayed, as it were, from another compartment of our minds.

On this view, what is essential to humor is the mingling of two ideas which are felt to be utterly disparate. One or the other may be "degraded" in the process; but this is incidental. The neatness of the joke will depend on two things: the degree of contrast between the two elements, and the completeness with which they are made to fuse. A pun is "the weakest form of wit," because here the connection between the two elements is purely verbal. Humor is more penetrating when it brings to light a real connection between two things normally regarded with quite different attitudes, or when it forces on us a complete reversal of values. Oscar Wilde's witticism, "Work is the curse of the drinking classes," is funny, not merely because of its close resemblance to the wording of the conventional remark which it replaces ["drinking is the curse of the working classes"], but because it presents us with a quite different, but perhaps equally appropriate, evaluation of the social fact referred to.

Herbert Spencer (1820-1903) thinks that all humor can be explained as "descending incongruity." The adjective "descending" implies a judgment of value. Spencer agrees with Bain that incongruity always involves a contrast between something exalted, or dignified, and something trivial or disreputable; but he thinks that it is the incongruity, and not the descent or "degradation," that is the important feature [so it's not just another version of Superiority Theory]. Spencer sets out to answer a question that had been largely overlooked. Why, he asks, should the perception of incongruity lead to the peculiar bodily manifestations we call laughter? His answer is that laughter is an overflow of nervous energy, and that the abrupt transition from a solemn thought to a trivial or disreputable one leaves us with a fund of nervous energy which needs to be expended in laughter. This explanation, however, would seem to rest on a confusion,

since a disreputable topic may well rouse more emotional energy than a respectable one. Humor, according to incongruity theories, may be said to consist in the finding of "the inappropriate within the appropriate." It is not merely that unexpected connections are found between apparently dissimilar things: our notions of propriety are also involved. In any community certain attitudes are felt to be appropriate to some things but not to others; and there develop "stereotypes" of such figures as the typical politician, or poet, or maiden aunt, "the hundred per cent American," and so on.

RELIEF THEORY

Since comedy often calls conventional social requirements into question, it may be regarded as affording us relief from the restraint of conforming to those requirements. The relief may be only temporary: a smoking room story, for example, is not usually a serious challenge to conventional morality; but it does enable us to air the sexual impulses which society makes us repress. Moreover, people who have been undergoing a strain will sometimes burst into laughter if the strain is suddenly removed. It may be, then, that the central element in humor is neither a feeling of superiority nor the awareness of incongruity, but the feeling of relief that comes from the removal of restraint.

This theory has been reinforced and brought into prominence by the psychological discoveries of Sigmund Freud (1856-1939), Viennese founder of psychoanalysis "Jokes and Their Relation to the Unconscious". Freud himself regards comedy as a means of outwitting the "censor," his name for the internal inhibitions which prevent us from giving rein to many of our natural impulses. It is not only our sexual impulses that are repressed by the censor, but also our malicious ones. In this way Freud

is able to account, not only for indecent jokes and for the appeal of comic characters like Falstaff who ignore conventional moral restraints, but also for the malicious element in humor to which superiority theories call attention.

According to Freud, the censor will allow us to indulge in these forbidden thoughts only if it is first beguiled or disarmed in some way. The beguiling is done, he thinks, by means of the techniques of humor: such devices as punning, "representation by the opposite," and so on. An insult, for example, is funny if it appears at first sight to be a compliment.

The intellectual pleasure of playing with words and ideas, and of finding unexpected connections, regarded by the incongruity theories as the essential element in humor, thus finds a place in Freud's theory as a means of tricking the censor. Since the censor is beguiled and not merely deceived, it is presupposed that such devices are a source of pleasure in themselves. Freud explains this by adopting Spencer's physiological explanation of laughter. The pleasure results, he thinks, from the economizing of nervous energy. Nevertheless, he does not regard the intrinsic appeal of these comic devices as sufficient to explain humor: they would be pointless if we were not able, under their cover, to give vent to repressed desires.

We may infer that, each of these theories of humor is able to explain some types of humor, but it may be doubted if any of them can satisfactorily explain every type of humor. Superiority theories account very well for our laughter at small misfortunes and for the appeal of satire, but are less happy in dealing with word play, incongruity, nonsense, and indecency. Incongruity theories, on the other hand, are strong where superiority theories are weakest and weak where they are strongest. Relief theories

account admirably for laughter at indecency, malice, and nonsense (regarded as relief from "the governess, reason" [a reference back to Schopenhauer] but are forced to concede that there is an intrinsic appeal in incongruity and word play that is quite independent of relief from restraint. Each type of theory does, however, illuminate some aspect of humor.

CHAPTER THREE

DATA COLLECTION

3.1 A BRIEF ON WALE ADENUGA PRODUCTIONS (WAP)

EARLY LIFE OF WALE ADENUGA

The Chairman; WALE ADENUGA was born on September 24, 1950 in Ile-Ife, Osun State. After an eventful primary education, he moved on to Ibadan City Academy where he obtained his O'Level certificate, he crossed to Lagos, for his higher school certificate at the highly revered Kings College, he got an admission to study Business Administration at the prestigious University of Lagos from where he graduated with a Bachelors Degree in 1974.

WALE ADENUGA AS A PUBLISHER

His artistic endowment, which started manifesting since he was a boy, had gone through several transformations. By the time he was through with his university education, armed with his training as a business administrator, he took a bold step into the business of humour.

In 1976, Adenuga hit the newsstand with his comic magazine Ikebe Super which had popular comic characters like Papa Ajasco, Mama Ajasco, Pa Jimoh, Boy Alinco and Miss Pepeiye, in no time, the comic became a household item with each edition selling in the region of 500,000 copies. The deserving success was alarming.

Not one to rest on his oars, Wale Adenuga's business and artistic foresight saw an

opportunity in day to day human angle true life stories, he captured this in yet another magazine aptly named Super Story, again this magazine recorded another monumental success, with every home having at least a copy.

Observing that students seemed to have been left out of the groove, he came up with an educational cum entertaining magazine – Binta. The materials in Binta, made teachers and education administrators recommend it for every secondary school pupil, yet another success story. He withdrew from the magazine business due to government policies that were not business friendly.

WALE ADENUGA IN FILM/TELEVISION

Having conquered the print journalism sector, Wale Adenuga's creative restlessness saw him tasking broadcast professional in 1983 to transform a classic story laced with humour into celluloid film title Papa Ajasco. As expected it was a box office hit such that it surpassed the success standard of the industry at the time.

Subsequently, the home video industry became the in – thing in Nigeria, so in 1995, he produced a moving suspense filled home video titled 'Binta My Daughter' the acceptance it enjoyed made him recoil into his artistic cocoon to see how he will not just be a participant in the movie industry but to make a statement that will earn him respect for having a knack for standards.

The research took him a year. He hit the viewers with Papa Ajasco & Company a television comedy series which became an instant success and till date remains the unrivalled number one television comedy programme in Nigeria. The programme is

aired on 30 television channels in Nigeria, on a couple of West Africa T.V Stations and some cable stations. He has received several awards for this ingenuity.

Years later, he ventured into the production of popular stories of the successful Super Story magazine for television that was contracted by T.V. Africa (a South Africa based outfit) to help produce two television drama productions of international standard – he produced ThisLife and OddWorld which have been shown not only on all Nigerian channels but also across Africa and beyond. He also created two programmes; Binta and Friend as well as Wisdom Avenue to cater for the teenagers and the upwardly mobile futuristic individuals respectively.

HIS CONTRIBUTIONS TO EDUCATION

On October 4, 2004, he opened an ultra modern citadel christened The Pencils Film and Television Institute (PEFTI) His dream is to use this as an avenue to train and impart knowledge to those who just don't want to fall in the category of gate crashers particularly in the movie industry. PEFTI is designed as a channel where film techniques are passed from generation to generation.

Married to Ehiwenma, and blessed with five children. He is a respected member of Independent Television Producers Association of Nigeria (ITPAN), he is also the Chairman, of Binta International School, with his wife as proprietress.

Today, his business has expanded tremendously with staff strength of over 100 employees. His Modest life-style restrains him from flaunting his philanthropic gesture but within the Ejigbo Community where Binta International Nursery, Primary

and High School are located, he has touched lives with his scholarship scheme awarded at least 10 students every year. .

In 2009, Wale Adenuga was conferred by President Musa Yars Adua with the member of the order of the Federal Republic of Nigeria honors (MFR) as acknowledgement of his immense contribution to the growth and development of his country.

AWARDS OF EXCELLENCY

Wale Adenuga the humble achiever, has in his kitty several awards including the 2001 Business Digest Enterprise award where he won as the Most Creative Business Owner of the year, NTA 2 Channel 5 Best Entertainment Programmer (2002) the 11th and 12th DAME Award (TV Drama Category) consecutively, unprecedented 5 awards at the 2nd Nigeria Film Festival Awards (Best Producer, Script Writer, Director, T.V. Drama and the best socially relevant T.V Production). He was also hailed at the Kwame Nkrumah Leadership Awards in Ghana where he was singled out in the entertainment sector via a Merit Award, among several other accolades.

Today, SuperStory is the most watched television drama which has won Wale Adenuga Productions Limited several accolades including consecutively winning the 11th and 12th best T.V Drama category of the DAME Awards, as well as Best Scriptwriting, best directing, best socially relevant and Best T.V Drama (4 awards) of the 2nd Nigeria Film Festival to mention a few.

Despite his internationally acclaimed reputation he has turned down titles and has opted to simply remain a mister, his achievements notwithstanding. "I am nothing but a pencil in God's hand" has been his guiding philosophy.

3.2 FILM ANALYSIS OF "*REAL MAGA*" (SITCOMS)

Real maga is a satirical comedy from the stable of Wale Adenuga Production which revolves around Alinco and his Londoner girlfriend Vivi. The both of them have been chatting for so long until the girl decides to come down to Nigeria. Unknown to the both of them, they have been lying about their background to each other. On the girl's arrival, they both met in an eatery where they discussed more about themselves. Alinco lied that his father is one of the silent billionaires in the country and he has promised to give him and his wife ten billion naira. Vivi also said his father owns a diamond company in Dubai and he has promised to will to her and her husband twenty million pounds. Alinco thought of how he can get married to Vivi so that all her father's wealth will be his. Alinco explains his plans to his neighbours; Papa Ajasco and Pa James who are also fascinated by the wealth. Alinco promised to give each of them one million pounds if they play along with him.

He borrowed Papa Ajasco's exotic car and asked that Pa James be his driver and Miss Pepeye his maid. He then decides to visit Vivi's house. He proposes to her and she agreed to marry him. Vivi then told him to take her to his parent so that their wedding arrangement will start proper. Alinco told Papa Ajasco to pretend as his father while Mama Ajasco as his mother with promise to double their pay. They all agreed. Vivi came with a man who disguises to be her uncle, Papa and Mama Ajasco

dressed elegantly as they played the role of Alinco's parent. Vivi's uncle demands for three million naira as the bride price which must first be paid before the proper wedding plan. Alinco begged Papa Ajasco, Mama Ajasco, Pa James and Miss Pepeye to help him in raising the money. They all did as Papa Ajasco emptied his account, Pa James borrowed from cooperative, Mama Ajasco borrowed from friends and Miss Pepeye sold her Brazilian hair, Peruvian hair and her designer shoe in order to help

Alinco pay the bride prize as they fix their mind in the double amount Alinco promised to pay. They gave the money to Vivi's uncle who asked them to come next tomorrow with the wedding date. On the D-day, they all went to Vivi's house only to find out that the gate has been locked. While still trying to be sure if someone is in there a neighbor came out from other gate and told them Vivi and her gang packed out hurriedly yesterday and ever since then, a lot of people have been coming claiming they dumped them. They were all astonished as they begin to ask Alinco for their money threatening to kill him; Alinco takes to his heels they all ran after him.

CHARACTER ANALYSIS

ALINCO: He is a young lazy yahoo boy in his late twenties, whose thought is always making money in the easiest way. He thought he has found a real maga who will make him wealthy if he can work on his plan. He involved his neighbours who also supported him with his plan. At the end of it all he was dumped by his so called Londoner girlfriend Vivi. The both of them are fraudster unknown to them.

VIVI: She is in her early twenties. She has the same character as Alinco. She is a fraudster. She thought Alinco was as rich as he has said it. She cooked up lies and

make Alinco believes her. She and her so called uncle dumped Alinco and his company three million naira that was initially collected for bride price. They fled out of the country after the deed is done.

PAPA AJASCO: He is in his late fifties, partner in crime to Alinco and Pa James. He supported Alinco's plan as Alinco promised to pay him off. He lends him his exotic car, emptied his account in order to pay for the dowry and also pretends to be his father. Though, they later suffer the consequences together as they were dumped of three million naira.

MAMA AJASCO: She is the wife of Papa Ajasco. She is in her late fourties. She is also involved in Alinco's plan as she is to pretend to be Alinco's mother which she did perfectly. She also contributed to Alinco's bride price as she borrowed three hundred thousand from friends which she later regrets as they were dumped.

PA JAMES: He is the eldest in the group, in his late seventies. He under estimated himself to become Alinco's driver at the hearing of the amount Alinco will pay for the deal. He also contributed in the money as he borrowed certain amount from the Cooperative.

MISS PEPEYE: She is in her late twenties. She is a runs girl who will also do anything to make money. She also played the role of Alinco's maid and sold her expensive hair and designer shoe to help Alinco raise the money for the bride price.

ANALYSIS OF "TWENTY MILLION NAIRA" PARTS 1 AND 2 (SITCOMS)

Mama Ajasco is twenty million naira richer courtesy of her late rich cousin.

While, all of Papa Ajasco's moves to get a share of the money fail, he masterminds Ajasco's kidnap for a ransom of N20m. However, the whole deal didn't go as expected because Mama Ajasco finds out about the plan and Papa Ajasco and his group were arrested.

CHARACTER ANALYSIS

PAPA AJASCO: In his late fifties. He is an irresponsible husband and father that thinks that since his wife is rich, he is also rich and all the responsibilities including the payment of Ajasco's fee must be done by his wife because she is twenty million richer. He took up a plan to abduct his only child Ajasco for twenty million naira as his wife denied him a share of the money. He was later arrested as his plan was revealed.

MAMA AJASCO: She is in her late fourties. She clearly depicts the character of Nigerian house wife who could not play with their own money not even with their own husbands. She was fortunate to be willed twenty million naira by her late rich cousin. Her son Ajasco was abducted and a ransom of twenty million naira was ask to be paid on released of her son. She planned a trick on the robbers which worked out well leading to the arrest of the kidnappers where she got to know that her husband is the mastermind behind it.

AJASCO: He is the only child of his father and mother; he is about twelve years old. He is an innocent young boy who was kidnapped and was later released to his mother.

ALINCO: He is a cunning, mischievous and greedy young boy in his late twenties. He is a part of Papa Ajasco's plan and he is one of the plan executors who unsuccessfully carried out the abduction after a promise of a fraction out of the money. As his character always implies, he had a plan with his partner in crime; Pa James, to run away with the money not minding Papa Ajasco the real plotter. They were arrested by the police as they fell for Mama Ajasco's trick.

PA JAMES: He is an old man in his late seventies. He is a glutton and would do anything as far as food or money is involved. He is a partner in crime with Boy Alinco. He was also arrested.

3.3 SATIRIC ELEMENTS IN *REAL MAGA* AND *TWENTY MILLION NAIRA*

Papa Ajasco is a situation comedy that has several series where *Real maga* and *Twenty million naira* is one of them. It uses comedy to satirize the society because it is believed that comedy is widely accepted and since the economy of the society is harsh, it will be of more good if comic plays are introduced to ease the people of the tensions encountered in their day to day activities. There are certain messages that will not be nice to send through too much seriousness, it is advisable to first of all lighten their mood; make them happy and relieve them of their stress through laughing. In these two situation comedies, there are elements of satire embedded in the comedies which help the director/ script writers to actualize the vision behind the script.

Real maga is one of the numerous television series of Wale Adenuga Production that comically reveals the danger in; been lazy, covetous, social network, been fake and

so on. Real maga educates youths who are lazy and dubious on the consequences as we can see in Boy Alinco who is also lazy but wants to be rich within a twinkle of an eye.

It reveals the secret behind online dating which is rampant among youths in the society. Alinco and Vivi has been together through online dating not known to the two of them that they are both fraudsters looking for means to get on each other through marriage having lied that their parents are rich.

It makes the society understand that it is not advisable to support evil act as Papa Ajasco, Mama Ajasco, Pa James and Miss Pepeye are supporters of evil as they aid Alinco in the accomplishment of his trick not knowing that it will bounce back on them. They all lose their money. In spite of it been comical, Real maga sorts to educate, inform and also entertain the society.

Twenty million naira reveals the mentality of typical Nigerian men who think that their wives should also contribute to the up keeping of their respective homes whenever they have any money not minding their means of getting it or what the money is meant for.

It teaches men to be responsible, hardworking and faithful. Papa Ajasco is void of all this which lead him to abducting his child for his wife money. It also enlightens the public that whosoever plan abduction or kidnap will not go unpunished.

As satire implies, satiric films must criticize the evils in the society using humour/ laughter as a tool. Papa Ajasco (Real maga and Twenty million naira) is

satirical in nature because it criticizes the society's predominant problems of fraudsters and men's irresponsibility in their various homes

3.4 VIEWERS RESPONSE TO THE SATIRIC ELEMENTS IN PAPA AJASCO

Below are the result of viewers perception and response to Papa Ajasco (Real maga and Twenty million naira) conducted on the 4th of July 2015 in Ekiti State. This survey uses Focus Group Discussion (FGD) in order to get the below result.

The researcher met with the group of seven people living within Oye Ekiti, Ekiti State on 4th of July 2015. She introduced herself to them and told them little about her Project work. She persuaded them to please be patient as she will be taking little of their time. They all agreed. She told them that all she wants from them is for them to watch a sitcom from Wale Adenuga Production. She asked if they are familiar with Papa Ajasco which they all said they use to watch on WAP TV through the Cable TV. She told them there are two episodes which they will have to watch and they all agreed. She then played the sitcoms through a Laptop. She saw the anxiety in them to watch especially the youths among them. They watched the two episodes amidst laughter and enjoyment.

After watching the sitcoms, the researcher asked them what they learnt from the sitcoms. All of them had something to say except for a man who said he doesn't like to watch Television because he is always busy. She further asked which they prefer; between sitcoms and soap operas. Majority prefer Sitcoms while few do

prefer Soap operas. She then asked them what they learnt one after the other and was surprised at the turn up as every one of them has one thing or the other to learn, even the man that said he is not used to TV learnt more. This made the researcher ask if WALE ADENUGA PRODUCTION should continue with their comedies or there is a need to stop. They all said one thing or the other to encourage the production and advised them never to relent as more issues are yet to be solved.

SUMMARY

This chapter explain more about the case study (Papa Ajasco) starting with brief biography of the Producer-Director of Papa Ajasco; Wale Adenuga. Papa Ajasco is a Television series that is set to relief it audience of the tensions encounter in their daily activities. It helps it audience relax as they laugh out their problems while watching. Aside making the audience laugh, it synthesis or satirize the society by revealing the evils/hues in the society which comically allows the audience understand the repercussions of these evils, thus living them with possible solutions.

Real maga is one of the numerous television series of Wale Adenuga Production that comically reveals the danger in; been lazy, covetous, social network, been fake and so on. While Twenty million naira reveals the danger in been lazy, irresponsible and jobless. Joblessness made Pa James and Alinco to agree to Ajasco's abduction.

CHAPTER FOUR

CONCLUSION

4.1 SUMMARY

Satire is a lovely fire starter of sorts and a clever way to inform and challenge popular ideas. It's a potent device that casts such ideas in a different light and forces pause, reflection and even reconsideration. Sometimes it remains as the only path to take. WALE ADENUGA PRODUCTION is a master of brilliantly executed societal satire, touching upon the collective hypocrisy of some very prevalent and stringent ideas of our time: laziness, immoralities, kidnap, fraudulent, lies, tricks, just to name a few. Satire will inspire some, and it'll offend some. Such is life. It's not easy being the perpetrator of a damaging ideal, only to have a mirror held up with the ugliest part of our humanities reflect back.

It appears undervalued as well, because its nature is to make a comical incision at popular beliefs that forces people to look. Again, like all great stories ever told and great speeches ever delivered, satire is another tool to inspire and educate the society and bring about changes. Satire opens peoples' minds to ideas they might reject outright if passed with too much of seriousness, but by using the emotional lever of humor, it lays tremendous value. It is one of the best ways of criticizing the society and having fun as well.

RECOMMENDATION

After carrying out a detailed research on the effect of satire, This study

opined that the satirist as well as the audience should try to understand the meaning beyond the face meaning of satirical comedy as it is a good tool for; political change, societal change, economic change, financial change, individual change and so on. Even though it is comical, the audience shouldn't be so carried away by only the comic characters, actions, dressing, and lines etc, but their mind should also be longing for what the situation comedy (sitcom) has to offer. Thus, we are getting to do two things at a time which is; laugh and learn.

CONCLUSION

Conclusively, Satire is a very fine and delicate intellectual instrument. There are just a few exceptional individuals who know very well how to use it. It is extremely important in the critical thinking and in the social construction. But is a very rare bird in our jungle. Satire is certainly important and it plays many roles. It can ease tension and fear when appropriate, It can also be used to show others their shortcomings or reveal or evoke a response to a bit too much hubris. I certainly have had this experience used on me more than once and it usually works. Unfortunately perhaps, satire doesn't always reveal the truth. It can be used to cover it up, to rebel or deny the light of truth so that today it seems to me that those who are willing and courageous enough to actually speak the truth are attacked as though they have done something wrong, been sarcastic or satirical and that means bad manners.

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APENDIX

SHOTS FROM REAL MAGA AND TWENTY MILLION NAIRA

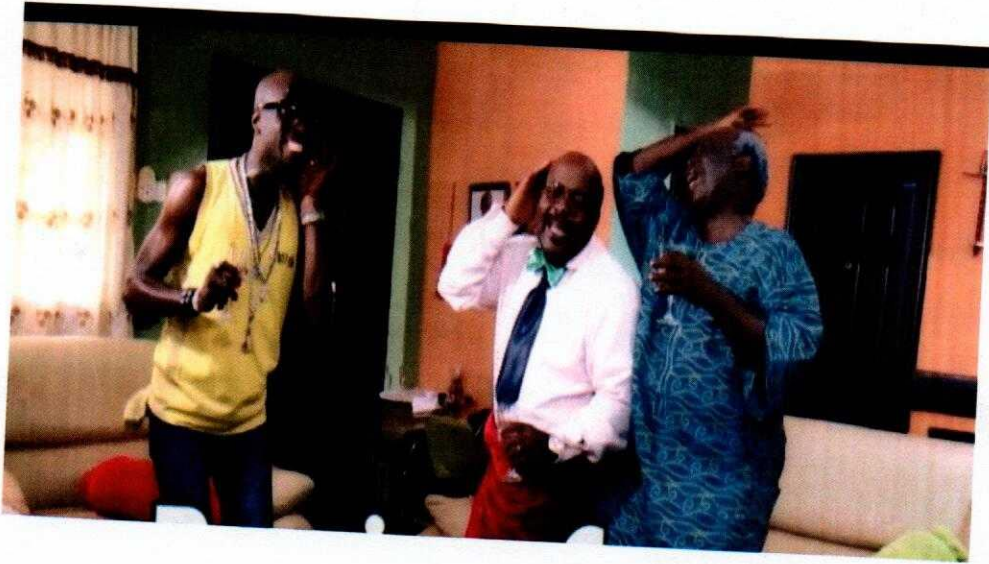


Fig.1: Papa Ajasco, Pa James and Boy Alinco jubilating
Over Boy Alinco's fraudulent plan in *Real Maga*



Fig.2. The mischievous introduction ceremony of Boy
Alinco and Vivi in *Real Maga*



Fig.3. Pa James pulling Alinco over the fence in
Real Maga

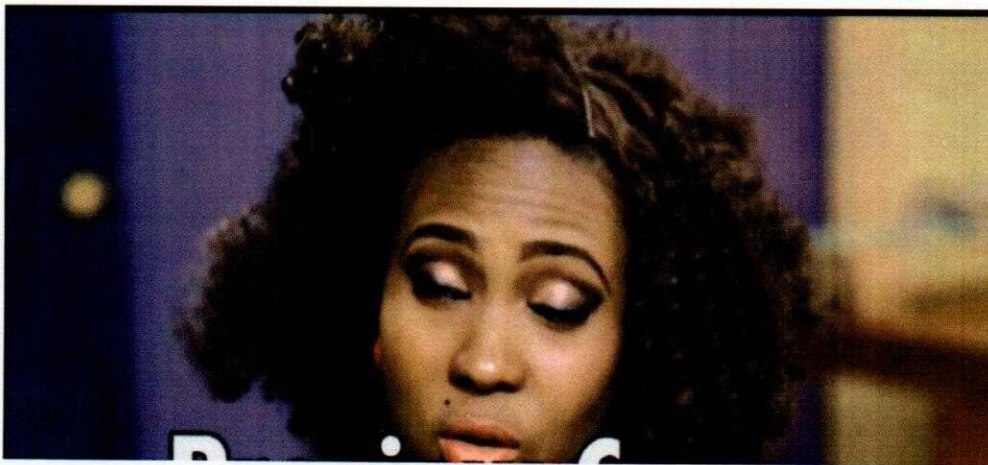


Fig.4. Miss Pepeye in her 'swagger' in *Real Maga*



Fig.5. Papa Ajasco with his usual 'ojigbijigbi'
in *Twenty Million Naira*



Fig.6. Mama Ajasco warning her husband in *Twenty million Nair*

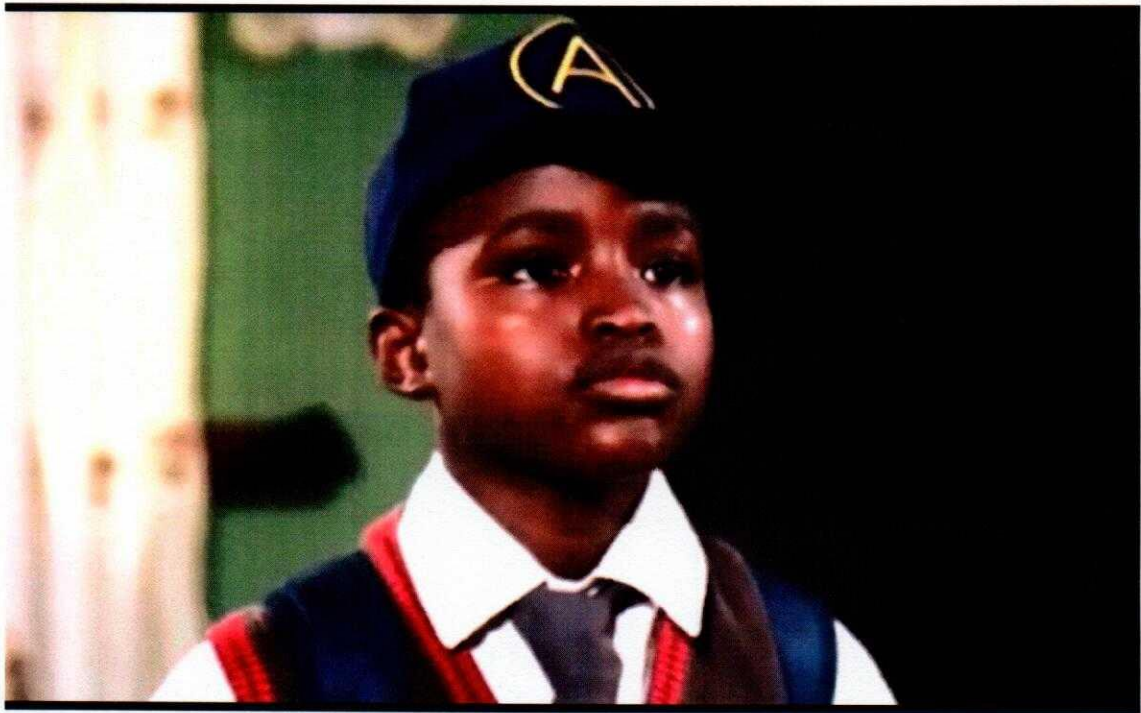


Fig.7 Ajasco sent home from school in *Twenty Million Naira*



Fig.8. Boy Alinco in *Twenty Million Naira*



Fig.9. Mama Ajasco receiving a phone call from his son's kidnappers in *Twenty million Naira*

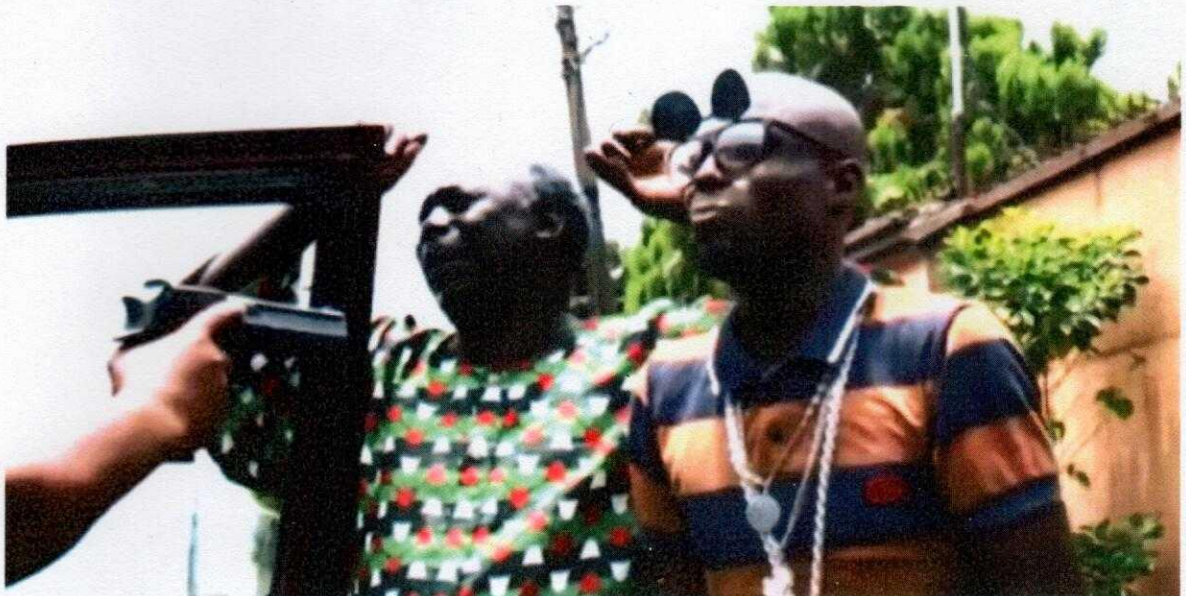


Fig 10. The Kidnappers arrested in *Twenty Million Naira*