

Parody and Humour in Nigerian Stand-up Comedy: A Critical Analysis of Kenny Blaq's Comic Style

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Abstract

This paper examines Kenny Blaq's use of parody in songs to create comedic effect. His creative approach combining musicality, sarcasm and parody, distinguishes him from his peers in the comedy industry. This qualitative study adopts a literary methodology, analysing the lyrics of six parodied songs created and performed by Kenny Blaq. The analysis reveals that Kenny Blaq's comedy draws largely from his ability to inject parody into his song-based jokes. The study's findings highlight parody as a major driver of humour, rooted in the comic theory of degradation. Kenny Blaq is one of the few Nigerian stand-up comedians who craft and deliver jokes in the form of parodied songs. The research contends that the humour evoked by parodied songs depends on the audiences' familiarity with the original song's lyrics. This paper canvasses the need for Nigerian comedians to innovate and create novel comic arts, transcending beyond traditional joke-telling. It also encourages Nigerian comics to engage in research to enhance their knowledge of comedy and move beyond recycling existing jokes.

Keywords: Humour, Joke, Kenny Blaq, Music, Parody, Stand-up comedy.

Introduction

Otolorin Kehinde Peter popularly known as Kenny Blaq is an outstanding Nigerian stand-up comic whose creative ingenuity reverberates beyond the shores of the Nigerian entertainment industry. Blaq's artistic fame rests mainly on his spontaneous and distinctive style of comedy where music, parody and satire are synthesized neatly in order to deliver humour to his audience. Kenny Blaq is also distinguished in the Nigerian comedy industry for his sense of originality in artistry. His predominant

performance technique entails the fusion of satirical lyrics to popular songs and then lure the audience to participate in the chorus while he sings the lyrics in a call and response fashion that is quite characteristic of a Brechtian performance. It is therefore not surprising to note that Blaq's style of comedy has endeared him to both local and international audiences with a handful of awards and recognitions to his credit. Interestingly, since its emergence in the early 1990s, Nigeria's comedy industry has produced numerous innovative stand-up comics.

Today, stand-up comedy is a dominant genre in Nigeria's entertainment industry. According to Olatunde Taiwo, 'stand-up comedy, presently, constitutes the most popular type of humour in contemporary Nigeria' (27). The growth of the comedy industry has rekindled scholarly interest among Nigerian researchers and beyond. Scholars such as Barclays Ayakoroma, Izuu Nwankwo, Edward Imo, Chuks Nwanne, Abiola Odutola, Adetunji and Awaritoma among others have dealt with several perspectives in the theory and practice of stand-up comedy in Nigeria. Ayakoroma and Nwanne have investigated the history and economic potential of stand-up comedy in Nigeria. Imo investigated career opportunities in stand-up comedy and categorized jokes by Nigerian comedians. Adetunji examined the linguistic coding and stereotyping in the performance of Ali Baba, I Go Dye, Basketmouth and Gordons, and one female comedian- Lepacious Bose. Adekunle identified the satiric aspects of stand-up comedy, focusing on humorous analyses of Nigerian stand-up comedians. Nwankwo studied Nigerian stand-up performance from the perspective of humour studies, emphasising the interactive dynamics between comedians and audiences. Through the focus on AY, Klint-da-Drunk, I Go Dye and Basketmouth, Nwankwo observes that these comedians elicit performance-audience-interaction through the use of manipulative language. . Despite these exploratory studies, the use of songs and parody as humour devices in Nigerian stand-up comedy remains unexamined.

Roberts views stand-up comedy as a prerogative art, comparable to music, paintings and drawing. Greenbaum links stand-up comedy with rhetoric, arguing that comedians use narratives to persuade audiences and shape their perceptions. Morris further argues to strengthen this idea, suggesting that the performance space of stand-up comedy is a contact zone where a comedian may "successfully challenge deeply held beliefs" of the audience members. In this regard, comedians use "concrete and personal stories, active voice, and repetition of ideas, bodily and facial gestures" in the performance space to achieve their rhetorical goal. (Morris 38 cited in Filani 46). The motivation to adopt Kenny Blaq as the case study in this paper stems mainly from the observation that he stands out as one of the most dexterous, spontaneous and unique comics that the Nigerian stand-up comedy industry has produced. The import of his comedy draws mainly from his fusion of satire into popular songs as well as the delivery of such songs in a highly comic fashion with the aid of automatism. Blaq's sense of parody finds expression in his ability to generate comic lyrics and infuse such lyrics into the instrumentals of popular songs in Nigeria and goes ahead to deliver the song with his sonorous voice which it blends smoothly with musical accompaniments. Blaq's comic technique has often likened to that of Julius Agwu's 'musicomedy' sub-genre (Filani 15). This paper is premised on the following research questions; What are the unique features of Kenny Blaq's

comedy? How does Kenny Blaq's comedy impart the comedy industry in Nigeria? What is the social relevance of Kenny Blaq's comedy? It is hoped that answers to these questions will help, in no small measure, to illuminate the thesis statement of this paper which is an appraisal of the performance style and techniques of Kenny Blaq in order to document him as a unique, original and distinct Nigerian stand-up comic.

The Stand-up Comedy Industry in Nigeria

Scholars such as Barclays Ayakoroma (2), Izuu Nwankwo (48) and Edward Imo (41) have traced the origins of stand-up comedy to village spokesmen and the king's jester, who entertained crowds with jokes and acts at ceremonial occasions. However, modern stand-up comedy gained momentum with Atunyota Akporobomeriere, aka Ali Baba. His first show in 1988, at Bendel State University, Ekpoma, marked the beginning of a new era (Umukoro 4). Ali Baba defied negative views of comedians and paved the way for a breakthrough in the comedy industry. according to Chuks Nwanne (quoted in Ayakoroma), Ali Baba's creative marketing strategies, including erecting three billboards in strategic locations in Lagos: Ozumba Mbadiwe Street, Victoria Island; Osborne Road, Ikoyi; and Marina, Lagos. The billboards carried a simple message: "Ali Baba – Being Funny is Serious Business;" and it signalled the transformation in the business of stand-up comedy in the country. (1) Nwanne notes that by 1998, Ali Baba registered a company, 'Ali Baba Hiccupurathird. This signalled one of the first attempts aimed at packaging stand-up comedy in a corporate business model.

Opa Williams played a significant role in developing stand-up comedy in Nigeria. He organised the first *Night of a Thousand Laughs*, creating a platform for modern stand-up comedy to thrive. According to Zick Zulu Okafor, Opa Williams deserves credit for transforming stand-up comedy into a lucrative venture. As Abiola Odutola observes, Opa Williams' efforts rebranded stand-up comedy, transforming it from a perceived pastime of the unserious and the uneducated into a multimillion-naira industry. his venture created a new generation of comedians, such as were born and some of them Basket Mouth, Okey Bakaseey, I go Die, Gandoki, Francis Duru, Maleke, Klint the Drunk Holly Mallam, Elenu and many others. The development of stand-up comedy in Nigeria has led to changes in organisation and performances, reflecting technological advancements and creativity. Many comedians, especially the new and upcoming stand-up comedians now utilize social media and online platforms as stages for creating and sharing jokes. Also, many are venturing into diverse acts, both conventional and unconventional, to generate humour. One of such ways is the use of song parody, as seen in the work of Kenny Blaq and new-generation stand-up comedians.

Parody and Humour as Complementary Terms

The terms parody and humour are distinctive yet complementary concepts in comedy. Parody refers to imitating existing creative works, often for comical effect. According to Kennedy and Gioia, parody involves mocking imitation of a literary work or individual author's style, usually for comical effect (27). Hornby posits that parody often but not in all cases, exaggerates or disrupts the peculiar feature of a writer or the attitude for comical effects (842). The link between parody and humour exists in

parody's ability to create humour through exaggeration, irony or unexpected twists on familiar themes. Parody is most effective with audiences familiar with the original work, such that even slight changes from the original can easily generate humour. Humour means the quality of being amusing or comic (Ogonna, 3). Humour in most cases often spur readers or listeners into laughter; it functions as a cognitive factor which stimulates laughter in the audience (Polimeni and Reiss 347). Similarly, Adjei defines humour as 'the cognitive process which often but not always leads to the realisation of the seizure-like activity called laughter.' (195). In literature, Humour is deployed as a literary device aimed at activating the interest of the audience in any imaginative work. Parody and humour are deployed as physical slapsticks or as acoustic devices of condemning societal ills. However, humour can also be used to point out the difference between the caricature and the original without condemnation. While parody is mostly popular with literary texts and adaptations, this paper examines parody in the context of caricaturing popular song lyrics among Nigerian audiences.

Methodology

This study adopts the literary methodology and the qualitative approach to research. The preference for Kenny Blaq as the case study stems from our observation that he is one of the few Nigerian comics who is original and spontaneous in his art. In an era where the comedy industry in Nigeria is proliferated with comics who copy verbatim the jokes of their fellow comics without any infusion of their own creativity, then an original comic art such as we find in Kenny Blaq should be studied. The five songs used in this research were chosen mainly because of their popularity among contemporary audience in Nigeria. It is the audience's knowledge of the songs in their original forms and lyrics that facilitates the parody comic twist to them by Kenny Blaq. Song One was chosen because it satirizes Pastor Odumeje's deep Igbo mother tongue interference each time he attempts to speak. On his part, the name Odumeje has become a trending name in the entertainment circles in Nigeria. Song Two bothers on ethnic stereotyping of the Yoruba accent and lyrics in music when a Yoruba music artist adapts a non-Yoruba song into a Yoruba cultural environment.

Again, the African song used here, *No matter where you go, remember the road that will lead you home (Wanetwa mos, wanetwa mos)* is popular among party halls in Nigeria. Song Three was also used because of the popularity of the gospel songs of Voice of the Cross, a gospel singing group of the Ibo stock in Nigeria. Again, it is the familiarity of the audience with the songs of Voice of the Cross that drives the comic essence in Kenny Blaq's parody of the Igbo mother tongue interference of the singers in the song *Wonderful, marvellous are the works of our Lord, praise be thy name*. Song Four also bothers on ethnic stereotyping of Ibo music artist in their sense of adaptation of music genres from R&B to 'Ariaria' variant of Nigerian jazz music using yet another popular Nigerian R&B song titled *Hello* by Adele. Song number five was also chosen because it features another popular song titled *Man's Not Hot* by Michael Dapah which Kenny Blaq adapts into the setting of the popular Yoruba movies sound tracks of Tope Alabi in order to underscore a comedy that is anchored on ethnic stereotyping of the Yoruba. As earlier mentioned, this study is literary in methodology. The lyrics of the songs that were chosen in this paper would serve as the texts upon which the analysis would

be carried out. It is also pertinent to mention that these songs were drawn from different performances of Kenny Blaq which were accessed on Youtube and Instagram.

About Kenny Blaq

Kenny Blaq, born Otolorin Kehinde Peter on the 30th of September, 1992 in Ejigbo, Lagos State is a popular Nigerian comedian. As the youngest of in the family of seven, he represents the new generation of stand-up comedy in Nigeria. Kenny Blaq's impressive performances earned him the Comedian of the Year award at the Middle East Africa Music Awards (MEAMA) in Egypt in 2015 and 2016. He has also performed in England and Dubai, gaining a significant following (Ikande). His achievements have elevated him to stardom in the Nigerian comedy industry. His distinctive blend of comedy and music, especially parodying popular songs, has contributed to his success and rising profile. The study investigates how Kenny Blaq's comic song imitations create humour, analysing six randomly song lyrics from his past performances.

Parody and Humour in the Jokes (Songs) of Kenny Blaq Song One

In this song, Kenny Blaq features Chukwuemeka Ohanaemere alias Odumeje 'The Lion', a controversial Nigerian pastor from Anambra. The joke is based on trending videos of Odumeje speaking to the Coronavirus during the pandemic's early stages. The song takes a conversational form, with Kenny Blaq creatively incorporating the prophet's voice to align with the song's theme. The lyrics are presented below:

Kenny Blaq: everyday people are dying all over the world because of
this crazy Corona Virus
I pray for my friends especially the ones who dey owe me money
Odumeje: Are you in Emerica, are you in Ulop; Are yu in Shina; Colonial
Vilusi
Kenny Blaq: If your body dey do you somehow and e be like say you
wan sick, tell that fever say
Odumeje: Who born you, who be you?
Kenny Blaq: Challenge that running nose say
Odumeje: Who you?
Kenny Blaq: tell that headache say
Odumeje: you Colonial Vilusi, where do you come from? Who are you?
Who be you?
Kenny Blaq: Say it after me
Odumeje: bahoose
Kenny Blaq: say it like you mean it
Odumeje: I am indabooski bahoose

The humour in this combination is multifaceted. In the first instance, it is amusing to see a stand-up comedian paired with a prophet, implying the prophet is now a comedian. Moreover, Odumeje's videos have become humorously sensational

on social media, especially among Nigerians. His manner of speech is comedic with mispronunciations like “Shina” for China, “Ulop” for Europe, and “Colonial Vilusi” for Corona Virus. His use of nonsensical phrases like “bahoose”, “liquid metal”, and “indabooski” has captured the attention of Nigerians. Also, Kenny Blaq’s use of sarcasm in his opening lines, before introducing Odumeje, sets a humorous tone. First, he bemoans the threat of the Corona Virus, but then expresses concern for those who owe him money, joking that he does not want them to die before repaying him. This absurdity is followed by Odumeje’s voice, questioning the virus’ authority. The ability to combine these strange concepts creates humour, as the audience recognises the familiar elements, creatively imitated, but with a surprising twist.

Song Two

This is a song that parodies Master KG *Skeleton Move* Ft Zanda Zauka, a popular song in Africa. The original song’s lyrics discuss movement, warning and identity using phrases like “No matter where you go, remember the road that will lead you home” (Wanetwa mos, wanetwa mos). Kenny Blaq creatively imitates the beat to sing a different popular Nigerian song, Obesere’s ‘Egungun be careful, Na Express you dey Go’ The excerpt of the lyrics is presented below:

Egungun be careful na express you dey go

Bode Thomas

Motor don jam am

Egungun, motor don jam am, I don tell am say: Egungun be careful, na express you dey go

make motor no jam you. Motor don jam am o. I don tell am o.

The parody in the lyrics of , ‘Skeleton’ is humorous because it replaces the original words with those from the humorous song “Egungun Be Careful”, which warns people to be careful and circumventive in their actions. This song is often accompanied by a meme on Nigerian social media, depicting a masquerade ignoring the warning and getting hit by a car. Kenny Blaq utilises the audience’s familiarity with this song, creatively adapting it to fit the melody of the popular South African song “Skeleton”. The use of ‘Bode Thomas’ is a clever play on words, sounding similar to ‘Wanetwa mos, wanetwa mos.’ The fact remains that many Nigerians think Bode Thomas is what was said there. Bode Thomas is a popular street in Lagos where the rich and classy people stay and synonymous with wealth. It is a place that many people would like to call home. However, the comedian humorously warns people that one must be careful not to get knocked down there. This joke relies on the audience’s familiarity with the original song, stressing how the popularity of the parodied songs enhances the comedic effects.

Song Three

The song is released by Voice of the Cross, a popular Ibo Gospel singer with high Igbo accents and adlibs. Kenny Blaq presents the parodied version of the song, thus:

Verse One: Wonderful, marvellous are the works of thy hand ewo! ble eh eh be thy name ooo ewo!

Verse Two: (*Second Singer, the husband, with a different tone*) Wonderful, marvellous are the works of thy hand ewo! ble eh eh be thy name ooo ewo!

The parody in this song relies on the familiar trope of Ibo gospel songs, which often are laced with Igbo linguistic adlibs, especially when singers struggle to pronounce English lyrics. Kenny Blaq exaggerates this characteristic by using a thick Igbo accent to sing a song originally composed in English, effectively parodying and caricaturing Ibo gospel singers. The humour comes from the exaggerated nature of this imitation, driving home the comic spirit. . Kenny Blaq's parody in the song exemplifies Luke Edley's position that "like satire, parody relies upon exaggeration to deride its target, but its primary aim is to amuse by aping something which others can recognise." (3) In this joke, Kenny Blaq ridicules the distinctive Igbo accent and mother tongue interference characteristic of Ibo gospel singers, a stereotype familiar to many Nigerians. The exploration of this shared knowledge enables Kenny Blaq to create humour, and the audience is treated to laughter as they recognise the exaggerated traits being parodied.

Song Four

The song parody reproduced below is that of Adele in a song entitled: "Hello." The parody relies on the fact that Nigerians especially the Igbo people like creating their cover for popular songs. Using the Igbo tone, Kenny Blaq presents the parody as thus:

Hello from the other side, I have called you a million times, you did not pick my call, Hello from the other side. My brothers Hello, My Sisters Hello, Beyonce Hello, Adele Hello, Rihanna Hello, Oyeoma me...

The parody copies the major part of the lyrics of the original song which begins with: "Hello, it's me. I was wondering if after all these years you'd like to meet. To go over everything..." In the parody, the style of the song changes from its original R&B style to that of a variant of African Jazz known as "Ariria" and popular among the Ibo people. The humour stems from the ridiculous imitation of the original song's theme, not minding the changed lyrics. Kenny Blaq's use of an Igbo-English accent adds to the comedic effects. In the parody, the comic tempo increases when the mimicked Igbo singer tries to globalise the song by name-dropping international artistes like Beyonce and Rihanna, diverging from the original song's focus on a lovelorn woman's troubles. By exploiting ethnic stereotypes of the Igbo people, Kenny Blaq creates humour, relying on familiar cultural references.

Song Five

Here, Kenny Blaq makes a parody of the popular song titled "Man's Not Hot." by the British comedian, Michael Dapah. The song was released under the name Big Shaq. The popularity of this song draws largely on its funny attributes in cracking jokes on a few subcultures - mostly grime music and British slang. Many Nigerians got attracted to the songs because of the scattering sounds of the chorus 'the ting goes skrrrahh, pap, pap, ka-ka-ka' which makes it easy for everyone to sing even without knowing the meaning. In this parody, Kenny Blaq inserts Yoruba lyrics purportedly

sung by Tope Alabi as a background song to a Yoruba Nollywood movie. The English version of the parody is presented, thus:

(translated from Yoruba)

He has not married you
 Every day he is beating you
 If he comes in at night, you get scared
 When he is out, you get scared of when he would be back
 My friend don't stay there
 The ting goes skrrrahh, pap, pap, ka-ka-ka
 Skidiki-pap-pap, and a pu-pu-pudrrrr-boom
 Skya, du-du-ku-ku-dun-dun
 inira skia
 My friend, he is not your husband
 man is not hot

This parody's humour comes from the popularity of its different elements. The first is that 'Man's Not Hot' is very popular among the audience as they know at least, the chorus of the song and the form. However, the quickness in the lyrics add surprise and humour to the audience. Secondly, the parody uses the popularity of Yoruba Nollywood movies, especially those featuring Tope Alabi's background songs, which often preview the movie's storyline. Kenny Blaq creatively blends in a common Nollywood theme - the abusive husband and wife relationship - to drive home the parody's humour. Lastly, Kenny Blaq advises the woman to leave her abusive partner, cleverly linking the popular song "man is not hot" to the common theme of domestic violence. This connection resonates with the audience. Thirdly, Kenny Blaq tells the story with a song with funny hand demonstrations that draw more laughter and humour in the performance. This is synonymous with women telling stories or gossiping with other fellow women in their neighbourhood. Lastly, the unexpected shift from the popular R&B style to Yoruba Afro or Fuji style adds to the humour as such a mismatch thrills the audience.

Song Six

The song under parody here is that of Ogbogu Okonji's "Ada Na Egbu Azu", a popular native song among the Anioma people in Delta State. In recent times, the song has gained popularity and appeal across different audiences in Nigeria. The lyrics of the parodied version of the song is presented, thus:

Some people get money,
 We go call their names
 Ali Baba, 30 Billion for account
 E money, 10 Billion for account
 Mr. Nel, 100 Million for account
 What of Seyi Law, 30 Naira for account
 What of Ushbebe, 2,500 for account
 What of Kubana Chief Priest, hmhmhmhm hmhmhmhm for account
 What of Kenny Blaq, I go dey double my hustle o

First, the humour in this parody stems from the audience's familiarity with the original song's lyrics and beats, making Kenny Blaq's altered version strike an incongruous note. The comedic effect is amplified by the lyrics, which creatively reference the popular practice of Ibo singers flattering wealthy audience members by eulogising them and calling their names based on their perceived economic worth. In this joke, Kenny Blaq takes on the role of a mercantilist Igbo highlife singer, using Ogbogu Okonji's instrumentals to eulogize wealthy citizens for gratification. However, Blaq creatively infuses parody by exaggerating the economic wealth of celebrities, calling out humorous examples. Here, he humourously degrades the economic worth of fellow comedians Seyi Law and Ushbebe, declaring their account balances to be a meagre Thirty Naira (N30) and Two Thousand Five Hundred Naira (N2500) respectively. The parody's name-calling humour relies on the ridiculous contrast between the rich and the poor. For example, Ali Baba, a veteran comedian is declared to have 30 billion naira in his account, while Seyi Law and Ushbebe have 30 naira and 2,500 naira in their accounts respectively. The absurd contrast creates humour. Kenny Blaq decides to play safe by rating Ali Baba very high considering the latter's imposing figure in the comedy industry as the King of Comedy in Nigeria. This is unlike Seyi Law and Ushbebe who are his contemporaries.

Another humorous aspect of this parody is Kenny Blaq's use of onomatopoeia when asked about Kubana Chief Priest's account balance: "Hmhmhmhm hmhmhmhm for account." The implication is that the amount is so enormous that it is too daunting to mention, creating humour. Blaq also deploys the comic device of self-degradation in this parody as he reduces himself to a laughing stock. At the point when he was expected to mention the amount in his bank account, he plays a fast one and digresses by responding, thus: "I go dey double my hustle o." Kenny Blaq's response creates a humorous climax, leaving the audience curious about Kenny Blaq's account balance after he had playfully exposed those of other celebrities.

Findings

The results and findings that have been deduced from the analysis above are as follows: Parody is an uncommon comic device among Nigerian stand-up comics since it requires a whole lot of creative energy and robust knowledge of the comic spirit drawn from rigorous research. Kenny Blaq is a committed and thorough bred stand-up comic who does not rely only on his raw talent but also studies hard enough to marry his raw talent against existing comic theories having considered the nature and yearnings of a typical Nigerian audience. Kenny Blaq comedies centre mostly on the parody and satire of ethnic stereotypes in Nigeria with emphasis on the three foremost ethnic nations namely; Hausa, Yoruba and Ibo. It is this approach that gives his comedies the national appeals which they enjoy till date. The artistic innovation of Kenny Blaq which finds expression in the recreation of existing songs in order to accentuate his parody intent points to the emergence of a unique sub-genre of stand-up comedy in Nigeria. Kenny Blaq's reliance on music to drive his comedy in the typical fashion of Julius Agwu, Kelvin Sapp and Arinze Baba signals the integration of 'musicomedy' as a sub-genre of comedy in Nigeria.

Conclusion

Kenny Blaq stands out as a spontaneous and innovative stand-up comedy in Nigeria, renowned for his distinct blend of parody and popular songs to create humour. This study highlights his use of ethnic stereotyping and degradation as major drivers of comedic effects. Our analysis reveals Kenny Blaq as a multi-talented and dexterous comic who blends dance, music and sarcastic line delivery in his jokes. Blaq's originality stems from his ability to infuse parody into trending songs, creatively emphasising the absurdity and humour. The novelty he brings to his comedic craft ensures its universal appeal and timeless relevance. This study has further strengthened the link between parody and humour, illuminating Kenny Blaq's techniques for captivating and entertaining his audience. The analysis reveals that parody relies greatly on the popularity of the original song, utilising the audience's shared knowledge of its form and lyrics. The creative twist on familiar material evokes humour. This study also highlights how Blaq's modification of original songs, combined with his mannerisms and gestures, generate incongruity and humour.

It suffices to state that Kenny Blaq has exposed yet another major comic technique upon which younger Nigerian comics can explore in order to diversify their comic talents. Long before the introduction of parody into main stream stand-up comedy in Nigeria, it was a rare experience for a typical Nigerian comedy concert to accommodate 'musicomedy' as a popular demand. Whereas Julius Agwu had experimented on this sub-genre earlier before the arrival of Kenny Blaq to the comedy arena in Nigeria, the latter has succeeded in institutionalizing it as a special brand that should be savoured in isolation of other forms of stand-up comedy. Kenny Blaq's breakthrough in this unique style of comedy poses serious challenge for other Nigerian comedians who rely on the orthodox style of delivering recycled jokes. He has challenged his fellow comedians to explore the vast majority of comic theories and comic devices that can be accessed through conscious effort at research. Inadvertently, this paper, having used the Kenny Blaq model, has exposed a theoretical framework for 'musicomedy' i.e. the use of music to deliver comic jokes. It has reinforced parody as a rich source of comedy. Drawing from Blaq's breakthrough, this study emphasizes the importance of research in the creative industry by arguing that possessing raw talent as a comedian is not enough to pull through in the burgeoning comedy industry in Nigeria. Consequent upon the premise that humour and satire are brands of comedy that appeal more to our intellects, this paper canvasses the need for Nigerian comedians to improve on their reading culture in order to complement their raw talents with some theoretical foundations of comedy in the manner that Kenny Blaq has done.

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