



Realities of Terrorism, Kidnapping, and Armed Banditry in Nigerian, South African, and African American Stand-up Comedies

Idowu James Adekunle

Department of English, University of Ibadan, Oyo State 200005, Nigeria.

How to cite this paper: Idowu James Adekunle. (2025). Realities of Terrorism, Kidnapping, and Armed Banditry in Nigerian, South African, and African American Stand-up Comedies. *Journal of Literature Advances*, 2(1), 38-47.

DOI: 10.26855/jla.2025.06.007

Received: June 7, 2025

Accepted: July 28, 2025

Published: August 18, 2025

***Corresponding author:** Idowu James Adekunle, Department of English, University of Ibadan, Oyo State 200005, Nigeria.

Abstract

Standup comedy is a notable performance with different dramatic aesthetics. Its dramatic aesthetics are unique universal sociological happenings. Standup comedy shows deal with social problems of ancient and contemporary worlds. Although many studies have examined standup comedy from theatrical productions, entertainment viewership, and linguistic dexterity without considering its security impact. Therefore, this article explores societal issues of terrorism, kidnapping and armed banditry in Nigerian, South African and African American standup comedies to illustrate how these menaces affected the peace and unity of entire universe, and, at the same time, instill good moral values to the operators of these social menaces through standup comedy narrative dexterity. Data are purposively selected. The selected comedians are: Nigeria, AY and I Go Dye; South Africa, Moosa; African America, Chappelle. The comedians were selected based on their similar treatment of societal issues. Performance Theory of Schechner was used to analyze the data. Data were subjected performance and literary analyses.

Keywords

Terrorism; Kidnapping; Armed banditry; Stand-up comedy; Menace

1. Introduction

Stand-up comedy is a universal communicative tool for peacebuilding and reconciliation among nations, tribes, races, colours, ages and genders (Adekunle, 2024, p. 1). Stand-up comedy is a classical and modern practices of all ages (Adekunle, 2009; Adekunle, 2014; Adekunle; 2017; Adekunle, 2025). Stand-up performance is a therapeutic show used for gender conflict resolution (Adekunle, 2020; Adekunle, 2021; Adekunle, 2023). According Adekunle (2022, p. 80), stand-up performance exhibits linguistic dexterity, religious satire and societal vices. It is a poetic orature of cultural traditions (Adekunle, 2021, p. 39). It is a live theatre that gives mirth and succour to its audience (Adekunle, 2020, p. 11). Stand-up performance serves as a correctional tool against police brutality (Adekunle, 2023, p. 12). Performance of stand-up comedy displays linguistic dexterity of sociolects and idiolects among heterogeneous audiences in given society (Adekunle, 2023, p. 750). To Nugent (2022, p. 37), stand-up comedy is a game of playtime. Stand-up comedy is a form of tourism's exhibition on theatrical stage (Topler, 2022, p. 62). It is a humorous exhibition of jurisprudential realities of North American and European courts (Alkiviadou, 2022, p. 50). Stand-up performance critiques gender disparity in across cultures, tribes, colours and races (Adekunle, 2019; Owen, 2022). Raskin (1985, p. 30) views that stand-up comedy has three crucial theories of humor, such as social-behavior, cognitive-perceptual and psycho-analytical that suppress or repress depression from its live audience. Also, an incongruity of stand-up comedians is a funny outlook that elicits laughter from the audience. Kirkman (2006, p. 27) believes that

stand-up cognitive elements are contradictions that provoke laughter from the audience. Its semantic oppositions are ingredients of stage performance that bring surprise to stages. Rutter (1997, p. 21) maintains that incongruity theory does not sufficiently explain the concept of incongruous joke structure as expected. Adekunle (2014, p. 96) reveals that stand-up is a hyperbolic expression that ridicules societal foibles. Limon (2000) states that stand-up stage shows produce unique laughter that is different from laughter that already existed. Tafoya's (2009, p. 12) stand-up comedy reveals people's culture's fears, values, and hopes in literary form.

Holman (2001, p. 36) stresses that comedy is dramatic literature meant to amuse, correct or instruct through mockery. In this case, caricature and hyperbole, reveal the incongruity, foolishness, and irrationality of individuals in society. To Mintz (1985, p. 71), stand-up comedy is an ancient performing art that is meant to produce laughter through humorous expressions. Bamidele (2001, p. 1) states that comedy is an art form that is geared toward criticism that engenders laughter. Onyerionwu (2010, p. 3) observes that stand-up comedy is an artistic stage performance that both visuals and histrionics. To Adekunle (2017, p. 66), stand-up comedy performance is locally and conventionally bound. Its materials are an affirmation of societal realities. Koziski (1984, p. 114) states that stand-up comedy is a device used to explain the concept of good and evil inherent in humans. This means it is a tool that used to control fear anxiety is in humans through its therapeutic laughter. According to Olson (1988, p. 128), stand-up comedy gives an insight into the sociological realities of the contemporary world. It reflects and refracts the contemporary world. Katayama (2008, p. 217) says that stand-up comedy as an entertainment genre cut across every race and culture. It is a leveler of all kinds of people whether rich or poor, young or old, and great and small. Adekunle (2009, p. 12) maintains that stand-up helps to create physiological fitness and emotional stability. John Adebayo Afolabi (2002, p. 8) avers that it is indeed one of the most effective means of expressing the intellectual, physical, and spiritual experiences of humans in its most natural form. Okon (2010, p. 4) views that stand-up comedy possesses medical laughter. To Rutter (1997, p. 13), it reduces stress, lowers blood pressure, and assists the immune system. Mintz (1985, p. 72) avers that stand-up comedy's verbal art predominantly originated from Greco-Roman society, the medieval era, and American and African societies. Ross (1988, p. 99) claims that stand-up comedy helps to build a strong relationship between performers and their audiences through one-on-one dialogue. A stand-up comedian could be likened to the indigenous court fool whose immunity enables him to freely lampoon and speak biting truths to his lord (Ajayi, 1982, p. 13; Adeleke, 2001, p. 3). Ezenwa-Ohaeto (1999, p. 122) supports the fact that Igbo perceive madness as a state in which an individual could condemn evil without fear of punishment. Bodunde (2001, p. 95) defends the artist's mark of madness; he sees it as a medium through which the actions of despots could be questioned. Radcliffe-Brown (1940, p. 195) states that stand-up is a performance that is both a friendly and antagonistic show within its jurisdiction. This is what he calls permitted disrespect (Radcliffe-Brown, 1940, p. 196). Grainger (2010, p. 23), asserts that stand-up comedy is a painless way of laughing at one's foolishness. Borns (1987, p. 16) stresses that stand-up comedy is a creative art that generated laughter in a relaxed social environment.

In the above analyses, all critics and scholars viewed stand-up comedy from different points of view without considering realities of terrorism, kidnapping and armed banditry in term of security assurance. Therefore, this article explores societal issues of terrorism, kidnapping and armed banditry in Nigerian, South African and African American stand-up comedies to illustrate how these menaces affected the peace and unity of entire universe, and, at the same time, instill good moral values to the operators of these social menaces through stand-up comedy narrative dexterity.

2. Methodology

2.1 Research Method

Video clips of stand-up comedians from Nigeria, South Africa, and America were purposively selected. They were selected based on their similar treatment of societal issues. The stand-up comedians chosen were: Nigeria, AY and I Go Dye; South Africa, Moosa; African America, Chappelle. Performance Theory of Schechner was used to analyze the data. Data were subjected performance and literary analyses.

3. Theoretical Framework

3.1 Performance Theory

Performance theory focuses on human activities within societal frameworks, encompassing ritual ceremonies,

dramatic presentations, cultural displays, cinematic productions, and even hunting practices as reflections of everyday life. This theory, as articulated by Schechner (1995), explores how performances are conceived, communicated, enacted, and evaluated across interdisciplinary, intercultural, and inter-generic contexts. Its holistic theoretical framework encompasses theatre, performance, folklore, and popular culture, offering a cross-disciplinary examination that extends to activities like music, sports, games, scripts, and dances (Schechner, 1994; Adekunle, 2020; Adekunle, 2021; Adekunle, 2022; Adekunle, 2023; Adekunle, 2024; Adekunle, 2025).

Analytically, performance theory encompasses all aspects of performance life, from rehearsals, preparations, and workshops to training, audience reactions, and post-performance activities, viewing these as integral to the social and aesthetic fabric of societies (Schechner, 1994, p. xiv-xv). Schechner also extends the scope of performance to encompass public presentations by businessmen, politicians, and religious leaders, where the behaviors of speakers and audience members alike are seen as performative (Schechner, 2002, p. 146). Professional engagements in media, the arts, courtrooms, classrooms, and other public settings are similarly interpreted through the lens of performance (Schechner, 2002, p. 110).

Furthermore, Schechner distinguishes between drama, which he sees as the domain of composers, authors, shamans, and scenarists, and theatre, which belongs to performers, with performance encompassing the engagement of the audience (Schechner, 2004, p. 70). He asserts that performance is inherently inclusive (Schechner, 1994) and aligns with Austin's concept of performativity (Austin, 1962), where saying something is equivalent to doing something. Schechner emphasizes that life precedes art, with art mirroring and shaping individual and societal experiences (Schechner, 2002, p. 116). In this case, Schechner's performance theory is used to reveal societal experiential realities of the stand-up comedians in their various societies. Drama, in this context, acts as a dynamic force driving the entirety of the work (Schechner, 2004).

4. Results and Discussion

4.1 Armed Banditry in Nigerian Stand-up Comedy

Lack of security is a prominent factor that AY lays practical emphasis on. The Nigerian society is no longer safe for both citizens and non-citizens. Everyone lives in panic. Both the young and the old are being kidnapped and held for ransom. The kidnappers use the medium to extort money from the families of the kidnapped. This scary problem is a rampant thing in Nigeria. The kidnappers go into the act for survival. To AY, the act is man's inhumanity to man. He loudly condemns the act.

AY:

Those of you who are used to kidnapping Oyinbo (the Whites), the Lord say I should tell you, they are not giving you money. Those Oyinbo can't give you money (Appendix NG2.d).

AY uses the "Oyinbo", the White people, to portray the social challenge of the kidnapping act in Nigeria. The Whites are always being kidnapped in this nation, most usually at oil rig zones. Some unfortunate ones get killed in the process. It is a sad thing that has given this nation a bad name. This issue is likened to the Boko Haram sect. The sect kills innocent people, and, sometimes, kidnaps them. The Chibok girls were kidnapped by the Boko Haram sect, on the basis of fighting for their religious rights against the Federal Government of Nigeria. The sect has become a major threat to the nation and the global community at large. In the illustration above, AY uses his performance to ridicule the kidnappers who have taken kidnapping as a profitable business that "the Lord say I should tell you... those Oyinbo can't give you money." AY is ironically telling the kidnappers to engage in other profitable businesses rather than taking kidnapping as an easy way to get rich on time.

4.1.1 Kidnapping Acts in Nigerian Stand-up Comedy

In the same vein, I Go Dye is very conscious of insecurity in the Nigerian society. Armed robbery is the order of the day in so many parts of Nigeria. Some young men take to this act, because of job insecurity. Lives are threatened and property is made away by fierce looking armed robbers. Sometimes, victims of these armed robbers are killed. Homes, banks, people, and public places are burgled by these burglars.

I Go Dye:

Now see how armed robbers go Warri boys' house, broke the house (say): "lie down, your money or your lives". You will see all those Warri men. Them no get heart, na their children get heart pass. "Bend down, your money or your life". You will see their men (say): "wow! Armed robbers" (scary), but the children seat down (say): "armed

robbers, you dey threatening o” (very bold), them say go that wardrobe and collect money. As that guys go there, no be small guns dey see, “Mark 4”, “Pumper shot”, “bomb”, na only the armed robbers take dey shout: “hallo” People after Ijaw and Tsekiri Wars, them dey hear gun sounds “tarararara”. Na those ones you want to dey go threatening bail up? (Appendix NG5.c).

Warri City is taken as a case-study by I Go Dye. In Warri, armed bandits or robbers go from one house to the other to rob people of their possessions. People’s lives are being threatened, and, at the same time, these robbers demand for their money “lie down, your money or your lives”. Only the elderly ones fear these men of the underworld; but the young ones, in Warri, are bold enough to counterattack the armed robbers. They have been severally exposed to different ethnic wars between the Ijaws and the Tsekiri tribes. They tell the armed robbers to check their wardrobe for money, but, unfortunately, the robbers see different kinds of ammunition that scared them. Those weapons are more deadly and powerful than the armed robbers’ own “As that guys go there, no be small guns dey see, “Mark 4”, “Pumper shot”, “bomb”, na only the armed robbers take dey shout: “hallo”. The armed robbers praised those Warri boys that “hallo”, because they know that those Warri boys are more dangerous than they are in all ramifications. Here, the use of “Mark 4”, “Pumper shot”, “bomb” as a derogatory remark portrays how loose and dangerous Nigerian society is. This is why I Go Dye sarcastically condemns the way ammunition or weapons of mass destruction get into the hands of individual members of the society through illegal means.

Aftermath of the tribal wars of Tsekiri and Ijaw people of Nigeria, West Africa, some leftover sophisticated weapons are in the hands of some members of the community. These are the weapons used by these armed robbers, while some keep them to defend themselves from external forces. These are the reasons why the Warri boys are not afraid of any gunshot, because they are already used to those weapons. In this regard, wars or civil wars should not be permitted to come into play in any society.

4.2 Terrorism’s Act in South African Stand-up Comedy

Riaad Moosa, a South African medical doctor, mockingly talks about the acts of global terrorism and, at the same time, passionately condemns its evil effects on humanity. Besides, he is a very funny stand-up comedian who often employs dramatic irony and parody in his stage performances. Sometimes, he brings his medical scenes into his performance, to create a hilarious scene that elicits laughter from his audiences. In some cases, his stage performances are in form of musical stand-up comedy that electrifies the atmosphere of performance with laughter. He is a unique performer with different skills. Good examples of these parodic performances are Riaad Moosa’s Osama Bin Laden killing Opinion on Late Nite New [360] and Bin Laden Parody LNN [360] as performed below:

Riaad Moosa:

Salaam alaikun South Africa. Say what you want about Osama Bin Laden, that guy was hide-and-seek champion of the world, for ten years, he was jasper, very difficult to find. America thinks he was in a cave, turns up; was living ethnic Pakistan suburb near his enemies’ military base. A Pakistan was like a prostitute to United States. This is the reason why one of the cities called Lau. For fourteen years, they couldn’t find him. Saddam Hussein is even body doubt, he was under a hole in Iraqi desert and they got him after few days. I don’t know, I don’t know. Now, according to popular belief, Muslim people are upset by Osama’s death. People are upset by feelings; should Osama kill thousands of people, but United States can kill ten or thousand more still Nissan hut, and get away with it. I mean they fight war to maintain a peace...But Barack Obama says: “we need to continue to fight terror”. Human rights organizations are upset that he wasn’t captured (say): “we should have done the main thing, like Osama. We should not kill Osama. We should capture them, take them to court, and, then, we shall kill them on Pubic TV. You know, do the right things, and pay your TV licence. United States sees that to kill Osama, because he made a threatening move, but he wasn’t say, what a threatening move was. It was doing from the start from Osama that anything could be seen as a threat they could find Osama naked, with his hands up and not moving with eye love American’s tattoos, there would be like paa, paa, paa (sounds of three gunshot shot on Osama’s head), then, they buried Osama at the sea in accordance with Muslim rites. They actually say that they buried him at sea in accordance with Muslim rites. I am sorry, I have never got a call: “your aunt passed away, meet me at Trebo at 3, bring your orange Bokunta and waterproof veil”. Agreed to kill someone and organise his funeral. Muslim life is minimal to another; you kill someone or you play the funeral...the choice is yours, yes, yes, he was shot in the face, then there is short note, how many family can make it? Diagnosis time, my diagnosis is that Al-Qaeda supporters are suffering from “Elvis TupakBiggie-its”, one thing that is somebody is alive but actually dead; all these supporters also have these conditions. Al-Qaeda (is) also suffering from “Carl Niehaus Syndrome”, the condition which is described going broken nearly quickly. The

treatment further is that Al-Qaeda easily crude to also musicians. In every other profession if you die that quickly resolves in loss of income, you can really picture work if you dead; musicians may die, may resurrect you career. You have a gainsaying that we should get into terror realm. My view guys that are two Pakistans, the notorious B.I. Bin Laden, may have a future. They may shot him in a face, but they stop bring album after their death that is my second opinion (Appendix SA4.b).

In order to capture his global audience's attention, he employs a religious style of Islamic greetings as a launching pad into his stand-up comic messages "Salaam alaikun South Africa". This is to gain total attention of the Islamic faithful, and, on the other hand, to arrest the attention of the non-Muslim fellows who are eager to listen to the pressing global issue of Osama Bin Laden's death and Al-Qaeda network across the globe. He sees Osama Bin Laden as a global hero that is needed to be celebrated, because of Osama's hide-and-see game played against America for fourteen years. This is why Riaad Moosa symbolically called Osama Bin Laden "jasper", that is, very precious and difficult to find. His hideout was his enemies' military base in Pakistan. Even though Pakistan is seen as an American ally, Osama Bin Laden still manipulates his way to take refuge in the heart of the nation's military base. Moosa celebrates Osama Bin Laden's heroic courage and achievement: for attacking his enemy's camp, the United States, and goes scot-free without being captured, until 2010, when he was captured alive and killed. But, in the case of Saddam Hussein, he was unfortunate to enjoy that kind of hide-and-see game's refuge. He was captured in a hole in Iraqi's desert within two days in his hidden cave. He sees the Iraqi people as unpatriotic Muslims who sold Saddam Hussein to the enemy's camp, the non-Muslim people or nation. He reveals them as traitors, who betrayed their fellow Muslim brother.

Apart from all these, Moosa also sees Osama's killing as a sacrilege against Islamic injunctions. This is why he says his killing upset the Muslim faithful. He believes that such killing is unIslamic. He condemns the act of killing. He sees the act as man's inhumanity to man "Now, according to popular belief, Muslim people are upset by Osama's death. People are upset by feelings; should Osama kill thousands of people, but United States can kill ten or thousand more still Nissan hut, and get away with it. I mean they fight war to maintain a peace...But Barack Obama says: "we need to continue to fight terror". Moosa reveals that America kills more people than Osama Bin Laden does in the name of peace. In reaction to the killing of Osama Bin Laden as stated in the above, some human rights' organisations rose up to accuse America for killing Osama without following due process. They believe that Osama should be captured and be taken to court and be prosecuted publicly for everyone to see. They want "justice" to take its course, instead of America practising "jungle justice" on him. This is the reason he uses an antithetical statement to lamentably say "I mean they fight war to maintain a peace".

Raiid Moosa also uses the comic platform to satirically condemn unislamic way in which the American soldiers buried Osama Bin Laden. He sees the act as a form of dehumanisation to Osama Bin Laden and also against Islamic injunctions. To him, it is barbaric and inhumane. Osama was buried without proper Islamic funeral rites and Osama's family's intention. He likewise decries the dual roles played by the American Government. The American Government kills Osama Bin Laden, and, at the same time, buries him. According to the Islamic junctions, you can either kill or bury a person. He sees the act as a big shame to Muslims. The funeral rites that should be performed by Muslims were done by non-Muslims.

On the other hand, Raiid Moosa also sees the activities of the Al-Qaeda as "psychosocial problems". He tries to diagnose these problems by examining the activities of Al-Qaeda across the globe. He says that Al-Qaeda supporters are suffering from "TupakBiggie-its", that is, believing that somebody or something is alive when the person is actually dead. He also believes that these supporters are also suffering from "Carl Niehaus Syndrome", meaning that, somebody easily accepts defeat or breakdown easily. This is to say that the Al-Qaeda supporters are cowards and also display cowardice or fear in the way they go about their activities. They only attack the civilians and not bold enough to fight the military. Lastly, he states that Al-Qaeda supporters are also crude to musicians. He believes that the death of a musician is a great loss of regular source of income. He reveals that if Osama Bin Laden is a musician, his death would have resulted in a great loss of income to him "in every other profession if you die that quickly resolves in loss of income...My view guys that two Pakistans, the notorious B.I. Bin Laden may have a future. They may shot in a face, but they stop bring album after their death, that is my second opinion." This connotatively means that Osama's future has been thwarted or wasted by the American Government.

In the same vein, the comic performer uses his second comic show entitled "Bin Laden Parody LNN [360]" to air his grievances further on Osama Bin Laden's death, although he employs the use of mock heroic, through a musical stand-up comedy to lampoon the American Government, and, at the same time, ridicules Osama and his Al-Qaeda's

nefarious activities across the globe. He tries to strike a balance between the American Government and Osama's Al-Qaeda group. The role of America that is trying to thwart the nefarious activities of Osama's Al-Qaeda supporters, across the globe, is appraised and the destructive notion of the notorious beliefs of the Islamic Al-Qaeda group is flatly condemned. The extremist Muslim group believes that killing non-Muslims is an added advantage for them to get "72 virgin wives", when they get to heaven, and also enter paradise sinless as revealed in Raiid Moosa's music stand-up comedy below. He sees this belief as a misconception of Islamic faith, by these Islamic extremists. In order to curb these activities of the Al-Qaeda, the Obama administration is worried and also planned to stop the recruitment of young Americans, antigovernment group, all militants, White supremacists, and other Islamic extremist groups, across the world (Shane, 2015). Also, Asmal states that Islam must find a way of excommunicating extremists, and, at the same time, Webb, an Imam, warns his fellow imams and fellow Muslims who have openly boasted to see the destruction of American society (Shane, 2015). These are drastic steps taken by the people mentioned above to curb terrorist activities are in conjunction with Riaad Moosa's stand-up comedy.

Loyiso Gola (a broadcaster, gives an introductory speech to the performance on LNN Late Nite News, as a prologue):

Welcome back, now, since Osama Bin Laden's dead a lot of people have been waiting for Al-Qaeda's response to Osama's murder. We have an exclusive tape, ladies and gentlemen, not even the CIS has this, not even midst of heroes. Look, I am sure not Bin Laden has exclusive tape I am about to show. Are you ready, South Africa? Ready, okay, cool, take it away.

Riaad Moosa:

Are we rolling? Real missed. This goes out to anyone who lost someone, who was shot in the face. Seems like yesterday we were so damn big, for trying to kill the American dog pig, but then they found you in Pakistan Bro. Osama you got to know, that I'm really sad you're under the sea. But I'm glad they kill you not me, I try to block it out; but it plays again on CNN and the news at ten. In the future I must advise, try maybe a better disguise. You should a shaved, You'd be free. Why not use Gillette Mack3? They shot you in the face and head, still can't believe that you're dead. Don't even worry calling surgeons; know you chilling with 72 virgins (Appendix SA4.a).

Osama's death is a universal victory, from the hands of the United States Government, and global community. Since the September 11, 2009 attack on America by Osama's Al-Qaeda group, America has been in a state of unrest and seriously searching for Osama Bin Laden's whereabouts. He was eventually captured and killed. Raiid Moosa intentionally brings up the idea of attacks by the terrorists to create security consciousness, and, at the same time, uses the medium to keep his South African audience abreast of the social issues across the globe. Since the death of Osama, the whole world has been waiting to see Al-Qaeda's response to his murder: "welcome back, now, since Osama Bin Laden's death a lot of people have been waiting for Al-Qaeda's response to Osama's murder."

In order to ridicule Osama, he calls him "American dog pig". This phrase "American dog pig" is metaphor and oxymoron in a sense. Here, "dog" symbolises a gatekeeper, or a watchman, while the "pig" is synonymous with slovenly, discourteous, and brutal manner. This means that pig is a stubborn and moody animal that wallows in different atrocities. Pig can never change from its evil ways, while a dog is always friendly to humans. Dog protects his owner. Osama Bin Laden is likened to a pig, while the American Government is "the watchdog" and "the gatekeeper" that polices the activities of Al-Qaeda group all over the world. The Al-Qaeda group is under the surveillance of the American Government.

Apart from this, he also lampoons Osama Bin Laden, through his antithetical statements "Osama you got to know, that I'm really sad you're under the sea. But I'm glad they kill you not me." "I'm really sad" here, metaphorically means he has pity on Osama Bin Laden for wasting his life. He was killed based on his past atrocity committed against the entire humanity, on September 11, 2009, at World Trade Center, in America. This is the world market place, where several people gather from all over the world for business purposes. "But I'm glad they kill you not me" means that Raiid Moosa is very happy that the leader of this Al-Qaeda group is murdered. This symbolises that the whole world will be at peace. Not only this, in form of burlesques he satirises Osama, that when next he comes back to this world, he should be wise in decision making, and not fooling himself "in the future I must advise, try maybe a better disguise. You should a shaved, You would be free". He is advised to be well disguised, well shaved, and courteous by Raiid Moosa.

In the same vein, he ridicules the misconception that when a Muslim extremist dies on the platter of Jihadist War against non-Muslims, he would be surely accepted in Paradise, and be given 72 virgins as a reward. He sees this reckless thinking as foolishness and a misconception of Islamic faith "They shot you in the face and head, still can't

believe that you're dead. Don't even worry calling surgeons; know you chilling with 72 virgins". He believes anyone that dies, dies by their own ignorance, and carelessness.

4.3 Terrorism's Act in African American Stand-up Comedies

In *Why Terrorists Won't Take Black People as Hostage* [720P], David Chappelle also sarcastically shows the way the Black people are left untouched during a terrorist attack on a plane when he travels overseas. "Terrorism" is a global phenomenon and the styles or modes of terrorists' operations take different strategies. Some terrorists attack people on ship, train, car, houses, planes, markets, public places, etc. They rationally employ different tactics to carry out their nefarious activities and deploy them towards their target audience. The terrorists' aim is to destroy or kill the target audience. Their activities may be on individuals, villages, cities, states and the entire nation. This is why National Strategy for Combating Terrorism (2006, p. 1) affirms that: "America is at war with a transnational terrorist movement fueled by a radical ideology of hatred, oppression, and murder". In the case of David Chappelle, his own terrorist-racist attack is on airplane. He emphasizes on the positive side of terrorism on how it saves his life as displayed in the first three lines of the performance below:

I am serious; sometimes racism saved my life, men! I was on a plane, I was coming from overseas and, then, I don't know how those guys get machine gun on a plane. He stood up, men! He says: "everybody keep on a fucking ground, nobody looks at my face". I stand on a fixed ground, because he was a Chinese, I was like how is he talking like that? He was screaming and crying I was bothered on the plane. There was one of the black guys he is from Nigeria. He just looks right from the face. He just says two words to me (David Chappelle demonstrates how the Nigerian guy raises his right thumb to caution, and David signals back to him to show that he understands the warning signal). He did need to talk, so might those in front of plane place seeing us. (He shows how the Nigerian guy covers his mouth to mince words to him that the terrorists will release them) I mean those boys are going to try to save us. We are just communicated that we understood the situation. We are both seeing the same thing. What we understood the situation was simple "terrorists don't take Blacks hostage". That is the truth...terrorists are smart. You know, they know black people; they are burgling ships. They call White House (says): "hello, we have got five black, hellos! (Appendix AA1.a).

In the above excerpt, David Chappelle enjoys racial immunity from terrorists' attack on the plane. The terrorist, a Chinese guy saves the two Black guys, a Nigerian, and David Chappelle, an African American, from hostage. The Chinese sees the Black guys on the plane as "innocent" and "persons" going on their journey to seek for greener pasture. The attacker has pity on them and leaves them untouched "I mean those boys are going to try to save us". This is the reason Chappelle paradoxically says "racism saved my life" and "terrorists don't take Blacks hostage".

Besides, David Chappelle shows how sophisticated and dangerous the terrorists are in the contemporary days in carrying out their nefarious activities. The use of "machine gun" reveals the sophisticated technique employed by the terrorists. "Machine gun" symbolically serves as a "threat" used to create fear, and, worse still, as a weapon of mass destruction.

On the other hand, David Chappelle mocks the Whites that if they were the terrorists or terrorists' arresters, the Black guys or people would be their first target. Just like in the days of slavery, the Black people will be captured, bound, imprisoned and sent to White House for prosecution, because the Whites believe that Blacks are often the burglars on ships, planes, and sundry places and when they suspect any criminal act in this kind of situation "they know [it is] black people; they are burgling ships. They call White House (says): "hello, we have got five black, hellos!" This is why Valji (2003), Neocosmos (2008), and Bayaga (2011) largely condemn this racial discrimination that exists between the Blacks and the Whites.

5. Conclusion

The three standup performances from their different countries theatrically showcase realities of their societies. In Nigeria, the comedians mockingly lampooned acts of armed banditry and kidnapping that are prevalent in the country. South African and African American comedians satirize acts of global terrorism caused by different militia groups in the world. All the comedians used their comedic stages to create healthy thinking sensibilities to their audiences, at the same time, revealed the societal ills.

References

- Adekunle, I. J. (2004). The artist as social critic: An in-depth analysis of three new Nigerian writers [Bachelor's thesis, University of Ibadan].
- Adekunle, I. J. (2009). Orality and soul healing: Yoruba contemporary songs and music [Master's thesis, University of Ibadan].
- Adekunle, I. J. (2014). Satiric performativity of stand-up comedy in Nigeria [MPhil dissertation, University of Ibadan].
- Adekunle, I. J. (2017). Text and context in Nigerian, South African and African American stand-up comedies [Doctoral dissertation, University of Ibadan].
- Adekunle, I. J. (2020). Stand-up comedy as contemporary live theatre. *Journal of Humanistic and Social Studies*, 11(2), 9-18. http://www.jhss.ro/downloads/22/vol_11_2_2020.pdf
- Adekunle, I. J. (2021). Proper monitoring and parenting of the girl child. *Journal of Humanistic and Social Studies*, 12(1), 9-19.
- Adekunle, I. J. (2021). Satire of homosexuality in Nigerian, South African and African American stand-up comedies. *International Journal of Transformation in English & Education*, 6(1). <http://art.eurekajournals.com/index.php/IJTEE/issue/view/60>
- Adekunle, I. J. (2022). The humor of religious satire and linguistic dexterity of Nigerian stand-up comedy. *The European Journal of Humour Research*, 10(1), 76-87. <https://doi.org/10.7592/EJHR2022.10.1.611>
- Adekunle, I. J. (2023). Gender conflict resolution in Nigerian and African American stand-up comedies. *International Journal of Visual and Performing Arts*.
- Adekunle, I. J. (2023). Humour of sociolects and idiolects among heterogeneous audiences in contemporary Nigerian stand-up comedies. *Randwick International of Social Sciences Journal*. <https://www.randwickresearch.com/index.php/rissj>
- Adekunle, I. J. (2023). Impact of e-learning system: Google classroom interaction at the University of Ibadan distance learning. *World Journal of Education and Humanities*, 5(4). www.scholink.org/ojs/index.php/wjeh
- Adekunle, I. J. (2023). Police brutality in Nigerian stand-up comedy. *Journal of Humanistic and Social Studies*.
- Adekunle, I. J. (2023). The poet as a cultural ambassador and social critic. *Randwick International of Social Sciences Journal*, 4(2), 18-27. <https://doi.org/10.47175/rissj.v4i2.663>
- Adekunle, I. J. (2024). Reconciliation and peace-building potential of stand-up comedy in post-apartheid struggles and xenophobic violence in South Africa. *Randwick International of Social Sciences Journal*, 5(2), 252-262. <https://www.randwickresearch.com/index.php/rissj>
- Adekunle, I. J. (2025). Comedy practices in indigenous and modern African performances. *International Journal of Current Research in Education, Culture and Society*. <https://www.eurekajournals.com/IJCRECS.html>
- Adekunle, I. J. (2025). Enhancing e-learners' engagement and facilitators' effectiveness in open distance learning: A comparative study of Google Classroom and WhatsApp at the University of Ibadan, Nigeria. *International Journal of Transformation in English & Education*. <http://eurekajournals.com/english.html>
- Adekunle, I. J. (2025). Gender and sexuality ideologies in contemporary Yoruba musical performances and songs. *International Journal of Current Research in Education, Culture and Society*. <https://www.eurekajournals.com/IJCRECS.html>
- Adekunle, I. J. (2025). Literature and science: Semiotics of climate change, environmental degradation and disasters and greenhouse disasters in Nigerian poetry in English. *International Journal of Transformation in English & Education*. <http://eurekajournals.com/english.html>
- Adekunle, I. J. (2025). The artist as social critic: The musical performances of Beautiful Nubia and His Roots Renaissance Band in Nigeria. *International Journal of Humanities & Social Science: Insights & Transformations*. <http://www.eurekajournals.com/humanities.html>
- Adekunle, I. J. (2025). The novelist as realist and societal watchdog: Sociopolitical realities of Nigeria in Adebayo Laminke's novel. *International Journal of Humanities & Social Science: Insights & Transformations*. <https://eurekajournals.com/humanities.html>

- Adeyanju, D. S. (2019). Sociolinguistics, (critical) discourse, pragmatics, & Nigerian English: A festschrift in honour of Dele Samuel Adeyanju. Digitech Creative Press House.
- Afolabi, J. A. (2002). African oral performance and functional aesthetics. *Isese: Ibadan Journal of Folklore*, 2(1), 8-15.
- Ajaye, F. (2002). Comic insights: The art of stand-up comedy. Silman-James.
- Alkiviadou, N. (2022). Ain't that funny? A jurisprudential analysis of humour in Europe and the U.S. *The European Journal of Humour Research*, 10(1), 50-61.
- Bamidele, L. O. (2001). Comedy: Essays and studies. Stirling-Horden Publishers.
- Bamidele, L. O. (2003). Literature and sociology. Stirling Publishers.
- Bayaga, A. (2011). Xenophobia and racism-elements defining collegiality: Case of South African university students. *The Journal of International Social Research*, 4(17).
- Bodunde, C. (2001). Oral traditions and aesthetic transfer: Creativity and social vision in contemporary Black poetry. Bayreuth African Studies.
- Borns, B. (1987). Comic lives: Inside the world of American stand-up comedy. Simon and Schuster.
- Chapelle, D. (2013). Why terrorists won't take Black people as hostage [Video]. YouTube. <https://www.youtube.com/watch?v=tRhJwwKpQRQ>
- Ezenwa-Ohaeto. (1999). Contemporary Nigerian poetry and the poetics of orality. Bayreuth African Studies.
- Fiske, J. (1987). Television culture. Routledge.
- Grainger, R. (2010). The uses of chaos. Peter Lang.
- Grunner, C. R. (1978). Understand laughter. Nelson-Hall.
- Hall, S. (1993). Encoding/decoding. In S. During (Ed.), *The culture studies reader* (pp. 90-103). Routledge.
- Holub, R. C. (1992). Crossing borders: Reception theory, poststructuralism, deconstruction. University of Wisconsin Press.
- Iser, W. (1974). The implied reader: Patterns of communication in prose fiction from Bunyan to Beckett. Johns Hopkins University Press.
- Iser, W. (1978). The act of reading: A theory of aesthetic response. Johns Hopkins University Press.
- Iser, W. (2000). The range of interpretation. Columbia University Press.
- Jauss, H. R. (1982). Aesthetic experience and literary hermeneutics (M. Shaw, Trans.). University of Minnesota Press.
- Jauss, H. R. (1982). Toward an aesthetic of reception (T. Bath, Trans.). University of Minnesota Press.
- Katayama, H. (2008). Humor in manzai stand-up comedy: A historical and comparative analysis. *The International Journal of the Humanities*, 6(1), 213-223.
- Katayama, H. (2009). A cross-cultural analysis of humor in stand-up comedy in the United States and Japan. *The Journal of Linguistic and Intercultural Education*, 2(2), 125-142.
- Kinoshita, Y. (2004). Reception theory. Department of Art, University of California Santa Barbara.
- Kirkman, V. (2006). Contemporary linguistic theories of humor. *Folklore*, 33, 27-58.
- Koziski, S. (1984). The standup comedian as an anthropologist: Intentional culture critic. In J. Boskin (Ed.), *Humor in twentieth-century America* (pp. 86-114). Wayne State University Press.
- Limon, J. (2000). Stand-up comedy in theory, or, abjection in America. Duke University Press.
- Makun, A. (2007). AY live volume 2[VCD]. Obaino Music.
- Martin, R. A. (2007). The psychology of humour: An integrative approach. Elsevier Academic Press.
- Michael, N. (2022). Ambivalent laughter: The key to preserving playtime. *The European Journal of Humour Research*, 10(1), 37-49. <https://doi.org/10.7592/EJHR2022.10.1.634>
- Mintz, L. E. (1985). Standup comedy as social and cultural mediation. *American Quarterly*, 37(1), 71-80.
- Moosa, R. (2011). Riaad Moosa on Osama Bin Laden killing - second opinion on late nite news [Video]. YouTube.

<https://www.youtube.com/watch?v=ZumbuDOvdhE>

- Moosa, R. (2012). Moosa Bin Laden parody LNN [Video]. YouTube. <https://www.youtube.com/watch?v=7IfsrD0KD9k>
- Neocosmos, M. (2008). The politics of fear and the fear of politics: Reflection of xenophobic violence in South Africa. *Journal of Asian and African Studies*, 43, 586.
- Nugent, M. (2022). Ambivalent laughter: The key to preserving playtime. *The European Journal of Humour Research*, 10(1), 37-49.
- Nwankwo, I. E. (2014). Stand-up comedy as a new form of live theatre in Nigeria [Doctoral dissertation, University of Ibadan].
- Okoh, J. (2005). Theatre practice in Nigeria: Problems and prospects. *Nigerian Theatre Journal*, 8(2), 402-421.
- Okon, A. (2010). The resurrection of the cinematic culture in Nigeria. <https://ezinearticles.com/?The-Resurrection-of-the-Cinematic-Culture-in-Nigeria&id=4286861>
- Okoye, C. (2010). Cannibalization as popular tradition in Igbo masquerade performances. *Research in African Literatures*, 41(2), 19-31.
- Olu-Owolabi, K. (2011). My people perish for lack of philosophy [Inaugural lecture, University of Ibadan].
- Onyerionwu, E. (2010). Standup comedy as pop art. Vanguard Online Edition. www.vanguardngr.com/2010/05/stand-up-comedy-as-a-pop-art/
- Owolabi, K. A. (2001). Wisdom is mightier than might: Fagunwa's narrative and the Yoruba communal philosophy. *Journal of Cultural Studies*, 3(2), 574-585.
- Plattas-Garca, A., Reyes-Meza, V., & Castro-Manzano, J. (2022). Jokes in Italian as a foreign language: Comprehension, funniness, and sharing. *The European Journal of Humour Research*, 10(4), 19-37. <https://doi.org/10.7592/EJHR2022.10.4.658>
- Radcliffe-Brown, A. R. (1940). On joking relationship. *Africa: Journal of the International African Institute*, 13(3), 195-210.
- Raskin, V. (1985). Semantic mechanisms of humor. D. Reidel.
- Ross, A. (1998). The language of humor. Routledge.
- Rutter, J. (1997). Stand-up as interaction: Performance and audience in comedy venues [Doctoral dissertation, University of Salford].
- Schechner, R. (1994). Environmental theatre: An expanded new edition including "Six Axioms Environmental Theatre." Applause.
- Schechner, R. (1995). The future of ritual: Writings on culture and performance. Routledge.
- Schechner, R. (2002). Performance studies: An introduction. Routledge.
- Schechner, R. (2004). Web illustration of performance. Routledge.
- Schwarz, J. (2010). Linguistic aspects of verbal humor in stand-up comedy [Doctoral dissertation, University of Saarlandes].
- Topler, J. P. (2022). The role of humor in tourism discourse: The case of Montenegro. *The European Journal of Humour Research*, 10(1), 62-75. <https://doi.org/10.7592/EJHR2022.10.1.639>
- Travlos, K., Akyuz, D., & Mert-Travlos, C. (2022). Caricaturing the enemy: Caricatures and the Greek-Turkish War 1919-1922. *The European Journal of Humour Research*, 10(4), 57-81. <https://doi.org/10.7592/EJHR2022.10.4.707>
- Uwen, G. O., & Ushie, G. O. (2022). Happy wives and sad husbands: A decrypting analysis of Covid-19 humorous expression. *The European Journal of Humour Research*, 10(1), 147-167.
- Valji, N. (2003). Creating the nation: The rise of violent xenophobia in new South Africa [Master's thesis, York University].
- Williams, O. (2008). Nite of a thousand laughs volume 16 [VCD]. Obaino Music.