

Gender conflict resolution in Nigerian and African American standup performances

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ABSTRACT

Stand-up comedy, a prominent facet of live theatrical entertainment, occupies a unique position in the entertainment industry, embodying a key element of popular culture. This comedic form reflects the sociological dynamics of both historical and contemporary societies, influencing and engaging both local and international audiences. Beyond providing psycho-physical therapy for performers, stand-up comedy plays a pivotal role in shaping societal perceptions. This article focuses on a gender-focused analysis of stand-up comedy, exploring its implications for domestic growth, marriage unity, and love. Utilizing three digital recordings featuring stand-up comedians, namely Bright Okpocha (Basket Mouth), Ayo Makun (AY), and Eddie Murphy, the study examines their unique approaches to addressing gender-based violence and resolving conflicts. The selection criteria were based on the comedians' distinct counseling methods and perspectives on gender-related issues. Drawing on Richard Schechner's performance theory, the analysis employs both performance and content analyses to elucidate the spectrum of gender conflicts and resolutions presented by the comedians. The findings underscore the importance of mutual understanding and communication in resolving gender conflicts. The article also delves into the influence of parental roles in household management and the pursuit of material wealth. Emphasizing the significant role of counseling modes, the study concludes that stand-up comedy, with its oratory counseling mode and therapeutic elements, serves as an effective means of addressing gender conflicts, contributing to mutual understanding and successful resolutions within society.



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1. Introduction

Stand-up comedy's oratory prowess captivates the audience, preparing them to receive insights into societal realities that impact their well-being. The consequences of stand-up performances' actions induce laughter while simultaneously providing relief and joy. Stand-up comedy serves as an analytical tool for critiquing societal norms, religious practices, political situations, cultural expressions, and individual idiosyncrasies. Its use of humor, storytelling techniques, and jokes prompts deep reflection and critical thinking among the target audience. Stand-up performances act as thought-provoking inspirations, unveiling the day-to-day absurdities of human idiosyncrasies. Comedians employ intellectual witticism and humorous actions as powerful tools to dissect the complexities of life and share anecdotes with audiences in various societies. Stand-up entertainment provides therapeutic value to its audience, positioning itself as a contemporary form of live theater that satirizes human weaknesses [1]. The genre reveals religious sanctimonious hypocrisy in religious practices within any given society [2], and satirizes juvenile delinquency within family structures [3]. The therapeutic laughter induced by stand-up comedy serves to alleviate tension and stress [4]. Adekunle asserts that stand-up comedy analyzes the linguistic humor embedded in sociolects and

idiolects across heterogeneous audiences in a given society [5]. Michael contends that stand-up comedy is a gateway to leisure, emphasizing its role in providing an enjoyable experience [6]. According to Topler, stand-up comedy plays a pivotal role in promoting tourism in Montenegro by offering people a glimpse into the country [7]. Plattas-Garca, *et al*, characterize stand-up comedy as a product of individual attributive skills on the theatrical stage, viewing it as an inventive force for creating humorous scenes that evoke laughter from the audience [8]. Travlos, *et al*, reveal stand-up comedy as a satirical weapon employed in Turkish satirical magazines and the Greek newspaper *Script* during the Greek-Turkish War of 1919-1922 against enemies [9].

Norrick elucidates that stand-up comedy achieves success by generating laughter during its performances [10]. Harbidge posits that stand-up comedy establishes a pleasurable channel, fostering a relationship between comedians and the audience, ultimately gratifying laughter [11]. Schwarz explores the idea that stand-up comedy's humor functions as a pause-filler, drawing a parallel with Medieval English drama [12]. According to Allen, a successful stand-up performance requires bold action to dispel fear and command the stage [13]. This implies that stand-up comedians must exhibit courage in facing the potentially intimidating audience during stage shows. Grunner asserts that stand-up laughter serves as a panacea to everyday challenges, contending that life would be dull without it [14]. Nwankwo affirms that stand-up comedians evoke laughter from their audience by presenting different situations that provoke amusement and foster increased mutual interaction [15]. Ajaye declares that a stand-up performance must be amusing, leveraging various audio effects and vocal characterizations to amplify laughter from the audience [16]. In the aforementioned discussions, stand-up comedy is examined primarily in terms of its therapeutic functions and satiric elements, with limited consideration for its sociological realities related to gender consciousness. Therefore, this study aims to explore gender conflict resolution in Nigerian and African-American stand-up humor, investigating the role of stand-up comedians as counselors.

Schechner's Performance Theory served as the analytical framework for the examination of stand-up humor on the stages. This theory accentuates human activities in various capacities in accordance with rules and regulations within a given society. It unveils ritual ceremonies, dramatic shows, cultural performances, cinematic orchestrations, and the hunting of animals as reflections and refractions of human activities in everyday realities. The theory assesses how performances are developed, communicated, established, and evaluated in interdisciplinary, intercultural, and inter-generic studies [17]. Its theoretical foundation embodies a holistic approach to theatre, performance, folklore, and popular culture. As a cross-disciplinary mixed theory, it also scrutinizes other human activities, including music, sports, games, scripts, and dances [2], [18]. The analytical contents encompass performance activities such as rehearsals, preparations, workshops, training sessions, and audience satisfaction, along with all activities occurring after a performance, as integral components of the social and aesthetic life of every society [19]. In the public domain, Schechner extends his analysis to public strategic presentations by businessmen and women, politicians, and religious leaders in meetings, considering them as performances [20]. The constructive behavior of the audience, involving listening and/or watching speakers, is also characterized as a form of performance. The application of professional skills in media, the internet, arts, courts, classrooms, churches, offices, and public places is similarly regarded as performance [21]. Furthermore, Schechner examines drama as the primary domain of composers, authors, shamans, and scenarists, with the script being the subject area of teachers, masters, and instructors [22]. Theater is presented as the realm of the performer, and performance is depicted as the sphere of the audience. Schechner views performance as inclusive [23]. Austin posited that to say something is to do something [24]; Schechner affirms that "Life is primary, art secondary" [25]. Performance, according to Schechner, imitates individual and societal life, with drama serving as a propelling force driving the entirety of the work [17].

2. Method

The study employs the qualitative research method. Four digital live recordings of performances were purposefully selected for analysis. From Nigeria, the selected live records include AY Live volume 2 [VCD] and Nite of a Thousand Laughs volume 16 [VCD], while Raw – Marriage [360P] was chosen from the United States. The stand-up comedians selected for analysis from Nigeria were Ayo Makun (AY) and Bright Okpocha (Basket Mouth), with Eddie Murphy selected from the United States. The selection of these performances was purposeful, based on regional and intercultural gender

experiences. The collected data underwent both performance and content analyses for a comprehensive examination.

3. Results and Discussion

3.1. Marital Conflict and Resolution in Nigerian Standup Comedy

Throughout a series of 'Nite of a Thousand Laughs' events, Basket Mouth utilizes his performances to humorously highlight the flaws and idiosyncrasies inherent in the institution of marriage. He leverages his comedic platform as a tool for both entertaining and educating, aiming to foster shared understanding, trust, patience, and various other social qualities that collectively contribute to making marriage an ideal institution.

Performer:

Women, women make una try, try if even you no trust your friends or husbands, it no mean say you go dey search for the thing way go make you dey cry. You no trust am, you no trust am, the guy him put you for the house, you dey the house, him love you be that, the painful part be say you come go through the phone see the texts wey another girl send come, come provoke meet am, na go fight, go come cry, you come still stay. No be say when you catch am, you go vex go, you go seat down, 'why did you do that to me' Shut up! My babe go misbehave, I come dey lock my phone. Now she don dey pick my calls. I am telling you! The phone just rings pooo! She will just pick am, who is this? She looks at the caller, who is this? Now she no even dey look the callers again. Call just calls me for the night, who is this? Who is this? Last week my phone just ring (sound 'pua-pua'), she don picked am, who is this? Who is this? Before she come looks at caller, who is this? Who is this? Who is low battery? Who is low battery? You and low battery, you people are dating now abi! I say eh! You are a fool (Appendix NG (Williams 2008))

Response: Haaaa!(laughter)

In the above excerpt, Basket Mouth, a stand-up satirist, engages his audience in a humorous exploration of marital relationships within Nigerian families and other social institutions. He encourages couples to establish trust and mutual respect, emphasizing that a lack of trust can lead to unnecessary conflicts. Basket Mouth shares his own experiences with his wife, portraying her as someone who lacks patience and frequently checks his phone, considering this behavior detrimental to a healthy marital life: 'Women, women, make una try. Even if you don't trust your friends or husbands, it doesn't mean you should constantly search for reasons to be upset.' Using satirical techniques, he aims to promote more constructive behavior among couples. Infidelity is a prevalent issue in modern relationships that can lead to the breakdown of families. Basket Mouth's portrayal of his impatient and suspicious wife serves as a satirical critique of this behavior, shedding light on a social problem. He humorously illustrates how some women can be restless and overly concerned about sensitive matters in marriage, using his wife's actions, such as checking his phone when it's 'low battery,' as metaphors for the level of distrust and insincerity that can exist among couples. To address the irregularity and element of distrust, Basket Mouth often locks his phone to prevent his wife from having access to it: 'My babe go misbehave, I come dey lock my phone.' While Basket Mouth's performance is comedic, it also contains elements of truth, highlighting common challenges in marital relationships. His use of his wife and the metaphor of 'low battery' extends beyond humor, symbolizing a widespread social issue that affects marital institutions not only in Nigeria but also in Africa and globally. It underscores the idea that some women may impulsively take actions that can strain relationships and lead to broken homes.

Furthermore, Basket Mouth's comedic approach aligns with the concept of the reciprocal delivery of positive reinforcers in marriage, as suggested by Akinboye [26]. This approach emphasizes the importance of spouses exchanging positive reinforcement to enhance various aspects of their relationship, including communication, sharing, listening, problem-solving, and negotiation. Through his comedy, Basket Mouth seeks to promote mutual understanding and cooperative behavior within marriage institutions. In the pursuit of fostering a positive perspective on life and cultivating meaningful human connections, Carl Gustav Jung introduced the concepts of introversion and extroversion to categorize individuals [27]. Introverts primarily rely on their own inner resources to fulfill their desires, while extroverts seek companionship and interaction with others to achieve personal satisfaction. Jung encourages therapists to help individuals strike a balance between these

two personality traits. This approach mirrors what Basket Mouth, the stand-up comedian, has achieved in the analysis described above, aiming to promote harmony, unity, well-being, and mutual understanding within society, especially among couples. This can also be linked to the scientific concept of correlation, which manifests in the relationships between comedians and their audiences and among members of the audience themselves. As Basket Mouth reveals in the excerpt above, stand-up comedy helps the audience to understand divergent opinions on marital issues that have drastically affected their lives negatively and the appropriate steps to take to change such behaviors to healthy lifestyles. This is why Basket Mouth helps play a significant role in shaping social behavior that promotes a good sense of well-being among his audience. This device is what I call a comedy clinic. In Fig. 1, Basket Mouth conveys an angry mood while discussing his marital conflict with his wife to the audience.



Fig. 1. In an angry mood, Basket Mouth narrates his marital conflict with his wife to the audience

Additionally, AY Live's stand-up performance offers pleasurable humor that captivates its audience, creating an atmosphere of laughter that releases pent-up emotions. Ayo Makun's (AY) dexterity is distinctive in the delivery of his performances. His artistic prowess, manifested through incongruous mannerisms, creates a humorous effect in portraying societal follies and vices. These follies or absurdities are largely by-products of ethnic militia, corruption, brutality, religious intolerance, etc., prevalent in Nigerian society. His linguistic and comic stylization involves the use of satiric aesthetics that appeal to his audience's emotional and psychological sensibilities in an inoffensive manner. This represents an aesthetic form of comic orature grounded in knowledge and satire. AY's stand-up comedy advocates for a new societal order characterized by orderliness, good governance, mutual intelligence, religious tolerance, and unity within Nigerian society. In the excerpt below, AY satirically lampoons men who have cultivated the habit of beating their wives: 'Some men get attitude problems too. We get to address that one. If you are a woman here and you have a man in your life who beats you, that man is a fool.' It is considered unethical for a man to beat his wife in Nigerian and African societies, as well as in the Western world. Such a man is perceived as 'an irresponsible man.' This is why AY states, 'that man is a fool,' using 'fool' metaphorically to signify 'irresponsibility.' A man should demonstrate love and care for his wife, recognizing that women are not merely baby-producing factories. They should be equally respected and honored, given a fair hearing, and not treated as domestic property. Women should be allowed to have their voice and be listened to.

AY:

Some men get attitude problems, too. We get to address that one. If you are a woman here and you have a man in your life wey him dey beat you, that man is a fool...Na so one of my guys. This guy is like Jim Michael. The way Jim Michael be for movies, any small thing wey the girl talk, see beat! Puha, puha [the sound of the beatings]. He came to beat all Nigerian girl's tires. He comes divorce all of them wey he feels married. He comes to America go marry "Oyinbo" [White lady]. After marry Oyinbo, my guy and Oyinbo dey parlour. The next thing he make-up him mind. The girl just tells me: "I

don't like what you are doing. This your attitude is wrong. You have to set it right.' The next thing na him be 'puha' [giving the lady a slap on her face. The lady quickly rushes down to where she kept her gun on a shelf to retaliate] for the girl's face. Before the guy balances, the girl has done reach where gun dey. She cried out: "Oh my God! What is going on here? She shot the gun at him, but the guy dodged. The guy narrowly missed his left ear. He goes hide in the back of the chair. Na him the girl say: "Fashola come out here! Fashola, you better come out." She shot again, and he dodged. The next thing mistaken him to find onway dodged enter the bathroom and lock himself. Come see Oyinbo woman [White lady] beginning to negotiate for the door: "Fashola, you better come out. We need to settle this amicably. Fashola, you know I love you; just come out." Fashola comes out less. Me just dey bathroom, the next thing na him be "prupru" (dialing a number to call the Immigration Officers". Fashola calls: "Is this Immigration?" Dey say yes. Fashola continues: "My name is Fashola Akinsanmi; I entered America with a fake visa; please, come and take me back now" (Appendix NG (Makun 2007)).

Fashola, AY's friend, has developed the habit of mistreating and abandoning girls, subjecting them to both physical abuse and emotional neglect. He has assaulted and deserted numerous girls, breaking up with them after a short period and exploiting their vulnerabilities. AY likens him to a Nigerian movie star, Jim Michael, known for his on-screen role of abandoning and mistreating women. Fashola's ill-tempered behavior leads to trouble in the United States of America when he marries an American lady. An altercation erupts between them due to a minor controversy, and the lady confronts him about his attitude, warning him: 'I don't like what you are doing. Your attitude is wrong. You have to set it right.' Rather than heeding the warning, Fashola revolts by physically assaulting the White lady, prompting her to defend herself with a gun. She shoots Fashola, who narrowly escapes to the bathroom, later calling the United States Immigration Officers for help. In a bid to escape, he falsely claims to have entered the United States with a 'fake visa.' Olu-Owolabi argues that Fashola's behavior is a global issue among some men, emphasizing its disregard for socio-cultural values embedded in moral philosophy [28]. On the other hand, AY advocates for peaceful coexistence between men and women. He condemns the barbaric act of using firearms to resolve conflicts, expressing that conflicts can be managed through dialogue: 'Fashola, you better come out. We need to settle this amicably. Fashola, you know I love you; just come out.' AY believes that resorting to arms in addressing societal issues is unnecessary and destructive, promoting harm rather than human development. He contends that modernity should not erode human sanity, and life should be respected and preserved. Owolabi supports this perspective, suggesting the retrieval and adaptation of certain traditional and indigenous values to address contemporary challenges, especially in marital issues [29]. This approach, he argues, ensures the preservation of respect for human lives and dignity, offering traditional values of marital ethos and dignity as potential global standards, particularly for the Western world. Fig. 2 (a) illustrates AY's passionate narration of gender conflict, while Fig. 2 (b) depicts AY's disapproval of the barbaric actions of beating, molesting, and harassing women in the face of conflict and violence.

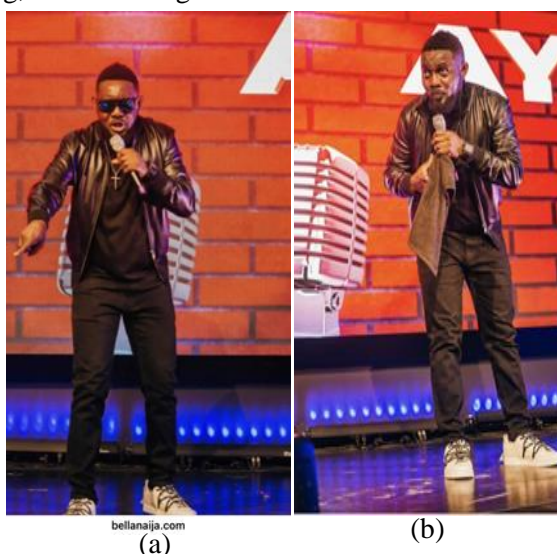


Fig. 2. AY's Stand-Up Comedy Performance on Gender Conflict

3.2. Parental Influences in Home Management and Crave for Material Wealth

Once more, AY's performance vividly captures the true image of Nigerian society, depicting how individuals, groups, and institutions crave material wealth, as revealed below.

AY:

When I go marry, I go meet my father-in-law to be. He done protest tire! My woman's Papa look me say: "eeh! You want marry a jester?". Me a jester? The thing pain me. She come say: "AY, my dad say I can't marry you, that you are a jester". The thing pain me. I now carried my phone begin call everybody wey dey comedy industry, "Ali Baba, I beg show." I Ali Baba show with him Monster Truck, Basket Mouth show with him M-Class, T. A show with him Ex-Class, me too put my own M-Class for the middle. Teju Baby Face just escort us with him bike. All of us begin go. As we reach the street like this! Call LASMA, call everybody, begin blow siren "whm, whm, whm, whm". Say as I land like this, na him I meet say: "Dad good afternoon sir, my name is AY, a jester. This is Ali Baba, this is T.A; this is Basket Mouth. We are all jesters." When the man see the cars, see everything we park, na him I say: "Dad, please, I am here to ask for your daughter's hand in marriage." The next thing na him the man pause, say: "Nnamaka, Nnamaka, [calling the daughter] our in-laws are here" (Appendix NG (Makun 2007)).

Audience: eheheh!(laugh)

AY sarcastically ridicules how Nigerian society craves material wealth. Nobody questions the sources of wealth as long as one lavishes it on members of society. This is why Nigeria and other African nations are highly engrossed in acts of theft and corruption. Everyone wants to associate with success; no one wants failure. As showcased above, Nnamaka's father initially did not agree to AY's proposal because AY is a jester. He believes that stand-up comedians are an unserious set of people and also assumes they are poor. This is a practical reflection of modern Nigerian society, where impatience prevails, and individuals are reluctant to work hard for their success. Instead, there is a tendency to feed off another person's success, akin to a parasite. AY and his fiancée are concerned about this challenge. To prove his father-in-law wrong and demonstrate that stand-up comedians are a rich and serious set of people, AY invites other well-off stand-up comedians like Ali Baba, T.A, Basket Mouth, and Teju Baby Face to accompany him to his father-in-law's house. Each of them arrives with their exotic cars, flaunting their wealth before AY's father-in-law. Surprised to see different classes of people with influence on his frontage, AY's father-in-law quickly consents to his daughter's suitor's request by saying: 'Nnamaka, Nnamaka, our in-laws are here.' Nnamaka's father's opinion and selfish interest are considered wrong. Marriage should not, for any reason, serve any person's individualistic interests [30].

It should be simply based on love and nothing else. This fact represents a social challenge that permeates through Nigerian and African nations. In this regard, stand-up comedy serves as a humanistic philosophy that aims to reveal these follies and absurdities, intending to create rational sensibility in the hearts of its audience. On the other hand, the performance serves as a warning to the idle man on the street. Financial independence is an expectation before entering a marriage. No one desires their daughter to marry an unemployed man. Every father aspires for the best for his daughter, and Maboloc supports this idea, stating that "what is good means to choose what is good for others because we value the life of others" [30]. Parents want to ensure their daughters do not suffer or face mistreatment in marriage. Job and financial security are significant considerations for every parent before entrusting their daughters to any man. This aligns with Maboloc's assertion that marriage is a social norm, an institution requiring a systematic approach, with active involvement from every member of society to ensure its welfare and betterment [30]. Gore further affirms that, it is a system that defines the legitimacy of actions and normative sanctions [31]. AY's father-in-law is conscious of the fact that a man needs to be hardworking to care for his household properly, see Fig. 3. Demonstrating diligence and care earns the man honor and respect not only from his in-laws but also from the entire society.



Fig. 3. AY expressing his displeasure toward his father-in-law's materialistic tendencies

3.3. Marital Conflict and Solution in African-American Comedy

Eddie Murphy's *Raw Marriage* [360P] predominantly satirizes the American marriage system, addressing marital challenges that often result in marital separation or divorce. This stand-up comedy series serves dual purposes: marriage counseling and a mockery of the American style of convenience marriages. Eddie Murphy deems such acts as unethical and irrational, expressing the view that some women enter into marriage solely for material wealth, marrying for money rather than true love. He advocates for marriages built on the foundation of "true love," characterized by unconditional love, devoid of self-satisfaction or personal gains. According to Murphy, successful marriages should be grounded in mutual understanding, "reciprocated love," and "mutual respect." Murphy also emphasizes the importance of patience, considering it a key factor in the development of a harmonious home. He contends that for a marriage to thrive, the couple must exhibit patience and mutual respect. Below, he explicitly states that women should be submissive to their husbands for the sake of maintaining a successful and ongoing home.

Be careful, get married. I will not find a perfect woman, 19 years old, beautiful face, a virgin, nobody ever fuck her...She was so fine. She wants to keep on so fine. When you see them, they make you ugly. You be like goddamn. She was fine. When I caught all my girlfriends getting married and I was so happy and went out and I went shopping and I was waiting in line and I saw an inquiry magazine about what was going on in line and I saw Johannes on the front page. She was in pictures like this (he opens his mouth wide to show how Janika demonstrates in the magazine). I went, say what happened to Janika and turned inside story and his wife is on another page and she was like this (Murphy displays how she stresses her hands and mouth, eyes wide open) and over the head(line) they say: "Johannes' Wife Wants Help: Johannes' Money". Turns back sheet to see Johannes (crying) and I start thinking about it "Help!", if you have \$5.00, get more up to \$250.00, and you be safe. Johannes has at least \$300.0000 and has to give up \$150.0000. They married for 10 years, and \$150.0000! Gives me a fuck break, wait, ladies, these women say ride. This is not fair? That is not good for the man...No, stop it. No don't get me wrong, if you marry somebody and you want anything you bill \$300.0000; you deserve help, but Johannes was too urged with money when they met. I am quite sure, she knew. I know who you are! Mother fuckers, when their marriage broke up, she did walk out, and he has given \$150.000 money. Don't get me wrong, I know a lot of housewives not going to go. You are going to pay for what I do ladies! But ladies if you marry me with \$300.000, you are a regular housewife? You are going to clean the house no more. You get a maid going to clean the shit. You get \$300.0000! You are cooking no more. You eat now. You get \$300.0000, you are not allowed housewife get a job, to decide to make ends meet. You get 300.0000 like mother fucker. What are you going to do if you get a job, at a boutique during the weekend? Now we have \$300.0000 and \$700.0000 because I want to do my share". No, all you

have to do with \$300.0000 is to fuck your husband, that is, this is your job, fuck your husband. It is, that is your job if they ask you what you, you say: "I fuck my husband that is it". You know what is really scary is American women in this age in a very business country, just the most resourceful man and women on the planet now and it will be an asset to us American men if you want so vindictive, because two don't march is like there was really fuck up, show also loving people, American women often want to be romance, want to be romantic and generally fall in love with you. Now, LOVE AND MONEY DO NOT MEET. The two don't meet especially if you get a British man and woman, if they love you, he doesn't want to miss you, babe! (The male Briton will say): "I have not met anyone like you in my life. Why can we be together babe? When you marry me, I will fall to no one else. Will you marry me? What is your sum, spring up to the grim? It is a Cultural Thing stipulate, if we have to break up, you take what you have when it comes to relationship and I take what I have". (Female Briton replies): "First of all, I don't give a fuck whom you are and what you have, okay, you get a lot of fucking money that to me doesn't show that I love you. First of all, that has nothing to do with me, lots of things I can do for myself. I get a job...if I need so much I go to my family; my family takes care of me". You need no kind of threat, then get married to that one, if it doesn't work out, you break up. Later sit round the kitchen by her men... SO BE CAREFUL (Appendix AA (Murphy 2007))

In the above excerpt, Murphy sarcastically lampoons American housewives who are portrayed as greedy, ruthless, and self-indulgent at the expense of their marriages. These women lack self-discipline and self-determination, prompting Murphy to decry their actions with statements like "BE CAREFUL," "THIS IS NOT FAIR," and "STOP IT." These women, according to Murphy, pursue their desires without considering the consequences, displaying insubordination, rudeness, and pride. Murphy advocates for American women to embody the qualities of a clean-cut, all-American lady. Kumuyi notes the duality in many aspects of life, with a side of love and a lustful side of passion [32]. While lust represents the negative side, love embodies persistence. Kumuyi encourages women to embrace love and perseverance to enhance their homes. Similarly, Murphy urges women to be responsible and submissive to their husbands in all aspects of life. In Murphy's analytical performance, he mockingly uses the example of Johannes and his wife, Janika, to emphasize his point. Despite being married for ten years, Janika decides to break away from her husband to secure her own share, receiving \$150,000 as part of her divorce settlement. Murphy believes that Janika's actions are intentional and driven by a desire for financial gain. He highlights the absurdity of Johannes' wife claiming help while actually seeking money through divorce. Murphy sees such behavior as unethical and abnormal, questioning the American laws that protect such rights for women. He contends that some women deliberately exploit these laws to punish their husbands by taking away everything they have worked for since the early days of their lives. Murphy satirically describes these women's actions, stating, "Gives me a break, wait, ladies, these women say ride. This isn't fair? That's not good for the man...No, stop it."

In a similar vein, Murphy emphatically states, "LOVE AND MONEY DO NOT MEET." Love and money are portrayed as binary opposites; love is characterized by self-sacrifice without any selfish benefits, while money is associated with the craving for material wealth. Seeking to instill moral sensibility in his audience, Murphy paradoxically uses British married life to satirize his American counterparts. According to him, a British woman does not base her love life on material wealth, asserting that if a British woman loves you, it is from her heart and not for any material gains. A female Briton's reply emphasizes, "First of all, I don't give a fuck who you are, and what you have, okay, you get a lot of fucking money, that to me doesn't show that I love you." Murphy affirms that British women are self-sufficient and self-determined, contrasting this with his advice to American women. He urges American women to be under the control of their husbands without seeking self-survival or economic empowerment if their husbands have the financial capacity to meet their immediate needs. This leads him to encourage young ladies and virgins to get married to become responsible and gain respect in society, stating, "Be careful getting married. I will not find a perfect woman, 19 years old, beautiful face, a virgin, nobody ever fucked her...She was so fine."

On the other hand, Murphy also acknowledges the industrial prowess of some American women who are self-determined and resourceful. He views the industrious nature of these women as an asset to American men, considering them among the most business-oriented individuals globally. He states, "You know what is really scary is American women in this age are very business countries, just the

most resourceful men and women on the planet now, and it will be an asset to us American men if you want so vindictive." Iwilade confirms that this creates an image of successful women, emphasizing personal success, hard work, and innovation while also promoting traditional roles [33]. In the same vein, Murphy expresses positive remarks about the romantic life of some American women who love their husbands passionately, stating, "American women often want to be romantic; want to be romantic and generally fall in love with you." He portrays these women as loving and caring, appreciating this outstanding virtue of American women. Additionally, Murphy paradoxically highlights the beauty of American ladies, using phrases like "beautiful face," "she was so fine," and "when you see them, they make you ugly. You be like goddamn." In this context, the expression "they make you ugly. You be like goddamn" metaphorically signifies that they are exceptionally beautiful. Murphy employs this technique to capture the attention of the female audience, creating a lively atmosphere before humorously addressing some of their weaknesses, as shown above. Fig. 4 (a) illustrates Eddie Murphy's depiction of Johannes crying in a newspaper due to the substantial sum of money demanded by his wife, Janika, as part of their separation. Fig. 4 (b) reveals Eddie Murphy's portrayal of Johannes's wife being happy about the substantial amount of money awarded to her after the court judgment. Fig. 4 (c) depicts Eddie Murphy's expression of pity towards Johannes because of the significant loss he experienced.

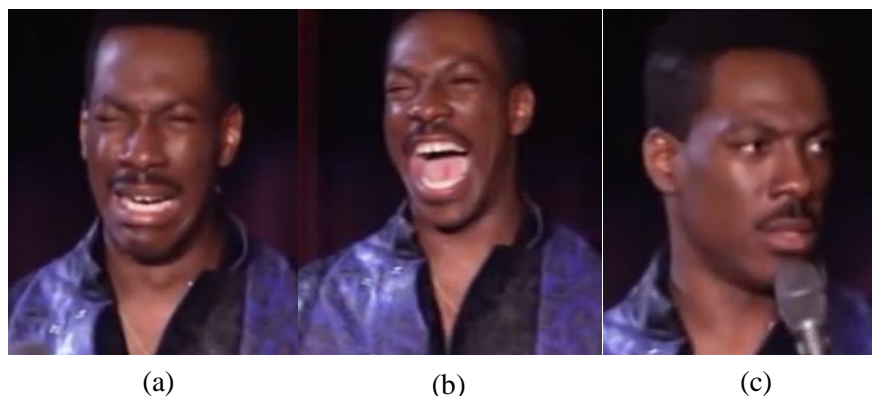


Fig. 4. Eddie Murphy Portrays Various Moods in Different Situations.

4. Conclusion

The stand-up comedians satirically ridicule social foibles in Nigerian and American societies, representing global realities. Marital conflicts and the desire for material wealth are global issues that have led many couples astray from their marital vows, love, and unity. The stand-up performers emphasize the importance of marital unity and love in promoting joy and effective home management. They illustrate how the satirical power of stand-up comedy can help both males and females cohabit peacefully without conflicts. Parents and guardians are encouraged to carefully assess the potential future of their children's suitors before consenting to their marriage. Additionally, women are advised to be content with what their husbands have rather than complaining about their perceived lack. Men are also urged to express love for their wives instead of resorting to violence and fear. Women should not be seen merely as baby factories but should be treated with respect in all aspects. Couples are admonished to trust and believe in each other.

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Declarations

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