

EXPLOITATION OF HUMOUR IN KAYODE ARIYO'S "THE MISPLACED TRUST" AND "A BRIGHT NEW DAY"

ABSTRACT

The effect of humour in literature has of recent times attained a cynosure, carving out such a decent class for comedy. The knowledge of this nascent trend of development has not eluded budding creative writers who seem to be slugging it out with tragedy in literary works. Ariyo 's meticulous and intelligent exploitation of this element has not left him out of the league of those who have used it to the latter. Abinitio, a general overview of humour: surrounding concepts and theories, drawing from available literatures, is given. Thereafter, the paper attempts to x-ray closely, how the concept of humour has been exploited in drama, specifically basing it on Ariyo's duo. It then goes on to analyze the effects of the model humour in Ariyo's ' The Misplaced Trust' and 'A Bright New Day'; after which a conclusion is drawn on the concept of humour exploitation in the works. The paper further reveals how humour relieves tension, induces laughter and rest of mind which bring out the emotional, psychological and clinical state of people's mind.

INTRODUCTION

Concept and Theories of Humour

Humour as an element of literature has a wide range of perception world over. Literatures of the world have diverse ways of seeing humour. It runs through every social context. Without doubt, humour and laughter add up to the things that make one human. The attempt of trying to find

35 out what is humour and why it is a central component of our social lives
36 has given rise to a birthing of various views about the concept. All
37 humour is agreeably and fundamentally a communicative activity. At its
38 most basic level, humour is an intentional or unintentional message
39 interpreted as funny. The 7th Edition of the Oxford Advanced Learner's
40 Dictionary of Current English attests to the blunt fact that humour "is the
41 quality in something that makes it funny or amusing."

42 The renowned French poet, Rabelais (2004), opines that «le rire
43 est le proper de rhomme» (laughter is a human feature). Braude,
44 (1996:94) asserts that: "to be able to see humour in a situation is to
45 add a dimension to experience; to be able to laugh is to find a way of
46 moving away from pain." It is on this premise that humour can also be
47 seen as that quality of action, speech or writing, which excites
48 amusement, wit and laughter. Humour is the comic quality - fun, joy,
49 pleasure, entertainment and what is amusing and cheerful - in a person,
50 an experience or idea that makes one laugh. The ability to laugh for
51 oneself and for the world is a tool to survive and to make life more
52 tolerable. Humour in literature is divided into a couple of categories:
53 first, the individual level - while individuals use humour
54 (motivationally/psychologically), and second, the societal level - the
55 function humour has within a social setting or a society (Owen Lynch,
56 2002). There is this submission that the place humour takes in
57 literature can be compared with the place of crisis in the society. This
58 goes to say that humour, like crisis, has the tendency of discovering the
59 long lasting disorders that people would feel uncomfortable in facing.
60 Within the individual category of humour research, there are three
61 major humour theories: superiority theory, relief theory and
62 incongruity theory (Owen Lynch, 2002, quoting Berger, 1993, Berlyne,

1972, Chapman and Foot, 1976). The first category of humour has the most of what there is humour literature. This is hinged on the fact that it focuses on individual motivations for the creation and interpretation of humour. The second category of humour research is the one common in a social setting. This kind of humour focuses on the functions and impact of humour in a social setting. It has a dualistic nature. Whatever it creates, it has to simultaneously create the opposite. This is what has given it a paradox of humour as posited by Owen (ibid).

Furthermore, medical science has also proved that laughter is a critical component of life. It boosts the endorphin level in our brains, thereby boosting morale. Laughter makes us feel better physically and mentally. That is the reason why humour in children's literature has value at various levels. Humour can bring children and children's literature together, and children's literature can bring humour to children.

The most important value of humour is that children can learn through humour when reading books. Humour can bring joy and fun, also a love for reading is induced. When a child enjoys a book, he will read it. It is on this premise that Huck (1993: 580), asserts that: "humorous books need no justification other than that they provide pure enjoyment.' Humour therefore, heals. When children's lives are serious and dark, humour can be an easy of escaping serious reality and thereby liberating one. Humour brings distance from pain. Laughter can relieve tension, stress and aggression. Gordon, (1996) further concurs to this when he submits that humour brings emotional warmth and understanding. Humour allows the individual to cope with human frailties of self and others. Humour gives comfort.

91 Humour also helps children laugh at the world and at
92 themselves. It shows the ups and downs of life. They can realize they
93 are not alone in their feelings. Jokes and humour, in general, play an
94 important role in knowing who we are and how we think of ourselves
95 and as a result, how we interact with others. Owen (2002) opines that:

96 A sense of humour has been an essential part
97 of humankind and society throughout the ages.
98 humour cannot be bracketed or seen as a unitary
99 expression or function.

100

101 In the same vein, Chapman and Foot (1976) have maintained
102 that humour theory literature is not able to provide a general theory.
103 Yet, existing theories are still invaluable for framing our understanding
104 of humour used in and within societal and personal dialogue. As earlier
105 said, a tripartite classification explains the reason why people use
106 humour. However, it can be argued that this 'wide use' has the
107 tendency to be the "misuse" that forsakes the complexity provided by
108 the theories without weighing their collective benefits for the
109 interpretation of individual motivations in humour. In this guise,
110 Feinberg (1978) and Morreall (1983), attempt to debunk these theories
111 entirely and their perspectives on humour motivations instead. Another
112 probable misuse includes unnecessarily expanding these theories.

113 Humour could manifest in Satire and Irony. Satire as a work of
114 art, that is meant to ridicule a society or to correct the ills of a society
115 depends a lot on humour. Irony represents the opposite of the actual or
116 real experience. Humour is relevant and appropriate in irony since
117 irony often employs humour in the presentation of real life experience.

118 On these premises, we will boldly posit that the place of humour
119 in individual and societal life cannot be too stressed. It remains an

120 inseparable part of human life, and will always rear its head in the
121 activities of humanity; normally prompted by one kind of amusing
122 motivation or the other. The prototype of this is what we shall
123 succinctly examine in the works of Ariyo, in which he brings to bear,
124 instances of individual and societal humour.

125 Existing studies have shown that humour is relevant in teaching.
126 Akinkurolere (2013) investigates the perceptions of students on the use
127 of humour in the teaching of English as a Second Language (L2) in
128 Nigeria. She concludes that has pedagogical implications for teaching,
129 as such, humour has educational advantages.

130 Humour serves as a tonic to heal one from the psychological
131 hardships of daily existence by giving relief to certain unpleasant
132 experiences that had exerted undue influences on one's life. Another
133 important fact is that humour through satire has made a lot of social
134 impact in the society by correcting societal ills. For example, social ills
135 of people, and more importantly, political office holders in Nigeria are
136 satirized in the media through Panorama, PhotoSpeak and Cartoon.
137 Thereby, such negative behaviours are being discouraged and heavily
138 criticized.

139 In the work of Ryes et al (2012), humor recognition towards
140 irony detection was brought to fore. They were able to emphasise
141 humour as a tool of communication in social media. Today, if one goes
142 on Facebook, Twitter and so on, various examples of writing, graphic
143 and pictorial that are rich in meaning as a result of the use of humour
144 abound.

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148 **EXPLOITATION OF HUMOUR IN *THE MISPLACED TRUST***

149 *The Misplaced Trust* is one of Ariyo's comedies. Bola loses
150 confidence in a very close friend, Bidemi. The whole irony of the story
151 is brought to bear when Bola relives her days in the university with
152 Bidemi. Bidemi's marriage hits the rock. Bola feels that
153 accommodating the worthy old friend for just one month in the visitor's
154 room is not too much a sacrifice. Besides, she still vividly remembers
155 Bidemi's assistance to her in their undergraduate days at the university.
156 But if the truth she had known, a friend in need is sometimes a pain in
157 the neck. Bidemi, who all the while pretends to be the only succor the
158 world over, as the marriage of her friend hits the rock, turns out to be a
159 betrayer. Little does Bola know that the friend she so confides in with
160 the secrets of her home is just a wolf in sheep garment. When Bola's
161 marriage finally falls apart, it is with the supposed help of Bidemi that
162 Ade elopes. Bola is to later find love in the arms of Mike having
163 suffered the consequences of misplaced trust.

164 In the dramatic rendition, the playwright wields a strong
165 expertise of sustaining humour throughout the course of his narration.
166 He establishes the first episode in the prologue, where the major
167 characters reveal something that triggers suspenseful images in the
168 mind of the reader:

169

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171 "I'm sorry I... (Stops and looks at the guests.
172 Bola, Ade and Bidemi become transfixed.
173 Bidemi faints. Bola and Ade still stare at each other).-
174 Mike: Man, that's your wife, attend to her."
175

176 It's a humorous display of irony. Little does Mike know that Ade
177 is the supposed husband of his wife, Bola, and that Bidemi is the friend

178 who has betrayed his wife. At this stage, the mind of the reader still
179 wonders: why the fainting? Why the confusion? A lot of questions are
180 triggered with this first episode in the play.

181 The effect of the above excerpt is not just glaring in the
182 imaginary response of the characters. One is brought to seeing a funny
183 proof of the fact that no matter how wise we think we can play a fast
184 one on someone, our evil will surely find us out one day. That exactly
185 is the case with our major characters as the story unfolds.

186 Another instance is revealed in Ade's consistent collision with
187 Alhaji. Alhaji is ready to spend everything as long as it guarantees his
188 marriage to Bidemi. As he cheats on his wife, he realizes that it's not
189 funny that someone cheats on him in the same manner. No wonder, he
190 does not hide his shock as he runs into Ade, who seems to be the rival
191 he has to contend with. He appears to be unsheathing his dagger for
192 war when he asks Bidemi:

193 Alhaj i: ... Who' s that boy?

194 Bidemi: ... Jealousy! Alhaji, you're jealous.

195

196 This underscores the humorous nature of societal humour.
197 People are often irritated and made angry by that which they would
198 easily do for others. They feel like the whole world gets on their nerves
199 though they are themselves prone to doing that which they may
200 strongly stand against. This is suddenly followed by a very humorous
201 mockery of Alhaji by Ade on page 18:

202 'Bola: Any way, he's Bidemi's boyfriend.

203 Ade: Hey man! You mean that old man is a boy?

204 Isn't he old enough to be my grandfather?

205 He's A sugar daddy, yeah...'

206

207 Ade seems to be wondering what must have come over
208 Alhaji to have taken up the position of a boy friend for Bidemi

209 when he is old enough to rather father her. He is old enough to
210 be Ade's father as well. How men can so condescend to a level
211 that is far below their worth is what the play of humour in this
212 scene captures. The effect of it on us as we read is not just
213 amusing but didactic. Subsequently, when Alhaji comes to
214 present a gift of an Executive Benz to Bidemi, she almost trips
215 him to the ground as she hugs him passionately:

216 'Bidemi: (excited). Alhaji, you are wonderful!
217 (She jumps at him, hugging him but they both crash land.
218 Bidemi gets up and gives Alhaji a hand). I'm sorry, Alhaji.
219 Alhaji: It's all right. I just hope you don't mistakenly kill me
220 one of these days through sheer happiness.'

221
222 It is however rather quite unfortunate for Alhaji who thinks that
223 Bidemi is actually in love with him. She rather loves his money more
224 than his life and person. She often confesses this to her friend. But it
225 seems Alhaji is intentionally blind to what everybody around may see
226 so clearly. He jealously guards the relationship with the money he
227 makes from the innocent blood of his only son. As much as his
228 conscience haunts him, he keeps moving on, seemingly oblivious of
229 what might be happening around him. This perfect exploitation of
230 humour is no longer news in our society. Men seem to stop at nothing
231 whatsoever when it comes to the acquisition of wealth.

232 Funnily again, men seem to forget too soon, the promises they
233 make before they possibly become rich. Alhaji makes his wealth with
234 great peril in alliance with his wife. While he secretly cheats on her, he
235 knows that he can never marry Bidemi except he gets Alhaja's consent.
236 Yet, he would have none of it. He remains adamant as he keeps aglow
237 the flame of his love affair with Bidemi. He gets to the extent of
238 thinking that he can just bring her to Alhaja and Alhaja will cheaply

239 succumb. His encouragement being that he and Alhaja need a son. But
240 they cannot just have it. In Act two scene six, he presents Bidemi to
241 Alhaja and he regrets his action as Alhaja will have none of it. True to
242 the claims of Alhaja, it is Alhaji's money Bidemi wants to marry and
243 not Alhaji himself.

244 "I know nothing about your philosophy, for all
245 I care! Look, young lady, you want to marry Alhaji
246 Who's old enough to be your father because of his money?" pg. 32
247

248 The above quotation is Alhaja's response when Alhaji talks about
249 getting married to Bidemi. At the peak of Sola's marital challenges, she
250 calls the problem of her marriage to settle the problem-of her marriage.
251 She is so ignorant of the fact that her best friend has had secret affairs
252 with her husband to the point of completely taking him over from her.
253 As much as she tries to understand where she must have gone wrong,
254 the worse the whole situation becomes. She does her best possible but
255 the love and happiness she once shared with her husband has simply
256 attracted the trashcan of history.

257 Ironically, the friend she helps in affliction turns out to be the
258 pain in the neck. Bidemi herself has not had it going well all the while
259 as she wriggles out of Alhaji's life narrowly escaping death. Her dream
260 of blissful marital life with Alhaji is a simple building of a castle in the
261 air. In Act three scene five, Ade gets irritated by just anything Bola
262 says or does. Her tea has even become bitter. How humorously sour
263 love becomes when the flaming sword of infidelity melts the strong
264 chord that ties a couple! That exactly is the situation in the case of Ade
265 and Bola. Things fall apart and Ade is not ready to mend the broken
266 fences. The rest of the play is interplay of one kind of subtle humour or
267 the other. To a large extent, the funny evils that men do live after they

268 are gone. The humour exploited throughout the text evokes the
269 suspense created at the beginning and which is sustained as the story
270 continues to unfold. Without the humour created, the reader will not
271 remain continuously expectant of the next scene. The humorous nature
272 with which each scene begins and ends rings a note in the mind of the
273 reader.

274 It is so simple, yet so pregnant with a lot for us to learn. People
275 who are prone to cheating others do not wish to be paid back in the
276 same coin. They are so suspicious of the moves of others because they
277 don't like being treated the way they treat others. It is this that has
278 prompted our playwright to script a play around the daily happenings
279 of our being as a society. The playwright has actually displayed an
280 expertise in this very short dramatic piece. He has justified his genius
281 in the chosen genre. With this pace, we hope to hear more of Ariyo as
282 far as humour is concerned in literature. He is a budding master of the
283 genre.

284 **EXPLOITATION OF HUMOUR IN A BRIGHT NEW DAY**

285 A Bright New Day is a comedy knitted around the life of a
286 university don, Dr. Olaipo of New Era University. He is a despicable
287 and disgustingly randy lecturer who sexually harasses the female
288 students in his department, leaving scores of victims in the wake of this
289 exploits. In like manner, Dr. Olaipo extorts money from his students
290 with reckless abandon. His exam scores are awarded arbitrarily on the
291 power of the naira and sexual satisfaction. His very faithful agent is
292 Tunde, a very notorious cultist.

293 Commenting on the literary piece, Adewumi, (2005) observes
294 that the drama piece is so unique that it will evoke the sympathy of the
295 readers in view of the ugly situations most females undergraduates face

296 in our universities. The choice of diction brings to bear, images of the
297 moral decadence in our society and the hydra-headed godfatherism in
298 our tertiary institutions as it propagates the war against extortion as
299 well as cultism and other vices pervading the corridors of our
300 institutions of learning.

301 The astounding confidence of Dr. Olaipo leads him to the door
302 steps of Lola, a female student, and one poor Fala, a male student.
303 These form a very thick skin but he is bent on penetrating at whatever
304 cost. The two students yet remain uncompromising. Firmly captured in
305 the web of failure in his 4-unit course, the duo run for help from pillar
306 to post, all to no avail. No one seems capable of stopping the enigmatic
307 lecturer in his promiscuous expeditions as he is highly connected to the
308 powers that be.

309 As the story unfolds, a bright new day dawns with the
310 appointment of a new head of department who assumes his position
311 with the zeal of sanitizing the Department having heard of the kind of
312 rot that pervades the department. Dr. Adejare, the new head of
313 department succeeds in his attempt and the rot in the like of Dr. Olaipo
314 looses their firm grip of misdemeanor.

315 The whole exploration of humour begins in the characterization
316 of Dr. Olaipo:

317 *"(Lizzy, a female student, enters. Dr. Olaipo watches*
318 *the beautiful girl, with keen admiration. Her hair is let loose*
319 *while her make-up of many colours is glistening.*
320 *Her spaghetti blouse and mini-skirt expose body rather*
321 *dangerously. She walks majestically in her own world as*
322 *her dark goggles shine. Everywhere is quiet except for the*
323 *sound of the soles of her shoes. She eventually finds a*
324 *place to stand. He clears his throat). As I was saying,*
325 *you can browse a *bakassi on the internet. "*
326

327 The whole digression to Lizzy, one of his victims, changes the
328 course of events in the lecture. The students responded hilariously to
329 the new trend taken by their very randy lecture. The personality of the
330 lecturer in question is thus revealed to the reader. It becomes glaring
331 that in Dr. Olaipo will be a sex maniac. That indeed is him as we later
332 learn how any beautiful thing in skirt sets his sexual desire in motion.
333 He takes the day and does things just as he pleases. He harasses his
334 female students sexually. Tunde extols his sexual prowess which
335 seems to make him feel very powerful and invincible:

336 "Tunde: Oga, you deserve the Guinness Book of records'
337 award for being the best youth fucker of the year!

338 *(They laugh)*

339 I'm proud of you, Sir.

340 Dr. Olaipo: These girls are mostly like chickens.

341 When you want to catch them, they run away. All you need do is
342 procure enough grains which you generously throw to them.

343 They walk themselves straight into your basket eating and then you
344 close the lid." *(They laugh)*

345

346 He never sees the possibility of being caught in the act of being
347 disciplined by anybody. Tunde remains the errand boy who as well
348 follows the footsteps of his grand master with harassment of female
349 students and threats to those who may want to prove stubborn for one
350 reason or the other:

351 "Tunde: Anyway, because of you guys, I'll consider a ransom."

352 The above quotation on page 33 is after a brush Lola had with
353 Tunde. Lola insists on keeping her integrity as usual. She refuses to
354 condescend to the level of a whore as Tunde wants with her. As a
355 result, he has to be compensated with money before he forgives her for
356 treating him like "rags". He wields so much on campus since the
357 powers that be seem to be on his side. At the end of Act Four Scene

358 Two, Dr Olaipo's overture to Lola is sternly rejected. She resists him
359 with the whole of her strength. She holds her head high in spite of the
360 impending consequence of not playing the game according to his rules.
361 Unfortunately for Dr. Olaipo's victims, the arbiter of their case seems
362 to be at the beck and call of their assailant. Dr Dara, the Head of
363 Department concludes that the reporters of the evil of Dr. Olaipo are
364 just being blasphemous.

365 Dr. Dara: You heard me well. Well... He's the alpha and omega of his
366 course. His word is final. You recalcitrant students! (Pauses). If you go
367 and see him and mend fences, there is something one can still do. But
368 if you allow this period of grace to pass you by, then you have
369 yourselves to blame."

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371 For Dr. Dara, Dr. Olaipo is an upright and erudite scholar who
372 should not be taught the etiquette of a civilized being. How funny, that
373 the very culprit of the ills and rot in the education of the university is
374 the one who goes cot free. The appointment of Dr. Adejare in Act Five
375 begins the new trend of things where the perpetrators of evil are not
376 allowed to go Scot free. He ensures that everyone receives the reward
377 of their deeds whether good or bad. It is with this new wave of
378 leadership that the likes of Dr. Olaipo and his cohorts will regret their
379 action.

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382 "You are either here as a purposeful student,
383 aiming at excellence, or you're flushed out of the system.
384 You are free to report to me any case of extortion by any lecturer
385 or sexual harassment..."

386

387 That is about the best of the speech the students have heard in
388 recent times. Dr. Adejare has hit the nail on the head. The glory of the
389 likes of Dr. Olaipo has come to an abrupt final end just in the blink of

390 an eye. It is just like an answered prayer for the students. They are bent
391 on seeing the new change that the new leadership of the department
392 envisages. No wonder, the speech is received with thunderous applause
393 from the excited students.

394 The humour truly begins to unfold as the likes of Lizzy; the most
395 cooperative victim of Dr. Olaipo, no longer holds her head high in
396 pride (pg. 43). Dr Adejare does not have time for the games. The erring
397 students are in for it. Subsequently, the proudly promiscuous Lizzy is
398 caught in an examination malpractice.

399 *Lizzy: I...I*
400 *(Dr. Adejare removes the cap from her head. A piece*
401 *of paper falls off from it. The invigilator quickly picks*
402 *it up and gives it to Dr. Adejare who reads through it silently... "*
403

404 She is made to realize that one cannot always get away with evil.
405 One can clearly imagine the satisfaction on the faces of other students
406 as the scene unfolds. The work is very humorous and thought
407 provoking. How great are the mighty fallen! The same ordeal comes to
408 Tunde, the fearlessly self avowed cultist.

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413 *"Dr. Adejare: Will you get up?*
414 *(As Tunde is getting up, he quickly takes the piece of*
415 *paper on his seat and attempts to swallow it. In the*
416 *struggle that follows, he is soon overpowered by the duo of invigilator*
417 *and Dr. Adejare. The paper is successfully retrieved from him).*
418 *(To Tunde) the lord of the dark world, the secret world terror!*
419 *But soon secret things shall be made public for it's bright new day.*
420 *Both of you, consider yourselves expelled*
421 *from this university..."*

422 The fearless Dr. Adejare is sanitizing the system and the bad
423 eggs in it are being taken away slowly. It is in the hike of the humorous
424 repercussion of the unchecked ills in the department that the
425 ‘Almighty’ Dr. Olaipo is caught. It is so funny enough that he cannot
426 even smell a rat as he realizes before his own downfall that his boys
427 are in trouble. When Lola comes calling he concludes that he has
428 finally got what he all the while waited for:

429 "Lola: you'll enjoy me much today that you'll
430 never forget me, sir. *(He nods)*. But please, I must
431 go to the ladies before the action starts."
432

433 Little does he know that he is in for it and that his end has finally
434 come. While at the brink of getting sexual satisfaction from Lola at the
435 classic Hotel, the worst embarrassment of his life comes knocking:

436 "Lola: (Shouts). Yes, action time! *(Suddenly, the door flips open. A*
437 *horde of cameramen from different media houses flood the room with*
438 *different kinds of cameras, recording the scene. Print, radio, television*
439 *reporters follow them. Out of the shock, Dr. Olaipo's hands seem to*
440 *have been magnetized by Lola's shoulders. Enter Leye, leading two*
441 *other detectives who bear guns. Following them are Dr. Adejare,*
442 *Mama and Fala).*

443
444 He is intercepted by an unexpected visit of a horde of
445 cameramen, policemen, alongside Dr. Adejare, Mama and Fala.
446 Glaringly, he couldn't contend the shock. Ninety-nine days for the
447 thief, one day for the owner, it goes without saying. The disgrace that
448 follows the arrest is a stigma Dr Olaipo will live with for life. He has
449 simply got it wrongly and he is going to pay dearly for it. Not just with
450 his personality but with his pocket. The style of humor as presented by
451 Ariyo in A Bright New Day attracts the commendation of all. The
452 intended effect on the victim is fully achieved. He leaves us with so

453 much to think about as he drops his pen. No matter how highly
454 connected you are, you cannot always get away with evil.

455 The playwright, Kayode Ariyo, hails from Ilogbo-Ekiti where he
456 attended St. John's Anglican Primary School 1972-1979 and Ilogbo
457 High School, 1979-1984. He later attended Ondo State University(now
458 Ekiti State University) Ado Ekiti 1985-1989. He also attended
459 Adekunle Ajasin University for his MA and PhD programme in
460 English.

461 He served in the Registry Department of Rufus Giwa
462 Polytechnic, Owo as an Administrative Officer before he was
463 appointed as a Lecturer in the Department of Languages where he is
464 currently the Head of Department. Among others, he teaches Literature
465 in English, Literary Appreciation and Public Speaking.

466 He has written, directed and produced many plays. He has
467 published several poems, novels, academic papers. Some of his plays
468 include: *The Misplaced Trust* (1999), *A Big Trouble* (2002), *The Filthy*
469 *Rags* (2002), *A Bright New Day*(2005) and *Prosework: The Only Child*
470 (2003).

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CONCLUSION

478 Throughout the analysis of Kayode Ariyo's duo, our attempt has
479 been to present the manner in which the playwright has exploited
480 humour as a concept in literature to drive home his point. He has
481 established in clear terms, the didacticism embedded in it alongside the
482 fun and amusement it excites in the reader. It is a careful ploy into
483 addressing important matters that bother on our being as human beings
484 and how this can achieve the entertaining objective of literature.

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