

**HUMOUR STRATEGIES, LINGUISTIC AND MULTIMODAL DEVICES IN
TWO NIGERIAN SITUATION COMEDIES, *JENIFA'S DIARY* AND
*PROFESSOR JOHN BULL***

BY;

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ABSTRACT

Humour, which is associated with entertainment and amusement, is a veritable tool for the evaluation and correction of a society's socio-political shortcomings. Studies on situation comedies (sitcoms) in Nigeria have focused on the social and ideological issues. However, adequate attention has not been given to humour strategies, linguistic devices and multimodal cues. The study was designed to examine linguistic devices, humour strategies and multimodal cues deployed by characters in *Jenifa's Diary* and *Professor JohnBull*, with a view to identifying different categories of humour and accounting for the linguistic complexity of humour creation in characters' dialogues.

Sperber and Wilson's Relevance Theory, complemented by Kress and van Leeuwen's Social Semiotic Approach to Multimodality and Jacob Mey's Pragmatic Acts Theory, was adopted. An interpretive design was used. The available seasons one to ten were selected from *Jenifa's Diary (Diary)*, while the available seasons one to five were selected from *Professor JohnBull (JohnBull)*. The sample from *Diary* is larger because it has more seasons than *JohnBull*. *Diary* and *JohnBull* were purposively selected on the grounds of their humour potential, popularity and availability for download. Data were subjected to pragmatic analysis.

Layering and relating concepts, implicature and audience's responsibility, assumptions from processing previous discourse and stereotyped cultural representations are the humour strategies employed. The joking frame is conveyed through the manipulation of the properties of texts and the sociocultural factors such as sense relations and shared knowledge. Phonological, lexical, syntactic and discourse features constitute the linguistic devices that were employed by the characters. Homophony such as 'sees' and 'seize'; initialism, with 'RSVP' interpreted as 'Rice and Stew Very Plenty'; and homonymy, instantiated by the dual usage of 'saw' as a verb and as a tool are more evident in *Diary*. Collocations such as the incongruous combination of words in 'Your words rub off on me like baby oil' are better deployed in *JohnBull*. *Diary* features more usages of homophones that are generated through mispronunciations by Jenifa, while *JohnBull* has more instances of collocations resulting from Professor JohnBull's wide vocabulary. Syntactic features like stoicism, with remarks like 'Introducson yourself'; and embolophrasia, instantiated by 'surprise and *surbeans*' are also deployed, with the former being more prominent in *Diary* because of Jenifa's linguistic incompetence and the latter being almost equally deployed in both sitcoms. Multimodal cues like incongruous dressing, props, gesture and gaze are identified. Dressing is more pronounced in *Diary* due to Jenifa's low sophistication, while *JohnBull* has more instances of gaze and gesture, resulting from its more humorous characters. Contrived intentional, involuntary, unintended and non-intentional humour types dominate the two sitcoms. The humour potential of these linguistic devices is foregrounded through the techniques of punning, allusion, retort, putdowns, teasing and register clash. The practs of warning, informing, advising and satirising address domestic violence, indecent dressing, electioneering and state of infrastructures in Nigeria.

Jenifa's Diary and *Professor JohnBull* variously deploy stoicism, exaggerated language, gesture, gaze and practs to engender humour. The Nigerian socio-political problems addressed under the guise of humour could also be rectified through this medium.

Keywords: Nigerian situation comedies, Humour strategies, *Jenifa's Diary*, *Professor JohnBull*

Word Count: 493

CERTIFICATION

I certify that this work was carried out by Ganiu Abisoye Bamgbose in the Department of English, University of Ibadan, under my supervision.

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DEDICATION

This thesis is dedicated to Alhaja Safuriat Omodayo Taiwo who made this journey come with ease. I love you and will forever appreciate your support, 'sister mi'!

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To the Lord who says 'Be' and it will so be, I return the glory of this academic feat. His grace is the ultimate factor behind this success. Lord, I thank you and glorify your name!

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LIST OF ABBREVIATIONS

Sitcoms:	Situation Comedies
JD:	Jenifa's Diary
PJ:	Professor JohnBull

JEFFERSON'S (2004) TRANSCRIPTION SYMBOLS ARE ADOPTED FOR THE TRANSCRIPTION OF THE CONVERSATIONS

- (0.4) number in parenthesis indicates elapsed time of silence between and within turns measured in tenth of seconds.
- (.) This indicates a short silence (\pm a tenth of a second within or between utterances.)
- @ This indicates laughter
- [A square bracket indicates the onset of an overlapping turn
-] A right square indicates the end of an overlapping turn
- $\downarrow\uparrow$ Vertical arrows provide information about local pitch movements within syllables or at the level of a single syllable. A downward arrow signals a falling tone movement while an upward movement indicates a rising one.
- (()) Double parenthesis indicates transcriber's description.
- :::: Colons indicate prolongation of immediate prior sound. The longer the colon the longer the prolongation.
- = Equal sign indicate no break or gap between two lines.
- >< This part of the utterance is produced with higher/faster pace than the surrounding talk.
- <> The pace is relatively slower.
- WORD Capitals indicate loudness relative to surrounding talk.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Humour is a human phenomenon which is understood and appreciated by all human beings across cultures. Although humour creation and orientation differ from one culture to another, it is beyond doubt that it is a phenomenon that is common and appreciated in all human societies. Schwarz (2010) asserts that humour represents a central aspect of everyday conversations and all humans participate in humorous speech and behaviour. Humour has been investigated by scholars in different fields of study.

The past few decades have witnessed intensive research into humour within a number of disciplines such as psychology, sociology, philosophy and even medicine. The continuous dehumanisation of the world is making humour one of the few places where people find consolations and escape from the numerous socio-political, economic and security pressure of current society. Humour is, therefore, a veritable tool for the pursuit of joy, especially in the face of global economic and security challenges.

Linguistic analysis of humour is an attempt to narrow down its investigation into one of many possible perspectives of enquiry. Humour, which definitely can only take place between/among people, can have its participants differently stratified based on roles. Humour can manifest by means of a person rendering funny utterances before a live audience. This is called stand-up comedy. In stand-up comedy, the joke maker, stand-up, or comedian sometimes involves his or her audience in the performance, but this is just a strategy to sustain and carry the audience along as the pace and dimension of the discourse lies solely in the comedian's hands. There are very many popular and successful comedians in Nigeria among whom are: Ali Baba, Basket Mouth, Julius Agwu, Gordons, I Go Die, I Go Save, Lepacious Bose, Ay, Seyi Law, Shakara, Emeka Smith, Helen Paul and many others. A lot of research has been carried out on stand-up comedy in and outside Nigeria (Greenbaum, 1999; Glick, 2007; Adetunji, 2013; Ayakorama, 2013; Filani, 2015; 2016).

Situation comedy is one of the several types of television comedies, other forms being sketch shows, stand-up broadcasts, and adult-oriented animation programmes (Creeber, 2001). Situation comedies (henceforth sitcoms) are usually a half-hour series segmented into episodes, where the same characters are made to appear either in the same settings or in few other settings. The settings of sitcoms are generally limited when compared to movies. The episodes are finite and what happens in the episode is explained and solved. This is to say that the episodes usually discuss a clear and completed thematic preoccupation.

Sitcom is one of the most conventional genres on US television. Sitcom as a television series emerged in the 1950's, its origins merging with the rise of commercial television in that country; the US used to be the 'place where most of such production is carried out' (ÁlvarezBerciano, 1999: 14) but different countries are now emerging their styles of sitcoms. It is also essential to differentiate sitcom from soap opera. A soap opera has a continuous storyline and is usually a drama rather than a comedy while a sitcom is individual stories, literally placing the same characters in different comedic situations with different though related thematic foci.

Although not known by the name, the history of sitcoms in Nigeria dates back to the 1980s with comedy series like *Jagua* (starring James Afolabi Afolayan of blessed memory), *Baba Sala* show and *Awada Kerikeri*. Sitcoms became more popular in the 2000s with the advent of comedic series like *Papa Ajasco* and *Fuji House of Commotion*. Nowadays, sitcoms have taken a more sophisticated and youth-oriented perspective especially with the start of *Jenifa's Diary*, which recently has been the talk of many Nigerian youths. Other recent sitcoms include *ProfessorJohnbull*, *Baba Tope*, *Newman Street* and others. Before the advent of *Jenifa's Diary*, sitcoms in Nigeria have been basically for children and older adults, with the youths, especially ladies, being more interested in foreign soap operas. In recent times, however, the sitcom is now so popular among youths, especially students, as they are often heard in schools and on campuses discussing and exchanging different seasons of popular sitcoms. Sitcoms are mainly created for the purpose amusing the viewers. This is to say that humour is the most essential property of sitcoms.

Audrieth (1998) defines humour as 'the mental faculty of discovering, expressing, or appreciating the ludicrous or absurdly incongruous'. Humour as a co-constructed

discourse between discourse participants can only be successful through a collaborative effort of the interlocutors. Conversational humour relates to ‘a range of devices that... aim to construct humorous effects in dialogic interaction, while being distinct from joke-telling’ (Chovanec, 2011:125). Dynel (2009:1286) defines conversational humour as ‘an umbrella for various verbal chunks created spontaneously or repeated verbatim for the sake of amusing the recipient, either directly contributing to the semantic content of the ongoing conversation or diverting its flow into a humorous mode/frame/key, in which speakers need not genuinely mean what their humorous verbalisations convey.’ This is to say that conversational humour takes place during interactions among people and it plays out through the deployment of certain humour technique. Humour is a part of interpersonal communication.

It is common to observe humorous utterances within a conversation with the aim of amusing a conversational partner. The term conversational humour has been differentiated from conversational joking by humour scholars. The former is more advantageous as it captures linguistic units which do not have formal resemblance with conversational joking or jokes and cannot be subsumed under the conventional mode of humour. This emphasises the fact that conversational humour, unlike many other kinds of humour, serves both the transactional and interactional function of language.

Lending credence to conversational humour and the need to investigate it, Filani (2015) argues that humour is often employed in conversations; therefore, it is necessary for linguists who are interested in conversational analysis to investigate how humour is used and the purpose it serves in human interactions. Conversational humour is a broad subfield of humour which can be pursued in different forms of discourse ranging from computer-mediated-discourse (Chovanec, 2012; Idowu-Faith, 2016; Odebunmi and Ajiboye, 2016), to classroom or pedagogical discourse (Davies 2003), medical setting (DuPre 1998) TV discussion groups (Kotthoff, 2003; Olubode-Sawe, 2016) and even in informal settings such as home (Hay, 2000).

This study, therefore, sets out to investigate how humour is created by the collective senders (producers) of selected Nigerian sitcoms for the purpose of amusing the viewers through verbal and nonverbal acts of the characters. It is important to state from this point that this study follows the point of view that humour is designed by

the collective sender or producer of sitcoms, through the artistic deployment of the characters in the series. The study is also concerned with how the selected sitcoms address societal issues under the guise of humour.

1.2 Statement of the problem

Most works on humour in Nigeria are either on stand-up comedies (Adetunji, 2013; Filani, 2016) or computer-mediated interactions (Lamidi, 2016; Odebunmi and Ajiboye, 2016, Faleye, 2016). In recent times, humour has been studied from a quasi-conversational perspective (Chovanec, 2012; Inya, 2016) where humorous dialogic exchanges take place among people in casually written discourses such as chats. This, as it has been labelled, quasi-conversation, can only borrow little from the features of spoken discourse. Sitcom as a special kind of conversational humour has not received much attention in Nigeria.

In a full-length book publication on different aspects of comedy in Nigeria edited by Taiwo, Odebunmi and Adetunji (2016), only one of the fifteen chapters focuses on sitcom. This only chapter does not have the Nigerian environment as its area of study and does not even focus on humour in the sitcoms investigated. Jeffery Demsky, in this chapter, makes clear that his research does not consider whether or not Holocaust humour is amusing, or appropriate but rather studies its messaging, delivery, and impact. Some other studies have investigated sitcom from sociolinguistic (Sogunro, 2015), communication (Williamson, 2008; Azeez and Doghudje, 2015) and semiotic (Olaosun, 2016) dimensions. Most, if not all of these earlier studies on sitcoms, have not paid much attention to the linguistic mechanisms which help to create, understand and orient towards humour in sitcoms thereby causing a dearth of research on humour in Nigerian sitcoms.

Investigating conversational humour in Nigerian sitcoms is important as these sitcoms tend to enjoy more viewership than other forms of comedy in Nigeria lately. This is because, unlike stand-up comedy which is organised as shows that have to be paid for and possibly bought as video compact discs after the shows, sitcoms are mainly shown on the television and available on the Internet. The dramatic and dialogic angles to sitcoms also make it cover a wider range of thematic preoccupations which have bearings on the state of the country. This wide range of themes can be both

implicitly and explicitly, verbally and non-verbally conveyed. Sitcoms have a greater potential for communication than many other forms or sources of comedies given its multifarious dimensions to humour creation. Unfortunately, the potentiality of sitcoms for humour and exposition on the state of the nation has not enjoyed scholarly attention in Nigeria. This study, therefore, investigates conversational humour in selected sitcoms paying attention to the linguistic devices, multimodal cues and pragmatic strategies that are employed by the characters to engender humour, according to the collective sender's (producer's) design.

1.3 Aim and objectives

The aim of this study is to investigate the humour strategies, linguistic devices and multimodal cues adopted by characters to engender humour and communicate messages in selected Nigerian sitcoms. The specific objectives are to:

- i. determine the categories of humour in the selected sitcoms;
- ii. describe the linguistic devices employed by the characters to create humour in the selected sitcoms;
- iii. account for the conversational humour types that are employed in the selected sitcoms;
- iv. discuss the strategies that engender humour in the characters' utterances;
- v. analyse the creative metaphors that are deployed in the creation of humour
- vi. examine the nonverbal cues used in creating humour;
- vii. reveal the forms of stereotype inherent in the selected sitcoms
- viii. explore the pragmatic acts that are used to depict the socio-political situation of the Nigerian state.

1.4 Research questions

The research questions outlined here are to guide the process of achieving the study objectives:

- i. What are the linguistic devices employed by the characters to create humour in the selected sitcoms?
- ii. What are the conversational humour types that are employed in the selected sitcoms?
- iii. What are the strategies that engender humour in the characters' utterances?

- iv. What are the creative metaphors that are deployed in the creation of humour?
- v. What are the nonverbal cues that are used in creating humour?
- vi. What are the pragmatic acts that are used to depict the socio-cultural situation of the Nigerian state?

1.5 Significance of the study

This study will help establish the pragma-linguistic strategies that are deployed in the creation of humour in situation comedies. It will show that, unlike other forms of humour, creating humorous effects in conversations demands cooperation and active involvement of the humourists and the recipients of the humour. The study, which explores the linguistic mechanisms of humour creation in sitcoms, will be a novel study on humour in interactional discourse, especially in Nigeria. Also, this research will establish that what counts as humour in interaction is context-dependent based on existing common grounds between interlocutors. A humorous move by a person who does not pay attention to the shared background of other participants can therefore misfire.

The study will also serve as an important research to be consulted by humourists and anyone who desires a practical knowledge of how humour is linguistically constructed. It will also be a reference point and an insight for others who want to investigate conversational humour in the Nigerian context.

The pragmatic dimension to this study will also reveal how topical issues are wrapped in humour by Nigerian sitcom makers. The study will reveal the different political and socio-cultural issues in Nigeria which are discussed and discoursed by the characters in the sitcoms under the guise of humour. The study will also have implication for pedagogy as it will show how the teaching and learning of English can be improved in a second language situation through the interactions in situation comedies. The findings and contributions of this study will be made available to the potential benefactors through journal publications. The researcher also hopes to organise conferences and seminars on the scholarship of popular culture where the findings of this study and other similar researches can be shared among scholars.

1.6 Scope of the study

This study was limited to the pragma-linguistic and multimodal analysis of two Nigerian situation comedies, *Jenifa's Diary* and *Professor JohnBull*, to establish how humour is created through the collective sender's manipulation of characters. The study also discussed issues beyond humour by analysing stereotypes and socio-cultural issues that are raised beneath the humour. The study focused on seasons one to ten of *Jenifa's Diary* and seasons one to five of *Professor JohnBull* which were the available seasons at the time of this research. Excerpts were purposively selected from different episodes in line with their relevance to the focus of the analysis. This relevance implies their humour potential and the pragmatic relevance to the issues which arise in the sitcoms. The study chose the sitcoms above on the grounds of their humour potential, their popularity and their availability on the Internet or compact discs for a thorough analytical engagement.

1.7 Limitations to the study

This study is limited in its scope of research. First, the data for the study are two of the several Nigerian situation comedies. The study, however, chose to investigate two sitcoms in order to achieve a good analytical depth of the chosen series and the choice of *Jenifa's Diary* and *ProfessorJohnBull* was based on popularity and availability. Also, in its analysis, the study is limited to the pragmatic ambit of applied linguistics, leaving out other possibilities such as the inherent ideologies in the sitcoms. This, again, is with the view of achieving depth in the analysis as pragmatics itself is multifaceted as evident in the choice of three pragmatic theories for this study; namely, relevance theory, impoliteness theory and pragmatic act theory. In spite of the foregoing limitations, the study is a significant contribution to knowledge in the aspect of the pragmatics of humour in Nigeria.

1.8 Summary

This chapter introduced the research and discussed some preliminary aspects of the work, which are further developed in the body of the thesis. The next chapter discusses relevant concepts, does a review of literature and highlights the theoretical framework for the study.

CHAPTER TWO

REVIEW OF RELEVANT LITERATURE

2.0 Introduction

This chapter presents the conceptual reviews. It also discusses and critiques existing studies on humour. The review of existing works on humour will help make clear the gap which this research hopes to fill. The chapter also presents the theories which provide the analytical tools for the data. This study approaches humour from the aspect of pragmatics. This chapter will therefore help situate this research within the context of existing works on humour, especially those within the ambit of pragmatics.

2.1 Conceptual review

This section presents and discusses the important concepts that are central to the understanding of the academic goal set out to achieve with this thesis. A clear discussion of the concepts presented below will make it easy for readers to follow the other somewhat technical aspects of the thesis with ease.

2.1.1 The origin of sitcom

A situation comedy or sitcom is a form of humorous act which was mainly created for radio performance but which eventually got on television. This genre of comedy can be traced to the United States of America. From the inception of television in the United States of America, the release of situation comedy has basically been tied to the availability of network. Given its wide acceptance resulting in increasing viewership, the sitcom has sustained a very significant place in the prime-time outline of events and has grown to be what Hamamoto (1989) describes as a ‘staple’ of television broadcasting. The significance of this genre in the entertainment world and its high acceptance among viewers has resulted in its reception of a great measure of logical interest in the world of press and news reporting generally.

As Marc (1997) notes, the increasing attention for the sitcom especially in relation to other forms of television programmes can be linked to the oldness of the genre:

The situation comedy has proven to be the most durable of all commercial television genres. Other types of programming that have appeared to be staples of prime-time fare at various junctures in TV history have seen their heyday and faded (the western, the comedy-variety show, and the big-money quiz show among them). The sitcom, however, has remained a consistent and ubiquitous feature of prime-time network schedules since the premiere of *Mary Kay and Johnny* on DuMont in 1947 (Marc 1997: 11).

This establishes that sitcom is an old commercial television genre which has become and has remained popular. Neither “situation comedy” nor “sitcom” became popularly used before the 1950’s and this was at a time when the term had almost completely disappeared from the radio. According to Marc (1997), *TV Guide* appears to be among the first general publications in circulation to use the term “situation comedy” in print, with the following passage cited by the *Oxford English Dictionary* from a 1953 article: “‘Ever since *I Love Lucy* zoomed to the top rung on the rating ladder, it seems the networks have been filling every available half-hour with another situation comedy’ (*TV Guide*).” The shortened form “sitcom” which is commoner and more often used in recent times has a more recent history. The print form of the word became known just sometimes in 1964 when a magazine called *Life* announced Bill Crosby’s proposed production in the genre although this did not last for long. The production of sitcoms has been on the increase since 1951 when *I Love Lucy* rose above Milton Berle’s *Texaco Star Theater* and half a couple of other comedy series to the top of the prime-time ratings.

The term situation comedy has been equated with other concepts such as comic drama or a narrative comedy as a means of differentiating it from known existing varieties. These adopted terms however do not aptly capture the concept of sitcom as they evidently are too narrow to describe what characterises sitcoms. However, the etymology of “situation comedy” dates back to back office show biz lingo and later became a known concept in the discourse of entertainment. Its abbreviation to “sitcom” was most likely necessitated in adherence to the grammar of public relations.

The Goldbergs (shown on the NBC radio network in 1929 as *The Rise of the Goldbergs*) and *Amos ‘n’ Andy* (aired locally in Chicago in 1928 and going national

on CBS the following year) were two of the most durable and popular radio sitcoms which eventually got televised. At inception, the two sitcoms started as live fifteen-minute programmes that were shown from Mondays to Fridays, in a broadcast format which looked more like a radio soap opera than actual television sitcom. Both sitcoms were revamped into weekly series running for half an hour in the early 1940s. Both later got adapted for television early in the life of the medium (*The Goldbergs* in 1949; *Amos 'n' Andy* in 1951) as weekly, half-hour, filmed series with audience response tracks. This timing eventually became a feature of situation comedies which still hold till date.

2.1.2 An overview of situation comedy (sitcoms)

Situation comedy is one of the several types of television comedies; other forms being sketch shows, stand-up broadcasts, and adult-oriented animation programmes (Creeber, 2001). In comparison with other series of stories, sitcoms are relatively funnier. In each episode, the same central characters in the same setting are usually exposed to a new unexpected comic situation with a different thematic focus. The humour in situation comedies is conveyed through verbal and nonverbal mediums; being an audio-visual communicative mode. The conversations in sitcoms work as one of the main carriers of humour. The mechanisms originate in natural everyday conversation. Sitcom conversation dynamics moves beyond the basic rules of our daily communication (Xiaosu, 2009).

Sitcom usually is comprised of reoccurring characters in a dramatic pattern wherein there is one or more thematic preoccupations that revolve round a general situation of language use, such as family, home or workplace. Sitcoms are usually half-hour series segmented into episodes and with about thirteen episodes making up a season. Sitcoms can also be described as weekly shows evolving around previous events of circumstances and characters with humour potential. These characters mainly remain the same, rather than developing as it is the case with comedy drama. The humour in sitcom comes from playing around with the comic possibilities of those particular character types interacting with each other in that situation, and may not involve lines or gags which are funny in isolation.

Analysis of the humour requires comment on the humorous potential of the situation itself, as well as examining individual occurrences of humour. As a first conceptual clarification, the definitions in the previous paragraphs differentiate between sitcoms and comedy-drama. Comedy drama, unlike sitcoms, has a clear theme(s) which usually develops in good order. Sitcoms, on the other hand, can feature different and sometimes incoherent themes just as the situation demands, for the purpose of amusement.

The most important feature of situation comedy is to amuse the audience through the deployment of instruments of dialogues and conversations. Humour is mainly embodied in these conversations and dialogues which emerge from a natural conversation and in the same vein slightly different from the conventional daily conversation. The characters in sitcoms sometimes put up ridiculous attitudes and use language in manners prone to doubt in real life situations.

It is also essential to differentiate situation comedy from soap opera. A soap opera has a continuous storyline which may not necessarily be the case in a situation comedy. A sitcom is individual stories, literally placing the same characters in different comedic situations (Grandio and Diego, 2008). Most sitcoms have some sense of continuity, as characters, especially children, grow older, but one episode does not necessarily depend on any others to tell a complete story. A soap opera episode usually ends with a cliff-hanger in order to bring you back next time to see what happens. A soap opera, which usually runs weekly and lasts for half an hour an hour, has an ongoing, complex plot that emphasises relationships. When a person misses one episode, such person may not be able to enjoy the ones after that, so viewers usually have to invest a lot of time in a soap to enjoy it at all. A sitcom, on the other hand, can be usually followed at any point of it.

The comic nature is the most significant characteristic of the sitcom. Sherman (2003:12) claims that:

What makes people laugh often has to do with 'in-knowledge', with making quick connections and coming close to sensitive issues. We laugh because we are in the know when a brief cultural reference taps a pool of knowledge. We laugh when we suddenly see the hidden implications and can close the gap that the actors have set up for us. We laugh, perhaps out of a sense of protected shock, when we come dangerously close to taboos, like

death and cruelty, or when we see incongruities created by juxtaposition.

This is to say that laughter or a feeling of amusement is the core of a sitcom. Nowadays sitcoms are very popular among all generations of people since they are entertaining and funny; mirror modern society and reflect social changes; characters' and audience's problems are interconnected; and sitcoms are not time-consuming due to the fact that each episode usually takes thirty minutes. Their availability on the Internet has also aided their popularity.

2.1.3 Types of sitcom

Taflinger (1996) distinguishes three types of sitcoms: action comedy, domestic comedy and dramatic comedy. These three types shall be briefly discussed below.

Action comedy is the most popular kind of sitcom, which is usually centred on various subject matters such as family, gimmicks, places or occupations. The commonest of these themes in Nigerian sitcoms is family as seen in *Papa Ajasco* and *Fuji House of Commotion*. In most action comedies, prominence is given to spoken and physical events. Characters act funnily in order to amuse the audience by appearing, speaking and acting in a comic manner. The domestic comedy is the second type of sitcom which is more encompassing and has a wider option of activities and a greater concern for thematic focus than the action comedy. In comparison with the action comedy, domestic comedy involves more characters. The greatest significance in a domestic comedy is on the characters and emergence as human beings. A major determinant in motion picture and theatrical drama is that the activities capture the most vital things to occur in the lead character's life (Hlozkova, 2013). Issues relating to peace, love and laughter are foregrounded, as well as family unity", (Taflinger, 1996). The most uncommon and most topical kind of sitcom is the dramatic comedy. The dramatic comedy usually captures scenarios that are devoid of humour such as death, war, crime, ageing, unemployment, racism or sexism (Taflinger 1996). This type of sitcom is not popular in Nigeria.

2.1.4 Characteristics of sitcom

Cortés (2000:185-189) succinctly gives the characteristics of sitcom as listed below:

1. a closed episode, serialised production, with a short running-time (approximately 22minutes per episode), designed for long-term on-air broadcast;
2. the narrative usually centres on two or three characters with stereotypical and sometimes clashing personalities, set in common, everyday situations;
3. the characters have highly defined qualities – virtues or defects that are reflected in strikingly dramatic ways;
4. shooting normally takes place on a soundstage in front of a live studio audience (this, though, has changed with many modern sitcoms);
5. a single stage is normally used, divided into a fixed number of sets (this also is not peculiar to modern sitcoms);
6. the programme is shot using three or four cameras;
7. the world beyond the set is very rarely seen, although it is frequently referenced in the script;
8. the script is shaped by two defining features: short, lively, sharp, well-worked exchanges and visual gags.

It is essential to state that these characteristics are not necessarily typical of all sitcoms. This is because sitcoms have been domesticated to suit the broadcasting realities of different countries that have played host to this genre of comedy. In its origin, while the acting reflects the genre's debt to theatre, the shooting style makes the end result in pure television.

The structure of the sitcom clearly depends on its broadcast mode. Each episode is structured about 12-30 minute segments, usually separated by a break for advertising. As a consequence, the script is likewise structured in two parts around the break. The action of the first segment ends on a note of suspense, that is, there is a "cliffhanger" in the episode's plot that is not resolved until after the break for advertising (Thompson, 2003:42), thus piquing the viewers' interest and ensuring that they stay tuned in to see how the episode ends. In addition, different seasons of the same series are often linked by "cliffhanger" endings (Thompson, 2003: 62), wherein a central plotline is left open from the last episode of one season to the first episode of the next, a common device in dramatic genres and one which inspires viewer loyalty over time. In the beginning, therefore, the sitcom was envisioned as a sequence of independent

episodes. However, as the commercial television model evolved and the audience rating battle intensified, soap opera-style plotlines, that is, serial storylines, were gradually introduced to consolidate a programme's popular following, (Hlozkova 2013).

2.1.5 Characters in sitcom

According to Taflinger (1996), three types of characters act in sitcoms: main, supporting and transient. The main characters appear in every episode and their actions are fundamental for the whole series (Jenifer is a good example of this in *Jenifa's Diary*). There may be one as well as five main characters. Supporting characters regularly appear in the sitcom and support the main character (Like Falz the bad guy; a popular Nigerian artiste called Sege in *Jenifa's Diary*). Transient characters are necessary for the continuity of the plot, but they contribute little as characters. They may be performed by the guest star (like the appearance of Flavour in episode 5 of *Professor Johnbull*), messengers, shop assistants or customers. Most of the characters in the sitcom are likeable and nice, but in order to provide necessary conflict, there is at least one character, usually a supporting one, who is unpleasant and unfriendly (this could be Mercy in *Jenifa's Diary* or Jumoke in *Professor JohnBull*).

2.1.6 Sitcoms in Nigeria

The origin of sitcoms in Nigeria can be traced to some cultural arts in different parts of the country. Among the Yoruba for example, laughter is part of the social activities and it is very important that it is embodied in an Ifa verse which states the mythology of laughter in the culture (Adeleke, 2005; Filani, 2016). The performance of the *Egungun* (masquerade) dramaturgy usually evokes laughter. According to Filani (2016), the masks worn by these masquerades bear iconographies of the targets that are being satirised and lampooned. This makes clear the fact that humour or laughter has always been a satirical tool in the Yoruba cosmology. Adeleke (2005) highlights some Yoruba masquerades like *gelede* which adopt satirical songs, *Efe*, which is rendered in mocking tones and which employs traditional tools of comedy like exaggeration and grotesqueness.

Adeleke (2005) also talks about institutionalised laughter wherein interlocutors adopt forms of humour in their interaction. Two joking relationships where this is found are in joking relationships between a woman and her in-laws and between participants in a traditional game called *Ayo*. Again, Adeleke (2006) investigates the use of fools (jesters) at the micro discourse level in Yoruba culture and in a similar study; Bamgbose (2016) discusses mock-impoliteness as a discursive strategy of affiliation and facilitation in draught playing.

Like in America, sitcoms also started in Nigeria first on radio with programmes such as *Mazi Mperempe*. The character of Mazi Mperempe tells rib-cracking jokes, starting with his call and response slogan ‘Oluo n’omume...onyeagbanaoso,’ which translates to ‘the time of action has arrived...nobody should run away’ (Filani, 2016). *Erin Keke* which had Babatunde Omidina (Baba Suwe) as its lead character was one of the very popular radio sitcoms in Southwestern Nigeria in the ‘90s. Gbenga Adeboye was another humourist who was popular on the radio with a mixture of music and comedy genre called *Funwantan*. His recordings aimed at satirising the socio-political realities in Nigeria and were renowned for mocking the political class of the country.

One of the earliest sitcoms in Nigeria was *Baba Sala*’s group of the 1980s. Although *Baba Sala*’s first productions, *Orun Mooru* and *Mosebolatan*, were movies, they were among the earliest screen conversational humour known in Western Nigeria. *Baba Sala* earlier belonged to an epic theatre movement which was owned by Herbert Ogunde and used to provide comic relief in the serious kind of cinema which Ogunde was known for. He, however, later started his own theatre movement which was completely involved in humorous productions. In the late 1980s and early 1990s, *Baba Sala* started his comic television shows on NTA, Ibadan. *Baba Sala* was renowned for his funny dressing, which, according to him, was an imitation of the known models. Unfortunately, by the mid-1990s, *Baba Sala* had faded out of the scene.

Never to be forgotten in the early days of sitcom in Nigeria was Afolabi Afolayan (a.k.a Jagua). His rustic and down to earth comedy act created a cliché that made many homes a happy lots creating laughter for many children, providing answers to many housewives’ frustrations and actually hooking on many youths who became influenced with his famous pre-programme(signature tune) ‘my belle o my head o’.

By the new millennium, Jaguar had also given way to other sitcoms like Papa Ajasco and Fuji House of Commotion which also had the television stage for many years.

In recent times, some of the popular sitcoms are *Jenifa's Diary*, *Professor Johnbull*, *The Johnsons*, *Baba Tope* and a number of others. This study has chosen *Jenifa's Diary* and *Professor Johnbull* for its data given their popularity and availability.

2.1.7 Functions of humour

Humour evidently performs some functions among discourse participants. Some of these functions are discussed below.

2.1.7.1 Interpersonal function of humour

The previous section had taken a somewhat elaborate dimension to the understanding of humour functions. It is, at this juncture, expedient to consider the role of humour in actual instances of humorous exchanges. The place of humour in communication cannot be overemphasised. Humour serves varieties of purposes in interaction depending on the affective involvement of the participants in discourse. Research has shown that humour is a veritable tool for dealing with stress in intimate relationships. It is a very useful discursive strategy for ending disputes among spouses and other intimates. Studies have also proven that humour is deployed among colleagues in formal or official situations often with a low degree of intimacy (Günther, 2003). Humour, in such context, can serve as a way of increasing affective involvement among colleagues in workplaces as a way of creating a work friendly environment. Among other functions, humour also serves as a way of getting out of embarrassment, worries, anxiety and stress. It is also an image booster as humour can help endear oneself to others. In interpersonal relationships, a sense of humour can also serve as a way of creating a delightful environment during chit-chats and other forms of discourse. It helps enliven a tensed situation even in very serious and formal communication contexts.

2.1.7.2 Psychological function of humour

Existing studies on humour have proven convincingly that humour and associated reactions such as laughter are of high significance to a healthy living and general well being. It has been instrumental to ameliorating everyday challenges resulting in suicides, depressions, frustrations and other similar negative psychological

dispositions. As an instance, scholarly works have reported positive the benefits of humour on blood circulation, muscle relaxation, digestion, immunity and convalescence (Fry 1992; Borins 1995). Consequently, humour has proven to be naturally therapeutic to humans. There seems to be sufficient evidence to suggest that humour reduces the effects of stressful experiences that would otherwise result in dysphoric emotions (Günther, 2003).

Studies have also shown that humour helps in dealing with stressful situations; hence serving as a coping strategy to humans. Freud (1927) has posited that humour is a defence mechanism. As earlier reported by Freud, Vaillant (1993) reports that humour in addition to its defence mechanisms serve as a mature defence, similar to altruism, sublimation, and suppression. It is important to note that humour has salutary effects on physiological and psychological health. Scholarship has shown that the role of humour is not as simplistic as it appears even if its many effects are hardly conspicuous or known to those who engage in humorous verbal and nonverbal engagement.

2.1.7.3 Social function of humour

Existing literature in sociological and anthropological literature have revealed the inestimably valuable role that humour plays in the maintenance and enforcement of societal common grounds and boundaries (Powell, 1977; Linstead, 1985). Humour has also been a tool for investigating social strata along issues of feminism, gender and racism. Arnez and Anthony (1968), in their investigation of Black humour in the civil rights movement, identify social satires which are primarily targeted at the Whites being the dominating group in the studied culture. Lastly, humour has lent itself out as a tool decently handling anti-social topics such as taboos, sexuality and vulgarity (Ziv, 1984; Fakoya, 2008; Bamgbose 2016).

2.1. Humour as a communication act

It is essential to state that humour is a kind of communication act which is unique in its modes of passing across messages. Humour passes across two kinds of message which could be a feeling of amusement or a comment on any societal issue. Both kinds of communication can also be simultaneously pursued by a humourist or a designer of humorous script. Studies such as Attardo (1994; 2004) and Dynel (2009; 2012) have investigated how humour is linguistically communicated from the encoder

who may be the comedian in a standup comedy performance or the characters in films or sitcoms to the decoders who may be physically present in the case of standup comedy and who may be viewers in the case of sitcoms or films.

In studying humour as a communication act, it is essential to state that one of the most important tools of humour to serve as a means of communication is shared knowledge. Shared knowledge makes it easy for the viewers or audience to understand the comic intent of the comedian or characters in the humorous act. According to Ozolina, Skilters and Struberga (2018:109), shared knowledge (worldviews, beliefs, practices, assumptions, conventions, and skills) may be implicit (we are not aware of some specific piece of knowledge that determines the way we reason) or explicit (we are aware and can verbalise this knowledge). Ozolina, Austers, Denisa-Liepniece, Struberga and Kyiak (2017) provide a communication process of humour. According to them,

The communication of humour consists of four elements: the content of the message (and its level of subversiveness), the delivery of the message (through visual and behavioural codes), the messenger (either an individual or a group), and the setting (in this case, television programmes). The communication of humour is 'a situation-dependent, multidimensional structure containing a message that depends on internal communicative processes such as reference-establishing and coordinating, but also on a variety of media settings and situational features constraining and transforming the impact of the humour (33).

The process has established the communication process of humour to include the message communicated which is largely subverted by which they meant redirecting serious information into a nonserious communicative mode either implicitly or explicitly. This is to say that the message intended for humour might be carrying an important semantic content or might be simply meant to amuse the audience. The messengers who may be comedians or funny characters in a film or sitcom serve as the carriers of the humorous message while the setting (which in their study is a television programme but which may be other forms such as stage performance as in standup comedy) is another important process involved in the communication act. However, the nature of their study made them silent on the audience who are the recipient of the humorous message. The audience of the humorous message may be

ratified as it is the case with live performances such as standup comedy or character-to-character in films or sitcoms. The audience can also be the unrati ed viewers who the researcher(s) of humour as a communication process may account for their perception through interviews or by studying the shared knowledge of the viewers with comedians or audience.

2.2 Theoretical perspectives on humour

Classifying humour into different theoretical framework is somewhat difficult. Three reasons can be identified as the causes for the ambiguity in this clarification. First, scholars are not unanimous on how the phenomenon called humour should be defined. The second is the long etymology of the concept of humour. The third reason relates to the fact that humour has been investigated from different academic fields, ranging from psychology to sociology, anthropology, linguistics, literature, media studies, medicine and many others. All of these fields have their methodological procedures and dimensions to the investigation of humour, making it difficult to pin down an all-embracing definition of humour although all of these different fields have some level of overlap to one another.

Irrespective of the different dimensions from which humour has been investigated, three categories of humour theories are mainly discussed in literature. They are commonly known as release theories, hostility theories and incongruity theories although different scholars have adopted different terminologies to describe them. For example, Attardo (1994) gives a kind of clustering as he divides humour theories into cognitive (incongruity and contrast), social (hostility, aggression, superiority, triumph, derision, disparagement), and psychoanalytical (release, sublimation, liberation, economy) theories. The term disappointment theory has been used to refer to incongruity theory by some scholars. Attardo (2001) adopts the same terminology as Raskin (1985) when he speaks of "hostility or disparagement theories" and "release theories". These theories are referred to as "conflict theories" and "relief theories" respectively. Raskin (1985) specifies the theories further and points out that they can also be characterised from a psychological perspective as cognitive-perceptual (incongruity), social-behavioural (superiority), and psychoanalytical (relief).

It must be stated that these theories are not contradictory to themselves. In fact, as more recent studies on humour have shown, they are best regarded as complementary. The following sections outline the major tenets and some implications of the three theories.

2.2.1 Release theory of humour

Release theorists explain humour on the basis of psychological mechanisms. They opine that humour functions as a 'release trigger' for reduced inhibitions and panic which are warranted by conventions and laws. The basis for these theories, which take into account a psychological aspect of humour, was proposed by Freud, who believed that humour releases tension or mental energy and relieves a person from inhibitions imposed by conventions and laws. People live under these prohibitions and suppressions and release themselves by bursting out in laughter. The release theories have a significant contribution to linguistic research about humour in a sense that they liberate from the rules of language which are typical for puns and word-plays in general. This theory also encompasses social and behavioural elements of humour itself.

Latta (1999) makes a description of the psychodynamics of the humour process. According to this theory, the subject passes through three stages:

1. an unrelaxed state that may be caused by 'any of a virtually unlimited number of forms and can occur in any of a virtually unlimited number of combinations.
2. a cognitive shift produced by some "stimulus event or factor or a complex of them" that renders the former stage of unrelaxation pointless.
3. relaxation through laughter.

Within the ambit of linguistics, the major advantage of release theories is their potential to reveal aggressiveness in humorous acts. Put in another way, they expatiate the suspense of linguistic rules (i.e. puns, wordplay) and infractions of the known Gricean principle of co-operation (Attardo, 1994).

2.2.2 Hostility theories of humour

Hostility theories, also known as disparagement theories (Suls, 1972), derision theories (MacHovec, 1988), superiority theories (Morreall, 1987), or disappointment

theories and the theories of frustrated expectation (Allen, 1998), go back to Plato's and Aristotle's early work and refer to the negative and the aggressive side of humour, which is mainly used to disparage and humiliate specific opponents, (Schwarz, 2010).

These theories address the negative element of humour. The most prominent of these theories is the superiority theory mainly advocated by Bergson. Humour, according to the theorists within this field, is a social corrective used by society to correct deviant behaviour, (Attardo, 1994:50). The original idea was proposed by Thomas Hobbes who thought that laughter is an expression of sudden glory and realisation of being better than someone else. In general, this theory, which is based on sociological approach and emphasises the aggressive aspect of humour, assumes that people laugh at the tragedies of other people and laughter which occurs when such a situation happens is a reflection of one's superiority. Humour is thus an expression of spite and aimed at people who are being considered inferior in any kind of way.

This approach has propelled a couple of studies in the different academic areas of social psychology and sociology. La Fave, Haddad and Maesen (1996) experiment the conjecture that jokes that have butts who are not liked by the recipient are more comically appealing than jokes with neutral or liked butts. In carrying out the study, the researchers effected the phenomenon called identification classes which can be somewhat generally explained as a group of persons that one acknowledges and exhibits a certain attitude towards which could either be positive, negative or neutral. The findings basically revealed the conjectures that the respondents preferably align towards jokes that denigrate negative non-membership classes identified in the humour. Hostility theories address sociocultural aspects of humour.

2.2.3 Incongruity theories of humour

Incongruity-resolution theory is one of the first linguistic theories of humour, dating back to 18th century. Morreall (1987) considers the incongruity theory to be 'the most popular current philosophical theory of humour' and states further that it "holds that the formal object of amusement is 'the incongruous'". Many researchers share his view and see incongruity as the essential element in eliciting humour. Incongruity is a violation of a pattern in someone's picture of how things should be. What any individual finds incongruous will depend on what her or his experience has been and what her or his expectations are.

The core of this theory can easily be explained by Schopenhauer's definition of laughter: 'The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity' (Attardo 1994:48). The idea of incongruity is based on the notion that there is a certain pattern to the relationships between components of ideas. When the system of arrangement does not match with the expected pattern, the event is perceived as incongruous. Many theorists agree that not incongruity, but congruous outcome of the incongruity contains the funny element. Attardo (1994) argues that this theory is a two-staged model of comprehension and appreciation, including incongruity and resolution. Willmann (1940:72) also mentions the term 'incongruity' when he states that humour results from 'the union of two ideas which involve some sort of contradiction or incongruity'. He further distinguishes three different realisations of this union. Either the two meanings might be united by common elements, or one might function as an inference drawn from the second meaning, or both might occur in objective reality (Schwarz, 2010).

Different scholars have explained the incongruous relationships in different terms. The term bisocation was coined by Koestler (1964) to explain the mental process involved in perceiving humorous incongruity. Apter (1982) used the terms, paratelic mode and telic mode, to differentiate between two states of human mind. The paratelic mode is a playful and non-serious mode while the telic mode is a serious and goal-oriented mode. Both modes are according to Apter switched into by people on daily basis.

Finally, Attardo (2001) makes a list of features that are necessary for incongruity to lead to humour and they are presented below:

- a. The incongruity must be non-threatening.
- b. The incongruity must not be too complex or too simple.
- c. Available scripts/knowledge: the recipient must have sufficient knowledge to be able to process the scripts and identify the incongruity.
- d. The incongruity must be unexpected and surprising.
- e. The participants should be in a playful mode: the situation must be framed or keyed as humour. It should reflect suspension or disbelief.

- f. Co-presence of the opposed scripts: two scripts should be available and accessible at the same time, and/or be activated closely.

The different theories have been applied across disciplines. The relief theory can be said to be more significant to psychological studies while the hostility theory is mostly suitable for sociological inquiry where language can be used to show social strata. The incongruity theory has mostly been utilised in the field of linguistics. This is because the incongruity theory more than the other theories is pragmatic-based. According to Filani (2016), most linguistic approaches to humour fit into the incongruity class because they hold that humour results from antonymous relationship between two meanings juxtaposed into a text. Notwithstanding their areas of appropriateness, a combination of these theories for an all-encompassing humour research is not impossible. This thesis, for instance, mainly adopts the incongruity theory of humour but also deploys the hostility theory in analysing some aspects of humour in sitcoms.

2.3 Humour in context

Humour is best appreciated in context. The phenomenon of humour is realised in different forms ranging from jokes, to wits, dialogue and so on. One way to understand how humour works in context therefore is to understand what a joke is and its forms. This section at the end would establish clearly the contextual aspect of linguistic humour.

Schmidt (2011) has established that a joke is a 'discrete unit' which functions as 'a piece of oral art and as a speech act.' More elaborately, Richie (2004:15) says that a joke is a relatively short text which, for a given cultural group, is recognisable as having, as its primary purpose, the production of an amused reaction in its reader/hearer, and which is typically repeatable in a wide range of context.

A joke could take the form of a story, one-liner, anecdote, riddle, pun, banter, witticism, or any figurative device like metaphor and simile (Attardo, 1994; Dynel, 2009; Filani, 2016). Attardo (1994) mentions that the prominence of jokes in the linguistics of humour is a result of the fact that they are typically short, easy to collect, and simple (they tend to have only one source of humour). Two kinds of joke have

been distinguished namely narrative (canned) jokes and conversational jokes (the latter being the focus of this thesis).

A canned joke is a joke which has been used before the time of utterance in a form similar to that used by the speaker, such as those which are found in books, collections of jokes; its text does not depend on contextual factors (it bears 'little obvious relationship to the ongoing human interaction' (Fry 1963: 43) and is quite interchangeable with respect to context, Attardo (1994). Attardo (1994: 61–62) further says canned jokes are

- typically told by a narrator who often prefaces the joke with an announcement or the humorous nature of the forthcoming turn, the narrator also holds the floor through the telling and releases it for the reaction turn of the audience.
- 'rehearsed', in the sense that they have been heard or created by the narrator before the telling [original emphasis].
- detached from the context in which they are told.

Conversational jokes, on the other hand, are told in regular turn-taking in conversation, and do not include prefacing. They are also created by the teller 'on the fly', in addition to being strongly context-dependent (Attardo, 1994). A conversational joke is improvised during a conversation and draws heavily on contextual information. Conversational jokes are found mainly in ongoing interactions. Usually, they differ from canned jokes in that they cannot be easily transferred from one context to another.

As a way of differentiating the two kinds of joke, different labels have been given to them. Conversational joke is called witz and the term jokes for canned jokes. The overriding principle of jokes is that it should have a set-up and a punch. The punch is often dubbed a punch line, although the bit that generates the effect is usually not a line. Yet, the most common task of a punch (line) is that it acts as disrupting elements.

2.3.1 Situating canned jokes and conversational jokes in context

Context is crucial to the realisation of meaning in any kind of discourse. Odebunmi (2006) views context as the spine of meaning, without which, speakers' intentions and meaning of a communicative event cannot be identified. 'Context' can be intended in at least two ways: the non-linguistic environment of an utterance and the other

utterances that precede and/or follow a given utterance. Following Halliday (1978), the former will be called 'context' and the latter 'co-text'. Context will be used as a general term to refer to both. Attardo (2001: 62) points out that humour is different, depending on whether it takes place in narrative texts or in conversation. The essential difference lies in the lack of planning which exists in the latter and in the importance that the context has for a correct utterance interpretation to both.

All jokes, whether canned or not, will obviously appear in context by the very fact that they are told. The distinction between canned and conversational jokes that Fry, Raskin, and others have tried to discuss is essential to the relationship of the joke with its context. In fact, a joke only matters in the context in which it is used. A one-liner which for instance will make a joke in a pub will most likely sound awkwardly stupid if uttered in a place like a funeral. Both kinds of joke, however, differ in their reliance on context. Commenting on how both joke types rely on context and how they further differ in such reliance, Attardo says:

To recapitulate, canned jokes are used in a context and so develop "secondary" contextual links, although almost acontextual originally. Situational jokes originate in highly idiosyncratic contexts, but the joke tellers may sever the contextual ties, integrate the relevant aspects of the context in the text, and reuse them as canned jokes.

The difference in their reliance on context can, however, be further clarified by saying that, wherever a canned joke may occur a conversational joke may occur but not the other way round; context will always be higher in conversational joke.

2.4 Categories of verbal humour

This section considers how verbally expressed humour are constructed. These categories will not be presented in any clear-cut taxonomy. This is because the categories sometimes overlap and can lead to the grouping of an utterance under different labels depending on the basis for the classification. These categories, which will constitute an aspect of the data analysis for this study, will be briefly discussed below.

2.4.1 Lexemes and phrasemes

Lexemes and phrasemes are humorous bits that are deployed in either written or spoken texts to achieve humorous effect. Lexemes and phrasemes are usually simple expressions that pragmatically or semantically spice up texts; even nonhumorous ones. Lexemes and phrasemes achieve their humorous effect on the ground of their novelty and the incongruous interpretations of their structures, usually resulting in unexpectedly amusing discoveries within texts.

Lexemes manifest in the form of neologisms. Neologisms are words that are used to name new inventions and discoveries. Morphological or word formation processes such as coinages, derivations, compounding are the linguistic patterns used in the creation of lexemes. Phrasemes are syntactic structures that contrast their subordinate elements. Semantic phrasemes that reflect humorous possibility are linguistically spiced by newness and creativity and are based on the comparison of their constituent parts. Phrasemes usually play out when there is a sharp contrast of a known unit of utterance gets replaced without altering the rhythmic pattern of the utterance. Expressions such as *gbe body e*, *gbe soul e* (lift your body, lift your soul) which is made popular through Nigerian hiphop is a good instance of phraseme.

2.4.2 Witticism

A number of humour categories will be subsumed under the broad umbrella of witticism. This is because wit as a term or word best captures most realisations of conversational humour in spoken discourse. Witticism is some kind of epigram which can also be called a quip or wisecrack. It is intermittently used to spice up conversations which are usually outside the humour frame. Witticisms are context-dependent and are usually only injected into discourses; not in the clear and straightforward manner of joke making.

Witticisms resemble one-liners. However, in contrast to one-liners which, as are longer jokes, are produced within a humorous frame and rarely communicate meanings outside it, witticisms overtly convey meanings besides facilitating humour. Beyond humour, witticism serves communicative purpose. A good general example given by Dynel (2009:1288) which depicts the political reality of many countries is:

Political skill is the ability to foretell what is going to happen tomorrow, nextweek, next month and next year, and have the ability afterwards to say why it didn't happen. This short witty statement is not only funny but well captures the attitude which can be said to apply to all politicians.

Witticisms often deploy figurative expressions including simile, metaphor and hyperbole. Simile, on its part, is a direct comparison of two dissimilar phenomena that share similarities in quality. The comparison is usually achieved through the use of the conjoining words "as" and "like". Metaphor conveys the relationship between the semantic vehicle (base or source), which is a well-known referent, and the semantic tenor (topic or target), which is it helps define. Hyperbole simply means exaggeration. An expression such as "His head is as big as a wheelchair" is an example of a hyperbole and also a simile; given the exaggeration and the comparison. Other stylistic figures like irony, sarcasm and pun are rather discussed separately given their width and centrality to humour. An expression such as "Can you make Obasanjo act as Chris Brown?" is a sarcastic statement found in the song of a Nigerian hip-hop artiste called Jah Bless which is explored for humorous purpose (Bamgbose, forthcoming).

2.4.3 Irony

Studies on irony as the subject of humour abound in scholarship across the globe (e.g. Norrick, 1994, 2003; Jorgensen, 1996). All ironic utterances are not necessarily humorous and that is to say it is a whole lot of studies on irony are carried out outside the purview of humour. The literal import of an ironic utterance is opposite to the implicit meaning intended by the speaker. From a technical perspective, Alvaro (2013) explains that irony refers to various theories among that which state that irony is an indirect speech act, a flout of the maxim of manner, a phenomenon which entails an interpretative use of language, which is explained as an echo or as a pretense (Sperber and Wilson, 1995), or even as an argumentative resource or polyphony.

2.4.4 Sarcasm

Sarcasm is often times used as a synonym for irony. This, however, should not be so as sarcasm may not in any way be ironic, although the negative type of irony is described as sarcastic irony. Sarcasm usually involves a person verbalising something

that is the opposite of what is appropriate, usually with the intent of ridiculing another person. An instance of sarcasm was when a Nigerian comedian said shortly before the 2015 presidential election that former President Goodluck Jonathan should be allowed to recontest since any child who fails a class must repeat the class. This was in no way a campaign in support of Jonathan but a ridicule in disguise. Paakkinen (2010) succinctly differentiates irony and sarcasm thus: irony can be seen as a comment opposite to what is meant, and sarcasm as a mocking remark in the similar nature. An instance of sarcasm in conversation is seen in utterance B below:

A: Are you talking to me?

B: No o, I am talking to myself.

In the exchange above, speaker B means the direct opposite of what is said but the response is a way of mocking speaker A. Although speaker B's utterance may carry no humour to be appreciated by speaker A, it is likely to amuse anyone listening to the interaction.

2.4.5 Pun

Punning is one of the simplest forms of joke and one of the primary concepts examined in studies on humour. A pun can be defined as a humorous verbalisation that has (prototypically) two interpretations couched in purposeful ambiguity of a word or a string of words (collocations or idioms), dubbed the punning element, manifesting itself in one form (or two very similar ones) but conveying two different meanings, (Dyrel, 2009).

The punster designs an ambivalent expression with one meaning tilting toward understanding the preceding utterance and a second meaning also fitted to that expression but based on a contextually inappropriate interpretation of it. The punning turn consequently clashes with the topic and/or tenor of current conversation, while some linguistic element establishes its claim to a rather tenuous formal relevance. Ambiguity is an important element of pun but Attardo (1994) explains that not every ambiguous word constitutes a pun. The realisation of pun revolves around either phonological mechanisms such as homophony or semantic ones such as polysemy.

Ritchie (2004) splits puns into paradigmatic and syntagmatic axes. In the paradigmatic variant, a particular substring appears in the text, and the joke depends on the similarity (or even identity) of that string to some other string not in the text. In an attempt to caution a friend of mine against a decision some time ago, I said to him: I'll advise you let go of that girl; *Provision store is better than kiosk*. Though the discourse was a formal and serious one, my friend could not help laughing as I had with the paradigmatic use of pun jokingly expressed an English saying: Prevention is better than cure. This is phonologically achieved with the substitution of similarly rhyming words: provision/prevention and cure/kiosk. A syntagmatic pun, on the other hand, has two (or more) substrings actually in the text, whose similarity (or detail) is the basis of the pun.

2.4.6 Register clash

Halliday (1978:111) defines register as 'the configuration of semantic resources that the member of a culture typically associates with a situation type.' Register in humour revolves around incongruous elements. In his discussion, Attardo (1994) cites Catford's definition of register as being 'a variety correlated with the performer's social role on a given occasion'. Humour, therefore, emerges when a speaker uses a language which does not correlate with his or her social role. Register clash plays out in two ways in humour study. These are upgrading and downgrading. The former involves the use of lexical words from a more sophisticated vocabulary in informal or casual contexts while the latter has to do with lexical choices made from lower register.

2.4.7 Allusions: distortions and quotations

Allusion involves making a reference to something outside the discourse. Allusions feed on already known real life information. In relation to humour, two types known as distortions and quotations are recognised. Distortion involves a reference to a grammatical unit or texts by changing the known structure and meaning; leaving a rhythmic trace to the original form while quotation, on the other hand, has to do with using the original form of the text in a humorous context. Among the main sources of distortions, there are various pragmatic formulae, such as. Idioms, cliché's, proverbs and antiproverbs are some of the main manifestations of distortion. It can also deploy forms such as deletions, substitutions and/or additions. Distortions characteristically

change the meaning of the known text thereby engendering humour in people who share the source domain of the original utterance. Quotations are, on the other hand, direct references to a formally known utterance or text usually from a popularly known song, book, film, slogan or any other aspect of popular culture. A Christian praise song sung as “There is something that makes me come into your presence, my helper” is sometimes re-rendered by Kegites as “There is something that makes me come into girls’ hostel, my girlfriend”. While this instance of quotation through substitution may be rather offensive than amusing to the committed Christian faithful, the creativity in the distortion might be very funny to a religiously neutral person.

2.4.8 Retorts

Retort is another humorous form. Retort has semblance with witticism which are usually usually produced at immediate turns. A retort can be defined as a quick and witty response to a preceding turn with which it forms an adjacency pair (Norrick 1993). Retort usually manifests at the second turn in an exchange as a somewhat ridiculous reply to the first turn thereby generating a humorous feeling in the listener(s). Retorts are usually not produced to amuse the producer of the first turn. Often, they carry a humour potential which is aimed at amusing the third party or unrati ed participants in the discourse environment and most likely serving as ridicule to the producer of the initial turn. It could be a way of disagreeing or contesting the initial turn but with implicit ridicule. An instance of this could be when a child says to the mother “Should i put the pepper on the floor” and the mother nods her head in disagreement with the supporting statement “Put it on my head”. The mother’s response will most likely not appeal to the child but will carry a humour potential for any other listener who most likely will find the ridiculous response hilarious.

2.4.9 Teasing

Teasing has become the focus of a considerable amount of research in pragmatics since Radcliffe-Brown (1940) first drew attention to the ways in which mocking and insulting others can occur freely in so-called joking relationships, (Haugh 2010). Teasing can be conceptualised as a higher-order concept embracing jocular utterances performing a variety of pragmatic functions (such as mock challenges, threats or imitation) the meaning of which is not to be treated as truth-oriented and

which invariably carries humorous force to be appreciated by both interlocutors, (Dynel 2009). One common element across different functions of teasing is the notion that it combines elements of provocation and playfulness directed at others or self (Lampert and Ervin-Tripp, 2006; Bamgbose, 2016). In the production of teases, In the production of teases, speakers do not originally have the intent of ridiculing or insulting the hearer rather there is the underlying intention to joke or create an atmosphere of amusement for both the other interlocutor and other ratified and unrated listeners in the communication environment although a deep message might also be passed within the tease. In a game of draught among the Yoruba of Nigeria as reported by Bamgbose (2016) for instance, one player says to the other: “When I am done with you, your penis will not rise for days.” Such expression is a tease and is more of a way to enliven the discourse than an attempt to disparage the listener. A genuine intention to attack the other interlocutor in form of humour is achieved through the use of putdown which is also later explained in this session.

2.4.10 Banter

Norrick (1993) explains banter through an example as ‘rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment rather than topical talk.’ According to Blake (2007), banter ‘involves the exchange of word play with a teasing or provoking element.’ Leech (1983) holds, within the second order principle, a different definition of banter wherein banter generates a pretentious politeness in the speaker with an underlying impoliteness towards the earlier speaker or the earlier expressed proposition. This interpretation appears to have limited banter to its aggressive or contestive perspective. However, banter can be very useful in supportive or collaborative discourse situations too such as joint (Hay 1995). An example of tease may also qualify as banter except that banter may be a little more aggressive.

2.4.11 Putdowns

Putdowns are obviously confrontational utterances which are genuinely abusive without any intention to amuse the addressee. It can manifest as ridicule, mocking or sarcasm. The direct addressee of a putdown is the butt who may be present at the scene of communication or who might be being reported to someone else through disparaging utterances. The deployer of a putdown primarily aims to get at a target

and secondarily hopes to get others amused through this means. In television series, a putdown may be deployed by the producer to entertain the viewers by having characters engage in malicious confrontations. When a character in a sitcom says to the other in a serious tone that she or he looks charcoal, this will be an instance of a putdown.

2.4.12 Self-denigrating humour

This goes by many other names such as self-disparaging, self-denigrating or self-deprecating humour. It is a unique humour type whereby the speaker speaks offensively or maliciously about him or herself. It is in most cases an attempt to tease than to deliberately deface oneself. The speaker does not hope to genuinely ridicule himself; rather it could be a persuasive strategy towards endearing oneself to others as a comic or to appear humble or apologetic. Therefore, applying the technique of self-deprecation, the speaker portrays himself or herself in a positive self-image and, in particular, one of the virtues in contemporary societies, i.e. the ability to laugh at one's inabilities or problems (cf. Norrick 1993). An instance of this is to say: How did I even open my mouth to woo you? I'm a really a foolish man. This is a self-denigrating utterance which has a broader aim of ridiculing the listener or other interlocutor.

2.4.13 Anecdotes

Anecdote is another humorous form. It comes in form of storytelling. According to Norrick (1993), anecdote is a humorous narrative by means of which the speaker regales the hearer with a story deriving from his/her personal experience or other people's lives. The speaker sometimes presents events in other people's lives in form of an autobiography. Anecdotes often manifest with high degree of artistic aesthetics spiced with creative nonverbal displays. The storylines in anecdotes are, more often than not, not humorous experiences but they are comically recounted by the storyteller in a manner that amuses the listeners or readers. This is commoner in standup comedies.

2.5 Existing studies on situation comedy and verbal humour

There are numerous studies on situation comedies both outside and within Nigeria, although a bulk of the available works came from outside Nigeria given the relative

newness of comedy research generally, and situation comedy specifically in Nigeria especially within the ambit of applied linguistics. The reviews below are done from different scholarly perspectives.

2.5.1 Pragmatic studies on sitcom and verbal humour

Pragmatics, which is interested in the role language plays in the realisation of meanings in spoken or written discourse, has served as theoretical framework for different studies on sitcoms and humour. Different pragmatic theories and concepts such as pragmatic act, implicature and presupposition and many others have been used to appreciate humour in different contexts within sitcoms.

Alvaro (2011) focuses on the analysis of humour in a specific realm, cinema, from a pragmatic perspective. The study adopts as its data Woody Allen's *Anything Else*. Alvaro's analysis covers pragmatic concepts such as implicature, conversational maxims and presupposition which he merges with humour theories. With these pragmatic tools, he dissects hidden meanings which generate humour, both at the level of the characters and the audience by paying attention to both the implicit and explicit linguistic tools.

A quantitative analysis is used to show how verbal humour in communication display the types, characteristics and usages of tropes, implication and presupposition in the data. The quantitative analysis shows that the use of implicature and the non-observance of the conversational maxims and its combination with rhetorical figures is more prevalent than the use of presupposition in the data. This study, though like the present one is pragmatic inclined, it however does not give much attention to the mechanisms which help generate humour and the functions humour serve beyond amusement.

Yus (2004) investigates how certain linguistic stimuli (e.g. jokes) favour certain inferential patterns in the audience interpreting them, and how these patterns inevitably involve the mental entertainment of certain assumptions, either contradictory, processed in a specific order, or clashing with accessible background assumptions retrieved as part of the inferential process of interpretation. Using cognitive pragmatics, and specifically relevance theory, Yus (2004) analyses how some of the humorous strategies underlying the stand-up monologues in *El club de la*

comedia manifest.

The researcher identified the relevance-seeking inferential procedures to include: predicting inferences, multiple graded / single covert interface and clashing assumptions. Finally, Yus proposed certain humorous strategies in the data studied which include but are not limited to: layering and relating concepts, implicatures and audience's responsibility, assumptions from processing previous discourse and playing with collective cultural representations. The study submits that the study of the varieties of humorous strategies used supports a general claim that humour is not an inherent property of texts but, rather, is derived from the mental processes that the hearers have to go through in their search for an optimal interpretation of the utterances. This study is similar to the present one in the deployment of the relevance-theoretic approach to the study of humour but is different in the choice of data and the breadth of investigation as this thesis shall be discussing the nonverbal cues to humour and the pragmatic functions of utterances in the selected sitcoms

Chovanec (2012) focuses on the construction of humour in online newspapers. Analysing the new interactive genre of live sports commentary, it documents how humour is produced through incongruities, allusion and irony as well as co-constructed in quasi-conversational interaction between the journalist and his online audiences. It is argued that humour is crucial not only for enhancing the interpersonal dimension, that is, building up solidarity within the virtual group of followers, but also for providing entertainment in dull moments of the game, thus having a compensatory function with respect of the ideational dimension. The author concludes that in this sense, the live reporting of sports events serves as a kind of "vicarious entertainment" with the audience entertained not (only) by the game but also the language used to report the game. This study though considers humour as a jointly constructed discourse, it gives no account of the mechanisms which generate the humour.

In her study, Dynel (2009) makes a good theoretical detail of semantic and pragmatic types of verbal humour, primarily those which cannot be reduced to (canned) jokes. She makes a clear distinction between jokes and conversational humour, an umbrella term covering a variety of semantic and pragmatic types of humour, which recur in interpersonal communication, whether real-life (everyday

conversations or TV programmes) or fictional (film and book dialogues). She further makes a clear distinction of formal and stylistic features of humour. All the types and forms of humour discussed in the essay offer copious research material, which can be approached from a variety of linguistic vantage points, that is cognitivism, semantics, pragmatics, discourse analysis, sociolinguistics or translation. The study serves as a deep insight for the present study but limits itself in that it does not deal with any specific data as this study hopes to do and it does not take any analytical approach.

Coates (2007) explores the links between laughter and intimacy in everyday conversation. The paper attempts to clarify the term 'conversational humour', focussing on informal conversation among friends and on the conversational practices involved in humorous talk. She argues, following Bateson, that conversational humour involves the establishment of a 'play frame'. When a play frame is established, speakers collaborate in the construction of talk in a way that resembles group musical activity, particularly jazz. She submits that that play and creativity are linked in significant ways, and that playful talk is essentially collaborative. This is a very good study but pays little attention to the linguistic devices to humour.

Inya (2016) applies an elaborated pragmatic act model to humorous interactions in students' text chats in a Nigerian university. The model draws insights from Giora's Graded Salience Hypothesis (GSH), Mey's Pragmatic Act theory and incorporates current issues in pragmatic theorising such as the dialectics between a priori and co-constructed, emergent intention. The data for the study is got from three departmental chat room interactions in Federal University of Technology, Akure. The study analyses four humour types namely canned jokes, punning/wordplay, question and answer jokes, and hyperbole/overstatement. The pragmatic acts found in the different humorous types are: satirising, eliciting laughter, electioneering, teasing and overstating. The author submits that the effective appreciation of any humour act would require a pragmatically and culturally enriched context. The study which is rich in its theoretical framework is somewhat narrow in its methodology as it examines chat rooms only within an institution. The data for the paper may be said to be unrepresentative enough for its claims.

2.5.2 Social perspectives on sitcom and verbal humour

Sitcoms have also been investigated by scholars on the ground of their social and sociological roles. It has served as a tool for commenting on social relations, leadership and gender among many other relevant societal issues.

Roome (1998) attempts an ethnographic study of multicultural female viewers of sitcoms with focus on humour as a tool for cultural reconciliation in South Africa. After the South African apartheid experience, Moore's study identifies the connections between gender, race, class and social relations. Using an ethnographic methodology and from a cultural studies perspective, the researcher does a reception analysis of thirteen multicultural focus groups on the freedom expressed in the bill of rights and the new constitution which followed the apartheid era. A combination of structural, semiotic and ideological analysis was applied to two situation comedies namely, *Suburban Bliss* and *Growing Up III*. The author confirms through interview with the production teams of the sitcoms that the former tilts towards the American sitcom genre while the latter is a hybrid combination conceived to meet the perceived needs of the local multilingual multicultural audience. The writer investigates the extent to which the hegemonic relationship between the producers and audience are mediated through these programmes as it is found that the interpretation of the text can differ in how it is decoded from how it is encoded the producer.

The depiction of “affirmative action, adult access to pornography, the aspiration of the new black elite, feminine participation in the democratic process and the rejection of authoritarianism from the state or the home” in a humorous vein in the situation comedies indicate the ideological positions of the production teams in South African sitcoms. The responses of the focus group were examined in terms of their own identity as well as where an historic individuality expands into the collective communities of nations, gender, classes, generations, race and ethnic groups. The thesis submits that humour as ‘cultural reconciliation’ can be effective if people are prepared to alter negative patterns of thinking and social practices. The thesis has its strength in having studied the place of humour in the reconciliation of a people but is narrowed by its silence on the linguistic mechanisms that generate humour in situation comedies.

Brown (2008) contends that the 2003 release, *Osuofia in London*, which was at the time of its release considered the most successful and furthest travelling film in

Nigeria by film experts, and which is also popularly characterised as an unfortunate and negative portrayal of African people, is actually engaged in a redefinition of on-screen African identity construction. Recounting Bekeh Utietang's stance, a Nigerian reverend and author living in Washington DC, who holds that the film's broad commercial success is less laudable than lamentable, because, 'The African of the 21st Century deserves a better image than this', Brown also holds that '... a close reading of the film reveals that this absurd farce about Nigerians in London goes straight to the heart of what is at stake in Nollywood's explosion, growth, and transnational journey.'

The author's essential argument is that 'Osuofia in London perpetuates stereotypes about Africans that do a disservice to the defence of African identity.' The author maintains that the film problematises the relationship between popular stereotypes and the paradigm of globalisation by engaging in a counter-discourse to the normative assumptions of double-consciousness. This study, though a relevant critique of the impression of a Nigerian comedic movie on national identity, does not appreciate the movie for its humour potential which is what this present thesis sets out to do.

In his study, Richardson (2013) makes a compilation of the findings which have concentrated on humour in leadership communication into a cohesive summary. Approximately thirty scholarly articles were compared in an effort to discover similarities and common findings. This paper primarily examines the application of humour in leadership communication and the cognitive effects of humour on the audience. The recurring themes within the articles show that humour has a positive effect on the audience's retention of information; humour facilitates a positive environment within a group, and humour relieves tension, which allows the audience to feel engaged. Communicators should know their audience(s) and apply humour accordingly; they should avoid the use of disparaging or negative humour, and avoid humour that isolates individuals from a group. In summary of the work, he says that, humour is a tool for the communicator in a leadership position, and like any other tools, there is an appropriate time and place to use it.

2.5.3 Verbal humour as a discursive strategy

Issues relating to how interactions are managed in verbal humour and all forms of comedic discourses have also enjoyed attention from scholars. The interactions can be

studied at the character to character level and can also be investigated in terms of viewers' assessment of the nature or relevance of characters' interactions in the comedic series.

Ortega (2013) proposes a method to study interactional ironic humorous utterances in Spanish. The paper has as its aim to analyze real colloquial conversation utterances where humour appears in the utterance without the listener expecting it, because it is not a humorous genre. Using Attardo's General Theory of Verbal Humour, the author studies irony and humour in examples of conversations from Peninsular Spanish real sample corpuses (COVJA, *Corpus de conversaciones coloquiales* [Corpus of Colloquial Conversations] and CREA, *Corpus de Referencia del Español Actual* [Reference Corpus of Present-Day Spanish]). He argues that in the cases studied, humour becomes a narrative and social strategy, exactly the same as irony and politeness. He concludes that humour with a positive effect is one of the values which the ironic utterance can convey in conversation after breaking the listener's expectation. This study which investigates irony does not pay attention to other numerous humour techniques which are found in the data.

Azeez and Doghudje (2015) consider comedy as a discursive exchange for social change, focusing on the social themes of *Papa Ajasco* and its interpretation by Nigerian audience. This study investigates the discursive process through which *Papa Ajasco* comedy series condemn some social behaviour and signify them as bad or inappropriate in funny but strong terms. Therefore, the study examines some purposefully selected series of *Papa Ajasco* on Nigerian television with a view to identifying and explaining the pattern of condemned social behaviours or affairs of this world in the comedy.

The study seeks to understand how randomly selected audience of 50 members, who regularly view *Papa Ajasco* series on television, interpret the discursive exchange and jokes in the comedy. This was done through an indepth interview that allowed the audience to air their views spontaneously. The study finds that *Papa Ajasco* series indeed appeal to a majority of Nigerians with its unique capacity to provide high spirit that relaxes their minds and provide them with escape valves with which they relieve tensions of work and life. Also, the series, in melodramatic forms, condemns some social vices and behaviours that are deeply

rooted as ways of life in Nigeria. The study does not carry out any detailed descriptive analysis on the manifestation of humour in the series.

2.5.4 Media studies on sitcom and verbal humour

A very significant aspect of existing studies on sitcoms and other comedic series is media representation of events. This aspect of literature is also interested in the developmental stages of the production quality of sitcoms in terms of filming.

Demsky (2016) is a more recent research on situation comedy. In her study, Demsky focuses on how American sitcom writers have depicted Nazism and the Holocaust humorously, using as her data such shows as *South Park*, *Family Guy*, and *Robot Chicken*. However, she does not consider whether or not Holocaust humour is amusing, or appropriate; rather, he studies its messaging, delivery, and impact. According to her Americans have a long history of belittling Adolf Hitler but lampooning his victims is something new. She considers what American comedy writers signal with their absurd stories and how their comedic employment contribute to a wider process of misremembering, distorting, or diluting known Holocaust accounts. The study examines the parodies less for their intention, than for the ways they might help to reshape the discourse.

He submits that, digital delivery platforms have the power to broadcast factual genocide accounts globally, bolstering their significance and also possess the ability, however, to disperse false narratives, reminding us that the elimination of accurate memory may well represent the last stage of genocide. This work has a unique thematic perspective to the study of situation comedies but pays no attention to the linguistic construction of humour which this study hopes to investigate among other things.

Williamson (2008) explores the way in which the institutional changes that have occurred within the post-network era of American television have impacted on the situation comedy in terms of form, content, and representation. The thesis argues that as one of television's most durable genres, the sitcom must be understood as a dynamic form that develops over time in response to changing social, cultural, and institutional circumstances. Journalistic articles, interviews, and critical reviews, as well as supplementary materials such as DVD commentaries and programme websites

are the major sources utilised for the thesis, presented in conjunction with a comprehensive analysis of the textual features of a number of individual programmes.

The researcher suggests that far from being laid to rest, the sitcom is a continually evolving process that differs according to the institutional status of its production and reception. He however concludes that in order to attract and retain loyal viewers within a competitive multichannel landscape, television texts have to operate on a variety of levels and offer different pleasures to different segments of the audience. This study as insightful as it is pays no attention to how humour is created and oriented towards discourse participants.

Grandio and Diego (2008) investigate the influence of American sitcom on the production of TV comedy in Spain. The researchers report that Television fiction became the leading product in the sector over the course of the 1990s in Spain, establishing itself as the audience's favourite genre and one of the most profitable television formats. They argue that as a television format, the sitcom has proven amenable to refined adaptation in other countries besides the US; moreover, as in the case of Spain, it has reinvigorated other television production systems.

The paper explores the influence of the sitcom on the production of television comedy programs in Spain in order to establish the production standards set for the sitcom in this country, using *Friends* as a case in point and the direct relationship between that series and the production of *7 Vidas* (Tele 5, 1999-2006) in Spain. The research is a television study within the ambits of contemporary TV industries, international television flow and Americanisation of television production. The study outlines the main features of the sitcom in the US and then, the development of the genre of television comedy in Spain is traced; finally, taking *7 Vidas* as a test case, the influence of *Friends* on the production of television comedy in Spain is analysed. By and large, the study concludes that the influence of the American sitcom on television comedy production in Spain has been positive, as the example of *7 Vidas* makes clear. Such influence may be discerned in two areas: narrative structure and the production process. This study is deficient on the ground of using the series *Friends* as the singular basis for its conclusion that the influence of the American sitcom on television comedy production in Spain has been positive.

2.5.5 Semiotic studies on verbal humour

The deployment of semiotic and multimodal tools for the instantiation of humour is another vital area of scholarship on humour studies. Existing studies from this perspective also examine the relevance of semiotics to the creation of meanings in comedic series.

Ehiemua (2014) examines the iconic, indexical and symbolic signs which provoke laughter in two Nigerian apolitical movie comedies, namely: “NnaaMeen” and “Touch and Follow” to attempt a poetics of this burgeoning genre of Nigerian movie-comedies. The term ‘apolitical’ suggests that these comedies are not political and do not evoke “contempt, indignation, or scorn” through deriding, but are “comic in that comedy evokes laughter mainly as an end in itself”. Although this work does not focus on situation comedies but shares its features as the author also says that “the potentials of local TV comedies are being harnessed by the more recent Nigerian movies (especially known as Home Videos), and the result is an emerging type which is thus labelled ‘Movie-comedies.’” Describing apolitical movies, the writer quotes Abrams (1999) as saying “The apolitical movie comedies are highly farcical dramatizing exaggerated human foibles or follies, which provoke the telespectators or cinema audience to “heartily laughter” or “belly laughs”.

The focus of the essay is the Nigerian apolitical comedies whose nature are subjected to a form of semiotic study believing that the appeal of comedy is its nature –that which provokes laughter. The paper contends that there is a system of signification inherent in comedy whereby meanings are both generated and exchanged and whose aesthetic end is laughter. The system of signification adopted is called ‘semiotics of laughter’. Semiotics enterprise in this paper attempts a paradigm of signification to justify the nature of comedy through sense making. This study though is relevant given its semiotic insight to humour, it is a narrow approach to humour due to its exclusion of the linguistic mechanisms that are used to create humour.

2.5.6 Pedagogical study on sitcom and verbal humour

Pedagogy concerns itself with how teaching and learning can be effectively done. Studies have shown that humour can be a veritable tool for strengthening teaching and learning and some existing studies on this are examined below.

Hlozkova (2013) is a pedagogical dimension to the investigation of situation comedy. Like the title of the thesis suggests, *Sitcoms as a Tool for English Language Teaching*, the author analyses the usefulness of sitcoms in language teaching. He holds that sitcoms are a highly motivating tool for English learning since watching sitcoms is a very popular way of spending free time nowadays among teenagers and young adults. Again, as Hlozkova finds out, sitcoms are powerful means for supporting students in autonomous and lifelong learning. Given that humour helps to relax, relieve stress, create a comfortable classroom atmosphere, bring enthusiasm and optimism, evoke positive feelings, create bonds among students, support student-teacher relationship, break the ice, raise student interest, motivate and engage students, improve student attention, enhance and activate learning, and make learning more enjoyable (Bell 2013), the author submits that humour should not be omitted in language classes.

He finds that the significance of sitcoms consists in their motivation power, humorous nature, authentic and up-to-date English, cultural references to English speaking societies and real casual interactions between people and concludes that, language teachers may either exploit the ready-to-use activities based on the particular sitcom or adapt the activities to the sitcom of their choice. This highly pedagogically relevant dimension to situation comedy also fails to give consideration to how humour is created and oriented towards by interlocutors in a discourse.

The different works reviewed above within the different classifications have shown that sitcoms as a television genre and comedic series have been in existence for a long time and have been investigated within different scholarly perspectives. However, none of these various studies has simultaneously shown interest in the humour strategies, linguistic and multimodal devices that generate humour in sitcoms and the societal issues that sitcoms subtly address beneath its primary aim of creating amusement. Hence, this study sets out to study sitcoms for its humour sake and for issues beyond laughter and amusement.

2.6 Theoretical framework

This study is anchored to three theories. This is to ensure a robust and insightful analysis on how humour is created and oriented towards by discourse participants and viewers in the selected sitcoms and to also establish how meaning is realised beneath the humour acts. The selected theories are Sperber and Wilson's (1986; 1985)

Relevance Theory, Jacob Mey's (2001) Pragmatic acts and Kress and van Leeuwen's (2006) Social Semiotic Approach to multimodal discourse analysis. These theories are discussed below.

2.6.1 Relevance theory

Relevance Theory was propounded by Sperber and Wilson in 1986. Relevance theory views the act of communication as a cognitive process with the ability of communicators to entertain representations of people's thoughts, desires and ideas based on stimuli such as utterances and gestures.

According to the view of Sperber and Wilson (1995), communication is an ostensive-inferential process. From the perspective of a speaker, communication is ostensive and ostension involves two layers of information. "First, there is the information which has been, so to speak, pointed out; second, there is the information that the first layer of information has been intentionally pointed out". In order to make the communication successful, the listener is supposed to select the right contextual assumptions, which is intended by the speaker. If the listener cannot draw an inference from the speaker, he or she may not fully understand the utterance or cause conflict during the communication. Sperber and Wilson also inherited certain aspects of Grice's theory such as the importance of manifest underlying intentions in communication and the difference between what is said and *implicatures*. But unlike Grice's (1975) cooperative principle which speakers voluntarily follow or disobey, Sperber and Wilson's principle of relevance (the fact that utterances communicate a presumption of being relevant to the hearer) is spontaneous and biologically rooted in human cognition (Yus, 2003:1296).

Yus (2003) further differentiates between cooperative principle and relevance theories on the ground that achieving relevance is 'less demanding than obeying Gricean maxims: it is possible to be optimally relevant without being as informative as is required' by the current purpose of the exchange. Within the relevance-theoretic framework, the hypothesis of humour as violation of Grice's maxims does not hold as a more cognitive approach in which a mental search for an optimally relevant interpretation also covers the processing of humorous discourses and the derivation of humorous effects (Jodlowiec 1991). This study analyses its data in line with some of Yus' (2003; 2004) humorous strategies.

It is essential to say that the relevance theory is not sufficient to cater for all the analytical aspects of this research as it cannot account effectively for the multimodal aspect of humour and the functions humorous utterances are being put to in the interactions among characters; hence the inclusion of the multimodality theory and the pragmatic act theory.

2.6.2 Multimodality theory

Multimodality theory is a socio-semiotic approach that seeks to include all modes of communication within a communicative event (Kress and van Leeuwen, 1996). The theory is a move away from the tradition of communication analysis, which often tends to put emphasis on text, as primary, during communication. Multimodality ensures that specific representations of different modes are accounted for with reference to the cultural context or situation in which they were used to transfer messages. This means that modal resources available in one culture need to be seen as one coherent, integral field, of nevertheless distinct resources, for making meaning.

This study specifically adopts Kress and van Leeuwen's (2006) Social Semiotic Approach to multimodal discourse analysis. van Leeuwen (2005: 93) states that "social semiotics explores two closely related issues: the material resources of communication and the way their uses are socially regulated." The material resources may be physiological which refers to facial expression, gestures, non-verbal communication or technical which includes communication through instruments, clothes, and other modes that extend the potential of physiological resources.

Kress and Van Leeuwen take a view of Halliday's systemic-functional grammar to study visual images. This was done in line with Halliday's metafunctions of language and the transitivity system. Kress and van Leeuwen focused on visual images and hold strongly to the belief that visuals like other communicative modes can appropriately communicate meaning. For this reason, they developed a visual grammar which has been applied to the analysis of images in discourse. The Grammar of Visual Design (2006) is a clear multimodal approach to visual communication and gives a deep and systematic illustration of the grammar of visual design in discourse. Adopting Halliday's metafunctions for the analysis of visual images, they named representational meaning, interactive meaning and compositional meaning in correspondence with Halliday's ideational, interpersonal and textual metafunctions.

This study employs their (Kress and van Leeuwen's) representational meaning of visual images for this study and explains it below.

The representational meaning involves the ability of a semiotic mode to represent an aspect of the world as experienced by humans. In other words, it has to be "able to represent objects and their relation in a world outside the representational system" (Kress & van Leeuwen, 2006:42). The representational meaning splits into narrative representation and conceptual representation. The narrative representation means "when participants are connected by a vector, they are represented as doing something to or for each other" (Kress & van Leeuwen, 2006: 59). A vector is a pictorial element which forms "an oblique line, often a quite strong, diagonal line" (Kress & Van Leeuwen, 2006:59). Such kind of vectorial patterns show "unfolding actions and events, processes of change, transitory spatial arrangements" (Kress & Van Leeuwen, 2006:59). Vector can be likened to the verbal element which connects other elements of the clause. The vector determines the type of narrative process in the visual act which could be action process, reactional process and mental process. The narrative process is dependent on the number and kinds of participants involved in the visual image which could make the action conveyed by the vector transactional (transitive) or non-transactional (intransitive).

On the other hand, conceptual representation is a non-narrative process which involves "representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning" (Kress & van Leeuwen, 2006:79). Compared with narrative representation, conceptual representation has no vector and also has three structures involved namely classificational process, analytical process and symbolic process. In the classificational process, at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate" (Kress & van Leeuwen, 2006:79). Analytical processes help to link participants in terms of a part-whole structure. Two participants involved in these processes are respectively one Carrier (the whole) and any number of Possessive Attributes (the parts). Lastly, Symbolic process focuses on what a participant means or is. As essential as this theory is to this study, it is limited in its application as it only caters for the nonverbal aspect of the data.

2.6.3 Impoliteness theory

This theory was developed by Jonathan Culpepper. According to Culpepper (1996), impoliteness engages in aggressive facework in a particular context to cause social disruption. This, according to Culpepper, could be done in various ways which include: when the speaker intentionally attacks face and also when the listener perceives a face that has been attacked.

Locher and Bousfield (2008) see impoliteness as a behaviour that is face aggravating in a particular context which means that the term impoliteness is achieved with a large degree of intentionality and that substantiate Culpepper's (1996) opinion that impoliteness is not rudeness because rudeness is that which is unintentional but impoliteness is intentional. Locher and Bousfield (2008) introduce the terms first order impoliteness (impoliteness1) and second order impoliteness (impoliteness2). The first order impoliteness concepts according to them are "judgements about behaviour, such as impolite, rude, polite, polished and made by the social actors themselves. They arrive at these judgements according to the norms of their particular discursive practise." The second order approaches (according to them) "use the concept and consider them on a theoretical level. These theories do not disregard first order notion as, in fact, it is argued that the second order theories are necessarily informed by first order notions..." (Locher and Bousfield 2008:58).

Culpepper (1996) divides impoliteness into two broad categories which are the inherent impoliteness and the mock impoliteness. While the former are acts that innately threaten one's face regardless of the act, the latter stays on the surface and is not intended to insult anyone. Culpepper (1996) introduces five major impoliteness strategies which are:

- i) **Bald on record:** The Face Threatening Act (FTA) is performed in a direct, clear, unambiguous way. This is an unmitigated intentional face attack (Culpepper 1996).
- ii) **Positive impoliteness:** this is used to design the damage the addressee's positive face wants. Culpepper (1996) describes it as attacking the positive face need by not showing you value someone. Examples he gave include criticism, insults, disagreements, etc

- iii) **Negative impoliteness:** this is used to damage the addressee's negative face wants. i.e. attacking the negative face of someone by imposing on someone command, order, threat, etc.
- iv) **Off-record (indirect).** This is basically using an indirect way such as sarcasm, banter, etc. it is the act of not being sincere. Off-record is also known as mock politeness
- v) **Withhold:** this means failing to be polite even when it is expected of a particular speaker to be. Culpepper (1996) refer to it 'The absence of politeness where and when it is expected. For example, failing to thank somebody for a present may be taken as deliberate impoliteness'.

The impoliteness theory is used to account for the aspect of the verbal humour which deals with face attack in the conversations of the characters. It is used in this study as a minor theory and cannot cater for all aspects of the data.

2.6.4 Pragmatic acts theory

Pragmatic act theory, a socio-cultural interactional view on pragmatics was proposed by Mey (2001). The theory is based on the premise that the speech act theory lacks an action theory, which means that the seeming action in speech act stems from the individual's intentions and the strategies s/he employs in achieving them. As such, pragmatic act theory promotes 'the priority of socio-cultural and societal factors in meaning construction and comprehension' (Kecskes 2010:1) and focuses heavily 'on the interactional situation in which both speakers and hearers realize their aims' (Mey 2009: 751). As a theory which builds on the shortcomings of the speech act theory, Mey (2001) argues that speech act subsumes under pragmeme and it is not compulsory that a pragmatic act should be a speech act but speech act may be one of various ways to realize pragmatic acts.

In the words of Mey (2001: 221), the pragmatic act theory focuses on 'the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as what is actually being said'. This view is expressed as a pragmeme. A pragmatic act is instantiated through an ipra or a pract, which realizes a pragmeme. 'Every pract is at the same time an allopract, that is to say a concrete instantiation of a particular pragmeme', (Mey 2001: 221). What determines a pract is solely participants'

knowledge of interactional situation and the potential effect of a pract in a particular context. Thus, practicing resolves the problem of telling illocutionary force from perlocutionary force (Odebunmi 2006:77).

There are two parts to a pragmeme: activity part, meant for interactants and textual part, referring to the context within which the pragmeme operates. To communicate, the interactants draw on such speech act types as indirect speech acts, conversational ('dialogue') acts, psychological acts, prosodic acts and physical acts. These are engaged in contexts, which include INF representing "inference"; REF, "relevance"; VCE, "voice"; SSK, "shared situation knowledge"; MPH, "metaphor"; and M "metapragmatic joker", Mey(2001), Odebunmi(2006).

These theories were eclectically adopted for this study in order to account for the humorous verbal utterances and the nonverbal cues that engender humour in the selected Nigerian sitcoms. The pragmatic act theory was specifically useful for the analysis of issues beyond the amusement of the viewers.

Mey's pragmatic act theory affords the researcher the opportunity to account for the communicative functions of the characters' utterances as a way of revealing the societal issues that are subsumed within the humorous acts in the sitcoms. The theory cannot be solely deployed for the study as it cannot account for the manifestation of humour in the series. The four theories are therefore combined for a detailed analytical account of the pragmatic strategies, linguistic and multimodal devices and the pragmatic functions of discursive exchanges in the series. The theories have internal complementarity as they all are pragmatic theories, except the multimodality theory which of course can be approached from a pragmatic perspective to ascertain the pragmatic import of visuals in the creation of humour.

2.7 Pragmatic model of sitcoms

This section discusses the interconnectedness of the different theories adopted in this research as they are used in the analysis of the selected sitcoms. This interconnectedness is labelled the pragmatic model of sitcom and it is depicted in the figure 1:

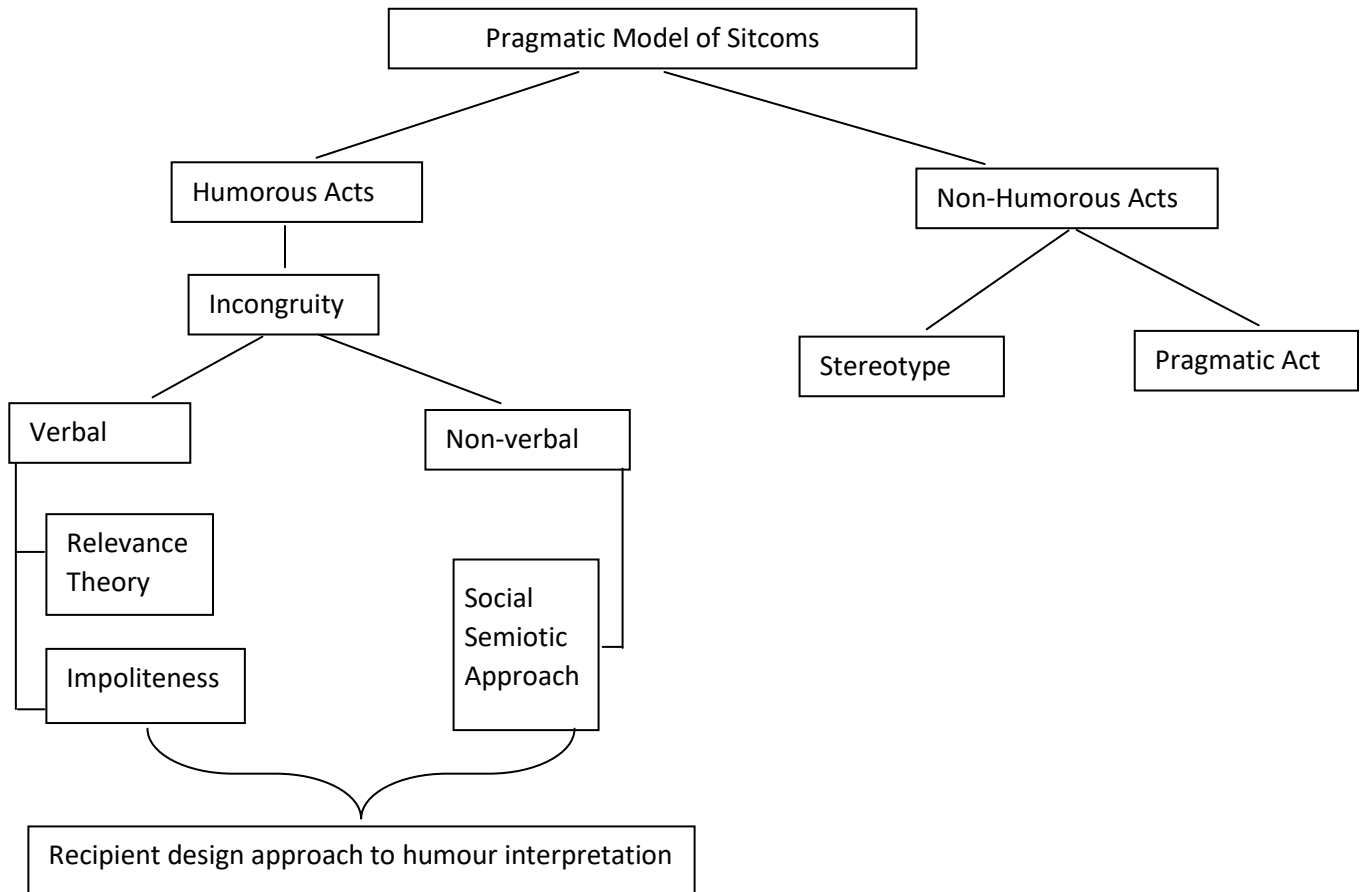


Figure 1: pragmatic model of humour (author's conception)

Figure one presents a pragmatic model which serves as a conceptual framework for the analysis of sitcoms. The conceptual framework, as developed by the researcher, makes a clear description of how sitcoms can be analysed for both its humorous and nonhumorous purposes. The model can be applied to the study of sitcoms and any kind of filmic discourse which serve both humorous and communicative functions.

The model shows the bifurcation of the analysis into two major aspects which are the humorous acts and the non-humorous acts. The two acts are deliberately split into different chapters to achieve a robust analysis of both areas and to make clear how

issues beyond humour are foregrounded within sitcoms in the latter chapter of the analysis.

The humorous acts are analysed within the recipient design approach to humour. This approach conceives of humour in sitcoms and other filmic acts as a creative tool in the hands of a collective sender (producer) which is achieved through the comic manipulation of characters for the amusement of the recipient. Although the scope of this study does not cover viewers' interviews/opinions on the selected sitcoms, the research extensively analyses the pragmatic strategies, linguistic and multimodal cues which are capable of engendering humour. The recipient design approach recognises four categories of humour and these are illustrated with excerpts from the selected sitcoms in the analysis.

In line with Filani's (2016) assertion that 'most linguistic approaches to humour fit into the incongruity class because they hold that humour results from antonymous relationship between two meanings juxtaposed into a text', the analysis in this thesis relies mainly on the incongruity theory of humour wherein the relevance theory and impoliteness theory are utilised in analysing the verbal humorous acts while the social semiotic approach to multimodality is deployed in the analysis of nonverbal humorous acts.

In discussing the non-humorous acts, the second chapter of analysis in the thesis discusses stereotypes in the selected sitcoms in line with Reyes' (2004) typification and typicality instruments and this is complemented by Rappoport's (2005) sword and shield metaphor. The pragmatic functions in the series are explicated through Jacob Mey's theory of pragmatic act.

2.8 Summary

This chapter has discussed in details the phenomenon of humour in general and situation comedy in particular. It further investigates the existing literature on humour and sitcoms and clearly establishes the need for this research in the light of the identified gaps in earlier studies. Finally, the chapter discusses the theoretical framework on which the present study is anchored.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the methods that were adopted for collection of data and investigation of how humour is created and oriented towards by both characters and viewers in the selected Nigerian situation comedy. It discusses the analytical procedure and also accounts for the justification of the choice of data.

3.1 Research design

As a qualitative research, the study was conducted within to determine how characters in the sitcoms fabricate humorous utterances and how other characters in the series react to it to create the humorous frame for the amusement of the recipients. The study also analysed the inherent issues which are conveyed under the guise of humour.

For the purpose of the analysis, a complementary use of the Relevance Theory, Kress and van Leeuwen's, Social Semiotic Approach to multimodal discourse analysis, impoliteness theory and pragmatic acts theory was employed. The analysis also accounted for the types of conversational humour that are used to project the humorous utterances.

3.2 Data Collection

The data used for this study were derived from the different seasons of *Jenifa's Diary* and *Professor JohnBull*. The series are available in video compact discs (VCD) and on the Internet. The producers made the series available here so that they could gain popularity and be easily accessible to the interested viewers.

Being a descriptive study, data was collected, transcribed and sometimes when needed glossed from *Jenifa's Diary* and *Professor Johnbull*. Gail Jefferson's (2004) transcription notation was used for the transcription of the conversations. Seasons 1-10 of *Jenifa's Diary* and seasons 1-5 of *Professor JohnBull* were chosen for the analysis. These were the available seasons at the time this research was carried out. Each season contains thirteen episodes lasting for about thirty minutes. The excerpts analysed were randomly selected across the different episodes of the seasons. A total of 87 excerpts and 13 plates were subjected to pragma-linguistic and multimodal

analysis based on their humorous and communicative relevance. The choice of *Jenifa's Diary* and *Professor Johnbull* was informed by the availability of the series, their humour potential and their high depiction of the societal realities of Nigeria which make them serve a purpose beyond creating amusement. Although there have been earlier comedic series such as *Papa Ajasco* and *Fuji House of Commotion*, *Jenifa's Diary* and *Professor Johnbull* were preferred given that they have redefined comedic series in Nigeria by releasing the series in seasons unlike the conventional broadcast of the past. *Jenifa's Diary* and *Professor JohnBull* fit into the concept of situation comedy among all of the series before them given their season by season release. Also, the choice of *Jenifa's Diary* and *Professor Johnbull* hangs on the availability of many seasons when compared to other Nigerian situation comedies which made for a wider range of options for the researcher. The VCDs and downloads were played with VLC media player which is a piece of software for playing videos. VLC was preferred because it enabled the measurement of time length for each of the routines.

3.3 Sampling size and technique

The goal of this study was to investigate the pragmatic strategies and the linguistic and multimodal devices in *Jenifa's Diary* and *Professor Johnbull* and to analyse the societal issues therein. The process of this study began by having to watch the selected sitcoms repeatedly. A purposive sampling technique guided the selection of data for the analysis. The first ten seasons of *Jenifa's Diary* and the first five seasons of *Professor JohnBull* with each season containing 13 episodes of about 30 minutes each were analysed by the researcher.

The selection of data was made across the episodes in the selected seasons since humour runs through all of the episodes and the messages in the series were spread across the seasons. The analysis of humour in the data was not restricted to the eponymous characters as everyone in the conversational humour type can be instrumental to the creation of humour, unlike standup comedy where the comedian is the sole creator of humour. An exchange between or among characters constituted the units of analysis. Both series occasionally feature popular artistes (both comedians and musicians) to enrich the humour in the series and endear themselves to the viewers.

3.4 A synopsis of the selected sitcoms

The sitcom, *Jenifa's Diary*, was inspired by an earlier movie produced by Funke Akindele titled *Jenifa*. Although the sitcom has a somewhat different thematic preoccupation, both the movie and the sitcom still revolve around the life of a lady called Jenifa. *Jenifa's Diary* is a comedy television series that depicts the hilarious and amazing adventures of Suliya, a.k.a Jenifa, a secondary school dropout turned hairdresser who lives in a backwater town called Aiyetoro. Jenifa is loud, overbearing and very opinionated. She nurses the ambition of leaving her community and making something of herself. She is always trying to prove her worth and wants to be recognised and 'feel among'.

Her competitive spirit with her peers comes to the forefront when she realises many of her friends in Aiyetoro are in higher institutions. Jenifa is motivated to leave her community and pursue her dream of attending a higher institution and becoming a huge success and to enhance her status in Aiyetoro. Armed with her horrendous grammar, quick wit and beloved diary, Jenifa battles her way through whatever obstacle the city hurls at her. With themes bordering on love, friendship, family and self-actualisation, "Jenifa's Diary" is indeed a viewer's delight.

Humour is one of the strong points of the series. Many times one laughs out loud at Jenifa's confident massacre of the English language, at Segun cooing to Jenifa about his eternal love for her, at bright-eyed Adaku always on the lookout for more food, at crafty John The Genius and his licentious ways. Another point worthy of note is the fact that the humour never totters toward exasperation.

In a report published by *Vanguard* on its online platform, Nollywood actress Funke Akindele, who plays Jenifa, and also doubles as the producer of the series was quoted as saying she was getting tired of the series, because of the weight of writing, acting, assisting the director and also supervising the whole project. She said in the interview that she had hoped to put the series to rest on several occasions but the request from the fans often forces her to go on. She said, in the interview, that often times, she gets calls from fans who commend her for the last season or episodes and express their eagerness about what will be coming next in the series. This news report suggests that the series is a popular one.

Professor JohnBull is sponsored by Globacom. The series is made available to viewers in Nigeria through NTA Network, NTA International on DSTV Channel 251 and NTA on StarTimes. Each episode is also made available on YouTube once released. The series is episodic in structure and satiric in aim. The sitcom, which has had five full seasons of thirteen episodes each, has a cast of 12 regular performers and other regular and irregular cameo appearances by notable artistes from Nigeria and Ghana.

The lead character of the series, and from whom it derives its name, is Professor JohnBull. The role is played by a Nollywood actor, Kanayo O. Kanayo. A widower and retired academic, Professor Johnbull, lives with his son, (Churchill), daughter (Elizabeth) and housemaid (Caro) in a serene neighbourhood in Enugu, the eastern part of Nigeria, where he, by virtue of his academic and social exposure, becomes a consultant to the other residents in the neighbourhood on all kinds of issues.

Beyond the humour of the sitcom, the programme showed itself to be a strong voice in the war against social vices in Nigeria. It deploys exciting dialogue and dictions to address societal happenings especially the vices.

3.5 Ethical issues

It is essential to state that the researcher did not fall foul of ethical issues in the course of this research. Due and legitimate processes were followed in the collection of data for the study. For the first sitcom, *Jenifa's Diary*, the researcher earlier had issue in gathering the data as the seasons were not complete online. Eventually, the researcher got in touch with the producer of the series who authorised him to subscribe to the producer's online platform where the seasons were completely available for download after subscription. The other sitcom, *Professor JohnBull*, had all of its seasons available for download online.

3.6 Method of data analysis

The transcribed data from the series were subjected to a pragmatic analysis. The data were examined vis-à-vis the performances found in the five seasons of each of the series which were considered for analysis. The selected seasons were repeatedly

watched by the researcher for this analysis which enabled him to account for how humour is created and understood in the seasons and how issues beyond humour were subtly addressed beneath the general aim of creating amusement. The analysis begins by identifying the categories of humour which are employed in the selected series. The analysis of the verbal and nonverbal humour acts was handled by Sperber and Wilson's Relevance Theory, Culpepper's Impoliteness and Kress and van Leeuwen's Social Semiotic Approach to multimodal discourse analysis. Reyes' (2004) typification and typicality instruments used for the analysis of stereotypes and were complemented by Rappoport (2005) sword and shield metaphor and Jacob Mey's pragmatic act was used to analyse the pragmatic import of utterances. The season, episode and minute of each excerpt were indicated at the end of every excerpt.

3.7 Summary

This chapter discusses the research design and data collection. It also presents the sampling size and technique and also the method of data analysis. The chapters that follow will analyse data and present the conclusion and recommendations.

CHAPTER FOUR
VERBAL AND NONVERBAL ASPECTS OF HUMOUR IN *JENIFA'S DIARY*
AND *PROFESSOR JOHNBULL*

4.0 Introduction

The manifestation of humour in sitcoms differs from what obtains in standup comedy where the comedians have a face-to-face conversation with their audience. Given that the viewers of sitcoms are not present at the scene of the performance, researchers within the ambit of sitcoms account for potentially humorous features which could be linguistic, paralinguistic and nonlinguistic. Potentially humorous features do not necessarily cause viewers to laugh. One may be more inclined to smile and one's reaction may simply be an entirely internal feeling of amusement. The use of humour and the pragma-linguistic strategies employed in the creation of the potentially humorous utterances will be discussed.

4.1 Categories of humour in JD and PJ

The analysis in this section is done in line with the recipient design approach to humour which focuses on the viewers' perception of humour. The recipient design is one in which meanings that are derived from characters' verbal exchanges are made available to the recipient and the latter can draw inferences concerning the characters' level of communication and get amused as intended by the collective sender. In line with the recipient design approach, four categories of humour are identified in the selected sitcoms which are presented below with excerpts.

4.1.1 Contrived intentional humour in JD and PJ

Contrived intentional humour depends on a character's production of an utterance and communication of a meaning in order to amuse, i.e. induce a humorous reaction in the other character(s). This is then the prototypical form of humour, in which the speaker is held accountable for the utterance, its meaning, and the humorous effects it brings about. In this conventional type of humour, it is most likely that the viewer will get into the psychological state of the characters and orient towards the humour. The excerpts below are instances of contrived intentional humour from the data.

Excerpt 1

Toyosi:	Hello o Jenny baby! What's up?	1
Jenifa:	Hello Toyo baby! How is you?	
Toyosi:	This is unusual o. Today is going to be a good day.	
Jenifa:	Yes o. Today is a goost day. I will not only surprise you, I will surbeans you @	5
Toyosi:	Surbeans!me? @@ JDSeason1 Episode 1 11 mins	

This excerpt is an exchange between Jenifa and Toyosi while Jenifa was on board to Lagos where she hopes to come live with Toyosi in order to pursue her education. Line 5 shows Jenifa's deliberate attempt to amuse Toyosi as evident in her (Jenifa's) smile. As seen in the excerpt, the word *surbeans* is a coinage by Jenifa, which is not found in the English vocabulary. This is an instance of embolophrasia (Faleye, 2016), a speech disorder in which meaningless words or sounds are interjected into sentences for humorous effect. Jenifa substitutes the second morpheme of the English word *surprise* with another word to enact the semantic field of food in order to create humour. The humour type found in this excerpt is allusion which manifests through one of its two types called distortion. Distortion, according to Dynel (2009), makes references to some linguistic units or longer texts, significantly changing the original forms and meanings. The form of the word *surprise* is distorted in the excerpt for the purpose of creating humour. The humorous strategy used here within the relevance-theoretic framework is distorting collective knowledge of people, social events and situation. The Nigerian culinary habit of preparing rice with beans which is most likely a collective knowledge of the viewers is made manifest in this excerpt. The eponymous character promises not to only surprise her interlocutor but also *surbeans* her and this enacts the mental picture of saying "I will spice your rice with beans so you can better enjoy it", being a culinary habit known to and preferred by many Nigerians. The humorous effect of this lexical coinage is attested to by the other interlocutor who repeated the coinage with emphasis and laughed afterwards.

Excerpt 2

Jenifa:	See, I bringst gift. Valantine gift (I brought Valentine gift)	1
Mr. Williams:	I appreciate the gift but I must say that you stop all of these advances. I strongly believe in education but I will not hesitate to stop you from coming here ↑if ↓all of these continues. Jenifa: I nothesitate ↑if ↑if. Willy Willy oloyinbo @@. Willy the grammar boy@@. That's why I lof (love) you.	5 JD S1 E3

The interaction above is between Jenifa and her adult class teacher whom she has been developing amorous feelings for and decided to get a gift on Valentine's Day. Although the teacher is seen to be conversing with Jenifa within the serious or bonafide mode of communication, Jenifa, on the other hand, activates a humorous key with the intent of amusing her interlocutor. She achieves this through parody. Capitalising on verbal and non-verbal means of expression, a parodic act aims to imitate and poke fun at or mock an individual, an event, or another entity. Similar is non-parodic impersonation which involves the speaker's adoption of a voice (and hence, for instance, a change of accent or mimicry of vocal attributes) and, consequently, the humorous creation of a role. Jenifa mimics her teacher through the repetition of his conditional adverb *if*, by repeating the word twice in the high pitch it was originally uttered by the teacher. The accompanying laughter on her face suggests an attempt to amuse the teacher rather than to be inherently impolite. The distortion of the name *Williams* as *Willy Willy* cannot also go unnoticed as it has the potential to explicate humour in the viewers on the ground of a possibly shared cultural knowledge of naming among Nigerians, especially the Yoruba. Certain concepts and situations are named through the repetition of an initial word in Yoruba. Some of such are *jedijedi* (*pile*) and *lapalapa*. This linguistic pattern of naming which is culturally shared among the Yoruba is however evoked as a pragmatic strategy of humour by Jenifa. The unfaithful code translation of the expression *oloyinbo* which communicatively means an eloquent speaker of the English language as *grammar boy* makes code switching another humour strategy in the hands of the eponymous character.

Excerpt 3

- Toyosi:** Jenifa please. I am tired and hungry. I just want to lie down and rest. 1
- Jenifa:** Pele (sorry). You is tired? You is hungry?
No worry. I buy take away ((offers a plate of rice))
- Toyosi:** Thank you. ↑Jollof rice and chicken!
Where did you get the money to buy this? 5
I thought you said you were broke.
- Jenifa:** Everything af better now (everything is alright now). I have work now.
- Toyosi:** A job? How? When? Where? And did they pay you immediately for the job?
- Jenifa:** The work that I do is pay as you work. They pay one one day (daily)...
Ah, oya chop gently na. Ah Toyo baby no soke (choke) o. 10
If you are soke (choke) water dey for your back there.

Toyo, so you can rush food? You can rush food. Oya break the egungun of the chicken @

Toyosi: @

Jenifa: Brea:::k it nobody is looking@ JD Season Episode 2 13mins

This excerpt takes place in Jenifa and Toyosi's hostel. Toyosi comes back from school, looking so tired and asked to be left alone by her roommate as she needs a good rest. Lines 8 to 12 of the excerpt show a deliberate attempt on the part of Jenifa to amuse her interlocutor, Toyosi. Jenifa deploys the humour strategy of teasing to arouse a feeling of amusement in Toyosi. Although the verbal acts in these lines are instances of impolite remarks which play out in form of scorn or ridicule, it is an instance of affiliative humour (Martin et al, 2003). This humour type is benign and friendly, for, even if some aggression or face threat should be present, it is pretended, or at least motivated by the speaker's benevolence towards the butt, as is typically the case of friendly teasing. The elongation of the word *break* with a smile on Jenifa's face attests to the affiliative role of the tease. The affiliative nature of the excerpt above is confirmed by Toyosi's cheerful reaction to Jenifa's tease in form of smile. The tease plays out through other linguistic devices such as phonological distortion and code mixing. The substitution of the /tʃ/ sound in the word *choke* with the fricative sound /s/ makes a case of joking with shared cultural knowledge as the former consonant sound is absent in the Yoruba language and is usually replaced with the fricative sound /s/. Such phonological incompetence makes an English user in the second language situation prone to mockery which arouses humorous reaction in the listener or viewer. The alternation of codes in the expression, *break the egungun (bone)of the chicken* is also a deliberate attempt by the speaker to engender humour as the rendition of the statement in English without the injection of the Yoruba word, *egungun*, may deactivate the humorous frame

Excerpt 4

Kiki: Toyosi please, don't talk anyhow about Jenifa o. 1
You know she is now a sha:::pron@

Jenifa: Shee you know much I worth.
I will take the two both of you shopping, buy something for you.

Kiki: Tha:::nk you! You know, I'm very glad that despite all the
challenges that you faced5
You were still able to make it.

Jenifa: Ah, is challenging gidini o.
In fact the challenging, he reachChallenge Ibadan
(Ah, it is really a challenge. The challenge was as long as far as the
Challenge in Ibadan)
Jenifa, Toyosi and Kiki: @@@ JD S4 E3 16mins 10

The intentional humour in the excerpt is contained in Jenifa's penultimate turn which forms an adjacency with Kiki's last turn. The humour type deployed by Jenifa in amusing the other interlocutors in this scene is retort as she activates a humorous frame through the extension of meaning for the word *challenge* as used by the previous speaker. The word is used in its denotative sense as a common noun which means obstacles or challenges by Kiki and Jenifa activates a humorous frame through the sense relation of polysemy by using the word *challenge* as a proper noun to refer to a place so called *Challenge* in Ibadan, a big and popular city in Southwestern Nigeria. *Challenge* is one of the most popular places in Ibadan which is known to very many people who live within and outside Ibadan in southwestern Nigeria and the collective sender relies on the popularity of this area to enact a polysemous usage for the purpose of humour. The strategy of layering and relating concept is at play in this humour frame as layers of meaning are introduced for the word *challenge* and the word in its denotative sense is related to a new script of location. The shared knowledge of the two different scripts (one being of obstacle and the other of location) enacted by the eponymous character resulted in the resolution of the incongruity which thereby necessitated an outburst of laughter among the characters.

Excerpt 5

- Professor:** Etuk, Abasi, Nsor, Nyang 1
 Let me start by welcoming you back to the country
 from your first ever trip to the United Kingdom.
 Let me also felicitate with you and commend you for not getting
 lost in London.
 How is your sister? 5
- Udoh Etuk:** @@ She is dey. By the time I match make my sister with you,
 You speak high class English and my sister speak medium class
 English
 and you combine am, common na You will born dictionary... @@
 PF S1

The seventh and eighth lines of the excerpt show a deliberate attempt by Etuk to arouse laughter in the other characters present in the scene, Professor Johnbull and Olaniyi. The preceding and concluding laughter in Udoh's turn makes explicit his communicative intent in the utterance. The utterance is an attempt to tease Professor Johnbull through the absurdity embedded in the possibility of two human beings to give birth to a dictionary. The incongruity of this absurd utterance is resolved for humorous effect by the other characters' and the viewers' shared knowledge of Professor JohnBull's verbose nature of talking which suggests that his marriage to another person with a wide vocabulary will

result in birthing a dictionary. This utterance is an instance of sarcastic mock-impoliteness as it subtly pokes fun at the professor for his verbosity. It however does not threaten the professor's face as it is merely an attempt to facilitate the on-going discourse.

Excerpt 6

- Udoh Etuk:** A smart phone is a phone that has sense. 1
 You can take that phone and snap your yam.
 Those big big yams and put it inside social media.
- Mallam Mai Doya:** Wait, wait, wait, how I go take put my big yam inside
 phone.
 How I go take enter? 5
- Udoh Etuk:** Yam (thank) you very much for that question.
 The phone like I earlier say, is a smart phone.
 That phone has camera, it has video, it has text message.
 Nowadays, they have phones that even have fridge.
 They have stove. They have dictionary, they have Bible 10
 They have Quran. Some even have shrine...
- Professor Johnbull:** @@ (clapping) PJ S2 E3 15min

The interaction in this excerpt takes place at Olaniyi's shop where Professor JohnBull, Etuk and Mallam Maidoya discuss how Maidoya can strengthen his business as a yam seller. Etuk speaks in the excerpt above on how Maidoya can boost his business with the aid of an android phone. Lines 10 to 13 of the excerpt are an implicit attempt by Etuk to get the other characters amused. This, he pretentiously starts on a bonafide communication mode by making a list of the facilities available on an android phone. The humour strategy deployed in this excerpt is called predicting interpretive steps wherein a character presents some logical points with which he leads the listeners through the garden path. The felicity of the earlier mentioned features of an android such as *video*, *camera* and *text messages* served as a garden path to the release of the humorous punch which played out in form of exaggeration through the deployment of hyperbole. Hyperbole has been construed and also plays out here as the simultaneous perception of an object within two contrasting frames of reference or the compatibility with opposed 'semantic scripts'. The inclusion of features such as *fridge*, *stove* and *shrine* into the available property of a smart phone by Etuk enacts a second script in the mental framework of the other audience thereby revealing his intention as not a sincere attempt to inform but as a subtle attempt to amuse others. This is evident in the consequent laughter and applause by Professor Johnbull which marks the success of the humorous frame enacted by Etuk. Etuk's accent in orienting towards his humorous acts cannot be given away. His Ibibio accent which makes for a rhythmic

substitution of the expression *thank you very much asyam you very much* can ignite a humorous reaction in both the ratified hearers and the viewers.

Excerpt 7

Professor Johnbull: Ifenyoruchukwu 1
Elizabeth: da::ddy
Professor Johnbull: Come with your friends. The matter at hand concerns all of you.
 What's your name, my dear?
Udoh Etuk: Her name is Chapel. 5
Chantel: Chantel
Jumoke: (gives a scornful look)
Professor Johnbull: Oh, Chantel. That's French. What exactly happened?
Udoh Etuk: Okay, I didn't know o @@. She is among.
 She is among of the people that sang that song that they used to sing in church: 10
 Chantel halleluya ya
Elizabeth: (gives a scornful look and shakes her head). PJ S2, E3 17mins

There are two instances of intentionally conveyed humour in the excerpt above both surfacing in the turns of Etuk. The first is seen in line 5 wherein he, absurdly, answers the Professor JohnBull's question when he was not the one being asked his name. The humorous frame which started in Etuk's utterance in line 5 when he gave a character's name as *Chapel* was first made sense of by the other characters and the viewers when the lady in a single utterance gave her name as *Chantel* and not Chapel as Etuk pronounces it. Etuk activates a humorous frame here through the use of a paradigmatic punning realised through phonological ambiguity. He relies on his knowledge of the character's name to enact a similarly sounding word which gets resolved when the character in the next line gives her actual name. He has deployed the punning ambiguity for a humorous effect. The second instance of an intentional humour in the excerpt is seen in line 11 wherein Etuk hopes to amuse the other characters through his careful deployment of religious allusion. Etuk alludes to a popular Christian song by a deliberate distortion of the song to feature the character's name, whom he has taken as the butt of his intentionally contrived humour. We find in this humour act an extension of corresponding concept which is the Christian song that Etuk has deliberately distorted. It is also essential to state that as part of the collective sender's design, the intentional humour in sitcom can be made to fail or perceived with a feeling of absurdity thereby generating in the other characters,

reactions such as “You just be serious!” “Oh you wanted to be funny” “Are you trying to amuse us here?” as seen in the scornful looks on the faces of Elizabeth and Jumoke.

Excerpt 8

- Jumoke:** Churchill, I don't know sha, if somebody like me wants to go to America, 1
can't you help me out? You know, as a citizen of America by birth?
Is there anything you can do to help?
- Churchill:** Sure I can.
- Jumoke:** Churchill please, help me. I will really like to go to America. 5
- Churchill:** Let's not forget that I will be coming back after obtaining my training at MIT
- Jumoke:** See Churchill, my own is very simple.
Just look for a way to smuggle me to America
Even if it is for me and you to do a small court marriage
before you leave so that I can come over later as your wife. 10
You see, very easy and fast.
Don't worry about me when we get there;
I'll be fine. I will go on my own. Ehn, please.
- Churchill:** I think ehn, I will ponder on it and get back to you okay?
- Jumoke:** Churchill, if it is wedding plan you want to ponder on, 15
Don't worry. I will sponsor everything. In fact, I will pay your groom price @.
You just help me. Please.

The peak of the humour in the excerpt above is seen in Jumoke's last line where, in a bid to travel abroad, she volunteers to sponsor her marriage with Churchill and more ridiculously, pay the price. The humour type employed here is irony. Although not all instances of irony are humorous, humour is activated when there is a mismatch between the contextual factors and the proposition. The mismatch in the excerpt is found in the absurd and creative deployment of the sense relation of antonymy to generate the word *groom price* as opposed to the conventional bride price which is the existing and known word in English. The humour strategy deployed in the excerpt is distorting shared cultural knowledge as it is atypical of a woman to pay to marry a man in the Nigerian socio-cultural world view. The cognitive resolution of this cultural anomaly helps to foreground the humour frame which the character hopes to foreground especially as the character is seen smiling after the utterance, an indication that she merely hopes to amuse the other interlocutor.

4.1.2 Contrived involuntary humour in JD and PJ

Contrived involuntary humour encompasses intentional or unintentional utterances that carry humorous potential which is unwittingly fostered by fictional speakers, who

may realise its presence only with the benefit of hindsight. This category includes social gaffes, malapropisms, slips of the tongue, and utterances which are indicative of characters' sheer stupidity (Dynel, 2009:73). Instances are presented below:

Excerpt 9

Adio: Kíló seḷè? (What happened?) 1

Ajoke: Naso I sees it o

Adio: Sees it? (03) Ehn t'alowa le se ti won fi le **seize** re kale bai?

(Who could she have wronged that got her infected with illness?) *JD* Season 1, Episode 13mins

The humour inherent in this excerpt is designed by the collective sender for the amusement of the recipients or viewers as humour is not made manifest at all on the screen. The humour plays out through the deployment of malapropism in the turns of the characters involved. The setting of this excerpt is Jenifa's salon in Ayetoro. She sights Adio, her boyfriend, approaching the shop and quickly tells her friend, Ajoke, to cover her up with a wrapper and to tell Adio that she is sick, in order to get money from him. In this excerpt, the homophones *sees* and *seize* engender humour giving their pragmatic import. There is no difference in the pronunciation of these two words which have different meanings both in isolation and even in the context of use. The first word is, as seen in the text, an inappropriate use of the singular form of the verb *see* which is borne out of the speaker's inappropriate mastery of the English grammatical rules. The first speaker's poor mastery of the English language is also indicated by her code mixing which is seen in her use of Pidgin English and supposed Standard English within the same utterance, *Naso I sees it*.

The second speaker activates a humorous frame by introducing a homophone which creates the conversational humour type called punning in line 3. Punning here involves the bisociation of a simple phonetic form with two meanings — two strings of thought tied together with an acoustic knot. *Sees* and *seize* are therefore played upon to generate a humorous reaction. The humorous strategy employed is the evocation of implicature and audience's responsibility. This is because the viewers are expected to provide the implicated premise for the interpretation of *seize* within the Yoruba cultural common ground where it is believed that a person could be held down in sickness through some spiritual power. The reconciliation of the meanings

ascribed to the homophones creates the incongruity whose resolution can engender humour in the viewers.

Excerpt 10

Jenifa: Wòó Sege I dey Brooklynn. 1
Sege: Brooklynn? Shebi dem just pay salary.
Jenifa: I gif (give) my brother money. Ehm...
Sege: Ehm what? What is ehm? You think I don't know what you are doing?
You give them money to go and lie in the village abi?] 5
Bae according to scientific experiment, if you told one lie,
You will need at least 77 lies to cover up for the first. JD
Season 2 Episode 2 8 mins

In this excerpt, Sege goes to Jenifa in one of the rooms in the salon to know why she was sitting there alone and the interaction ensues as she explains the reason to him. Although Sege's last turn in the extract did not reveal on-screen humour as it conversely gets Jenifa annoyed, it is capable of engendering humour by virtue of its inherent humour type and relevance-theoretic interpretation. It is an instance of register clash which emerges when a speaker uses a language which does not correlate with his or her social role. The register clash is an upgrading register clash which entails using items from a higher register in informal discourse. The scientific quote from Sege is an instance of sheer stupidity which has a humour potential as it is untypical of a person who does not have a formal education and hardly speaks fluently to make reference to a scientific finding. Also, the disparity between what will count as a scientific experiment and the topic being addressed by Sege creates the incongruous feeling which can explicate humour.

Strengthening of stereotype is the humour strategy found in the excerpt. Stereotypes are fixed notions that people have about someone, something or a concept. Sege strengthens the stereotypic belief about lie telling, which is that for every lie told, another lie is needed as a cover up. However, his deployment of hyperbole by giving a false and unauthentic estimate of the number of lies needed to cover up for an initial lie capably engenders humour. However, it is important to state that by strengthening and/or contradicting stereotypes, The fictional speaker's humorous intention may co-occur with other communicative intentions related to conveying non-humorous meanings and attaining various interpersonal functions, such as mitigating a potentially hurtful message or, by contrast, challenging the interlocutor as seen in the

excerpt above wherein Sege humorously implicates a caution against lying habit to Jenifa.

Excerpt 11

Jenifa: Hello! My name is Jeniva. 1
Yeah, Toyosi and me we have came a long way since. Yeah
Toyosi: Girls, she is Jenifa...
Jenifa: [I say that before.] Yeah. What's your name?
Kiki: Ahm, I'm Kiki... 5
Jenifa: Introducson (introduction) yourself very well
Shebi me I introducson (introduction) myself well. You is
Kiki?And you? JD Season 1, Episode 2, 3 mins

The inherent humour in the excerpt above lies in its syntactic anomalies. The manifestation of syntactic ambiguity in the selected sitcoms is different from what obtains in humour studies carried out within speech communities where English is used as a first language. In such places, syntactic ambiguity wherein a structure can take up two interpretations is usually the source of humour (see Lew, 1996). In communities where English serves as a second language, the improper mastery of syntactic rules serves as a source of humour. These are cases of errors that are associated with ungrammatical/ill-formed expressions in English and are technically called solecism. We laugh at a person who commits such errors. What the audience are actually laughing at is his/her ignorance of grammatical laws.

In the excerpt above, Jenifa sights Toyosi and her friends on campus and stops to greet them. The utterances by Jenifa in the excerpt above are characterised by syntactic anomalies. In her first line, the subjective choice of the personal pronoun and not the objective form is the expected option being a subject position, hence, the inappropriateness of *Toyosi and me*. Concurrently with this ungrammatical choice of pronoun is the use of *we* immediately after *Toyosi and me* being a case of linguistic interference from the character's first language, Yoruba. This is called subject copying. This will grammatically read in Yoruba as *emiati Toyosi a*. The use of the noun, *introduction* in Jenifa's last line is also ungrammatical as the verb *introduce* would have been appropriate. The choice of the third person singular verb, *is*, with the third person pronoun, *you*, is also an unusual mistake which is only deployed for its humorous implication. These grammatical inconsistencies engender humour as the poor use of the English language in Nigeria, where the language serves as the official language has at all times been a stigma. The collective sender therefore utilises this

malapropism as a humorous device. There is the stereotypic cultural representation of Oyo Yoruba through dialectal features in the excerpt. Jenifa's verbal performance makes manifest the difficulty that the uneducated Yoruba have in the realisation of the sound /j/ as seen in her substitution of the sound with /s/ in her articulation of the word *introduction*. The linguistic interference which warrants the use of *we* is also a case for dialectal stereotype engendering humour. The humour in this excerpt is contrived by the collective sender for both the ratified listeners (characters) and the viewers as the characters too are later shown to be amused by Jenifa's poor use of the English language.

Excerpt 12

Toyosi:	My dear, see, calm down naehn.	1
	See you need to ignore all those old men and women and look at what you have to gain.	
	Forget them ehn.	
Jenifa:	tentententen (a mockery sound) to gain.	
	Is (it is) because you have not entered that class?	5
	Ah Toyo those people they can spokerubbis (rubbish) English.	
	Their <i>gbagàun</i> , the ibon (gun) they are <i>taingin</i> their English, in big one.	
	(their grammatical errors are unbearable).	
Toyosi:	Including the teacher?	
Jenifa:	Ah, no o. S1 E3 6mins	10

This excerpt captures the interaction between Jenifa and Toyosi in the latter's room while the former complains about the age of the other students in her adult class. The excerpt is a clear instance of contrived involuntary humour as it displays Jenifa's sheer stupidity which plays out through the collective sender's deployment of the humour type called dramatic irony. Dramatic irony is when the reality on screen or stage is not known to one or more characters when this is clear to the viewers. The irony which propels a humorous reaction in the excerpt is Jenifa's turn where she complains about people's errors, supposedly unknown to her that her verbal lamentation is also full of unpardonable errors. There is judicious use of syntactic anomaly when Jenifer chooses the past tense of the verb instead of the present tense to complain about her classmates' spoken English. This presents the viewers with two opposing frames of education and ignorance wherein the same character who is complaining about some person's poor education was doing so in sheer ignorance. These opposing scenarios present the viewers with an incongruous feeling, thereby propelling a humorous reaction in them.

Her poor pronunciation of the word, *rubbish* through the substitution of the last sound in the word is also humour which plays out through the strengthening of a cultural stereotype as Jenifa was being depicted by the collective sender as an uneducated Yoruba person who is unable to articulate certain English sounds. The use of onomatopoeia as evident with the word *gbagaun* which is used by Jenifa to depict a person's blunder and which is understood through a shared cultural knowledge by the viewers can also propel a humorous feeling. The use of the onomatopoeic effect is a shared knowledge because there is the tendency to laugh at a person's linguistic incompetence in a second language environment. Finally in this excerpt, Jenifa's code alternation in the form of code mixing, as she uses Yoruba and English in a syntagmatic relation as seen in the use of English article and Yoruba word *the ibon (gun)* and *taing* which combines the Yoruba word for shoot *ta* and the English suffix for progressive tense *-ing*, can greatly ignite humour in the viewers.

Excerpt 13

- John:** Why the hullabaloo? 1
- Jenifa:** Eeh eeh, John the genius, so you are still remainder in this hostel? (so you still live here?)
- John:** Well, after fighting the real estate warriors, with three appropriate word miser to the appropriate quarters, We demolished their corrupt fortress and we won the battle. So I have this abode to myself now. 5
- Jenifa:** All the things wey you are talk now be say you still dey live here?
- John:** Sure
- Jenifa:** Ehn na here you go live till you marriage. (Jenifa knocks on a door) 10
- John:** Ahn ahn, why banging the door ferociously?
- Jenifa:** I no find Fero (Vero). Fero na downstairs he dey. It is Austin I find. S1 E8 7mins

The exchange above takes place between John and Jenifa on the corridor of the hostel where Jenifa and Toyosi once lived. The target humour in this excerpt plays out in the quick and witty exchange in lines 12 and 13. Jenifa displays her sheer stupidity through a distortion of the adverb used by John. The word *ferociously* is humorously activated by Jenifa to mean asking after a person called Vero when the other speaker had only meant to ask why she was knocking hard on the door. Aside the humorous deployment of alliteration through sound /f/ in *find Fero*, as uttered by Jenifa, there is a need to account for the replacement of the voiced fricative /v/ with its voiceless counterpart /f/. This is a way of joking with shared cultural belief as the voiced labiodental sound is absent in the Yoruba language and is usually replaced by the voiceless counterpart in the speeches of the uneducated Yoruba. This cultural background is deployed by the collective sender to

implicate humour. Jenifa's enunciation in trying to explain who she had come to see and by telling John where Caro lives is a further deployment of absurdity to enhance humour.

Excerpt 14

- Jumoke:** English is what they speak everywhere today. 1
So even if you've not been to school, you can easily pick it up
on the road.
So it's simply that your brain is not coordinated.
- Caroline:** Sister Eliza, Janet was insult Caro now. Ehn? Help me ask her,
Was English my language? Ehn? 5
- Jumoke:** Did you just say English is not your mother tongue? Ehn?
- Caroline:** En enh, ehnehn, doesn't insult the tongue of my dead mother.
She die, her tongue rotten, doesn't insult the rotten tongue.
- Jumoke:** You don't know anything.
Mother tongue does not mean your grandmother's or your
mother's tongue . 10
I mean your language.

The excerpt above is an example of involuntary contrived humour as it is borne out of Caroline's sheer stupidity and ignorance as evident in lines 7 and 8 of the excerpt. Her interpretation of mother tongue is a clear instance of social gaffe which she only eventually made meaning of by hindsight. The collective sender employs the linguistic device of polysemy in the excerpt to activate two dissimilar meanings whose incongruous resolution stands a great chance of igniting laughter in the viewers. The phrase *mother tongue* in Jumoke's utterance is a linguistic concept for referring to the indigenous language a person acquires first as a language user. At the character to character level of discourse, one could assume that Jumoke has only genuinely chosen an appropriate lexical item for her next move. An analytical critique of the lines shows that the collective sender has only deliberately put in the mouth of Jumoke, a lexical choice beyond Caroline's comprehensibility just in order to make a fool of her in the interest of amusing the viewers. The relevance-theoretic humorous strategy used here is layering and relating concepts. Two linguistically related but phenomenally different concepts of one's mother's tongue and one's mother tongue are pushed forward for the audience's search for relevant attributes, the resolve of which can propel a humorous feeling in the viewers.

Excerpt 15

- Jumoke:** (sobbing) Flash ooooooo (still sobbing) Flash Boy! 1
You need to see the way they threw him into the police truck
and drove off.
- Olaniyi:** Jumoke
- Jumoke:** Sir

- Olaniyi:** Why are you doing *aju aye* (*being pretentious*)? 5
 You are doing eye of the world. You are doing *aju aye*.
 You that I know that you don't like this fla, flask, flip, fly ehn
 Flash of a boy
- Udoh Etuk:** What is it na?

Although the discourse in the excerpt above appeared to have played out within a serious bonafide communication framework, lines 5 and 6 of Olaniyi's second turn is humorously endowed given the judicious deployment of allusion. The researcher finds the deliberate distortion of a Yoruba proverb for a humorous purpose. Among the main sources of distortions, there are various pragmatic formulae, such as idioms, cliches or proverbs, which give rise to antiproverbs. In the excerpts above, there is a deliberate distortion of the Yoruba proverb, *aju aye* through its literal translation which results into an anti-proverb, hence generating humour. The humour strategy needed to understand this excerpt is manipulating shared cultural representations. The collective sender made the character, Olaniyi, to present a somewhat overt description of an issue within the Yoruba socio-cultural stance, in this case, a proverb. The faithful or direct translation of the proverb above does not in any way capture the communicative implicature of the proverb. Although the context in which the proverb is used is right as Olaniyi is warning Jumoke against pretence, the translation is only an attempt to be humorous. Also, the name or word, Flash, is a monosyllabic word which a regular speaker of English like Olaniyi should not find difficult to articulate. His use of alliteration with the consonant sound /f/ to generate all of the other monosyllabic words that are mentioned in the excerpt is just a device by the collective sender to engender humour among the viewers.

Excerpt 16

- D Banj:** Oooooose (thank you) I'm D Banj 1
- Professor Johnbull:** Young man, keep your voice down. This is a relaxation spot.
 It's not good for screaming.
- Olaniyi:** Ehn Professor, take it easy on my special customer.
 See, this is D Banj, Koko Master. You need to show him some respect. 5
- Professor Johnbull:** Wait a minute. You mean he owns a cocoa plantation?
 Oh young man that is wonderful. That is what we have been advocating.
 For interest in other exports other than oil.
 That is wonderful. Now we have a young man who is so tenacious
 in Cocoa export that he has a nomenclature, 10
 a sobriquet for cocoa master. Oh yes, wonderful!

D Banj: Wonderful young man! I salute you.
That's my stage name. I'm D Banj, not an importer, exporter or farmer.

This excerpt like the one above shows a social gaffe on the part of the professor, being a way of creating humour by the collective sender. The professor, though, is learned and informed; he knows little about Nigerian hip-hop and therefore makes a fool of himself with his interpretation of Olaniyi's turn before the hindsight that follows. D Banj, a popular Nigerian hip-hop artiste, is also popularly known by the nickname Koko master as he fondly refers to himself in his songs. *Koko* in the colloquial sense of the artiste's name means a reputable person. This is derived from the Yoruba sense of the word which means to be real. The humour type found here is punning as the professor activates a new script in line with the sound pattern of the word, koko to create a contradictorily bonafide frame. He interprets the word as being cocoa, a kind of plant. The professor's adoration of D Banj, especially in his ignorance of the actual word being used is a highly sarcastic scenario which makes the professor a subject of mockery before the informed viewers, hence, creating a humorous situation. The humour strategy of employing conflicting assumptions comes into play here. Professor JohnBull in his ignorant interpretation of the focus word led the viewers to entertain an assumption that they do not previously process. Yus (2004) has argued that such assumptions as the one created by the professor are not evaluated on their truth condition as the viewers have submitted themselves to be led on the garden path, thereby enjoying the second and ignorant interpretation of the word, koko, as being humour engendering.

Excerpt 17

Mallam Mai Doya: Professor, I don measure am finish 1
Professor Johnbull: Okay. You have given me the length and diameter.
Udoh Etuk: Oooooooh (lamenting)
Professor Johnbull: What is the radius?
 So I will know when I begin to consume the root crop in
 essence. 5
Udoh Etuk: Haaai, haaaai, (holding his head) headache plus BP
Professor Johnbull: What is the matter with you?
Udoh Etuk: Grammatical BP
Profesor Johnbull: Well, since you have no problem with your head
 except for my employment of more sophisticated
 language, 10
 I better take my exit from your hospitality and then you
 can speak to your local, colloquial customers...
Udoh Etuk: (falls down) grammatical stroke! Grammatical stroke!

The excerpt above is an involuntary humour borne out of Etuk's sheer stupidity which plays out through the use of absurdity. Etuk's turn in lines 3 and 5 serve as the garden path which was going to deliver the punch lines later in 8 and 12. In the garden path, Etuk led the other characters and the viewers to believe that he had an emergency health issue which propels the professor to seek what was wrong with Etuk in line 7. The rendition of line 8 reveals the first punch line giving the disparity of the adjective being used to qualify the word *BP*. A high blood pressure is a health issue which cannot be caused by another person's use of verbose language. Etuk throws the bigger punch line in 12 with his deceptive collapse which he claims to have been a grammatical stroke. The humour in this excerpt is achieved in the relevance through the distortion of collective knowledge of people, social events and situation and also through referring to assumptions from previous discourse. The first strategy helps understand Etuk's utterances as being an attempt to distort the general knowledge of what causes a high blood pressure and stroke and the second strategy helps the viewers to understand that Etuk had made the statements and demonstration as reactions to Professor Johnbull's verbosity.

Excerpt 18

Abadnego:	Caroline, what are you doing?	1
Caroline:	The only thing you was sabi, was how to sold recharging card (the only thing you know about is selling recharge card). I was use my selfish wood, mbok, stick	
Abadnego:	Hai! It is selfie stick, not selfish wood.	5

The contrived humour in the excerpt above plays out with Caroline's malapropism in line 3 of the excerpt. Although all of her utterances in the excerpt have implications for humour giving her syntactic anomalies, her distortion of the noun phrase selfie stick as selfish wood is a carefully devised humour strategy by the collective sender. According to Dynel (2009), distortion can manifest through the addition or omission of a sound to a word for a humorous purpose. In the instance above, Caroline injects a last consonant to the word selfie just to generate another word in order to activate a humorous frame according to the collective sender's design. Her assumption that the other interactant was an ignorant because she had expected him to know what she was doing intensifies the depiction of her character in the light of sheer stupidity.

4.1.3 Contrived non-intentional humour in JD and PJ

According to Dynel (2016), this humour category encompasses cases when the speaker intentionally produces an utterance which conveys a particular (intended) speaker meaning towards a ratified hearer but which, simultaneously, carries humour for the recipient independent of the speaker's lack of intent to amuse anybody. In real-life interactions, non-intended humour, albeit not of the contrived type, could arise from the perspective of overhearers (the vicarious pleasure of overhearing two people quarrelling fiercely over something trivial). The issue of diverse communicative effects is central to the workings of disaffiliative humour, i.e. aggressive humour which amuses chosen hearers at the expense of others, who are not intended to find any amusement in the humour. The disparaging nature of the humour in this category will demand a greater use of the impoliteness theory together with the other ones in use as seen in the analysis of the excerpts below:

Excerpt 19

- Passenger:** (Jenifer is singing just beside him on the same sit) Excuse me. 1
Excuse me, madam
- Jenifa:** What it is?
- Passenger:** Can you stop singing aloud? You are disturbing the peace of
this journey.
- Jenifa:** It is why you are shouting on me? (clapping in amazement). 5
Abeg (please) make I ask you one question,
What is the name of this transporting?
Is it not public? If you don't want person to sing, *Caro o*, go
and enter private transporting.
- Passenger:** I can see you are rude.
- Jenifer:** Hnnnnnn (covering her nose and mouth like to say there is an
offensive odour). 10
Aaaaaaah, uncle wait I beg you. No talk again o.
You want to kill people in this bus?
- Passenger:** It is you that want to kill people with your bad English.
- Jenifer:** Fuuuun (demonstrating the perception of a bad smell).
Enu Lee, awo Banga Lee eyanti Bruce Lee. Uncle, your mouth
is smelling. 15
You are carry toilet or pit latrine in your mouth?
Ahenu yin run (few other passengers are shown laughing).
- Passenger:** Watch your tongue! Watch your tongue! (pointing at Jenifa JD
S1 E1 09:58

The excerpt above is a display of superiority in verbal altercation between two passengers. The first person has a genuine intention to correct Jenifa about singing aloud while wearing her earpiece. This sincere correction however degenerates into

face attacks between them. These altercations though are not humorously co-constructed by the interactants, their intent however to ridicule each other is potentially humorous for other ratified hearers and the viewers. In playing out the attack, Jenifa begins in lines 11 and 12 with the use of the negative impoliteness sub-strategies of belittling the other. She does this by sarcastically advising him not to talk again, hence he will kill the other passengers, thereby indirectly suggesting that he has got a mouth odour. The target of this disparagement gets the offensive intent of Jenifa's turn and quickly attacks her too on the ground of her bad English. The consequence of this last turn is that the other person gets it harder from Jenifa who now, in a conventional joking manner, through the distortion of a shared cultural knowledge of the Chinese naming system uses obscure or secretive language to suggest that the other person's mouth stinks. This is what she pragmatically means by the label, *Enu Lee*.

The banter finally reaches its peak when Jenifa now adopts bald on record which is an instance of an FTA performed in a direct, clear, unambiguous and concise way by saying that the other person has a toilet or latrine in his mouth. This utterance which seriously provokes the other person and makes her warn Jenifa in the imperative, pointing at her like he was going to go physical, makes some other characters on the bus laugh and will most likely provoke a feeling of amusement in the viewers who feel entertained by this banter. This clearly falls within the class of putdowns within the types of humour, which are remarks that are truly abusive and disparaging, usually carrying no humour to be appreciated by the butt.

Excerpt 20

- Classmate:** Abeg go sit down jare. Leave Mr Williams alone. 1
 He say he no do love. Na by force?
 (Mr William said he is not in love with you. Must you force him?)
- Jenifa:** Abeg, mummy wey get windows for teeth,
 the space wey dey your teeth, go and block it before you talk to me. I
 talk to you? 5
- Clasmate:** Na me you dey talk to?
- Jenifa:** Hnn hnn (no) na your shildren for house.
- Classmate:** If I slap you you go dey see stars. I be your mate?

The excerpt above is another instance of a contrived non-intentional humour as the scene plays out a direct confrontation between the interactants. The setting is the adult class that Jenifa attends and she was called out by the teacher to read a letter she had

submitted to the teacher in his office earlier in the day, unknown to the teacher that it was a love letter. Jenifa summons the courage to read out the letter after an initial reluctance and even attempted to kiss the tutor. It was for this move that the other character in the excerpt cautioned and then Jenifa in her first turn utilised the negative impoliteness sub-strategy of inappropriate identity markers by comparing the woman's diastema to a window. The other interlocutor evidently finds this remark offensive and that prompts her to ask Jenifa if she was actually referring to her. To this, Jenifa adopts the humour type of retort, a quick and witty response to a preceding turn with which it forms an adjacency pair, by sarcastically saying she had not referred to her but to her children. This is also a derogatory remark which threatens the face of the other interlocutor as seen in her reaction but which conversely is potentially humorous to the other characters and the viewers. The last line by the other character asking if she was Jenifa's age reveals that disparaging humour, sometimes, manifests in form of a distortion to cultural knowledge or expectation.

Excerpt 21

Kiki:	I love this. As from today, I officially make you my one and only official hair stylist.	1
Jenifa:	Ah, Kiki thank you, I appreciation this o.	
Mercy:	(hissing) Indeed!	
Kiki:	You could make good money out of this.	5
	I could even introduce you to a couple of people I know who like home service.	
Jenifa:	Ehn↑, Ehn, me I want. Thank you.	
Mercy:	Kiki, Are you sure that is a good idea?	
Kiki:	What's bad about it? I'm only trying to help her out.	10
Jenifa:	Wo (see) Kiki, thank you. You, (to Mercy) it is bad belle that is purging your belle (you are just being envious). Some people jealous me, <i>pankerewo gown</i> , (<i>cane wears gown</i>), some people jealous me <i>ayonngbe weight</i> . (<i>cockroach lifts weight</i>) ...	15
Kiki:	@@@ JD S1 E9 8mins	

The last utterance by Jenifa is a clear FTA as it is aimed at insulting Mercy. The humour is achieved through allusion to a classic song by Onyeka Onwenu. The song which has become an axiom for getting at anyone who is perceived to be jealous was distorted by Jenifa through the addition of her own face threatening utterances which manifest in different forms of impoliteness strategies. Jenifa adopts the positive politeness strategy of inappropriate identity markers through the use of a secretive language, giving that Mercy is not a Yoruba and does not speak the language. Jenifa

compares Mercy to a cane wearing gown and cockroach lifting weight to depict her as a very lean person. This FTA, which though amuses Kiki and will most likely send a feeling of amusement to the viewers, completely threatens Mercy's face as her countenance shows in the series.

Excerpt 22

Toyosi: So what did you do with the money Brother Femi gave you? 1
Jenifa: Toyo, what e do you (what's wrong with you). A to pin pin (a gossip).
 You sha want to know everything. The money Boda Femi give me, I use it to do Brazilian. I buy Brazilian hair.
Toyosi: Jenifa, what about the one on your head? 5
Jenifa: Make I just dey do Afro? (Should I just be on Afro?).
 Is Afro I weared (it's Afro I'm wearing).
 Brazilians e dey reign, make I reigns with them.
 (Brazilian is the reigning style I have to tag along).
 The original of the one you are weared I buyed 10
 (I bought the original of the one you are wearing).
Toyosi: And you end up not having tooth paste?
Jenifa: Leave that one... Money go come

This excerpt shows that disparaging humour can be co-constructed by characters in sitcom within the purview of mock impoliteness. Jenifa and Toyosi threatens each other's faces with no genuine intention to hurt. Mock-impoliteness refers to FTAs that employ impolite remarks but are harmless in their intent (Culpepper 2005; Bamgbose 2016). Jenifa, in line 10 sarcastically mocks Toyosi through the negative impoliteness strategy of ridicule and being contemptuous with which she implies that Toyosi was wearing a fake hair. Toyosi wittingly and spontaneously reacts to this by deploying another sub-strategy of putting the other's indebtedness on record by subtly implying that though Jenifa could afford an expensive hair to be part of a trend but had to depend on her for toothpaste. Jenifa gets the attack and only mildly dismisses it by expressing her hope that there would still be enough money for them to spend. The interactants have not only exchanged this banter to facilitate their discourse as seen on the screen; they have also been carefully configured theatrically by the collective sender to send an amusing signal to the viewers. The exchange is a clear FTA given the putdowns inherent in the characters' turns but is rather one with an affiliative role than the previous excerpts revealing disaffiliative humour.

Excerpt 23

- Olaniyi:** Ah, kkkkkkkkk (making sound with the tongue) 1
- Udoh Etuk:** Why are you, why are you always kkkkkkkkk
(repeats the sound).
You make it look like this place is poultry kkkkkkkkk ehn, you
be fowl?
- Olaniyi:** I don't understand.
- Udoh Etuk:** What don't you understand? 5
- Olaniyi:** That means I have to go adult education. I'm not old ke (right)?
- Udoh Etuk:** You are not old. Yes. But your bear bear (beard) is old. PF S1 E4
19mins

This excerpt typifies a deliberate attempt to denigrate a person as found in the character of Okon. The first line in the excerpt is a sound made by Olaniyi in reaction to Professor Johnbull's verbosity. To this, Etuk activates a humorous frame which although was a threat to Olaniyi's face but amounted to a strategy to amuse the other character in the scene and the viewers. Often, the use of formulaicity and repetition creates a specific pattern which contributes to the funniness of an on-going interaction. Etuk repeats Olaniyi's sound in a manner of mocking a person and this was the first step to the series of derogatory turns by Etuk in the series. The positive impoliteness strategy of calling the other name is deployed by Etuk when he refers to Olaniyi as fowl through his rhetorical question. Olaniyi, in line 6, initiates another turn through his question, *I'm not old ke*, leading into another FTA from Udoh Etuk. In response to this statement, Etuk uses the negative impoliteness sub-strategy of associating the other with a negative aspect by metaphorically implying that Olaniyi is too old to go to school since his beard is already white. This evident FTA amounts to ridicule on the part of the butt but is humorously designed to amuse Professor Johnbull who was also present at the scene and mainly targeted at entertaining the viewers.

Excerpt 24

- Dija:** Yes, these are the best you can get here. 1
These are the leafy green vegetables.
It takes out metals from your body and revitalizes your body. 2
- Udoh Etuk:** It looks to me that you are a digital native doctor.
You see, nowadays, shrine, you won't see red cloth and all those
fetish things. 5
You will see them like this. Like you are a proper shrine
attendant...
Please this thing wey you dey drink so, na him do am make you
lean like this?
- Dija:** (nodding in concurrence) vitalize my body every day.

- Udoh Etuk:** Please watch it. Because the way you are going and you are drinking this thing,
 very soon, I dey see person dey talk but them no dey see the person. 10
 Na only voice and sound dem go dey hear.
 Will I be like you?
- Dija:** You will be amazing. Even better.
- Udoh Etuk:** Me I don't want to be like straw.

The excerpt above is pragmatically loaded in humour. The scene comes up after the morning jugging by Professor Johnbull, his family and other neighbours. Dija, Elizabeth's friend and a health and fitness therapist, is also with them and has come with a fitness tea which she is serving to everyone and concurrently talking about the importance of such good drink for the health. In the first line by Etuk, he expresses his feelings as to the likeliness of Dija to be a *digital native doctor*. This noun phrase is a deployment of oxymoron which is a device which places contradictory words side by side for effect. Native doctors are conventionally known to maintain their reserved life style with no interest in sophistication. The shared socio-cultural knowledge of native doctors make Dija's description as a digital native doctor incongruous not only in the light of Dija's as being the butt of the humour but also on the ground of Etuk's sheer stupidity. He intensified his attempt to amuse the other characters and the viewers as planned by the collective sender by deploying the positive impoliteness sub-strategy of name calling to refer to Dija as a proper shrine attendant, since this task, according to him, in modern times does not come with fetish indications that will make one evidently know that Dija is one.

Etuk, in an attempt to further tease Dija wondered if the tea therapy was responsible for her slimness. To this, Dija delightfully responds in the affirmation, oblivion of Etuk's intention for asking the question. Etuk again teases her with the positive impoliteness sub-strategy of obscure language, with which he implies that Dija would soon be invisible if she continues her fitness therapy. Lastly, he wonders if he too could look like Dija someday and she expresses her optimism on this by saying he could even be amazingly better. And again in reaction, Etuk associates Dija with a negative aspect by saying he would want to be like straw, implying therefore that Dija was as slim as a straw. It is however important to say that, the multitude of FTA in the excerpt above is co-constructed by the interactants within the jocular framework, hence it is an instance of mock, and not inherent, impoliteness.

Excerpt 25

Mallam Medoya:	Samson	1
Samson:	Ehn (Yes?)	
Mallam Medoya:	Na true say I don discover oil for my papa land? (Is it true that oil has been discovered in your home town?)	
Samson:	Do like this (asking Medoya to clean his mouth). Clean the other side.	5
Mallam Medoya:	Watin dey my mouth (what's in my mouth)	
Samson:	Something dey your mouth. You no see am? Because watin you talk now nowehn, he just be like say you no even think before you talk. Your papa land? How dem go discover oil for your papa land?	
Mallam Medoya:	Samson I dey crasefaa. (Samson you are crazy)	10
Samson:	You don dey crase.	
Mallam Medoya:	Samson you I no dey go school faa. (Samson, you didn't go to school). No be the thing wey I talk be that one?	
Samson:	No. You say your papa land. Na my papa land, me Samo, Original.	

This excerpt which involves FTAs from the two interactants is specifically rich in humour on the ground of its shared cultural knowledge of linguistic distortion manifesting in form of interference. The Hausas of Nigeria are known to use the first person plural in place of the third person when they speak the English language and this linguistic habit serves as a source of amusement to Nigerians from other parts. The collective sender has also deployed the humorous tendency in this interference to amuse the audience by creating a banter between the two characters. Medoya, who hopes to ask Sam if truly oil well has been discovered in his home town uses the pronouns *I* and *my*, instead of *you* and *your*. Samson plays out the producer's script by feigning an ignorance of Medoya's intent thereby deploying the positive impoliteness strategy of seeking disagreement. He warns Medoya against claiming what does not belong to him and also scorn him by saying he doubts that he (Medoya) thinks. The producer's humour intent gets intensified when Medoya, oblivious of his tribal linguistic idiosyncrasy, ignorantly argues with Samson over his intent which contradicts his lexical choices. A feeling of incongruity also plays out for the viewers' amusement when the illiterate Medoya accuses the other interlocutor of not having been to school when in truth this applies to him. The excerpt therefore shows a judicious use of the humorous dramatic irony.

Excerpt 26

- Samson:** Fomsky, Fomsky 1
Ufoma: Who die?
Samson: Person must *poof?*(must anyone die?) You wan see Dbanj?
Ufoma: Na Dbanj you dey talk about. Dbanj wey me I dey see
everyday.
Come make I show you. I dey take my data dey watch Dbanj
every day 5
(shows him his phone).
Samson: (Hiss) E good as you dey use your data dey watch am o.
The guy dey chop for Laitan shop there.
Dey chop amala dey lick hand, boys dey hail am, Koko Master.
You dey here dey show mephone. 10
Ufoma: (Touches Sam's neck) Ehn Ehn I talk am (I said it)
Samson: Watin happen?
Ufoma: Malaria, fever dey hold you. PJ S1 E1 10 mins

The exchange above which ensues between Samson and Ufoma reveals an implicated disparaging humour as seen in the spontaneous witty exchange between Samson and Ufoma in lines 9 to 11. Ufoma's use of the pidgin pronominal *am* serves as a cataphoric reference which serves as a build up to her punch line in line 13. Samson envisages the reference of the pronominal *am* by uttering line 10 to which Ufoma produces a quick and witty response which ridicules Samson through the use of the negative impoliteness strategy of associating the other with a negative aspect by infelicitously saying Samson has got malaria fever. This is an FTA at the character-character level of analysis but a design by the collective sender to amuse the viewers.

4.1.4 Contrived unintended humour

This humour type arises from the speaker's intentionally produced utterance and intentional meaning which has unintentional humorous potential, though, for example because it relates to the speaker's mishap. Essentially, this humour typically rests on the content message which gives vicarious pleasure to the hearer but which the speaker does not find amusing and does not mean to present as such. Contrary to involuntary humour, prior to, or at the stage of, unintended humour production, the speaker does envisage that his/her utterance stands a chance of inducing a humorous response in the hearer, even though it is not the speaker's intention to produce humour and amuse the hearer (Dyner 2016:74). The excerpts below show this category of humour.

Excerpt 27

- Toyosi:** Where did you get the money to buy this? 1
Jenifa: SegunSege, alarudale (the cheerful giver).
Toyosi: Stop it. Why are you calling him that?
Jenifa: It is play I'm playing. He is one salon boy in our salon.
He likes to buy me things. He likes me. 5
Toyosi: He likes you?
Jenifa: yes
Toyosi: Why not give him a chance?
Jenifa: sance (chance) ke. No o.
Toyosi: Why? Is he not good looking? 10
Jenifa: The bobo fine. *Odiah* (he is good looking).
He dey there. He even dey wear glasses wey no get glass.
Toyosi: Then why not give him a chance?
Jenifa: Wo mo so mo (don't say that again), sance (chance) wo?
(What chance?)
The boy has tonasion (intonation) in mouth. 15
Toyosi: Tonasion? (intonation?)
Jenifa: Tonasion. Ede (language)!. O le de lenu (he speaks with accent)
Toyosi: Oh you mean he talks like you.
Jenifa: Ah Toyo, enu re de gba? (And you can alter that?) JD S1 E1
11mins

The discussion above which is Jenifa's gist with Toyosi about his colleague, Segun, who had got her dinner after the day's work, is a clear instance of contrived unintended humour. This is because Jenifa condemns Segun's accent and gives that as a basis for rejecting his love proposal. The punch line in the excerpt was when Toyosi reminded Jenifa that her description of Segun replicates her speech mannerism too. This subtle vicarious humour, although constitutes a face threat to Jenifa as seen in her provocation afterwards, it amounts to the collective sender's deliberate humorous construct to entertain the viewers. The humour strategy of allusion is utilised in the garden path leading to Toyosi's punch line. Jenifa has, in her previous lines, distorted the pronunciation of certain words through the substitution of certain phonemes. She has earlier replaced the affricate and fricative consonant sounds /tʃ/ and /ʃ/ with /s/ in the words *choice* and *intonation* respectively which make here typify the situation is condemning. These pronunciations are particularly significant for humour because they tend to strengthen the cultural stereotype that Yoruba, excluding their elite, have issues with the pronunciation of certain English sounds and since we tend to naturally laugh at a person's ineloquence, Jenifa's articulation is capable of engendering a humorous reaction in the viewers.

Excerpt 28

Mercy: Jenifa 1
Jenifa: Oga, please allow her to come. *Pankere*wo gown.
(cane wears gown).
Mercy: My friend
Jenifa: Who is your friend? Because I have table now I is your friend.
Mercy: No you are my friend. 5
Jenifa: Just sit down like that. Wey Toyo? (Where is Toyo?)
Toyo, you stay there for the general.
Mercy: It's not general; it's regular...
Jenifa: †Ehn, you correct English here? I sase (chase) you away.
What's wrong inyou.

The exchange above plays out between Jenifa and Mercy at Banky W's show. Mercy, who came to the show with Toyosi and Kiki, sighted Jenifa at the VIP segment of the hall and decided to join her on the table for five which she was occupying all to herself. The unintended humour plays out when Jenifa, in her ignorance, refers to the regular segment (the segment made for the regular guests in a show) of the hall as general and Mercy corrects her. Jenifa's prompt reaction which came almost before Mercy was done talking implies that she is at all times prepared for their corrections. In this case however, she has the plus higher role, being the host to Mercy and the high pitch with which she immediately cautions her can engender humour in the viewers to whom she has indirectly accepted her ignorance by cautioning Mercy about correcting her English. This warning by Jenifa which is followed by another wrong expression through the substitution of the preposition *with* with the preposition *in* makes for another incongruous feeling of laughter, thereby making stoicism a veritable tool in the hands of the collective sender.

Excerpt 29

Jenifa: Adaku, I need your help. I wan talk to you about something.1
Please I want to ask if you can help me make I dey squatter
with you.
Where I come from now is in Sango-Otta, e far.
If I can squat I no mind
Adaku: Ehn, my place for good sha. 5
Ah. The only thing be say just some few people dey stay with
me.
Ahm, Nonso, Chimobi, Kelechi, Mama Ejima, Nneka, (03)
Adaobi just come from village, da one self just dey
Jenifa: Ah, All these people dey stayed in your house?
Adaku: Dem no much na. Just like 16... 10
When you get one room, you go know how you go manage am
wey everybody go dey comfortable. But nobody dey the door
side sha o S2 E1 15mins

The excerpt above qualifies as an instance of unintended humour because it gives a precarious pleasure to Adaku as she makes a list of those who live with her, thereby indirectly informing Jenifa that she cannot be haboured. The humour in the excerpt lies in the deployment of a retort, a view to amusing the hearer, albeit not always the direct addressee but the third party in which case it is a manifestation of sarcasm or aggressive humour. Adaku sarcastically teases Jenifa through the exaggerative list of the names of people who live in her single room apartment. To this enumeration, Jenifa expresses her surprise by asking if all of the people mentioned live in Adaku's house and to this question Adaku activates another humorous frame as constructed by the collective sender through the eclectic use of hyperbole and irony to create opposing frames thereby making for incongruity. The mental picture of making 16 people comfortable in a single room and still offering the door side to Jenifa to occupy is an ironic exaggeration as it is obviously impossible for sixteen people to live comfortably in a single room which has only the door side to offer to a new inhabitant. Although Adaku paints the scenario seriously, one knows she is evidently lying about the picture she has painted and she too knows, hence making an unintended humour.

Excerpt 30

Caroline: Sister Eliza, stood up and swallow your mericine (medicine)1

Elizabeth: Haoh, it is medicine, not mericine.

Caroline: You that was shake like fowl that was survive Christmas knife. You still have mouth to correction person.

Elizabeth: You have to use words correctly. PJ S1 E2 8mins 5

The excerpt above is an instance of contrived unintended humour since the butt of the exchange is also mindful of her incompetence even if she is helpless about it. Although Caroline is the butt of the joke, the humorous frame of the excerpt also generates in her character. As a first step to humour perception, there is the incongruous use of language in the first line of the excerpt manifesting in form of distortion. The syntactic and phonological patterns of the English language are being distorted as the past choice of the tense is wrongly used in place of the present tense and the plosive /d/ is also replaced by the approximant /r/. This distortion is evidently an instrument deployed by the collective sender and since the viewers are psychologically prepared for that world of amusement, they suspend rationality in their reception of these humorous utterances and submit themselves to the humorous intent that the utterances are made to serve. The humour engendered by the

articulation of the word *mericine* is a humorous strategy at strengthening stereotypes as certain communities among the Ibo are popular for replacing /d/ with /r/. Having corrected Caroline for her wrong pronunciation, she indirectly admits her wrong utterance through an FTA targeted at Elizabeth. She uses the positive politeness sub-strategy of calling the other name to associate Elizabeth's present state to that of a fowl. This FTA by Caroline, at the inter-character level, is an attempt to seek redress for herself but is at the character-viewer level an attempt by the collective sender to amuse the viewers since human beings naturally laugh at other persons' misfortune.

Excerpt 31

Chantel: It's not really a story okay? It's an experience. 1
 So I met this gentleman. I liked him.
 He invited me out for a drink and I followed him.
 He realised I like this thing for taking selfies
 like I was so much into pictures so he invited me into his hotel
 room. 5

Olaniyi: shasis (Chassis)

Chantel: Chantel

Udok Etuk: ↑ Sachet, Chamstel, Chastes, ...

The above plays out in Professor Johnbull's apartment where community issues are usually brought for a peaceful resolution in the series. Chantel, a character, who had just escaped a rape is explaining her ordeal to the others in the sitting room and was being interrupted by Olaniyi by calling her name. She repeats the name in a subtle manner as a way of correcting him for the wrong pronunciation. However, humour is perceived on both sides; the wrong articulation and the correction both engender humour. The wrong pronunciation by Olaniyi which is done through the distortion of the other character's name and also the replacement of the sound /ʃ/ with /s/ in the word *chasis* can ignite a humorous reaction in the viewer as the pronunciation also strengthens the stereotype of the inability of some Yoruba to articulate /ʃ/. The rising tune with which Etuk also further pronounces the name, Chantel, in different wrong manners shows the deployment of alliteration in generating humour in addition to implying that the pronunciation of her name does not matter in the face of the important issue being discussed.

Excerpt 32

Caroline: Professor was made Jumoke my lesson teacher. 1
 I was not like Jumoke. Jumoke was not like me.
 Now Jumoke was say, anything I was fail, she must tell
 Professor.

Now Professor was tire for me. Professor was send me out to go and sell orange.

I doesn't want that. I want to be learning like sister Elizabeth.5

Flash Boy: That one naserious gbege o. Wahala.

But watin make you no ask sister Elizabeth for advice since na she be your role model.

You for ask her na

Caroline: I was ask her. She was tell me to open my brain and pay a great attention to what Jumoke was talk. 10

Flash Boy: (looking away)↓Ah, brain wey block. How e take possible

Caroline: Buy what if I was open my brain and

I was pay great attention and nothing was still enter the head.

PJ S1 E3 15mins

All the series of errors in Caroline's turn up till line 10 serves as a build up for the punch line which was going to come from Flash boy in line 11 of the excerpt. The series of blunders in Caroline's turn made the reference to her as a dumb head the climax of the humour. The humour plays out in form of retort with the witty response in 11 which forms an adjacency pair with Caroline's last turn. The last line by Flash boy is also a form of teasing and it is particularly humorous given the low pitch in which it was uttered and the deliberate act of looking away as if to say he did not want Caroline to hear the mockery. To this utterance and gesture, Caroline ignores the FTA and rather inclines towards the face threat as a truth by confirming that nothing gets into her head, thereby calling herself a dumb person. This FTA which goes without redress from both the speaker and the butt creates an incongruous atmosphere which ignites humour.

4.2 Interactional construction of creative metaphors in *Jenifa's Diary* and *Professor JohnBull*

Creative metaphors involve an active creation and comprehension process. Creative metaphors are novel and non-existent in semantic memory and are unlikely to fit any pre-established source-to-target mappings. Mooji (1976) opines that creative metaphors are conceived of in terms of those that have to be elucidated rather than those that elucidate. Metaphor is conventionally understood within the paradigm: X is LIKE Y in respect of Z, where X is the tenor, Y the vehicle, and Z the ground (Leech 1969). While the tenor and vehicle are usually present in the structure, the ground is always the element to be deciphered. Dynel (2012) argues that the general knowledge for the humorousness of metaphors is their novelty and surprising form, coupled with

their recruitment of unconventional vehicles, sometimes in the form of elaborate ad hoc concepts.

The analysis below will group the humorous creative metaphors in line with the contextual factors which serve as the premise for the metaphorical interpretation of utterances. This study identifies four contextual factors resulting in the creation of humorous metaphors in the exchanges of the characters in the selected sitcoms. The identified contexts are: linguistic context, participant context, physical context and cultural context.

4.2.1 Linguistic context of creative metaphor in JD and PJ

The linguistic context of humorous metaphors is conceived in this study as those metaphorical expressions which are borne out of a witty manipulation of a lexical item to activate an incongruously different semantic script which can, in turn, create a feeling of amusement. Instances are seen below:

Excerpt 33

Udok Etuk:	My Prof, hope I got it right?	1
Professor JohnBull:	@Bravo!	
Udok Etuk:	@Oh my God!	
Professor JohnBull:	I'm glad that my word speaking and use of words is beginning to rub off on you.(sic)	5
Udoh Etuk:	Like baby oil o. Like baby oil. And now look at me. I dey shine with grammar. JD S5 E4	

Exerpt 34

Samson's sister:	Oga thank you o.	1
Udoh Etuk:	It's okay.	
Samson's sister:	Thank you oga	
Udoh Etuk:	It's ↑okay. Don't put the thank you on repeat. Are you a broken record? See let me tell you, what I'm doing is what Prof my Prof would have done, if he were in myshoes. Or in my socks PJ S4 E3	5

The humorous metaphor in excerpt 33 is activated through the initial turn of Professor JohnBull in line 5 where he uses the verb phrase *rub off* idiomatically to imply that his robust vocabulary has positively affected Etuk. To this turn, Etuk activates another wittily incongruous script by comparing the effect of the professor's vocabulary on him to that of a baby oil on a person's skin which in his words make him *shine with grammar*. This suggests the tenor-vehicle mapping of a huge vocabulary is moisturising. It is essential to reiterate that humorous creative metaphors use

unconventional vehicles which result in a tension, rather than a ground. The first instance of creative metaphor cited in the excerpt is a simile given the use of *like*. It qualifies as a metaphor as many authors have described simile as one of the manifestations of metaphor (Morrissey 1989). The absurdity in the idea that words could rub on a person in the manner of a moisturising cream and that one could shine with grammar presents an incongruous feeling in the listener and the resolve of these two seemingly opposing scripts can engender a feeling of amusement both on the screen and possibly among the viewers. The metaphor is an instance of self-admonition as the user jocularly praises himself for his improvement in his use of English.

Udoh Etuk, in excerpt 34, deploys the use of two creative metaphors to engender humour as seen in the emboldened portions of the excerpt. In the first instance, he instantiates a putdown as he compares the other interlocutor to *a broken record*-spoilt and as a result keeps repeating the lyrics- given her repetition of the expression *thank you*. The vehicle *broken record* which means a radio set which can continue talking is used to describe the other speaker's talkative behaviour and can therefore generate the tenor-vehicle mapping of talkative persons are radio (that talk on conveniently). The implicit comparison of the other character to a radio is a metaphorical putdown which carries a potential humour to be appreciated by the viewers (and not the butt). The second instance of creative metaphor in the excerpt builds on the idiom of being in one's shoes, which means being in one's situation. Udoh Etuk activates an opposing script through the linguistic process of collocation, as the word *sucks* collocates with shoes. This is one of the instances of humorous creative metaphors which do not elaborate but need elaboration. The injection of the expression, *in my sucks*, immediately after the idiom is clearly the collective sender's design for creating humour, and not for making any clarification in talk. The denotative use of the collocate *sucks* immediately after the idiomatic use of *shoes* provides two opposing scripts resulting into incongruity whose resolution can propel a humorous reaction in the viewers.

Excerpt 35

Marcus:	So how is the preparation for the party?	1
Jenifa:	Preparation for the parri (party)? Oh Tomi parri! Preparation is going fine o. In fact I in the RSVP to ensure that rice and stew is very plenty. @	
Marcus:	@ @ @ 5 JD S4 E3	

Excerpt 36

- Toyosi:** When you are done, come upstairs to pick my clothes 1
Laide: Okay. **Saw** you later.
Okemute: Not only **saw** you later, it's **hammer** you later or **chisel** you later.
You cannot even speak correct English. It's true that it's Jenifa that brought you. JD S4 E2

The creative metaphor in excerpt 35 manifests in Jenifa's turn through the linguistic manipulation of the initialism *RSVP*. The first mention of the initialism conforms to the conventional usage of the term, as meaning a person to be contacted for issues relating to the attendance of an event. Jenifa, in her next utterance, initiates a different script by deploying the initialism as an abbreviation for the expression, *rice and stew is very plenty* with the initialism serving as the initial letters in the words *rice*, *stew*, *very* and *plenty*. The absurdity and novelty in this linguistic manipulation which creates the tenor-vehicle mapping of RSVPs are in charge of food create a feeling of incongruity whose resolution led to the outburst of laughter in the other character and can so possibly propel humour in the viewers. The excerpt is equally an instance of a creative metaphor which, rather than finding a ground or *tertiumcomparitionis* between the tenor and the vehicle, rather builds on the tension generated by the opposing scripts making up the metaphors.

The second excerpt activates its metaphor from the ungrammatical sentence in line 2. Laide uses the past tense of the verb *see*, which is the recipient design's craft, to create a metaphor in the line of the next speaker. The word *saw* is a polysemous word which could mean the past tense of the verb *see* and a tool for cutting which is used in carpentry. This is an instance of the humour technique called pun as there is a play on word with the two different contexts of the word *saw*. The next speaker afterwards creates a unique metaphor from the latter meaning by introducing two other carpentry tools of *hammer and chisel*. Two scripts of grammar and carpentry immediately surface in the cognitive space of the viewers and the distance between these two scripts generate the incongruity which can result in a humorous reaction. This creative metaphor also foregrounds tension, rather than ground and it is an instance of a putdown as Okemute utters the creative metaphor with the intent of ridiculing Laide.

4.2.2 Participant-context of creative metaphor

The participants in a discourse are sometimes the source of the humorous creative metaphor. The speaker's gaffe or the listener's misinterpretation can generate metaphorical readings for utterances. The excerpts below will be grouped into speaker-based context of creative metaphor and listener-based context of creative metaphor.

4.2.2.1 Speaker-based context of creative metaphor in JD and PJ

The ignorance of a speaker or some other times, what recipients know about a speaker can serve as a source of metaphor in a discourse as seen in the excerpts below.

Excerpt 37

- Jenifa:** Pepe, shee you see as your mother dey disgrace me. 1
All the wahalawey I do.
- Perpetual:** Aunty Jenifa, please take it easy.
I've spoken with my management and we have agreed to
compensate you.
That will be done as soon as possible please. 5
- Jenifa:** Ko ya done ni (it had better be done).
Because Pepe, if I don't hear from you and your management
people on the contestation,
you will hearing from my **liars**. Yes.
My **↑liars** will come and see you. And we will meet in court.
JD S3 E4

Excerpt 38

- Toyosi:** My dear, see, calm down naehn. 1
See you need to ignore all those old men and women and look at
what you have to gain.
Forget them ehn.
- Jenifa:** tentententen (a mockery sound) to gain.
Is (it is) because you have not entered that class? 5
**Ah Toyo those people they can spokerubbis (rubbish) English.
Their *gbagaun*, the *ibon* (gun) they are *taingin* their English, in
big one**(their grammatical errors are unbearable). JD S1 E3

The first excerpt derives its metaphor from the replacement of the lexical item *lawyer* with another word, with a similar rhyme pattern, *liar*. The lexical substitution generates two incongruous scripts of law and lying which therefore creates the conceptual mapping of lawyers are liars. The substitution which plays out as the consequence of Jenifa's incompetence in the English language in the series is rather truthfully a deliberate design by the collective sender to activate the social common ground that lawyers go to any extreme to defend their clients, even if they must resort to telling lies. This attitude of lawyers being liars is usually talked about within a jocular context, especially in relation to their legal

dexterity when trying to defend a client. The activation of this frame(the lying frame) within a supposedly bonafide context as seen in the excerpt and especially with the high tone of seriousness with which the word is uttered by Jenifa gives the viewers a mental picture of two incongruous concepts whose resolution can create a feeling of amusement in the them (viewers).

The second excerpt has its metaphor manifest as a case of entailment within the emboldened portion of Jenifa’s last turn. This metaphor is borne out of what has been made known to the viewers about the speaker, Jenifa, which the character herself is supposedly oblivious of. The metaphor is realised through the humour technique of irony of situation where Jenifa is unaware that she belongs to the class of people she refers to in condemnation. This is because she has condemned her classmates’ spoken English by also rendering ungrammatical sentences. This truth which is known to the viewers through the wrong syntactic and lexical choices made by Jenifa such as the verb phrase *can spoke* presents a feeling of amusement to the viewers through the cognitive process of inference, rather than conventional mapping. The viewers are presented with two cognitive anomalies by trying to process Jenifa’s complaint about her classmate while simultaneously entertaining her portrayal of her complaint. This presents two mentally captured incongruous scripts whose resolution can propel a humorous reaction in the viewers.

Excerpt 39

Mako’s father: Neymar, Messi, Ronaldo, two legs. 1
Makochukwu my son, two legs. You will think they are
the same.
After all, they are all young men. But there is a
difference.
The difference is, Messi and company kick football.
Makochukwu Ilodibe, my son, does not kick anything
with his legs. 5
He just walks about. Waka. Is that life?
Samson: Oga, see ehn, you dey yarn payan.
You dey yarn opaka (You are saying nonsense).
No be who dey play ball dey get money o. anything you
dey do ehn, just do am well. You go hammer. **You no
see as I soft like today bread?** 10
PJ S5 E2 11min

Excerpt 40

Korede Bello: Go buy your own Nkwobi watin. 1
All these fly wey dey wan chop for where dem no walk @
Mallam Medoya: Aaaaaaaai! @ **quarrel dey**
Korede Bello: Haba, quarrel no dey baba. Na Korede. PJ S4 E7

The two excerpts above produce humorous metaphor which can be generated from what is known about the speaker and the speaker's ignorance respectively. In excerpt 39, there is the deployment of food metaphor generating the man versus thing comparison. Samson compares himself to a bread and this will generate the conventional mapping of a man's food is a fresh food. The humour potential in this does not only lie in the difference between a human being and a kind of food (food) but also generates from what the viewers know about the speaker who is far from the good description he has painted for himself. Samson, in the series, is a gate keeper in a hotel who only manages to survive. His incompatibility with the picture of being as fresh as a day's bread which suggests a life of affluence becomes incongruous with what the viewers know about him and this viewers' knowledge generates a humour potential for the metaphor. The metaphor therefore does not establish a ground, but a tension as the aim of the collective sender is not to compare what is shared in features but what is different.

The other excerpt implicitly conveys a violence metaphor as Medoya, a Hausa character in the series, refers to Korede Bello as quarrel dey, which means there is quarrel. This expression *quarrel day*, therefore generates the conceptual mapping of man is quarrel/violence. The metaphorical expression is borne out of the incompetence of the Hausa man to pronounce a Yoruba name. The collective sender therefore utilises this shared social knowledge of how Hausa people talk to generate a humour frame, through the bastardisation of the name. The linguistic disparity between the name *Korede* and the expression *quarrel dey* as uttered by Medoya generates two incongruous scripts of name and quarrel which is capable of generating a humorous reaction in the viewers.

4.2.2.2 Listener-based context of creative metaphor in JD and PJ

This reveals how listeners' reactions to earlier turns generate humorous creative metaphors either as a result of the listener's ignorance or as a way of teasing the speaker. The instance in this category may appear to be similar to those in the linguistic context. The difference is that the examples in the linguistic context are deliberately used by the speaker to amuse the interlocutor while the examples in the listener-based context are borne out of the listener's ignorance or a deliberate attempt

to tease or ridicule the speaker. The excerpts below show this kind of participant-context creative metaphors.

Excerpt 41

Jenifa: Adaku, how var (how are you)? 1
Adaku: I dey
Jenifa: **That your fine bobo customer, how var (far) with him, is he singular?**
Adaku: **No o, he plural.**

Excerpt 42

Manager: Hey Jenny! Have your seat. 1
Jenifa: Thank you!
Manager: Tell me, how was it with the **police**?
Jenifa: **Please?** Why you are beg me? **Please**, for what?
Manager: @ I mean how was it with the police? 5

The first excerpt in this category has its metaphor generated by the initial wrong use of the word *singular* instead of single by the eponymous character, Jenifa. Jenifa hopes to inquire about a man's marital status from Adaku and uses the word *singular*, instead of single. This wrong lexical choice warrants the supply of the antonym *plural* by Adaku which makes manifest a creative metaphor due to the activation of another script which is incongruous to that which is supposedly initiated by the word *singular*. The supply of the synonym *plural* by Adaku generates the script of grammar which contradicts Jenifa's earlier script of marital status. This generates a creative metaphor and results in the absurd metaphorical mapping of marriage is grammar. The distance and incongruity in the two scripts (marriage and grammar) and the viewers' and Adaku's intention of teasing Jenifa for her incompetence in the English language can create a humorous feeling in the viewers.

Excerpt 42 generates its creative metaphor through the deployment of homonymy, words that are spelt differently but pronounced the same way. The words *police* and *please* are pronounced the same way and are therefore discursively utilised by the collective sender as an instance of punning to create a creative metaphor in the exchange above. These puns generate two different scripts of policing and apology and the incongruous mapping of policing is an apology. These incompatible scripts create a tension, rather than a ground and the misinterpretation by Jenifa which results in a humorous reaction in the manager as seen in his last line, can equally engender humour in the viewers. However, the manager in his last line reproduces the word *police* by inserting a vowel in between the consonant cluster /pl/, thereby articulating

the word in the conventional manner many Nigerians pronounce and understand the word. The excerpt therefore shows that humour generally, and sitcoms particularly, can prove useful in teaching sense relations such as homonyms in communicative context especially in communities such as Nigeria where English is not a mother tongue language but serve as an official language.

Excerpt 43

Professor JohnBull: Nje I want to commend you, 1
for your act in pretending to be the village goddess and
preventing them from touching this young **fella** here.
Jeroboam: No o. I no be**Fela**. Jeroboam.
Professor JohnBull: I'm not talking about Fela the musician. 5
You're a young fella. Little young man.

Excerpt 44

Jumoke: English is what they speak everywhere today. 1
So even if you've not been to school,
you can easily pick it up on the road.
So it's simply that your brain is not coordinated.
Caroline: Sister Eliza, Janet was insult Caro now. Ehn? Help me ask her, 5
was English my language? Ehn?
Jumoke: **Did you just say English is not your mother tongue?Ehn?**
Caroline: En enh, ehnehn, **doesn't insult the tongue of my dead mother.**
She die, her tongue rotten, doesn't insult the rotten tongue.
Jumoke: You don't know anything. 10
Mother tongue does not mean your grandmother's or your
mother's tongue.
I mean your language.

The first of the two excerpts above shows the listener's limited linguistic repertoire which results in his misinterpretation of the speaker's word. Professor JohnBull uses the word *fella* to refer to Jeroboam and to this the listener (Jeroboam) generates another script by protesting that he is not Fela, a popular Nigerian Afro beat singer. The difference in the referents of the two words generates a creative metaphor with the tenor of a young child and the vehicle of a musical artiste, resulting in the absurd mapping of a fella is a Fela. The tension, rather than the ground, generated by these two incongruously different scripts has a potential for humour.

The next excerpt generates its metaphor from the two incongruous scripts of language phenomenon and parenting which make manifest the absurd metaphorical mapping of mother tongue is an insult. The initial use of the lexical item *mother tongue* is a linguistic jargon for a person's first language and Caro rather gives a literal interpretation to the term in order to create a feeling of amusement in the viewers as

preconceived by the collective sender. The newly activated script by Caroline indicates her ignorance and the mismatch of the two scripts result in a tension which, when reconciled by the viewers, can create a humorous feeling.

4.2.3 Physical context of creative metaphor in JD and PJ

In some verbal exchanges, what participants in the discourse share about some physical locations can be enacted as a source of humour. This creative metaphor which is always the design of the collective sender can at some times be made to amuse the other characters in the scene and at other times it might be specially designed for the humorous perception of the viewers. The excerpts below show humorous creative metaphors which draw on shared knowledge of physical location.

Excerpt 45

Kiki: Toyosi please, don't talk anyhow about Jenifa o.
You know she is now a sha:::pron@

Jenifa: Shee you know how much I worth.
I will take the two both of you shopping, buy something for you. 3

Kiki: Tha:::nk you! You know, I'm very glad that despite
all the **challenges** that you faced, you were still able to make it. 5

Jenifa: Ah, is challenging gidini o.
In fact the challenging, he reach **Challenge Ibadan**
(Ah, it is really a challenge. The challenge was as long as far as the Challenge
in Ibadan) 6

Jenifa, Toyosi and Kiki: @@@ JD S4 E3 16mins

Excerpt 46

Tania's mum: Felix, search everywhere. This girl is up to something.
She is still smoking and drinking.

Tania: No, mummy. I don't smoke anymore.

Tania's mum: Oh, you don't smoke anymore, so what is all this smell in
your room?

Tania: It's actually my new body spray.

Tania's mum: Oh really? What is the name of your new body spray?
Indian Empire, Right?

The first excerpt in this category also realises its creative humorous metaphor through the manipulation of the word *challenge* which at the first mention denotatively refers to the obstacles experienced by Jenifa in her early career as a shapron. To this, Jenifa activates a metaphor through a polysemous use of the word *challenge* by making reference to an area in a popular city in Nigeria called Ibadan. With this, she generates the journey metaphor which helps to decipher the tenor of obstacle and the vehicle of journey, hence, creating the conceptual mapping of challenges are long journeys. The different but well connected

scripts enacted by Jenifa result in a humorous reaction in the other characters and this evidently carries a humour potential for the viewers too.

The other excerpt also initiates a metaphor from the residual knowledge of a country. The expression *Indian empire* deploys the name of a country, India, to sarcastically refer to marijuana and Tania's indulgence in the hard drug. The scripts of drug addiction and location are blended in the metaphor to generate the incongruous humorous mapping of Indian hems are perfumes. The ground of this metaphor is the knowledge that marijuana is also called Indian hemp and this serves as the shared knowledge for the creative metaphor embedded in *Indian empire*. This expression amounts to a putdown for the character being addressed and may not generate humour on the screen but the creativity in the expression can propel humour in the viewers who set out to be entertained.

Excerpt 47

Abadnego: Is that not the same man that told Professor 1
the first time he came that he saw Obama hiding his face,
crossing the road at Independent Layout
so that nobody will recognise him?
Flash: Come let me tell you something. 5
Do you know that, that man is a CIA agent under cover, bro?
Abadnego: Taaah (Shut up!)! **Flash! Believe this ehn,**
One day, you will believe that Nsukka is in Sokoto state
Flash: Am I that daft? PJ Season 4 E9

Excerpt 48

Udoh Etuk: Madam why you dey si down like this na, hmmm, 1
for your office wey dey by the side of the road?
(Why are you seated like this in your office which is by the
side of the road).PJ S5 E7
Woman: I'm tired and hungry.

The creative humorous metaphor in excerpt 47 is contained in the incongruity contained in the two scripts of *Nsukka* and *Sokoto* state. The absurdity in this comparison lies in the shared social knowledge of the fact that Nsukka is a city in Enugu state, in the eastern part of Nigeria while Sokoto is a state in the northern Nigeria. The explicit metaphor of distance which is conveyed in the utterance is an instance of a putdown as Abadnego implies that Flash could be so dumb to believe anything. In line with the superiority theory of humour which holds that humour could be generated from a person's successful denigration of another, the implied foolishness of Flash as contained in the physical/distance metaphor can create a feeling of amusement in the viewers as designed by the collective sender, even if

humour is not found on the screen. The conveyed understanding of the putdown by Flash which he expresses with the expression *Am I that daft* can further propel humour in the viewers on getting to realise that Flash decoded the intent of the other speaker.

Excerpt 48 also deploys the physical context to create a humorous metaphor as suggested by words like *office, side* and *road*. In the exchange, Udoh addresses a woman labourer who is sitting by a road side as being in her office. The absurdity in the location metaphor is Udoh's reference to the road side as an office since; conventionally an office has to be a room or a building. It therefore becomes a tease, on Udoh's part, to refer to a road side as a person's office. This creates the incongruous mapping of anywhere is an office and this tease can create a humorous feeling in the viewers.

4.2.4 Cultural context of creative metaphor

The appreciation of certain creative metaphors hangs on a shared cultural knowledge of the ongoing discourse. Certain beliefs, norms and experiences which are mutually understood by the characters in the sitcoms and the viewers help reveal the humorous dimension to such utterances as seen in the excerpts below.

Excerpt 49

Jenifa:	Cordi e flash me now now now.	1
	Let us go and greet her. Abi, shee make we go?	
Adaku:	E good na. Make we go.	
Jenifa:	Make we go Thursday, our off day.	
	Make we contribution money buy provision for her.	5
Adaku:	Ah, me I no kow about that one o.	
	Which one be buy buy buy. I no get money.	
Jenifa:	Ah, Adaku, na your way, you no dey get money.	
	One day you go turn to tortoise	
Adaku:	Na you go turn to tortoise. JD S2 E10	

Excerpt 50

Adaku:	But Jenifa, you know say I been dey ask you.	1
	Why e conbe say you no gree for Sege?	
Jenifa:	Hmmm, Adaku, shee you no knew that in life,	
	You suppose dey mingle with person wey sabi pass you so that	
	you will be learning from the person.	5
	I sabi English pass Sege. I no want him English to spoil my	
	own.	
Adaku:	Eeeeh, you wey you dey use past tense talk present,	
	use present tense talk past tense, mix am together like	
	ogbono JD S3 E4	

The first excerpt in this category is an instance of an animal metaphor with the explicit cum incongruous conceptual mapping of man is tortoise. The animal metaphor does not in itself have a potential for humour except it is interpreted within the Nigerian socio-cultural fable of the tortoise as a stingy animal. Jenifa implies that Adaku's stinginess will someday transform her into tortoise, being the animal known for his stinginess. This expression which is an instance of a putdown becomes a potentially humorous utterance to any viewer who shares this Nigerian cultural tale of the tortoise as being a stingy animal and who also knows the personality of Adaku in the series. The ground which propels humour in this metaphor is the attribute of stinginess which Adaku shares with tortoise.

The other excerpt has its tenor as grammar and its vehicle as a food metaphor thereby combining two incongruous scripts of grammar and food to portend humour to the viewers. Adaku compares Jenifa's wrong use of tenses to a popular African soup called Ogbono eaten in different tribes in Nigeria, prepared with a seed from *irvingia*, a genus of African and southeast Asian tree in the family of *irvingiaceae*. The metaphor carries a humour potential for viewers who understand the stress that comes with eating the *ogbono* soup, given its viscous nature and who are able to match this with the difficulty in comprehending Jenifa's utterances giving her wrong use of tenses, among other linguistic anomalies. The metaphor is therefore an instance of a putdown as Adaku implicitly insults Jenifa for her poor usage of the English language.

Excerpt 51

Samson: (Sandra singing) Eeeh, eeeeh, watindey do you? 1
Singing no dey hard

Sandra: Brother Samson I dey try.
Singing no be my line at all. My talent no lie for singing at all

Samson: Singing no be your talent. Watin be your line? 5

Sandra: I want make you help me. Sponsor me for university. Make I go study engineering.

Samson: No, na mechanic you go become.
All the money wey I don work for this hotel naim
I take trainyou go secondary school.
You don come back now say you wan go university go learn
mechanic, 10
abina vulcanizer.Si (sit) down. Si:::: down.
Dem don spoil you with food. **See as you fat like person wey chop(embezzle) community money wey dem swear for. PJ S 4 E11**

Excerpt 52

- Olaniyi:** Akorede Omo Bello. It's a lie! 1
- Korede Bello:** It's a truth, daddy.
- Olaniyi:** What are you doing here?
- Korede Bello:** Prof said this is where we are going to get the best Nkwobi in town so we are here to check the authenticity @.5
- Olaniyi:** Don't talk further. Come and sit down first. Now that you are here, life and direct through Professor, **I will make sure I prepare you the best Nkwobi that three months from now, you will be eating it in your dream.**
- Korede Bello:** No daddy please, just the one that we can eat here. We don't want to eat in dream please 10

The metaphor in excerpt 51 is contained in the indirect comparison of Sandra to a person who has embezzled community fund and this carries the subtle mapping of Sandra is an embezzler. Although the metaphor has fatness as its explicit ground of comparison, the socio-political knowledge of the country, Nigeria, as one which is battling with corruption, amongher politicians, foregrounds the humour perspective to the metaphor. There is the socio-cultural belief/attitude of people getting fat when they have been elected and selected into government offices and that usually is a sign of embezzlement and this usually results in curses on the part of the citizenry. Samson's comparison of his sister to a person who has been cursed by the citizens for embezzlement is also an instance of a putdown which does not carry humour for the butt but is capable of amusing the viewers.

The other excerpt carries an implicit creative metaphor which incongruously places side by side the pleasurable feeling of eating Nkwobi, a delicacy prepared with the head of a goat which is common among the Ibos of Nigeria and the culturally unpleasant feeling of eating in a dream. The absurdity in this can only be appreciated by a person who shares the Nigerian cultural belief of the spiritual danger in eating in one's dream. The incongruity between the pleasant feeling of eating Nkwobi and the obnoxious experience of eating in one's dream can ignite a humorous feeling in the viewers.

4.3 Nonverbal humorous cues in JD and PJ

The deployment of nonverbal cues in the configuration of humour in sitcoms cannot be overemphasized. Characters do not depend solely on their verbal utterances to create humour. There is a great reliance on nonverbal cues ranging from costumes, to

gesture, gaze and adoption of dancing. Each of these nonverbal aspects of humour will be discussed using Kress and van leuwen's (2006) representational meaning of their visual grammar which can be likened to Halliday's ideational function of language.

4.3.1 Costume as a nonverbal discourse in JD and PJ

For the purpose of this study, all instances of dressing and props which are targeted at inducing humour in the viewers are classified as costumes. Characters are deliberately scripted to dress in certain ways by the producer for the sole aim of contributing to the humorous frame which the sitcoms set out to achieve. The placement and positioning of certain props can also not be overlooked in configuration of humour in sitcoms. Instances of dressings and props with humorous intents in the selected sitcoms are analysed below.

4.3.1.1 Dressing as a humour strategy

Some particular outlooks are significant for the realisation of humour in the selected sitcoms as seen in the plate below:



Plate 1: Jenifa meets Toyosi and her friends on campus. JD Season 1 Episode 2 3mins

Plate 1 above is an instance of conceptual representation which is a non-narrative process “representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning” (Kress& van Leeuwen, 2006: 79). The plate does not involve the transfer of any action from one

visual element to another but simply presents the characters in terms of class stratification using the non-visual cue of dressing. The plate is, therefore, an instance of classificational process of the conceptual representation wherein at least one set of participants will play the role of subordinates with respect to at least one other participant, the Superordinate” (Kress& van Leeuwen, 2006: 79). Jenifa’s looks in this plate in terms of her colour combination positions her in a class different from that of the other ladies. Jenifa is therefore presented as the subordinate character and the other ladies are the superordinate characters. Her unusual riot of colour which is untypical of anyone found within the university system makes her appearance incongruous. The setting of the plate is a contributive factor to the absurdity of the subordinate character as anyone who is grown up enough to pursue studentship of a higher institution should be fashionably sophisticated enough to combine colours in their dressing. This strange sense of colour combination, therefore, portends a humorous reaction among the viewers.



Plate 2: One of the students in the adult class comes to class in his butcher’s dress and bowl. JD Season 1 Episode 23 mins

Plate 2 displays the deployment of both attire and prop as nonverbal devices for the creation of humour. The scene is set in a classroom where adult students have gathered to learn. The narrative process in this plate involves the use of circumstantial tools. Circumstances subdivide into setting (locative circumstance), means (tools), and accompaniment. Plate 2 above achieves its humorous frame through the use of

locative circumstance and tools which help reveal the incongruity of the situation. In the first place, the two scripts of being a butcher and being a student are simultaneously activated in the viewers as seen in the character of the butcher who comes to class in his work attire. The resolution of these jointly activated scripts within the locative circumstance of a classroom can ignite a humorous reaction in the audience. Further establishing the incongruity of the visual is the bowl which accompanies the attire. The bowl in addition to the attire serves as a means of strengthening the inherent absurdity in the two different scripts which are visually enacted in the plate, hence propelling a humorous reaction in the viewers.

4.3.1.2 Props as a humour strategy

The selected sitcoms for this study are found to have deployed certain props for the creation of humorous effect in the viewers. Instances are shown below.



Plate 3: Caro takes a selfie with a bucket PJ S2 E3 6mins

Plate 3 above is an instance of narrative representation which uses a vector. Vector, as the distinctive feature of narrative processes, is usually realised by elements appearing in pictures that form "an oblique line, often a quite strong, diagonal line" (Kress & van Leeuwen, 2006: 59). The plate is an instance of non-transactional narrative action process. It is non-transactional because it features an actor, in this case Caro, whose action is not directed at any goal. The incongruity in this excerpt which can propel humour in the viewer is the inappropriate vector being used by the actor to perform an action. The plate features scenarios involving one appropriately performed action and

an inappropriately performed action. The vector in this visual image, therefore, serves as a carefully deployed humorous tool which is used by the producer to show the character's sheer stupidity.



Plate 4: Mallam Medoya measuring yam PJ S1 E8 6mins

Plate 4 captures a character, Mallam Medoya measuring a piece of yam for an appropriate division as instructed by one of the buyers, Professor JohnBull. It is an example transactional narrative action process. The transactional structure consists of both Actor and Goal. Goal is "the participant at whom or which the vector is directed"(Kress& van Leeuwen, 2006). In the plate above, Mallam Medoya is the actor, the measuring tape is the vector and the yam is the goal. The humorous frame in the scenario captured in this plate is activated by the opposing scripts between the field of food where yam is an item and tailoring where tape measure is used. The dissimilarity between the vector (tape measure) and the goal (yam) raises the incongruous feeling whose resolution can capably induce a humorous reaction in the viewers.



Plate 5: Jenifa advertises her work on campus S1 E9 10mins

Plate 5 captures Jenifa reaching out to people to patronise her as a hair stylist. The plate is a non-transactional narrative action process as the activity in the act is not specifically directed at any person or thing. Jenifa is the actor and the megaphone with which she makes her advert is the vector. The locative circumstance of the action makes the largest chunk of contribution in the activation of the humorous frame in the scene. The action (reaching out to people) embarked on by Jenifa is not only uncharacteristic of people who render services; it is more preposterous given that the setting is the learning environment of a university where serenity is expected. The cognitive distance between the action being performed, the vector (tool) being deployed, and the locative circumstance of the display make for an incongruous situation which can only be made sense of humorously.



Plate 6: Emmanuel Nwafor's boxers. JD S1 E1 20mins

Plate 6 is an instance of a transactional narrative action which features a vector (the boxers) and the goal (Emmanuel Nwafor). The background to the humorous interpretation of the excerpt is that Emmanuel Nwafor had earlier in the series had an encounter with Jenifa whom he told he was based in London and stays on the Island of Lagos anytime he was in Nigeria. Jenifa who had come to live with Toyosi in Lagos to pursue her education decided to leave for her boyfriend's house on the Island when Toyosi frowned at her coming. It turned out that her supposed boyfriend does not only live in the mainland (an area for the supposedly less richer residents in Lagos), he also squats in a students' hostel where Toyosi lives. The plate above is used to buttress Emmanuel Nwafor's wretchedness as the supposed London based Nigerian turned out to be washing his torn boxers outside the apartment where he lodges. The well foregrounded vector is therefore a transitive narrative action process within the visual grammar which is geared towards ridiculing the goal (Emmanuel Nwafor) in addition to the verbal assaults in order to instantiate a humorous reaction in the viewers.

4.3.2 Gesture in JD and PJ

Gestures, according to Poyatos (2006), include both the conscious and unconscious movement of the head, face, and gaze, communicatively joined to the use of verbal language. This study will analyse plates that involve the movement of any physical part of the body as instances of gesture in the selected sitcoms.



Plate 7: Jenifer poses for Mr Williams JD S1 E2 19mins

Plate 7 is captured in Mr Williams' office where Jenifa has gone to drop a love letter for him to convey her affection. As a further portrayal of her affection, she poses in a supposedly romantic manner to further convey her affection. The plate is a transactional narrative action process with the pose as the vector, Jenifa as the actor and Mr Williams as the goal. The incongruity of the plate which has a potential for humour is the absurdity of Jenifa's pose which is unlike a lady's. She twists her legs funnily in a way that is uncharacteristic of a lady who is making emotional advances. The humorous effect is further felt as the target goal (Mr Williams) does not even notice her supposed emotional display. Also, Jenifa's absurd colour combination and her dress which combines a pair of shorts on a legging within a school system further show her sheer stupidity as an unexposed lady and this combination of absurdity can instigate a humorous reaction in the viewers.



Plate 8: Jenifa pokes mockery at Mercy JD S1 E9 8mins

Plate 8 is captured in Kiki's house where Jenifa had gone to make her hair. Kiki gets pleased with the hairstyle and promises to link Jenifa up with other client and Mercy immediately remarks that Kiki might be making a wrong choice. Kiki disagreed with Mercy, saying there was nothing bad about introducing Jenifa to more people. Jenifa activates Kiki's disagreement with Mercy's stance as a chance to make mockery to her (Mercy). This she achieves through a gestural display of eye covering which is understood in the Nigerian clime as a display of mockery. This therefore is a transactional narrative action process as it has Jenifa as the actor, the eye covering gesture as the vector and Mercy who is seen sitting unhappily on the bed as an agent. The on-screen felicity of the gestural mockery is seen in Kiki's reaction who laughs at Jenifa's gesture at mocking Mercy. Jenifa's mocking gesture is characteristic of children. Her deployment of this therefore creates an incongruous feeling whose resolution can propel laughter in the viewers as seen on the screen.



Plate 9: Caro poses for a picture PJ S2 E3 5mins

Caro, in the Plate 9, poses for a photograph and is to be snapped by Abadinego. The plate is a non-transactional narrative action process because the action therein is not addressed at any goal. Caro serves as the agent and her gaze is the vector. Abadinego, who can be tagged as an experiencer, foregrounds the humorous frame by pausing the snapping to wonder and ask Caro what was amiss. Caro tries to adopt a trend of photographic posture which is termed “look away”. This is usually done by deliberately looking away from the screen of the camera to achieve an effect. Caro excessively did this in the plate by stretching her neck, thereby creating an absurd situation which can propel humour in the viewers.



Plate 10: Udoh Etuk collapses because of Professor JohnBull’s vocab PJ S1 E8 12mins

Plate 10 reveals an artificial collapse by Udoh Etuk. He attributes his collapse which he claims to have resulted into a stroke as a grammatical stroke. Within the framework of Kress and Van Leuwen’s visual grammar, Professor JohnBull serves as the actor in the representational meaning conveyed in the plate, his expression serves as the vector and Udoh who reacts with the gesture of falling down in the name of being attacked by a grammatical stroke is the goal. Professor JohnBull and Mallam Medoya are captured in the plate trying to prevent the collapse of Udoh before being informed of the cause of the collapse by the goal. Professor JohnBull is an eloquent speaker with a very wide vocabulary and Udoh has, at different times in the series, commended or condemned the professor for this. He however demonstrates his reaction nonverbally in the plate above. The spontaneity of Udoh’s collapse just after Professor JohnBull’s utterance reflects the absurdity of the gesture, given the impossibility of a non fetish expression of merely rich vocabulary to have resulted into a stroke. This logical dissimilarity between the vector and the gestural reaction of the goal which results in an incongruous and absurd situation can propel humour in the viewers who will interpret the serious act in the gesture for its humour benefit.

4.3.3 Gaze in JD and PJ

Filani (2016) holds that the analysis of gaze deals with the organization, direction and intensity of looking. Gaze is usually deployed as a comic device in situation comedies and instances are found in our data.



Plate 11: Jenifa dances with Banky W JD S1 E8 4mins

Plate 11 above shows Jenifa directing a gaze at some unseen person(s). The plate is captured at Banky W's concert which Toyosi, Kiki and Mercy had tried keeping away from Jenifa. Eventually, she got to know about the concert and was even asked to a dance by the popular musician. This evidently was surprising to her three friends who had never thought Jenifa could catch Banky W's fancy given her unsophisticated attitude. This luck which shone on her thereby gave her the chance to poke a mockery to her other friends through her gaze. The plate is evidently an instance of transactional narrative action process. Jenifa serves as the actor, her gaze as the vector, and her friends to whom she pokes a mockery serve as the goal. The gaze has implication for humour given the dissimilarity between Jenifa's age and such manner of staring which is either a habit found among younger people or a habit exhibited when among one's close friends or families. The locative circumstance of the action makes it absurd and can thereby propel a humorous reaction in the viewers.



Plate 12: Jenifa makes a face for Mercy JD S1 E13 19mins

Jenifa, in Plate 12, is seen looking a way in a ridiculous manner and with a gaze which expresses that someone has just made an infelicitous utterance. The plate is a transactional narrative action process which shows only the goal in person of Jenifa, reacting to the vector, which is the lie rendered by the actor, Mercy. Mercy who had earlier told Kiki that she missed her flight tells Toyosi, Jenifa and Kiki again that her flight was cancelled. Jenifa reacts to Mercy's lie with a look away which was accompanied by a kind of facial distortion and a funny sound which all suggest that she knows that Mercy had, in her usual manner, told a lie. The accompanying expression rendered just as she looked away which was *Amara on'iro aye*, meaning Amara the world class liar made her gaze meaningful to the viewers as a mockery to the object of her reaction.



Plate 13: Olaniyi gazes at some ladies. PJ S1 E1 9mins

Plate 13 is set in Olaniyi's shop where a person who looks so much like a popular Nigerian artiste, DBanj, faked his identity just to command some influence in town. The young man who dresses and acts like DBanj had come to Olaniyi's canteen to eat free food and Olaniyi demanded in return the collection of a token from all that will come to see him. The plate is transactional in that it is targeted at some ladies who were approaching Olaniyi's shop to see D Banj. He chases them back and makes a gaze at them just to mock and spite them. Olaniyi is therefore the actor; his gaze, the vector and the ladies who are not captured in the plate whom he tried spiting away are the goal. This gaze which comes with the popping out of his cheek is uncharacteristic of a grown up and it is a deliberate design by the script maker to induce laughter in the viewers.



Plate 14: Caro makes a face at Olaniyi. PJ S2 E9 8mins

Plate 14 features Caro making a face at an unseen character. The plate is extracted from a scene in Professor John Bull's house where the persons in the residence are being offered a herbal tea after a morning jogging. At Caro's turn to take the tea, she collects the cup of herbal tea from the fitness therapist and makes a face to Olaniyi to drink it up for her. Caro is therefore the actor of the narrative process with her gaze as the vector and Olaniyi as the unseen goal. The clip portends a humorous reaction given Caro's sheepish smile and the close of one eye which creates the childlike attitude of beeging. There is a tendency therefore for the viewers to find her sheepish smile contagious and respond simultaneously to the humorous gaze.

4.4 Discussion of findings

4.4.1 The categories of humour that are found in the sitcoms

The collective senders (producers) of sitcoms strategically deploy four strategies namely contrived intentional humour, contrived involuntary humour, contrived unintended humour and contrived non-intentional humour to encode a feeling of amusement to the viewers through the manipulation of characters. The deployment of these categories of humour reveals that the characters in sitcoms are tools in the hands of the collective sender for the creation of humour. This finding mainly supports that of Dynel (2016) which holds that, unlike standup comedy and computer mediated discourse, the humour embedded in films and sitcoms are not always explicitly visible

on the screen as the characters may be seen to be very serious in dialogues, whereas that is only a strategy designed by the producer to amuse other unrated viewers. With the adoption of the recipient design method of humour analysis, humour is conveniently conveyed to the viewers in the selected sitcoms without necessarily being revealed on the screen. This is achieved through character's malapropisms, sheer stupidity, social gaffes and slips of the tongue.

4.4.2. The linguistic devices employed by the characters to create humour in the selected sitcoms

The selected sitcoms use linguistic devices which include sticism, embolophrasia, homophony, collocation, initialism and antonymy to create verbal humour in the verbal exchanges of characters. Since words are the building blocks for all verbal communications, the realisation of these linguistic devices as instruments of humour agree with earlier studies by Idowu-Faith (2016) and Faleye (2016) who have explored humour in blogversations and comedy shows, respectively. The present study however revealed more devices than the earlier studies especially with the use of initialism and collocation which have ne been reported in earlier studies. The deployment of linguistic features such as the ones found in this study is inevitable in any kind of conversational humour. The use of sticism for instance confirms the submission of Lew (1996) that humour relies strongly on the distortion of grammatical forms of a language to create ambiguity.

4.4.3 The conversational humour types employed in the selected sitcoms

The conversational humour types used in the selected sitcoms are punning, allusion, retort, banter, putdowns and register clash. The use of these humour types conforms to the stance of Dynel (2009) that the techniques listed above are veritable tools for the creation of humour in all kinds of comedic discourse ranging from standup comedies, humour in computer mediated communications and also in sitcoms. This is also in tandem with the claims of other scholars like Attardo (2001) and Schwarz (2010) who have investigated the use of humour types in their studies.

4.4.4 The strategies that engender humour in the characters' utterances

The pragmatic strategies creating humour in the selected sitcoms are layering and relating concepts, implicature and audience's responsibility, assumptions from processing previous discourse and stereotyped cultural representations. The realisations of these humour strategies confirm the submissions of Yus (2003; 2004) and Filani (2016) that people laugh about those features which serve as commonground between them and the joke maker(s) in any manifestation of humour.

4.4.5 The creative metaphors that are deployed in the creation of humour

Creative metaphors which were developed within four contexts, namely: linguistic, participant, physical and cultural contexts were deployed to create a feeling of amusement. While conventional metaphors usually establish grounds, humorous creative metaphor may either rely on grounds or tension to achieve the incongruity which results in laughter. This finding is in line with studies such as Schwarz (2010) and Dynel (2012) which have submitted that metaphors are inevitable in the analysis of humour in standup comedy and comedic movies. This study corroborates the earlier ones as it found that an analysis of humour in sitcoms which omits the creative use of metaphorical expression in the realisation of humour is an incomplete scholarly task. Although this study aligns with earlier ones that have investigated metaphors in comedic discourses, it differs in its categorisation of metaphors in sitcoms.

4.4.6 The nonverbal cues used in creating humour

Nonverbal cues such as dressing, props, gesture and gaze are deployed discursively to create a humorous impression in the viewers. The study realises that humour is not always achieved just through spoken or written words. In all forms of communication, whether written or spoken, nonverbal cues and visuals are central to the creation of humour. This finding therefore concurs with those of Olaosun (2016) and Dadugblor (2016) who have earlier established that visual elements can carry humorous potential for readers and viewers. The present study however differs in its choice of analytical approach by accounting for how the different elements of the visuals interact through the tools of Kress and van Leeuwen's approach to multimodality.

4.5 Summary

This chapter has discussed the categories of humour and the pragma-linguistic strategies which are employed to convey the humorous reactions in the selected sitcoms. The chapter also highlights the conversational humour types and creative metaphors found in the data and lastly, it analyses the nonlinguistic features which have implications for humour. In the next chapter, stereotypes and the pragmatic functions of humour will be discussed.

CHAPTER FIVE
STEREOTYPES AND PRAGMATIC FUNCTIONS OF UTTERANCES IN
JENIFA’S DIARY AND PROFESSOR JOHN BULL

5.0. Introduction

This chapter addresses issues beyond humour in the selected sitcoms. Comedies are not created in vacuum; they are subtle ways of capturing societal happenings. What has to be understood in the case of comic discourse is that ‘it is precisely the symbolic separation from the realm of serious action that enables social actors to use humour for serious purposes’ (Mulkey, 1988: 1). An investigation of humour which excludes its social dimensions is therefore an incomplete task. The chapter will therefore analyse the inherent stereotypes in the selected sitcoms and the pragmatic functions of utterances.

5.1 Stereotypes in Jenifa’s Diary and Professor John Bull

Adetunji (2013) describes stereotypes as pragmatic phenomena which are employed to position the self and the other in socially meaningful manner. The analysis will be done in line with Reyes’ (2004) typification and typicality instruments for the analysis of stereotypes and will be complemented by Rappoport (2005) sword and shield metaphor. Typification is attributed to Wortham and Locher (1996) and it means “relating some aspect of behaviour (predication) to a particular social category of reference (Reyes: 2004: 181) while typicality paraphrases particular linguistic or discursive elements (e.g, the adverb “always”) (Reyes 2004: 181). The sword and shield metaphor holds that depending on the context, an utterance can be seen as either offensive or defensive. Although Rappoport’s sword and shield metaphor were originally linked with ethnic jokes, it can be applied to any humour act that stereotypes any group.

5.1.1 Tribal stereotypes in *Jenifa’s Diary and Professor John Bull*

Stereotypes have been said to help identify or relate to certain groups. They, on the other hand, are not always of positive nature. Mindiola et al. (2002:36) note that stereotypes can be positive or negative impressions about people or groups. Furthermore, these impressions can vary significantly in their accuracy. McGarty et al. (2002:4) share this view and add that stereotypes can be helpful in understanding different groups, but can also lead to misunderstanding of groups and their

characteristics. Nigeria is a conglomeration of independently existing nations and the lumping together of these different national entities have resulted in the popularity of certain stereotypes about the different nations (tribes) of the country. The excerpts below will be grouped under different tribes and how they have been popularly stereotyped.

5.1.1.1 Stereotyping the Yoruba

The Yoruba are one of the major ethnic groups in Nigeria occupying the south-western part of the country. A careful investigation of the selected sitcoms confirms how among other features the Yoruba are conceived as lovers of respect manifesting in form of honorifics and also lovers of party.

Excerpt 53

Toyosi's mum:	Anny, Anny, come	1
Anny:	Yes	
Toyosi's mum:	When an elderly person calls you, you say 'yes ma'.	
Anny:	Yes ma.	
Toyosi's mum:	Better. Now, go to the fridge and get us more bottles of wines.	5
Anny:	Okay.	
Toyosi's mum:	Ma	
Anny:	Okay ma.	

The exchange above which was between Toyosi's mum, a Yoruba woman, and her potential daughter-in-law who is not a Yoruba typifies Yoruba as lovers of honorifics (linguistic indicators of respect in form of nominals and pronominals). Line 3 of the excerpt begins with a typicality device which is generated by the adverbial clause and which serves as a way conditional premise for what was going to follow as a conclusion in the predicative element of the clause. The pronominal *you* in the main clause is a reference to any young person who must do as stated in the predicative portion of the utterance, *say yes ma*. The repetition of the predicative nominal *ma* in line 7 is an attempt to foreground the use of honorifics by the Yoruba as a positive stereotype and a condition for the acculturation process of outsiders. Giving that the stereotype is promulgated by an ethnic insider, it is taken as an instance of the shield metaphor being a case of a defensive strategy of affiliation to a way of life rather than being an attempt to shy away from this. Verbal expressions of respect in forms of honorifics, especially for elders are therefore depicted as a norm among the Yoruba.

Excerpt 54

- Jenifa:** Kini happens? Maami, kilodet'ewad'aso, 1
ti e wan p'ariwo, ti en embarrasses me?
(What is happening? Why are you all in the same attire,
shouting and embarrassing me?)
- Iya Suliya:** Omo yi o da nkan mo. Omode nse o.
Igba ti omo mi nre America, owani mo se mu aso, 5
kin pe erok'awonegbe mi ki won wa ba mi yo,
Igba ti omoiya Basira, igba ti omo re bi mo, am'asoabiam'aso?
(You don't know anything. You are just being a kid. My
daughter is travelling to America and you are asking why I
chose attire and called my friends for felicitation. When Iya
Basira's daughter christened her baby, did we choose an attire
or not?)
- Other women:** Am'aso (we picked an attire) JD S2 E9 7mins

Excerpt 55

- Toyosi:** I will tell your parents 1
- Jenifa:** Why na? shebi I use you to protection myself ni?
(I've only used you to protect myself)
- Toyosi:** You keep calling Mercy a liar; you are the queen of liars.
Why would you do such a thing? Lie to your parents you are
abroad. 5
You were not given the visa, what's the big deal?
- Jenifa:** Wo (see) big deal dey there. S'omo bi mummy sefonuni?
(Do you know how much my mum bragged).
My mama e have scatter mouth finish. Told everybody I dey go
Morica (America).
Even Waheed dem do *asun*(barbecue) night, 10
Celebration everywhere, party, say I dey go Morica.
(Even Waheed organized a barbecue night and there was
celebration and party everywhere because I was travelling to
America) JD S2 E10 15mins

The excerpt above is still a Yoruba stereotype which depicts the tribe as lovers of party and people who will throw a party at the slightest chance. In excerpt 32, a typicality device which is generated by the adverbial clause, *When Iya Basira's daughter christened her baby*, is used to create a premise for the reference *we* which refers to Iya Suliya and her friends and links them to the predicate of *picking an attire*. Iya Suliya presents this latter argument as a justification for also picking an attire for the felicitation marking her daughter's visa to America. This scenario stereotypes Yoruba as lovers of party and people who would throw a party at every opportunity. Excerpt 33 corroborates this stereotype as seen in Jenifa's last turn. The typicality device, *even*, is deployed by Jenifa to affirm that it was not only her mother who was involved in the party but also his younger brother. This is, at the macro level

of interpretation, to say that the phenomenon of partying cuts across all ages among the Yoruba. Within the typification frame, the reference, Waheed, Jenifa's young brother, is predicated with the activity of organising a barbecue night with a party, which was a large one as shown by the typicality device, *everywhere*. This also within the larger stereotype establishes how the Yoruba spend heavily to throw parties. This stereotype too can be said to be an instance of the shield metaphor as the stereotyped do not find offence in this conventionally held opinion about them as seen demonstrated by the ethnic insiders in the excerpt.

Excerpt 56

Olaniyi: Look at me now, me, Olaniyi, 1
wey I don dey work for Enugu here for donkey years.
I no fit remember. Dey prepare Nkwobi, dey prepare baba ku
snail (barbecue snail),
dey prepare Isi ewu (goat head), everything everything just to
make money.
Now I will now gather all the money, from right, left, centre, 5
go and call musician, throw one owanbe party.
Woman go come *ge gele* (women will wear scarfs),
Man goge *fila* (men will wear their cap),
Come my party come chop (and come to my party to eat)
Can you imagine? But that is the way they view my people. PF
S4 E3 15mins 10

The excerpt above which is in form of a monologue was rendered by Olaniyi during his conversation with some other characters in the episode. Having given an account of his stay and venture in the eastern part of Nigeria and how much he has worked hard to be prosperous, he activates the Yoruba stereotypic frame of loving parties. This he begins with the typicality, device, *now* and another typicality device, *from right left center*. The typicality devices are used as instruments for establishing the extent to which Yoruba spend lavishly on party. Afterwards, he attaches the predicate *throw one big party* to the pronominal reference *I*. Other predicative elements which are used to strengthen these stereotypes in the excerpts are: *ge gele* (*tie their scarves*), *ge fila* (*wear their caps*), *come chop* (*come to eat*). All of these predicates present a list of the activities involved in the Yoruba party jamboree. What follows in the excerpt however shows that Olaniyi is in a disaffiliative position to this stereotype and is only trying to say it is not a general phenomenon among all Yoruba as other tribes so think or view them. He therefore uses the sword metaphor to savage the popular image held about his tribe. This shows that as much as stereotypes can be helpful in understanding different groups, they can also lead to misunderstanding of groups and

their characteristics and most importantly stereotypes are not at all times right or wrong. They are often phenomena associated and many times peculiar to groups but which are not always binding on all members of the group.

5.1.1.2 Stereotyping the Igbo

Although like the other major ethnic groups, they are spread all over the country, the Ibos are the original occupants of the Eastern part of Nigeria. They are one of the three major ethnic groups in the country and, among other features, have been stereotyped as lovers of money, business and are also popular for their exorbitant cost of wedding ceremony. These stereotypes are shown in the excerpts

Excerpt 57

Igbo man:	Ehn ehn, biawokem (come, young man). Collect all the gimmicks in the business of the day. @ I trust you! Bia (come), make I tell you, I no dey pray (play) with my money o. I no pray (play) with my money at all. (I don't play with my money at all). JD S1 E3 1min	1 5
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Excerpt 58

Ibo boy:	(knocks) Jide	1
Jenifa:	Dem no give you address where you are come from?	
Ibo boy:	Baby call Jide for me na	
Jenifa:	Jide is not here. Jide is there.	
Ibo boy:	Ohh, it's a mistake, okwaya (right)? Ehn baby come. Every mistake is an opportunity. Are you a jambite or a "stalite"?	5
Jenifa:	Moto he no jam me o. I no jam at all.	
Ibo boy:	Can I have your number?	
Jenifa:	I have sufferomonna (I have suffered from this Ibo boy)	10
Ibo boy:	You does not like my dressing? Nne (lady) forget am abi correct business man o. Ask anybody for this campus. (You don't like my dressing? Lady I am a great business man. Ask anybody on this campus. S1 E4 2mins	

The excerpts above typify the Ibo of Nigeria as lovers of money and venture. This feature is constructed as an affiliative one in the excerpts since it emerges from insiders. The reference *I* in excerpt 34 which refers to an Ibo entity, is merged with the predicate *don't play with my money at all* which foregrounds the love of the subject for money. The lexical distortion of pronouncing *play* as *pray* helps to foreground the utterance as coming from an Ibo person as such phonemic substitution is characteristic of the Ibo people. The typicality device *at all* which is used to modify

the predicate is a foregrounding tool for depicting the Ibos as lovers of money. A similar discourse within the same stereotype ensues in excerpt 35. The last turn of the Ibo boy indicates a pride in himself as a business man as indicated in the predicative element which serves as a complement to the subject pronominal reference *I*. The noun phrase, *anybody on this campus* which serves as the predicate of the last verb phrase in the excerpt shows the adoption of the shield metaphor as the stereotypic utterances were uttered by ethnic insiders in both excerpts.

Excerpt 59

Professor JohnBull: Chinwe, remove that thing from your neck. 1
 You are not for sale.
 And I agree but we must employ decorum in this
 difficult time

Chinwe: Professor, I am protesting.
 My father wants to sell me like he has sold my other
 sisters. 5
 How can custom demand a man should pay this, pay
 that, endless payment?
 He will pay for sitting down, pay for batting an eyelid.
 Will a man who has paid all these just to marry me,
 will he treat me well?
 Will he respect me? 10
 Will he not believe he has paid a lot just to acquire
 a property and therefore treat me anyhow? (03). Are
 you okay sir?
 Professor JohnBull: Oh yes. Many are the fights I fight.
 But the fights against old customs, (02) they are the
 most difficult.
 Methinks, even if a man is operating within culture, 15
 He must make a choice not to derail from those things
 that advance personal circumstance. S5 E6 6mins

The excerpt above addresses the exorbitant bride price demanded on Ibo ladies by their parents. This phenomenon is constructed in disaffiliation giving the lamentation of the insiders as seen in the excerpt above. The typicality device, *not*, is deployed by both Chinwe who wears a placard having *not for sale* and by Professor JohnBull who also affirms that she is not for sale as pointer to the agitation against the huge payment incurred by Ibo men when they want to get married. Chinwe associates the predicate *pay this, pay that, endless payment* to the non-human reference which is the Ibo tradition. She also uses another set of predicates *will pay for sitting down, pay for bathing and eyelid*, with the reference *he* which refers to the Ibo groom all to emphasize the excessive demand made by Ibos during marriages. Professor Johnbull in his turn courteously deploys the sword metaphor to also antagonise the high

demand made as marriage rites and implicitly cautions against it by calling for *aderail* in those things that advance personal circumstance.

5.1.1.3 Stereotyping Warri people

The Warri people belong to the south-southern part of Nigeria. The tribe has mainly been stereotyped as a community with rascally and arrogant young people and abductors. The Warri people have been recurrent butts of Nigerian jokes (see, Adetunji 2013) and these traits are also found in the selected sitcoms as shown in the excerpts below.

Excerpt 60

Speaker 1: Abeg, make the girl just show today 1
Speaker 2: You calm down na. You no trust me? Abeg make una chill
Speaker 3: We go show her the real Warri swag
(we will show her the Warri style) JD S1 E8 18mins

Excerpt 61

Policeman: A little boy has gone missing in this area 1
so we are looking for names of suspicious characters
who are capable of kidnapping.
Flash: Mondieu! We all have a sense of decency.
We don't have such people in this area. I think you should walk
down. 5
Jumoke: Except Samson. Flash, you forget Samson?
Officers you see, Samson came from a place where kidnapping
is rampant so you can arrest him for interrogation. S4 E3

The first excerpt is set in Warri where Jenifa had travelled to visit a man she met on social media. The young man's girlfriend and his girlfriends had gathered outside the house waiting for Jenifa to arrive having asked the boyfriend to kneel down inside. The stereotyping plays out in the turn of speaker 3 who had used the pronominal reference *we* to refer to herself and the other ladies and attribute themselves to the predicate of *real Warri swag*. This predicate in the micro context of the sitcom and the macro context of the country, Nigeria, implies the tendency make trouble. This negative implied predication belongs to the "second developmental stage of ethnic humour" in which insiders are critical of their own group in self-deprecation. The other excerpt shows the view of an outsider about an ethnic group. Jumoke who impliedly agrees with Flash that the neighbourhood does not harbour people with criminal tendencies immediately deploys the typicality device *except* to associate Samson with the possibility of such act on the ground of his tribe. The predicate *came from a place where kidnapping is rampant* is attributed to the reference Samson.

This negatively affiliative predication depicts the Warri populace as people with criminal tendencies.

5.1.2 Gender stereotype in JD and PJ

Gender, according to Crawford (2003), is a system of meanings that influences access to power, status and material resources. Within the purview of the Nigerian socio-cultural reality, the selected sitcoms reveal two categories of gender stereotypes which have been labelled as male hegemonic tendencies and female over expectation. These are discussed and buttressed with excerpts in the following sections.

5.1.2.1 Male hegemonic tendencies

Hegemony can be explained as a person's or group's domination, influence or authority over another person or group. The hegemonic dispositions of men within the Nigerian socio-cultural space have been hugely researched (Mieder 1998; Oha 1998; Raji-Oyelade 1998). Oha (1998: 96), for instance, argues that "meanings that are constructed in the masculine order are only such that would sustain and perpetrate the patriarchal system, and need to be interrogated". This study buttresses these patriarchal tendencies which have become stereotypes among Nigerians as shown in the excerpts below:

Excerpt 62

- Speaker 1:** She is still crying? 1
Speaker 2: Yes, she is still crying. Her boyfriend hit her so bad.
Speaker 1: Why would a man beat a woman? It's only a coward that will hit a woman
Speaker 3: Chill guys. But you know how you ladies behave sometimes. You always want to talk back when we men are talking. 5
It's a man's world remember.
Speaker 2: Is that why a man should beat a lady up?
I'm sure he's going to kill her someday.
That's domestic violence and abuse against women. JD S1 E12
10mins

Excerpt 63

- Speaker 1:** (Sobbing) He is always beating me. 1
He will be hitting my head against the wall and then
He will tell me that he is sorry. I'm tired o. I'm tired.
Speaker 2: I know you are in pain right now.
You just have to let go. You have to forgive him; he is still your man. 5
Jenifa: Excuse me o. Sorry that I bag (badge) into you people o.
Your boyfriend beat you, e dey nack your head gbosagbosa

(He hits your head so hard)
 and he come and beg you that you should forgave...
 Man he come and domestic violence you and you 10
 Come and do eheheheh.
 Any man that domestic violence me,
 make we see na
 (A man abuses you and you are crying. If a man ever abuses
 me, let us see how it goes). JD S1 E12 17mins

Excerpt 64

Speaker 1: My wife cannot talk when I'm talking.
 Fowl! She cannot. If she tries it,
 She will have a big problem with me and
 I will send her packing, back to her parents' house. 2
Speaker 2: Yes. Otherwise, you will not be a man in your own house.3
Speaker 1: You will be doing love, giving her more right.
 And trust me, at a critical time, she will abuse it and you will
 regret your life. PJ S5 E10

The excerpts above indicate men's hegemonic dispositions in the Nigerian socio-cultural space. In excerpt 62, the expression which runs from lines 4 to 5 typifies men's egoistic tendency. The third speaker says in these lines *You always want to talk back when we men are talking. It's a man's world remember.* The first lexical item which shows men's domineering personality is the typicality device *back* which is used to mean that a woman is not expected to talk when a man does. There is, therefore, the supposition that a woman should be quiet when a man talks as the subject complement noun phrase of speaker 3, *a man's world*, suggests. The last turn from Speaker 2 is an instance of the sword metaphor which aims at creating awareness on abuse and simultaneously serving as an implicit way of correcting the vice.

Excerpt 63, shows hegemonic tendencies in the short clauses contained in the turn of speaker 2. The turn collocates the predicates *have to let go* and *have to forgive him* with the pronominal reference *you* which symbolically refers to women in a relationship. The typicality devices, *just* and *still* help foreground the intended meanings in this turn. The former suggests that it is expected of the abused woman to forgive the abuser and the latter suggests that, this abuse notwithstanding, she has to remain with the man in question. This is because most Nigerian cultures frown at divorce and put the woman at the stigmatized end of divorce. The Yoruba people, for instance, will describe a woman who divorces thus: *ounsikuron'ileokow* which means

moving from one husband's house to the other. The culture does not put the man at the receiving end of the shame and this, therefore, makes it the woman's duty to do all things to ensure that the marital relationship works even if this is coming with physical, emotional and psychological abuse just to avoid the societal stigma. Jenifa's last turn in the excerpt is, therefore, a sword metaphor which ignites women to resist domestic violence from men. The expression, *Any man that domestic violence me, make we see na*, is a way of igniting women not to be submissive to abuse in their relationships.

In excerpt 64, Speaker 1 uses the reference marker, *my wife* and *she* with predicates like *cannot talk*, *will have a big problem* and *send her packing* just to construct the man as the superior entity in a marital relationship. Speaker 2 toes the same line of thought by using the typicality device, *otherwise* with which he implies that having a woman talk when you do as a man is a way of negotiating your power and influence as a man. This, therefore, shows that marriage or family is constructed as a hierarchy which places the man before and ahead of the woman. Speaker 1 uses the clausal typicality device, *And trust me*, to emphasize that a man will be at a loss when he gives a woman an equal right in a marital relationship. A man must, therefore, perpetually will power to himself in a family.

5.1.2.2 Female concessional tendencies

The data for this study reveals another dimension to gender stereotype which manifests in form of women's (un)conscious submission to men's supremacy. Women are sometimes seen to concede power to their male counterparts in an attempt to feel special, whereas upon a second view, this results in males' hegemonic tendencies later on. This is because women indirectly assign the superior role to them (men) by expecting that certain things be necessarily done by men. The excerpts below buttress this assertion.

Excerpt 65

Adaku:	Jenifa make I tell you. You no know say that thing wey you see freely. Some people dey take money, woman go carry money go meet man Say abeg date me and you you see man wey dey die for you, you no grab it.	1
Jenifa:	Adaku. You mean some woman dem give man money to date them?	5

That kind woman is a foolish woman
(You mean some women give men money to date them. Such a woman is a foolish woman).

Adaku: E don do. Why you go dey say foolish?
You no know say na abuse be that. 10
(Why would you say foolish? Don't you know that is an abuse?)

Jenifa: I know. But why woman go give man money to date her.
It is man that is supposed to give woman money to date her.

Adaku: Ah Jenifa, make we hear word. See you.
You slim well well men dey follow you. 15
We wey we carry body wey we fat so,
to see men eeh, na serious work.
(Jenifa let's have peace. Men chase you all around because you are slim. For fat ones like us, finding a man is a war.).

Excerpt 66

Kiki: Ehn ehn Jenifa, is it true you and Banky W are dating? 1

Jenifa: Yes o, he toaster me.
I tell him I want to think about it.
(Yes he asked me out. I told him I would have to think about it.)

Mercy: What are you waiting for? 5

Jenifa: If I was the one ehn, I would say yes before he even asks.
Ah, I is not cheap.
I want to do hard to get. I'm a big girl naabi, Toyo
(I am not cheap. I want to play the hard to get. I'm a big girl right, Toyosi?)

The excerpts above reflect women's conscious or unconscious submission to men's superiority. In excerpt 65, this phenomenon plays out in two ways, first with Adaku displaying inferiority complex and on the other hand with Jenifa's over expectation. Jenifa uses the typicality device *that kind* (such) in line 8 to predicate any woman who spends on a man as being foolish. In her last turn in excerpt 65, Jenifa uses the transitive predicate *supposed to give* to describe the reference man in relation to the direct object *money* and the indirect object *woman*. Jenifa's stance is, therefore, an instance of the African customary view that it is the duty of a man to provide for the woman. This expectation, however, will not only be fulfilled by the man but will also confer on him a more important and influential role which in turn can result into hegemonic dispositions. This is in line with the idiom that 'he who pays the piper call the tune'. The person who is bestowed with the greater responsibility will expectedly will a greater power in a relationship. On the other hand, there is also a display of the common assumption that fat women are not good enough and are inferior to their slim

counterpart. Adaku uses the prepositional phrase, *for fat women like us* as a typicality device to establish a lady's stature as a parameter for being admired and wooed by men. She metaphorically compares the stress of finding a lover by fat women as one that can be likened to fighting a war. This act of inferiority has the tendency to promote men's hegemony by making some men consider marrying a fat woman as doing her a favour. Both instances developed in this excerpt are, at the micro level, shield metaphor as both characters tend to defend their stances but are, at the macro level, sword metaphor as they stereotype women's concession to men's hegemony.

Excerpt 66 opens another dimension to women's (un)conscious concession to men's hegemony. In Jenifa's last turn, she uses the predicate *want to play hard to get* to with the pronominal reference *I* which at the micro level refers to her but at the macro level refers to women generally. She enacts the African socio-cultural script of marital expectancy wherein the man is conventionally expected to be the one to woo a lady and propose to her for marriage. This, however, is contrary to natural and global practice where anyone of two admirers can make the first move for a love relationship. The social expectation that the man has to ask a woman out, implicitly, confirms the superior and influential role on the man and this can in turn result into hegemonic tendencies.

5.1.3 Educational stereotypes in JD and PJ

Education, among other definitions, has been seen as the acquisition of knowledge, skills, attitudes and values which make one a functional member of the society. Educationists have grouped education into formal, semi-formal and informal education. Formal education concerns schooling. It takes place within a formal setting with an organised curriculum. The semi-formal education involves the acquisition of skills. It is less formal, but not inferior to formal education, as it does not involve a well spelt out education. The informal education caters for values and attitudes. It was described by a renowned educationist and formal education minister in Nigeria, Babatunde Aliyu Fafunwa, as *Eko omoluabi* (the knowledge of the cultured).

This thesis discusses educational stereotype in the context of Nigerian socio-cultural reality from two angles. The first perspective is the over-glorification of schooling. The Nigerian educational situation is one which gives prominence to formal education as the expense of handiwork. The society is therefore structured in such a manner that

those who have acquired skills are made to appear less human than the much-schooled ones. This educational discrimination is seen in the excerpts below:

Excerpt 67

Jenifa: Diari, iwe ironi mi! 1
 Asiko ti to bayita o pa da lo s'Eko
 What I talk self?
 Shebi in English I suppose to dey write inside my diary. Yeah.
 Time af reach o. I want to go back to Lagos. 5
 This timing, I want to go and read book wewe make I dey spoke grammar.
 When all my friends they are come for Ileya or keresimesi, theyare talk education, what me I talk?
 Ya dressing, ya dressing. Enkono naili.
 Anything e take I go give make I go back to education. 10
 (Diary, my memory book, it's high time we went to Lagos. What am I even saying? Ain't I supposed to write in English into my diary? It's time I went to Lagos. This time I am going there to study hard so I can speak fluently. When my friends come back home for Eid-el-Kabir or Christmas and talk about education, what will I talk about: hairdressing, nail fixing. Whatever it takes, I will give, I am going to get educated).

Excerpt 68

Jenifa: Hellos (hello). Ehn eegun (masquerade) 1
Kiki: @
Mercy: What's funny?
Kiki: She just called you a masquerade. @
Mercy: What? 5
Jenifa: Yes, is masquerade dem go greet wey he no go talk.
 He go do huuuuun because he no want make people know sayna him dey under the cloth.
 You no get resket
 (Yes. It's a masquerade that does not reply to greetings. When you greet him, he only makes a sound because he doesn't want people to know he is in the cloth. You do not have respect.)
Mercy: Respect for who? You?
Jenifa: Yes. I is your mate? Ehn, answer.
 Is education that cause it.
 You this small shild.
 (Yes. Am I your mate? Answer me. It is education that caused this. You little child!)

Excerpt 67 is a monologue by Jenifa while planning to travel to Lagos to further her education. The analytical focus in the excerpt was the last two sentences where Jenifa draws a distinction between being educated and possessing a handiwork. She establishes a comparison through the typicality device which is generated by an adverbial clause, when my friends come back home for Eid-el-Kabir or Christmas and

talk about education. This is followed by the interrogative sentence where Jenifa uses the pronominal reference I to derogatorily link herself with the skills of hair making and nail fixing which in her opinion are different from being educated. It is evident therefore from the excerpt that the semi-formal education has been stereotypically relegated and people with handiworks are inferior to their counterparts with formal education. It is important to say however for the purpose of clarity that compulsory schooling ends in Basic 9 (that is, after the first three years in secondary school) after which students can either proceed to the senior secondary school or to technical schools. However, the derogatory state of technical and vocational schools have made formal schooling from senior secondary school to the higher institution a ritual and those with this alternative education are perceived as second class citizens. The excerpt is, therefore, an instance of a sword metaphor which disaffiliates, discriminates and ridicules those with informal education.

In excerpt 68, the educational stereotype is captured in Jenifa's last turn where she attributes Mercy's lack of respect to her own lack of education and to the other's education. Jenifa, in the series, is a hair stylist who stopped school after her junior secondary school education and Mercy is an undergraduate. Jenifa, with the expression, *it is education that cause it* implicitly suggests that Mercy, who is a younger person, has the opportunity to disrespect her because she (Mercy) is educated in the sense of possessing the formal education and she (Jenifa) is uneducated because she did not go beyond JSS3. There is, therefore, the stereotypic subordination of those with skills and handiworks under those with formal education. This is, therefore, a sword metaphor as this derogation is exhibited by the affected personality.

The other dimension to educational stereotype as manifested in our data is the assumption that the essence of acquiring formal education is to graduate and seek jobs. Education is expected to grow a person in all ramifications and not just serve as a requisite to seek jobs. An educated person should be capable of going through life independently and this includes being able to create a job for herself or himself through inventions and innovations. This innovative expectation of the educated person still has a very minimal manifestation in Nigeria. The excerpts below show the stereotypic view of education in Nigeria as being a tool to become a job seeker.

Excerpt 69

- Lizy:** What do you want? 1
- Flash:** There is this oil company job going on right now
and all I need to get on the employment is twenty-five thousand naira.
I already paid ten thousand but I still need fifteen thousand
to sort it out and I came to ask my good friend if she is going to lend
me. 5
- Lizy:** Oil company job? Does it mean you want to drop out of school?
- Flash:** Ah, my dear, who wouldn't drop out of school for
an oil company job that requires no certificate?
And not only with no certificate but with an orobo (huge) salary, big one.
What's school? 10

Excerpt 70

- Udoh Etuk:** See the only thing that can happen is, 1
You know how to write CV? Ehn ehn,
Go and bring your CV. I have connections. I will go and look for
a job for your...
- Sister-in-law:** (brings out her CV and stretches to him)
- Udoh Etuk:** Oh, you even carry it about? 5
So what kind of work will you like to work?
- Sister-in-law:** My dream work is to actually work in a bank.
I like money and I like counting money and
I'm actually addicted to the smell of money.
But if you cannot get me a job in a bank, 10
You can get me a job in any company that can pay me
Five hundred thousand in a month.
With an official car, a house and a vacation package,
maybe to Hawai or Paris.

In line 6 of excerpt 69, Lizy asks Flash if he hopes to quit school for the job being talked about. To this, Flash activates a stereotype which reduces the acquisition of formal education to being a prerequisite for seeking job. In his interrogative sentence, *who wouldn't drop out of school for an oil company job that requires no certificate?*, Flash uses the pronominal reference *who* to refer exophorically to an ideal person. He matches this reference with the predicate *drop out of school* and the typicality device, *for an oil job that requires no certificate*. With this, he implies that the essence of schooling is to graduate and seek a job and so if the job comes before graduation, it is equally not a problem to quit school. This foregrounds the stereotype of a myopic view of the essence of schooling in Nigeria and this, in reality, is responsible for why millions of people are job seekers in the country. This is an instance of a sword metaphor as the character involved who is a student is the one who downplays the relevance of schooling. Although moves are being made in this

direction, there is a need to intensify effort at redefining the essence of schooling in Nigeria as being more than obtaining a certificate to become a job seeker.

In excerpt 70, the last turn of the sister-in-law where she merges the predicate *is to actually work in bank* with the reference *my dream work* shows the stereotypic nature of high rate of job seeking tendency among Nigerian school leavers. This phenomenon of job seeking comes with much expectation which makes it hard for many Nigerian graduates to settle for smaller job offers all in the name of being graduates. The expectations listed by the character in the excerpt above might have been exaggerated but it surely conveys the job seeking tendency of young graduates in Nigeria which must be redefined in line with global expectations.

5.2 Pragmatic functions of utterances in JD and PJ

The forms and functions of conversational humour are context dependent. Since comedy is a subtle way of presenting serious issues, comedic discourses such as situation comedies address societal issues implicitly or explicitly. The selected sitcoms for this study have been found to reveal two broad pragmatic functions of utterances that are relevant to Nigeria. The broad pragmatic functions of utterances identified are socio-political issues and moral issues. These broad issues, in line with Jacob Mey's pragmatic act, reveal the practs of warning, satirizing, informing and advising. These categories are discussed below.

5.2.1 Socio-political functions of utterances in JD and PJ

The interactions in the selected sitcoms are found to highlight social and political issues which are peculiar to the Nigerian socio-political terrain. The issues discussed are such that can be oriented towards by anyone who shares the societal happenings in the country. The social function of utterances addresses issues relating to civilities as expected by the citizens, domestic violence and indecent dressing. These are shown through the practs of warning and informing. The political function of utterances reveals the shortcomings of the Nigerian government in terms of electioneering and the provision of social amenities and this is conveyed through the pract of satirizing. The excerpts below are examples of the social and political issues in the data.

5.2.1.1 Civil responsibilities of the citizens

Civility concerns the act or manner of behaving which conforms to social conventions of propriety. The excerpts below highlight some of the uncivilised attitudes of Nigerians in a bid to warn against them.

Excerpt 71

- Jenifa:** Why you are no climbing bridge? 1
(Why are you not using the bridge?)
- Old Woman:** I don't have energy to climb with all the loads
- Jenifa:** Power?
- Old Woman:** Ehn power (Yes power) 5
- Jenifa:** Sorry ehn. I go help you I go carry the bag.
If you come and cross *titi* now make car no jam you.
Wey your shildrens?
(Sorry. I will help you with the bag. If you cross the road you could be hit by a car. Where are your children?).
- Old Woman:** Dem dey house (they are at home). 10
- Jenifa:** Make them no begin dey cry
Mummy have die o (so they don't get to mourn your death) JD
S1 E1 6mins

Excerpt 72

- Toyosi:** He is not picking. 1
I think I will just take a bike.
- Jenifa:** Ah, me I no sure of the bike people for this area o.
Dem no dey wear helmet
and you know say helmet dey very important 5
Make person no go nack head for ground
(I don't have confidence in the bike men around here. They don't wear helmet and you know helmet is very important so that one doesn't hit one's head on the ground).

The excerpts above revolve around civil issues as expected of the citizens of a country. Excerpt 71 addresses the act of crossing the main road instead of using the pedestrian bridge. The shared situation knowledge of the Nigerian viewers on this uncivilised attitude which is common among Nigerians help foreground this exchange as an attempt by the script writer to acquaint the viewers with the inherent danger in crossing the highway rather than using the pedestrian bridge. Jenifa's utterance in line, *If you come and cross titi now make car no jam you*, is an instance of an indirect speech act with the pragmatic import of warning the character at the micro level and the viewers at the macro level on the danger of crossing the highway. The prosodic and physiognomic acts with which Jenifer utters her last line, *Make them no begin dey cry mummy have die o* helps to foreground the relevance of the warning against road

crossing and also casts the character's and the viewers' minds to the loss consequence of such act, especially as will be felt by the families of the sufferer.

Excerpt 72 addresses another civil issue which involves the use of a helmet when on a tricycle. The excerpt is relevant to the Nigerian society given the shared social knowledge of the law which mandates tricycle riders and their passengers to wear helmets always as promulgated by the Lagos state government and other state governments. This order, to a large extent, has not been taken seriously by Nigerians as hardly will one find a tricycle rider who uses it for commercial purpose wearing the helmet. Jenifa uses the pronominal reference, *dem*, in her last turn to refer to tricycle riders and to foreground their civil disobedience. One can, however, infer from the expression, *make person no go nack head for ground*, an implicit warning against the civil disobedience of not using a helmet and this utterance also shows the relevance of using the helmet in one's own interest.

5.2.1.2 Domestic violence

Domestic violence is an abuse by one person against another in a domestic setting, such as in marriage or co-habitation. It is described as intimate partner violence when committed by a spouse or partner in an intimate relationship. This phenomenon has remained an ugly and popular one in Nigeria and it is highlighted for correctional purpose in the selected sitcoms as seen in the excerpt below:

Excerpt 73

- Speaker 1:** She is still crying? 1
Speaker 2: Yes, she is still crying. Her boyfriend hit her so bad.
Speaker 1: Why would a man beat a woman?
 It's only a coward that will hit a woman

Excerpt 74

- Speaker 1:** (Sobbing) He is always beating me. 1
 He will be hitting my head against the wall and then
 He will tell me that he is sorry. I'm tired o. I'm tired.
Speaker 2: I know you are in pain right now.
 You just have to let go. You have to forgive him; he is still
 your man. 5
Jenifa: Excuse me o. Sorry that I bag (badge) into you people o.
 Your boyfriend beat you, e dey nack your head gbosagbosa
 (He hits your head so hard) and he come and beg you that you
 should forgave...
 Man he come and domestic violence you and you come and do
 eheheheh.
 Any man that domestic violence me, 10

Make we see na (A man abuses you and you are crying. If a man ever abuses me, let us see how it goes.) JD S1 E12 17mins

Excerpt 75

Speaker 1: If it is my husband that sees me gossiping with another woman like that, He will be frowning his face like turkey. I will not take it anymore this year. I won't. With what you told me now you have inspired me the more. See how other men are taking care of their wives. Meanwhile I am married to the most wicked man on earth. Why? Why me?
Speaker 2: My dear, it is okay. It is well. But as for me, the day my husband will dare lay a finger on me, that marriage is over. PJ S3 E11 6mins

The excerpts above address the issue of domestic violence against women in relationships and perform the dual function of warning against this act and also informing women on the need to resist domestic violence in their relationships. In excerpt 73, speaker 2 confirms that a lady was hit hard by her boyfriend. This line is an indication of the presence of domestic violence in Nigeria since sitcoms are a humorous projection of actual societal happenings. In his reaction, speaker 1 uses the indirect speech act *Why would a man hit a woman* as a psychological move to implicitly criticise the act of domestic violence against women. The character adopts the interrogative speech act as a way of challenging everyone, especially those who engage in this act to personally rationalise their action. Again, the noun *coward* is used by Speaker 1 to refer to anyone who hits a woman in a bid to warn or caution men against such dastardly act.

Speaker 2's line is specifically significant to the discussion of domestic violence given the shared situation knowledge of what obtains in Africa in terms of the societal expectation of women to bear the excesses of men in order to keep their family. There is the African notion that it is the duty of the woman to do everything to sustain her marriage and this makes many women subject themselves and keep silence in the face of abuse to forcibly make a marriage work. The metapragmatic joker, *just* as used by speaker 2 in the expression *you just have to let go* paints it as a point of duty for women to bear their partner's shortcomings to keep their homes. This societal expectation has made many women to perpetually suffer in silence. To this turn,

Jenifa evokes an opposing view by mocking the abused through the physical acts of gesticulation and facial expression as she imitates the abused person in her crying tone. The expression *Any man that domestic violence me, make we see nais* is an implicit call to women to rise against domestic abuse and also a warning to men against such dastardly act. The last line in excerpt 53 conveys the warning clearly when Speaker 2 says that *the day my husband will dare lay a finger on me, that marriage is over*. The use of *a finger* in the last line metaphorically refers to the slightest of abuse and what she implies by this is that a woman should exhibit zero tolerance towards any form of abuse from the opposite sex. All of the excerpts implicitly or explicitly inform the viewers on the need to kick against domestic violence and also warn those who indulge in the act to desist from it.

5.2.1.3 Indecent dressing

Indecent dressing means a deliberate exposure of one's body. Indecent dressing has become a social malady in Nigeria. The act of indecent dressing does not conform to the norms and values of the African society and this is why the selected sitcoms inform the viewers of its consequences and warn against it in the excerpts below.

Excerpt 76

Jenifa: Shee you will enter bike with this *sokotopenpeis* a knicker that you wear? (Would you take a bike with this short dress of yours?)
Toyosi: Yes na, it's not too short. I will manage it.
Tout: *Eeeeees* (calling Toyosi from a distance)
Jenifa: Is it me? 5
Tout: No that pretty girl
Jenifa: They are calling you.
Toyosi: Is my name *eeees*?
Jenifa: But you are dressed like *eeees* na. That is why they are *eeesing* you 10
 JD S2 E5 17mins

Excerpt 77

Professor JohnBull: Mondieu! My friend, 1
 Your pants are almost down if you want to use the toilet,
 that's it here.2
Ay: I think pop you dwell in the medieval era.
 This is the running zone. This is fashion. Look at3 me,
 pop, 5
 I'm slaying...
Professor JohnBull: Eeh, eeh, eeh, there is a lady here.
 She is innocent. Don't expose my daughter to your indecent act.

Excerpt 78

Professor JohnBull: What happened? 1
Elizabeth: I should have listened to you.
I should have listened to you, daddy.
If he was properly dressed, if he was decently dressed,
may be they would have believed him when he said he
lost his wallet. God! 5

The excerpts above help foreground the growth of indecent dressing among both males and females in Nigeria, a phenomenon which has only become popular in less than two decades. Excerpt 54 depicts indecent dressing among the female and how such dressing determines how they are addressed in the public. In line 1 of excerpt 76, Jenifer uses the noun *sokotopempeto* refer to the short gown that Toyosi was putting on. In line 8, Toyosi asks Jenifa if her name was *eeesas* a way of justifying why she was not answering the tout who was calling her from afar and to this Jenifa activates a nominal reference to the meaningless sound, *eeees*. The sound *eees* was used by Jenifer to mean anyone who dresses improperly. The expression, *you are dressed like eeeesna*. That is why they are *eeesing* you creates the shared situation knowledge that anyone who is improperly dressed is bound to be improperly addressed in the public. The viewers can, therefore, draw the inference of being warned against indecent dressing and being informed on its possible consequence.

Professor JohnBull's first turn in excerpt 77 is an indirect speech act which implicitly condemns the act of sagging. He insinuates that only a person who has to use the toilet should drag his or her trousers below the waist. Ay justifies this indecent dressing by referring to it as a modern fashion. In the next turn, although Professor JohnBull was addressing Ay, who sags his trousers, he implicitly informs the viewers of a possible consequence of sagging one's trousers which is the danger of exposing others, especially the females, to immorality. He, therefore, warns the viewers and the general public against such indecent dressing. In the last excerpt, Elizabeth deploys the psychological act of crying to depict her emotion and convey her message of warning against indecent dressing. She recounted to her father, Professor JohnBull, the scenario of Ay's embarrassment when they both visited an eatery and he could not find his wallet to pay after their meal. The utterance, *if he was decently dressed, may be they would have believed him when he said he lost his wallet* shows the practice of warning to the viewers on indecent dressing and concurrently informs them of the attendant disregard which comes with being improperly dressed in the public domain.

5.2.2 Political functions of utterances in JD and PJ

The selected sitcoms for this study reveal that sitcoms can serve as a means of calling attention to the shortcomings of the government and those in charge of governance thereby satirising them. The data reveal instances of lying during electioneering and the absence of social amenities which both characterize the Nigerian polity. The excerpts below exemplify the claims.

Excerpt 79

Professor JohnBull: ↓Olaniyi, why are you making promises you cannot keep? 1

Olaniyi: ↓Professor, this is politics. You will tell people “sweet sweet” things.

Professor JohnBull: ↓Politics should not be about deception.

Olaniyi: ↓Don’t worry, Professor. 4PJ S3 E7 18min

Excerpt 80

Olaniyi: Oh, see, you people are vision futurers. 1
You feature the future in your vision.

Flash: Olaniyi, did you just say that? Mehn you’re wrapping already.

Feature, future, vision @2.

Olaniyi: @@ I’m trying to talk like the politicians to confuse you people. 5
3 PJ S1 E11 5mins

The excerpts above capture the scenario of telling lies during electioneering. This phenomenon of making extraneous and unrealistic promises has, in a very long time, characterise the Nigerian polity. Every adult Nigerian possesses the shared situation knowledge of this awful political experience in Nigeria and will, therefore, understand the pragmatic import of this humorously fleshed reality. The response given by Olaniyi to Professor JohnBull’s question in line 2 helps to draw the inference that politics, especially in Nigeria, is a game of lying and deceit. The pronoun, *this*, as seen in the expression *This is politics...* is a psychological act which can only be contextually understood as subtly saying a politician cannot be truthful if he has to win election. The noun phrase *sweet sweet things* is a metaphor for the many promises made by politicians which they know well they cannot fulfill. Although Professor JohnBull cautions Olaniyi in line 3, his response in line 4 asking the Professor to clear less about his deceit is a humorously devised attempt by the producer of the series to satirise the Nigerian politicians who are ironically being referred to and represented by the character of Olaniyi.

Excerpt 80 is another attempt at satirising the attitude of politicians through electioneering. This attitude involves the use of excessive words to depict situations just that they (the politicians) may bamboozle the electorate. The noun, *politician*, in line 3 is used specifically with the definite article to make a reference to the political class as those whose language is characterised by verbosity. This is in a bid to satirise the political situation of Nigeria.

Excerpt 81

Olaniyi: Let me ask you this. 1
 Don't you have generator in your place? Abi you want
 to tell me
 now that you don't disturb neighbours with your own
 generator?

Patience Ozokowo: I service my generator.
 It is not as noisy as your own. See, service that corn
 grounding machine 5
 you call generator o and stop disturbing the whole
 community.
Gbruuuuuuu, gbraaaaa, jijijijijijiji..Ahn ahn.

Olaniyi: Ehn, no problem. If government bring light,
 that one go stop.

Excerpt 82

Ifeanyi Ogunyemi: Professor, I can't sleep. 1

Professor JohnBull: Mondieu! The heat?

Ifeanyi Ogunyemi: Sleep is not attainable in this condition.
 I wish for the fast arrival of day3 break.

Professor JohnBull: Didn't you use the fan in your room? 5
 You see? The generator here cannot carry the burden of
 the air conditioner
 so we have to wait for the PHCN to supply light.
 For now I plead for your tolerance, forbearance.
 I will open the window for you to get some fresh air.

Ifeanyi Ogunyemi: No,no, no, Professor please close the window. 10
 The noise is too much please. Can't you hear the voice
 of the city?

Professor Johnbull: Voice of the city? Is that a choir?
 That should be a good name for a choir group.

Ifeanyi Ogunyemi: Professor, the generator sound is too much.
 It's like we are sleeping in a factory. 15

Professor JohnBull: I can't hear it.

Ifeanyi Ogunyemi: That's because you are used to it.

Professor JohnBull: Mondieu! I also used to hear the sound of the city
 when I came back from my sojourn abroad.
 My dear nephew, I plead with you, exercise some
 patience. 20

The excerpts above are used to highlight the poor state and absence of infrastructural facilities in Nigeria. In excerpt 81, a discussion ensued between the characters over

the noise of Olaniyi's generator and how it disturbs other residents in the neighbourhood. Olaniyi in his last turn satirises the government by saying the availability of regular power supply is what can put an end to the noise of his generator. The statement *If government bring light* is an indirect speech act which points to the fact that the government of Nigeria is not living up to expectation in the discharge of their duties one of which is the provision of power to the citizenry. The shared situation knowledge of the Nigerian viewers or those who are acquainted with the state of infrastructure in Nigeria will help them infer that the excerpt above is not only designed for its humorous purpose but also for the intent of exposing the state of social amenities in Nigeria and also to satirise the government of the country for not living up to expectation.

The next excerpt is another approach to the same issue which is spoken specifically for its comparative relevance. In line 16 of the excerpt, the Professor claims not to hear the noise of the generator which his cousin compares to the noise of a factory. To this, the nephew remarks that he (Professor JohnBull) is used to the noise pollution. The inference in this exchange is stating implicitly that Nigerians have been made to adapt to a very poor state of living which is devoid of social amenities. Reference is made to generators as the voice of the city and this again is a metaphor to depict the poor state of the Nigerian society where citizens have devised a means of survival which is prone disturbance, pollution and health hazard. The last turn by Professor JohnBull where he claims that he used to hear the noise when he came back from his sojourn abroad presupposes that comparatively, life is better and more conducive outside Nigeria. Although this is a known fact, still, it is a way of satirising the state of governance in Nigeria.

5.2.3 Moral issues in PJ and JD

Morality, among many definitions, means a set of social rules, customs, traditions, beliefs or practices which specify proper, acceptable forms of conduct. Morality is a virtue that is held in high regards among Africans. Some of these moral issues have been embedded into the proverbs and adages of many African nations. Sitcoms serve as a tool for foregrounding moral values as seen in the selected excerpts for this study. Two areas of morality namely etiquette and lying have been identified for analysis in

the data. These aspects of morality are found to pract enculturating and advising respectively.

5.2.3.1 Instances of etiquette in JD and PJ

Etiquette means the forms required by good breeding, or prescribed by authority, to be observed in social or official life; observance of the proprieties of rank and occasion; conventional decorum; ceremonial code of polite behaviour. Among the different Nigerian tribes, there are expected decorums and code of polite behaviour which are brought to fore as seen in the excerpts below.

Excerpt 83

Toyosi: (Hisses) This girl just annoys me. 1
Jenifa: Who e that? Boda Femi Femo wife?
Toyosi: Wife ke? Who will allow him to marry her?
Jenifa: Why na? Shebi boda Femi Femo love her?
Toyosi: And so what? She is so spoilt and rude. 5
 Can you imagine she is out there receiving calls,
 laughing and watching television.
 Isn't she supposed to be assisting us?
Jenifa: It is true you talk.
 A shild that they are train very well is supposed to enter kitchen 10
 to help person to cook. JD S2 E1 18mins

Excerpt 84

Toyosi's mum: Anny, Anny, come 1
Anny: Yes
Toyosi's mum: When an elderly person calls you, you say 'yes ma'.
Anny: Yes ma.
Toyosi's mum: Better. Now, go to the fridge and get us more bottles of
 wines. 5
Anny: Okay.
Toyosi's mum: Ma
Anny: Okay ma.

Excerpt 85

Flash: Sir, you didn't come out with your car today. 1
 Let me help you with this.
Professor JohnBull: Oh no. I will like to walk up some sweat.
 I mean why will I drive a ten minutewalk? I mean that's
 laziness, being unhealthy.
 But in my culture, I can accept for you to carry my bag 5
 Because when children see elderly people, they are
 supposed to help out.
 That's okay. PJ S1 E8 14mins

The excerpts above address issues of etiquette in two different Nigerian cultures. They conscentise the viewers on expected standards of behaviour as upheld by

members of the culture in focus. In excerpt 83, two cultural issues peculiar to the Yoruba are subtly highlighted to the viewers. The first is captured in line 3 where Toyosi throws a rhetorical question to Jenifer, *Wife ke? Who will allow him to marry her?* The pronoun *her* in that line refers to Anny, Toyosi's brother's girlfriend. The utterance by Toyosi helps the viewers infer the presupposition that among the Yoruba people, marriage is not just the affair of the couple as the culture expects the consent of the family members. The interrogative question posed by Toyosi to Jenifa is, therefore, a psychological act which helps establish the relevance of family members in marital affairs among Yoruba. Again in the excerpt, Toyosi wonders in line 6 if her brother's girlfriend who had come to felicitate with them on their mum's birthday was not supposed to assist her, Toyosi, with the cooking. This is also geared towards acquainting the viewers with some cultural expectations of a potential wife among the Yoruba. Jenifa, in the following line, spells out the practice of enculturating by making it clear that a cultured person, in the Yoruba world view, will be expected to assist with chores and other activities when she visits the families of the boyfriend, fiancé or husband.

The next excerpt is an interaction between Anny and her boyfriend's mum. The latter calls her from afar and she simply answers with a *yes* and in her reaction, the woman cautions Anny to subsequently add the honorific marker, *ma*, when she answers an elderly person. The repetition of the honorific marker afterwards by Anny becomes a metapragmatic joker which is used to foreground importance of verbal honour among the Yoruba, hence enculturating Anny into the culture and creating a cultural awareness to the viewers. The last excerpt which emerges between Professor John Bull and Flash also articulates a cultural stance among the Ibo of Nigeria. The professor in his last sentence in the excerpt makes a direct speech act *I can accept for you to carry my bag because when children see elderly people, they are supposed to help out. That's okay*, with which he directly approves of the other character's action and indirectly acquaints the viewers with a cultural norm.

5.2.3.2 Instances of lying in JD and PJ

Lying is a bad trait which is universally frowned at in all cultures. One disadvantage of telling lies is the inability to sustain it. The sitcoms under study reveal how characters are unable to sustain their lies and implicitly convey the pragmatic import

of advising viewers against telling lies, a habit which is always difficult to sustain. The excerpts below reveal this.

Excerpt 86

Kiki:	Hello girls!@	1
Toyosi:	@ Hey! What took you so long? I thought you will come earlier to help us out in the kitchen.	
Kiki:	I know. I'm sorry. I had a few errands to run from my mum and then the traffic was mad.	5
Mercy:	I really wanted to be here on time. I'm sorry. Happy anniversary to your parents.	
Toyosi:	Mercy, what are you doing here? I thought you said you were going to Dubai.	
Mercy:	Actually I missed my flight.	10
Kiki:	I thought you said your flight was cancelled?	
Mercy:	Erm, Actually I missed my flight and when I got to the airport I realized it was cancelled.	
Jenifa:	Hmmmm, Amara fun ra e! oniro aye! (Amara herself!World liar!) S2 E1 24mins	15

Excerpt 87

Jumoke:	Good morning sir!	1
Professor JohnBull:	Good morning Jumoke. Where are you coming from?	
Jumoke:	Erm, @we had a singles' night in church. It was awesome sir.	
Professor JohnBull:	Awesome? Dressed like this?	5
Jumoke:	Erm, you won't understand, Professor...	
Professor:	Make me understand.	
Jumoke:	Erm, you see times have changed. You need to see girls rocking hot pants and bomb short to church. Like my pastor will say, what matters is the heart.	10
Professor JohnBull:	In their natural state, naked maybe. A goat lying on the floor lies on its own skill. S1 E13 4mins	

The excerpts above capture lie telling by some characters and reveal the pract of warning against the immoral act. Excerpt 86 reveals Mercy's inability to sustain a lie. In line 11 of the excerpt, Kiki challenges her about saying something contrary to what she had earlier said and the physical acts which combine her physical state of fidgeting, stammering and looks reveal a state of confusion. The sound made by Jenifa in line 13 is a metapragmatic joker which is to say that they know Mercy is lying. Jenifa caps it by referring to her metaphorically as a world liar, hence implicitly advising the viewers against lie telling. In excerpt 87 like the previous one, Jumoke's

physical acts which play out with stammering and funny gaze are also suggestive of her dumbfoundedness having being caught as a liar by Professor JohnBull in the indirect speech act in line 4 with which the professor presumed that Jumoke could not have been coming from church. Professor JohnBull's last utterance which is an instance of metaphor deploying an animal for its didactic purpose, was rendered directly to the screen has the pragmatic import of advising the viewers against the habit of telling lies.

5.3 Discussion of findings

5.3.1 The forms of stereotype inherent in the selected sitcom

Ethnic, gender and educational stereotypes are revealed in the data. The ethnic data show disharmony and conventionally held beliefs about different tribes in the country. Gender stereotypes in the data reveal hegemonic and concessional behaviours among Nigerian men and women respectively. Educational stereotype captures how formal education serves as an instrument of stratification in Nigeria and how being educated is narrowed down to the possession of formal education. The finding on humour as a way of revealing stereotypes corroborates earlier studies such as those of Adetunji (2003) and Taiwo (2016) which have considered how humour typifies groups of people in societies either to shield (protect) them or expose them.

5.3.2 The pragmatic acts used to depict the socio-political situation of the Nigerian state.

Social issues including domestic violence and indecent dressing; and political promises which are not fulfilled and the absence of infrastructural facilities are addressed in the selected sitcoms. The sitcoms warn and inform the viewers on the social issues raised and satirise the government of Nigeria with the political issues identified. Using Jacob May's pragmatic acts to unveil these inherent issues embedded within the humorous utterances of characters, this study corroborates Inya's (2016) submission that pragmatic act is a very useful theory in understanding what messages people pass with humorous utterances.

The selected sitcoms also bring to the fore issues of etiquette and falsity and implicitly advise and caution viewers against them. This finding conforms to that of Faleye (2016) which submits that humour is a subtle way of addressing societal issues in a laughable manner. Lastly, the teaching and learning of aspects of the English

language which ranges from sounds to sense relations can be facilitated through sitcoms, especially in second language situations as it has earlier been established in a study by Hložková (2013) which examined the deployment of humour in English as a second language classes with the aim of determining the relevance of humour in pedagogical processes.

CHAPTER SIX

SUMMARY AND RECOMMENDATIONS

6.0 Introduction

This chapter is the concluding part of this study. It presents the summary of the previous chapters, the recommendations and the suggestions for future studies.

6.1 Summary of the study

This thesis has investigated the pragma-linguistic strategies which are used to create and orient towards humour in two Nigerian situation comedies; *Jenifa's Diary* and *Professor JohnBull*. The researcher's extensive reading on humour studies in Nigeria at the beginning of this academic endeavour revealed a dearth of studies on humour in Nigerian sitcoms, as a buck of existing studies had focused on standup comedy and humour in computer mediated communications such as posts and interactions on social media. This prompted this study which investigated the categories of humour in two Nigerian sitcoms with a view to accounting for the pragmatic strategies, linguistic and multimodal devices of humour creation in the sitcoms. The study also analysed the pragmatic imports of humorous utterances in the sitcoms since comedy is never enacted in a contextual vacuum.

The theoretical framework for the study was eclectic in its approach which warranted a complementary usage of Relevance Theory, Multimodality Theory, Impoliteness Theory and Pragmatic Acts Theory. The blend of these theories was to account for the different analytical perspectives of the study which a single theory could not cater for. Data for the study were drawn from the first ten seasons of *Jenifa's Diary* and the first five seasons of *Professor JohnBull*; this is because those were the available seasons of the sitcoms at the time this study was carried out. The choice of the seasons was based on popularity and availability. Using an interpretive design, the purposively selected data were subjected to a pragmatic analysis.

Four categories of humour namely contrived intentional humour, involuntary humour, unintended humour and non intentional humour were found in the chosen sitcoms. The study revealed the deployment of linguistic devices such as embolophrasia,

stoicism, homophony, collocation and initialism in the series. Layering and relating concepts, implicature and audience's responsibility, assumptions from processing previous discourse and stereotyped cultural representations were the humour strategies used in achieving common ground in the creation of humour in the series while register clash, teasing, punning were some of the major humour types found in characters' interactions. Nonverbal cues used to ignite humorous feelings were costume, gaze and gesture. Linguistic, physical, participant and cultural contexts of metaphor were realised in the sitcoms. Beyond humour, ethnic, gender and educational stereotypes were inherent in the sitcoms in addition to the socio-political and moral issues which were implied through the practices of warning, advising, informing and satirising.

It can be deduced from this research that the creation of humour in sitcoms relies greatly on the deployment of linguistic, pragmatic and multimodal resources by the characters in the series. This study also submits that humour is a veritable tool for understanding the socio-political issues in any nation and it is also a way of addressing such issues in order to curb all forms of vices.

6.2 Recommendations of the study

This thesis will put forward a number of recommendations to different stakeholders who have been captured in the focus of the analysis. First, the study recommends that Nigerians should desist from stereotypic beliefs which are injurious to the peaceful existence of the country. Beliefs such as ascribing violence to some ethnic groups can fan enmity among the different tribes. Also, this study recommends that Nigerian men should quit hegemonic tendencies which result in assaulting women and women too should learn to be independent to some extent as their overdependence or reliance on men sometimes result in different forms of abuse. It is also recommended that Nigerians should develop a more productive attitude towards education. Formal education should not be taken as an end but a means to an end. People should develop other practical skills, in and outside of school, so as to cope with life.

Also, the study recommends that the Nigerian government should be more responsible in many ways. One, the political class of the country is advised to desist from empty and overambitious promises which they know they are not likely to fulfill when they

get to power. Also, a greater attention should be given to the provision of social amenities which will make life easier for the citizenry. Lastly, there should be a better enforcement of laws so that the citizens can abide by the constitutional laws of the country.

This study also recommends that humour practitioners such as producers of humour and humour actors and actresses should also avail themselves of the knowledge of the language resources which they deploy in creating humour. This can be achieved by reading theses such as this and that will give them a better understanding of their acts and how to improve at it.

6.3 Suggestions for further studies

This study only focuses on situation comedies from a pragmatic perspective; leaving open other possible scholarly dimensions to the study of sitcoms. Further studies can therefore access this genre of comedy from other linguistic standpoint such as the ideological issues inherent in the sitcoms.

Again, this study has only explored the common grounds in how humour is generated in the selected sitcoms. Other studies can attempt a comparative approach to the study of Nigerian sitcoms. Such studies can even take a step farther by investigating the similarities and differences in the linguistic features deployed in the creation of humour in sitcoms across nations.

Lastly, this study has developed a conceptual framework for the analysis of sitcoms. Other studies can apply this framework to other kinds of comedies such as standup comedy to see how well the framework fits into these other humour genres.

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APPENDICES

Appendix 1: Excerpts from *Jenifa's Diary*

Excerpt 1

Toyosi: Hello o Jenny baby! What's up?

Jenifa: Hello Toyo baby! How is you?

Toyosi: This is unusual o. Today is going to be a good day.

Jenifa: Yes o. Today is a goost day. I will not only surprise you, I willsurbeans you @ 4

Toyosi: Surbeans! me? @@ JDSeason1 Episode 1 11 mins

Excerpt 2

Jenifa: See, I bringst gift. Valantine gift (I brought Valentine gift) 1

Mr. Williams: I appreciate the gift but I must say that you stop all of these advances. I strongly believe in education but I will not hesitate to stop you from coming here ↑if ↓all of these continues. 4

Jenifa: I not hesitate ↑if ↑if. Willy Willy oloyinbo @@.Willy the grammar boy@@. That's why I lof (love) you. JD S1 E3

Excerpt 3

Toyosi: Jenifa please. I am tired and hungry. I just want to lie down and rest.

Jenifa: Pele (sorry). You is tired? You is hungry? No worry. I buy take away ((offers a plate of rice))

Toyosi: Thank you. ↑Jollof rice and chicken! Where did you get the money to buy this? I thought you said you were broke.

Jenifa: Everything af better now (everything is alright now). I have work now.

Toyosi: A job? How? When? Where? And did they pay you immediately for the job? 7

Jenifa: The work that I do is pay as you work. They pay one one day (daily)... ah, oya chop gently na. Ah Toyo baby no soke (choke) o. if you are soke (choke) water dey for your back there. Toyo, so you can rush food? You can rush food. Oya break the egungun of the chicken @

Toyosi: @

Jenifa: Brea:::k it nobody is looking@ JD Season Episode 2 13mins

Excerpt 4

Kiki: Toyosi please, don't talk anyhow about Jenifa o. You know she is now a sha:::pron@

Jenifa: Shee you know much I worth. I will take the two both of you shopping, buy something for you. 3

Kiki: Tha:::nk you! You know, I'm very glad that despite all the challenges that you faced, you were still able to make it. 5

Jenifa: Ah, is challenging gidi ni o. In fact the challenging, he reach Challenge Ibadan (Ah, it is really a challenge. The challenge was as long as far as the Challenge in Ibadan) 6

Jenifa, Toyosi and Kiki: @@@ JD S4 E3 16mins

Excerpt 5

Adio: Kilo sele? (What happened?) 1

Ajoke: Naso I sees it o 2

Adio: Sees it? (03) Ehn t'alowa le se ti won fi le seize re kale bai? (Who could she have wronged to get her seized down like this?) JD Season 1, Episode 1 3mins

Excerpt 6

Jenifa: Wo Sege I dey Brooklynn.

Sege: Brooklynn? Shebi dem just pay salary.

Jenifa: I gif (give) my brother money. Ehm...

Sege: Ehm what? What is ehm? You think I don't know what you are doing? You give them money to go and lie in the village abi?] Bae according to scientific experiment, if you told one lie, you will need at least 77 lies to cover up for the first. JD Season 2 Episode 2 8 mins

Excerpt 7

Jenifa: Hello! My name is Jeniva. Yeah, Toyosi and me we have came a long way since. Yeah

Toyosi: Girls, she is Jenifa...

Jenifa: [I say that before.] Yeah. What's your name?

Kiki: Ahm, I'm Kiki...

Jenifa: Introducson (introduction) yourself very well shebi me I introducson (introduction) myself well. You is Kiki? And you? JD Season 1, Episode 2, 3 mins

Excerpt 8

Toyosi: My dear, see, calm down na ehn. See you need to ignore all those old men and women and look at what you have to gain. Forget them ehn. 2

Jenifa: tentententen (a mockery sound) to gain. Is (it is) because you have not entered that class? Ah Toyo those people they can spoke rubbis (rubbish) English. Their *gbagaun*, the ibon (gun) they are *taing* in their English, in big one. (their grammatical errors are unbearable).

Toyosi: Including the teacher? 6

Jenifa: Ah, no o. S1 E3 6mins

Excerpt 9

John: Why the hullabaloo?

Jenifa: Eeh eeh, John the genius, so you are still remainder in this hostel? (so you still live here?)

John: Well, after fighting the real estate warriors, with three appropriate word miser to the appropriate quarters, we demolished their corrupt fortress and we won the battle. So I have this abode to myself now.

Jenifa: All the things wey you are talk now be say you still dey live here?

John: Sure

Jenifa: Ehn na here you go live till you marriage. (Jenifa knocks on a door)

John: Ahn ahn, why banging the door ferociously? 9

Jenifa: I no find Fero (Vero). Fero na downstairs he dey. It is Austin I find. S1 E8 7mins

Excerpt 10

Passenger: (Jenifer is singing just beside him on the same sit) Excuse me. Excuse me, madam

Jenifa: What it is? 2

Passenger: Can you stop singing aloud? You are disturbing the peace of this journey.3

Jenifa: It is why you are shouting on me? (clapping in amazement). Abeg (please) make I ask you one question, what is the name of this transporting? Is it not public? If you don't want person to sing, *Caro o*, go and enter private transporting.

Passenger: I can see you are rude. 7

Jenifer: Hnnnnnn (covering her nose and mouth like to say there is an offensive odour). Aaaaaaah, uncle wait I beg you. No talk again o. You want to kill people in this bus?

Passenger: It is you that want to kill people with your bad English.

Jenifer: Fuuuun (demonstrating the perception of a bad smell). Enu Lee, awo Banga Lee eyan ti Bruce Lee. Uncle, your mouth is smelling. You are carry toilet or pit latrine in your mouth? Ah enu yin run (few other passengers are shown laughing).

Passenger: Watch your tongue! Watch your tongue! (pointing at Jenifa JD S1 E1 09:58

Excerpt 11

Classmate: Abeg go sit down jare. Leave Mr Williams alone. He say he no do love. Na by force? (Mr William said he is not in love with you. Must you force him?)

Jenifa: Abeg, mummy wey get windows for teeth, the space wey dey your teeth, go and block it before you talk to me. I talk to you?

Clasmate: Na me you dey talk to?

Jenifa: Hnn hnn (no) na your shildren for house.

Classmate: If I slap you you go dey see stars. I be your mate?

Excerpt 12

Kiki: I love this. As from today, I officially make you my one and only official hair stylist.

Jenifa: Ah, Kiki thank you, I appreciation this o. 2

Mercy: (hissing) Indeed! 3

Kiki: You could make good money out of this. I could even introduce you to a couple of people I know who like home service. 5

Jenifa: Ehn, ehn, me I want. Thank you.

Mercy: Kiki, are you sure that is a good idea?

Kiki: What's bad about it? I'm only trying to help her out. 8

Jenifa: Wo (see) Kiki, thank you. You, (to Mercy) it is bad belle that is purging your belle (you are just being envious). Some people jealous me, *pankere wo gown*, (*cane wears gown*), some people jealous me *ayon ngbe weight*. (*cockroach lifts weight*) ...

Kiki: @@@ JD S1 E9 8mins

Excerpt 13

- Toyosi: So what did you do with the money Brother Femi gave you? 1
Jenifa: Toyo, what e do you (what's wrong with you). A to pin pin (a gossip). You sha want to know everything. The money Boda Femi give me, I use it to do Brazilian. I buy Brazilian hair.
Toyosi: Jenifa, what about the one on your head? 4
Jenifa: Make I just dey Afro? (Should I just be on Afro?). Is Afro I weared (it's Afro I'm wearing). Brazilians e dey reign, make I reigns with them. (Brazilian is the reigning style I have to tag along). The original of the one you are weared I bought (I bought the original of the one you are wearing). 8
Toyosi: And you end up not having tooth paste? 9
Jenifa: Leave that one... Money go come

Excerpt 14

- Toyosi: Where did you get the money to buy this? 1
Jenifa: Segub Sege, alarudale (the cheerful giver). 2
Toyosi: Stop it. Why are you calling him that? 3
Jenifa: It is play I'm playing. He is one salon boy in our salon. He likes to buy me things. He likes me.
Toyosi: He likes you?
Jenifa: yes
Toyosi: Why not give him a chance? 8
Jenifa: sance (chance) ke. No o.
Toyosi: Why? Is he not good looking? 10
Jenifa: The bobo fine. Odiah (he is good looking). He dey there. He even dey wear glasses wey no get glass.
Toyosi: Then why not give him a chance?
Jenifa: Wo mo so mo (don't say that again), sance (chance) wo? (What chance?) The boy has tonasion (intonation) in mouth. 15
Toyosi: Tonasion? (intonation?) 16
Jenifa: Tonasion. Ede (language)!. O le de lenu (he speaks with accent)
Toyosi: Oh you mean he talks like you. 18

Excerpt 15

- Mercy: Jenifa 1
Jenifa: Oga, please allow her to come. *Pankerewo* gown. (cane wears gown).
Mercy: My friend 3
Jenifa: Who is your friend? Because I have table now I is your friend. 4
Mercy: No you are my friend.
Jenifa: Just sit down like that. Wey Toyo? (Where is Toyo?) Toyo, you stay there for the general.
Mercy: It's not general; it's regular... 8
Jenifa: ↑Ehn, you correct English here? I sase (chase) you away. What's wrong in you.

Excerpt 16

Jenifa: Adaku, I need your help. I wan talk to you about something. Please I want to ask if you can help me make I dey squatter with you. Where I come from now is in Sango-Otta, e far. If I can squat I no mind. 3

Adaku: Ehn, my place for good sha. Ah. The only thing be say just some few people dey stay with me. Ahm, Nonso, Chimobi, Kelechi, Mama Ejima, Nneka, (03) Adaobi just come from village, da one self just dey 6

Jenifa: Ah, All these people dey stayed in your house?

Adaku: Dem no much na. Just like 16... When you get one room, you go know how you go manage am wey everybody go dey comfortable. But nobody dey the door side sha o S2 E1 15mins

Excerpt 17

Jenifa: Ah ah, Toyo

Toyosi: What is it?

Jenifa: Whast you eat? Ah eleyi bad. What you go pour in that toilet wey dey smell like this? (What did you eat? Ah this is bad. What did you pour in that toilet that stinks like this?)

Toyosi: Is the first time you will see me use the toilet?

Jenifa: Ah, but is the first time e smell like this. Ahn ahn, you chop dead chicken?

Excerpt 18

Toyosi's mum: Anny, Anny, come 1

Anny: Yes 2

Toyosi's mum: When an elderly person calls you, you say 'yes ma'. 3

Anny: Yes ma. 4

Toyosi's mum: Better. Now, go to the fridge and get us more bottles of wines.

Anny: Okay. 6

Toyosi's mum: Ma 7

Anny: Okay ma. 8

Excerpt 19

Jenifa: Kini happens? Maami, kilode t'ewa d'aso, ti e wan p'ariwo, ti en embarrasses me? (What is happening? Why are you all in the same attire, shouting and embarrassing me?)

Iya Suliya: Omo yi o da nkan mo. Omode nse o. Igba ti omo mi nre America, owa ni mo se mu aso, kin pe ero k'awon egbe mi ki won wa ba mi y, Igba ti omo iya Basira, igba ti omo re bi mo, am'aso abi am'aso? (You don't know anything. You are just being a kid. My daughter is travelling to America and you are asking why I chose attire and called my friends for felicitation. When Iya Basira's daughter christened her baby, did we choose an attire or not?)

Other women: Am'aso (we picked an attire) JD S2 E9 7mins

Excerpt 20

Toyosi: I will tell your parents

Jenifa: Why na? shebi I use you to protection myself ni? (I've only used you to protect myself)1

Toyosi: You keep calling Mercy a liar; you are the queen of liars. Why would you do such a thing? Lie to your parents you are abroad. You were not given the visa, what's the big deal?

Jenifa: Wo (see) big deal dey there. S'omo bi mummy se fonu ni? (Do you know how much my mum bragged). My mama e have scatter mouth finish. Told everybody I dey go Morica (America). Even Waheed dem do *asun* (barbecue) night, celebration everywhere, party, say I dey go Morica. (Even Waheed organized a barbecue night and there was celebration and party everywhere because I was travelling to America)
JD S2 E10 15mins

Excerpt 21

Speaker 1: She is still crying? 1

Speaker 2: Yes, she is still crying. Her boyfriend hit her so bad. 2

Speaker 1: Why would a man beat a woman? It's only a coward that will hit a woman 3

Speaker 3: Chill guys. But you know how you ladies behave sometimes. You always want to talk back when we men are talking. It's a man's world remember. 5

Speaker 2: Is that why a man should beat a lady up. I'm sure he's going to kill her someday. That's domestic violence and abuse against women. JD S1 E12 10mins 7

Excerpt 22

Speaker 1: (Sobbing) He is always beating me. He will be hitting my head against the wall and then he will tell me that he is sorry. I'm tired o. I'm tired. 2

Speaker 2: I know you are in pain right now. You just have to let go. You have to forgive him; he is still your man.

Jenifa: Excuse me o. Sorry that I bag (badge) into you people o. Your boyfriend beat you, e dey nack your head gbosa gbosa (He hits your head so hard) and he come and beg you that you should forgive... Man he come and domestic violence you and you come and do eheheh. Any man that domestic violence me, make we see na (A man abuses you and you are crying. If a man ever abuses me, let us see how it goes). JD S1 E12 17mins

Excerpt 23

Speaker 1: My wife cannot talk when I'm talking. Fowl! She cannot. If she tries it, she will have a big problem with me and I will send her packing, back to her parents' house. 2

Speaker 2: Yes. Otherwise, you will not be a man in your own house.3

Speaker 1: You will be doing love, giving her more right. And trust me, at a critical time, she will abuse it and you will regret your life. 5

Excerpt 24

Adaku: Jenifa make I tell you. You no know say that thing wey you see freely. Some people dey take money, woman go carry money go meet man say abeg date me and you you see man wey dey die for you, you no grab it. 3

Jenifa: Adaku. You mean some woman dem give man money to date them? That kind woman is a foolish woman (You mean some women give men money to date them. Such a woman is a foolish woman). 6

Adaku: E don do. Why you go dey say foolish? You no know say na abuse be that. (Why would you say foolish? Don't you know that is an abuse?)

Jenifa: I know. But why woman go give man money to date her. It is man that is supposed to give woman money to date her.

Adaku: Ah Jenifa, make we hear word. See you. You slim well well men dey follow you. We wey we carry body wey we fat so, to see men eeh, na serious work. (Jenifa let's have peace. Men chase you all around because you are slim. For fat ones like us, finding a man is a war.).

Excerpt 25

Kiki: Ehn ehn Jenifa, is it true you and Banky W are dating? 1

Jenifa: Yes o, he toaster me. I tell him I want to think about it. (Yes he asked me out. I told him I would have to think about it.) 3

Mercy: What are you waiting for? If I was the one ehn, I would say yes before he even asks. 4

Jenifa: Ah, I is not cheap. I want to do hard to get. I'm a big girl naabi, Toyo (I am not cheap. I want to play the hard to get. I'm a big girl right, Toyosi?)

Excerpt 26

Jenifa: Diari, iweironti mi! Asiko ti to bayita o pa da lo s'Eko What I talk self? Shebi in English I suppose to dey write inside my diary. Yeah. Time af reach o. I want to go back to Lagos. This timing, I want to go and read book wewe make I dey spoke grammar. When all my friends they are come for Ileya or keresimesi, they are talk education, what me I talk? Ya dressing, ya dressing. Enkono naili. Anything e take I go give make I go back to education. (Diary, my memory book, it's high time we went to Lagos. What am I even saying? Ain't I supposed to write in English into my diary? It's time I went to Lagos. This time I am going there to study hard so I can speak fluently. When my friends come back home for Eid-el-Kabir or Christmas and talk about education, what will I talk about: hairdressing, nail fixing. Whatever it takes, I will give, I am going to get educated).

Excerpt 27

Jenifa: Hellos (hello). Ehn eegun (masquerade) 1

Kiki: @ 2

Mercy: What's funny? 3

Kiki: She just called you a masquerade. @ 4

Mercy: What? 5

Jenifa: Yes, is masquerade dem go greet wey he no go talk. He go do huuuuuun because he no want make people know say na him dey under the cloth. You no get resket (Yes. It's a masquerade that does not reply to greetings. When you greet him, he only makes a sound because he doesn't want people to know he is in the cloth. You do not have respect.)

Mercy: Respect for who? You?

Jenifa: Yes. I is your mate? Ehn, answer. Is education that cause it. You this small shild. (Yes. Am I your mate? Answer me. It is education that caused this. You little child!)

Excerpt 28

Jenifa: Why you are no climbing bridge? (Why are you not using the bridge?) 1

Old Woman: I don't have energy to climb with all the loads 2

Jenifa: Power? 3

Old Woman: Ehn power (Yes power) 4

Jenifa: Sorry ehn. I go help you I go carry the bag. If you come and cross *titi* now make car no jam you. Wey your shildrens? (Sorry. I will help you with the bag. If you cross the road you could be hit by a car. Where are your children?). 7

Old Woman: Dem dey house (they are at home).

Jenifa: Make them no begin dey cry mummy have die o (so they don't get to mourn your death) JD S1 E1 6mins

Excerpt 29

Toyosi: He is not picking. I think I will just take a bike.

Jenifa: Ah, me I no sure of the bike people for this area o. Dem no dey wear helmet and you know say helmet dey very important make person no go nack head for ground (I don't have confidence in the bike men around here. They don't wear helmet and you know helmet is very important so that one doesn't hit one's head on the ground).

Excerpt 30

Speaker 1: She is still crying? 1

Speaker 2: Yes, she is still crying. Her boyfriend hit her so bad. 2

Speaker 1: Why would a man beat a woman? It's only a coward that will hit a woman 3

Excerpt 31

Speaker 1: (Sobbing) He is always beating me. He will be hitting my head against the wall and then he will tell me that he is sorry. I'm tired o. I'm tired. 2

Speaker 2: I know you are in pain right now. You just have to let go. You have to forgive him; he is still your man.

Jenifa: Excuse me o. Sorry that I bag (badge) into you people o. Your boyfriend beat you, e dey nack your head gbosa gbosa (He hits your head so hard) and he come and beg you that you should forgave... Man he come and domestic violence you and you come and do eheheh. Any man that domestic violence me, make we see na (A man

abuses you and you are crying. If a man ever abuses me, let us see how it goes.) JD S1 E12 17mins

Excerpt 32

Speaker 1: If it is my husband that sees me gossiping with another woman like that, he will be frowning his face like turkey. I will not take it anymore this year. I won't. With what you told me now you have inspired me the more. See how other men are taking care of their wives, meanwhile I am married to the most wicked man on earth. Why? Why me?

Speaker 2: My dear, it is okay. It is well. But as for me, the day my husband will dare lay a finger on me, that marriage is over. PJ S3 E11 6mins

Excerpt 33

Jenifa: Shee you will enter bike with this *sokoto penpe* is a knicker that you wear? (Would you take a bike with this short dress of yours?)²

Toyosi: Yes na, it's not too short. I will manage it.³

Tout: *Eeeeees* (calling Toyosi from a distance) 4

Jenifa: Is it me? 5

Tout: No that pretty girl 6

Jenifa: They are calling you. 7

Toyosi: Is my name *eeees*? 8

Jenifa: But you are dressed like *eeeesna*. That is why they are *eeeesing* you 9 JD S2 E5 17mins

Excerpt 34

Professor JohnBull: Mondieu! My friend, your pants are almost down if you want to use the toilet, that's it here.²

Ay: I think pop you dwell in the medieval era. This is the running zone. This is fashion. Look at me, pop, I'm slaying...⁴

Professor JohnBull: Eeh, eeh, eeh, there is a lady here. She is innocent. Don't expose my daughter to your indecent act.⁶

Excerpt 35

Toyosi: (Hisses) This girl just annoys me.¹

Jenifa: Who e that? Boda Femi Femo wife?²

Toyosi: Wife ke? Who will allow him to marry her?³

Jenifa: Why na? Shebi boda Femi Femo love her?⁴

Toyosi: And so what? She is so spoilt and rude. Can you imagine she is out there receiving calls, laughing and watching television. Isn't she supposed to be assisting us?⁶

Jenifa: It is true you talk. A shield that they are train very well is supposed to enter kitchen to help person to cook. JD S2 E1 18mins⁸

Excerpt 36

Toyosi's mum: Anny, Anny, come 1

Anny: Yes 2

Toyosi's mum: When an elderly person calls you, you say 'yes ma'. 3
Anny: Yes ma. 4
Toyosi's mum: Better. Now, go to the fridge and get us more bottles of wines.
Anny: Okay. 6
Toyosi's mum: Ma 7
Anny: Okay ma. 8

Excerpt 37

Kiki: Hello girls!@

Toyosi: @ Hey! What took you so long? I thought you will come earlier to help us out in the kitchen.

Kiki: I know. I'm sorry. I had a few errands to run from my mum and then the traffic was mad. I really wanted to be here on time. I'm sorry.2

Mercy: Happy anniversary to your parents.3

Toyosi: Mercy, what are you doing here? I thought you said you were going to Dubai.

Mercy: Actually I missed my flight.5

Kiki: I thought you said your flight was cancelled?6

Mercy: Erm, Actually I missed my flight and when I got to the airport I realized it was cancelled.7

Jenifa: Hmmm, Amara fun ra e! oniro aye! (Amara herself!World liar!) 8 S2
E1 24mins

Excerpt 38

Marcus: So how is the preparation for the party? 1

Jenifa: Preparation for the parri (party)? Oh Tomi parri! Preparation is going fine o. In fact I in the **RSVP** to ensure that **rice and stew is very plenty.**@

Marcus: @@@ 4

Excerpt 39

Toyosi: When you are done, come upstairs to pick my clothes 1

Laide: Okay. **Saw** you later. 2

Okemute: Not only **saw** you later, it's**hammer** you later or **chisel** you later. You cannot even speak correct English. It's true that it's Jenifa that brought you.

Excerpt 40

Jenifa: Pepe, shее you see as your mother dey disgrace me. All the wahala wey I do.

Perpetual: Aunty Jenifa, please take it easy. I've spoken with my management and we have agreed to compensate you. That will be done as soon as possible please.

Jenifa: Ko ya done ni (it had better be done). Because Pepe, if I don't hear from you and your management people on the contestation, you will hearing from my **liars**. Yes. My **↑liars** will come and see you. And we will meet in court.

Excerpt 41

Toyosi: My dear, see, calm down na ehn. See you need to ignore all those old men and women and look at what you have to gain. Forget them ehn. 2

Jenifa: tentententen (a mockery sound) to gain. Is (it is) because you have not entered that class? **Ah Toyo those people they can spoke rubbish (rubbish) English. Their *gbagaun*, the ibon (gun) they are *taing* in their English, in big one. (their grammatical errors are unbearable).**

Excerpt 42

Jenifa: Adaku, how var (how are you)?

Adaku: I dey

Jenifa: **That your fine bobo customer, how var (far) with him, is he singular?**

Adaku: **No o, he plural.**

Excerpt 43

Manager: Hey Jenny! Have your seat.

Jenifa: Thank you!

Manager: Tell me, how was it with the **police**?

Jenifa: **Please?** Why you are beg me? **Please**, for what?

Manager: @ I mean how was it with the police?

Excerpt 44

Kiki: Toyosi please, don't talk anyhow about Jenifa o. You know she is now a sha:::pron@

Jenifa: Shee you know much I worth. I will take the two both of you shopping, buy something for you. 3

Kiki: Tha:::nk you! You know, I'm very glad that despite all the **challenges** that you faced, you were still able to make it. 5

Jenifa: Ah, is challenging gidi ni o. In fact the challenging, he reach **Challenge Ibadan** (Ah, it is really a challenge. The challenge was as long as far as the Challenge in Ibadan) 6

Jenifa, Toyosi and Kiki: @@@ JD S4 E3 16mins

Excerpt 45

Tania's mum: Felix, search everywhere. This girl is up to something. She is still smoking and drinking.

Tania: No, mummy. I don't smoke anymore.

Tania's mum: Oh, you don't smoke anymore, so what is all this smell in your room?

Tania: It's actually my new body spray.

Tania's mum: Oh really? What is the name of your new body spray? **Indian Empire**, Right?

Excerpt 46

Jenifa: Cordi e flash me now now now. Let us go and greet her. Abi, shee make we go?

Adaku: E good na. Make we go.

Jenifa: Make we Thursday, our off day. Make we contribution money buy provision for her.

Adaku: Ah, me I no kow about that one o. Which one be buy buy buy. I no get money.

Jenifa: Ah, Adaku, na your way, you no dey get money. **One day you go turn to tortoise**

Adaku: Na you go turn to tortoise.

Excerpt 47

Adaku: But Jenifa, you know say I been dey ask you. Why e con be say you no gree for Sege?

Jenifa: Hmmm, Adaku, shee you no knew that in life, you suppose dey mingle with person wey sabi pass you so that you will be learning from the person. I sabi English pass Sege. I no want him English to spoil my own.

Adaku: **Eeeeh, you wey you dey use past tense talk present, use present tense talk past tense, mix am together like ogbono**

Appendix 2: Excerpts from *Professor JohnBull*

Excerpt 1

Professor: Etuk, Abasi, Nsor, Nyang. Let me start by welcoming you back to the country from your first ever trip to the United Kingdom. Let me also felicitate with you and commend you for not getting lost in London. How is your sister? 3

Udoh Etuk: @@ She is dey. By the time I match make my sister with you, you speak high class English and my sister speak medium class English and you combine am, common na you will born dictionary...@@ PFS1

Excerpt 2

Udoh Etuk: A smart phone is a phone that has sense. You can take that phone and snap your yam. Those big big yams and put it inside social media.

Mallam Mai Doya: Wait, wait, wait, how I go take put my big yam inside phone. How I go take enter? 4

Udoh Etuk: Yam (thank) you very much for that question. The phone like I earlier say, is a smart phone. That phone has camera, it has video, it has text message. Nowadays, they have phones that even have fridge. They have stove. They have dictionary, they have Bible, they have Quran. Some even have shrine...

Professor Johnbull: @@ (clapping) PJ S2 E3 15min

Excerpt 3

Professor Johnbull: Ifenyoruchukwu

Elizabeth: da:::ddy 2

Professor Johnbull: Come with your friends. The matter at hand concerns all of you. What's your name, my dear?

Udoh Etuk: Her name is Chapel. 5

Chantel: Chantel

Jumoke: (gives a scornful look)

Professor Johnbull: Oh, Chantel. That's French. What exactly happened?

Udoh Etuk: Okay, I didn't know o @@. She is among. She is among of the people that sang that song that they used to sing in church: Chantel halleluya ya 9

Elizabeth: (gives a scornful look and shakes her head). PJ S2, E3 17mins

Excerpt 4

Jumoke: Churchill, I don't know sha, if somebody like me wants to go to America, can't you help me out? You know, as a citizen of America by birth? Is there anything you can do to help?

Churchill: Sure I can. 3

Jumoke: Churchill please, help me. I will really like to go to America. 4

Churchill: Let's not forget that I will be coming back after obtaining my training at MIT

Jumoke: See Churchill, my own is very simple. Just look for a way to smuggle me to America even if it is for me and you to do a small court marriage before you leave so that i can come over later as your wife. You see, very easy and fast. Don't worry

about me when we get there. Don't worry about me when we get there; I'll be fine. I will go on my own. Ehn, please.

Churchill: I think ehn, I will ponder on it and get back to you okay? 10

Jumoke: Churchill, if it is wedding plan you want to ponder on, don't worry. I will sponsor everything. In fact, I will pay your groom price @. You just help me. Please.

Excerpt 5

Jumoke: English is what they speak everywhere today. So even if you've not been to school, you can easily pick it up on the road. So it's simply that your brain is not coordinated.

Caroline: Sister Eliza, Janet was insult Caro now. Ehn? Help me ask her, was English my language? Ehn? 4

Jumoke: Did you just say English is not your mother tongue? Ehn?

Caroline: En eh, ehn ehn, doesn't insult the tongue of my dead mother. She die, her tongue rotten, doesn't insult the rotten tongue. 7

Jumoke: You don't know anything. Mother tongue does not mean your grandmother's or your mother's tongue. I mean your language.

Excerpt 6

Jumoke: (sobbing) Flash ooooooo (still sobbing) Flash Boy! You need to see the way they threw him into the police truck and drove off.

Olaniyi: Jumoke

Jumoke: Sir 4

Olaniyi: Why are you doing *aju aye* (*being pretentious*)? You are doing eye of the world. You are doing *aju aye*. You that I know that you don't like this fla, flask, flip, fly ehn Flash of a boy

Udoh Etuk: What is it na?

Excerpt 7

D Banj: Oooooose (thank you) I'm D Banj

Professor Johnbull: Young man, keep your voice down. This is a relaxation spot. It's not good for screaming.

Olaniyi: Ehn Professor, take it easy on my special customer. See, this is D Banj, Koko Master. You need to show him some respect.

Professor Johnbull: Wait a minute. You mean he owns a cocoa plantation? Oh young man that is wonderful. That is what we have been advocating. For interest in other exports other than oil. That is wonderful. Now we have a young man who is so tenacious in Cocoa export that he has a nomenclature, a sobriquet for cocoa master. Oh yes, wonderful! Wonderful young man! I salute you.

D Banj: That's my stage name. I'm D Banj, not an importer, exporter or farmer.

Excerpt 8

Mallam Mai Doya: Professor, I don measure am finish 1

Professor Johnbull: Okay. You have given me the length and diameter.

Udoh Etuk: Oooooooh (lamenting) 3

Professor Johnbull: What is the radius? So I will know when I begin to consume the root crop in essence. 5

Udoh Etuk: Haaai, haaaai, (holding his head) headache plus BP 6

Professor Johnbull: What is the matter with you?

Udoh Etuk: Grammatical BP 8

Profesor Johnbull: Well, since you have no problem with your head except for my employment of more sophisticated language, I better take my exit from your hospitality and then you can speak to your local, colloquial customers...

Udoh Etuk: (falls down) grammatical stroke! Grammatical stroke! 12

Excerpt 9

Abadnego: Caroline, what are you doing? 1

Caroline: The only thing you was sabi, was how to sold recharging card (the only thing you know about is selling recharge card). I was use my selfish wood, mbok, stick. 3

Abadnego: Hai! It is selfie stick, not selfish wood. 4

Excerpt 10

Olaniyi: Ah, kkkkkkkkk (making sound with the tongue) 1

Udoh Etuk: Why are you, why are you always kkkkkkkk (repeats the sound). You make it look like this place is poultry kkkkkkkk ehn, you be fowl?

Olaniyi: I don't understand. 4

Udoh Etuk: What don't you understand? 5

Olaniyi: That means I have to go adult education. I'm not old ke (right)? 6

Udoh Etuk: You are not old. Yes. But your bear bear (beard) is old. PF S1 E4 19mins

Excerpt 11

Dija: Yes, these are the best you can get here. These are the leafy green vegetables. It takes out metals from your body and revitalizes your body. 2

Udoh Etuk: It looks to me that you are a digital native doctor. You see, nowadays, shrine, you won't see red cloth and all those fetish things. You will see them like this. Like you are a proper shrine attendant... Please this thing wey you dey drink so, na him do am make you lean like this?

Dija: (nodding in concurrence) vitalize my body every day. 6

Udoh Etuk: Please watch it. Because the way you are going and you are drinking this thing, very soon, I dey see person dey talk but them no dey see the person. Na only voice and sound dem go dey hear. Will I be like you? 9

Dija: You will be amazing. Even better. 10

Udoh Etuk Me I don't want to be like straw. 11

Excerpt 12

Mallam Medoya: Samson

Samson: Ehn (Yes?) 2

Mallam Medoya: Na true say I don discover oil for my papa land? (Is it true that oil has been discovered in your home town?) 4

Samson: Do like this (asking Medoya to clean his mouth). Clean the other side.

Mallam Medoya: Watin dey my mouth (what's in my mouth) 6

Samson: Something dey your mouth. You no see am? Because watin you talk now now ehn, he just be like say you no even think before you talk. Your papa land? How dem go discover oil for your papa land? 9

Mallam Medoya: Samson I dey crase faa. (Samson you are crazy)

Samson: You don dey crase. 11

Mallam Medoya: Samson you I no dey go school faa. (Samson, you didn't go to school). No be the thing wey I talk be that one?

Samson: No. You say your papa land. Na my papa land, me Samo, Original.

Excerpt 13

Samson: Fomsky, Fomsky 1

Ufoma: Who die? 2

Samson: Person must *poof*? (must anyone die?) You wan see Dbanj? 3

Ufoma: Na Dbanj you dey talk about. Dbanj wey me I dey see everyday. Come make I show you. I dey take my data dey watch Dbanj every day (shows him his phone).

Samson: (Hiss) E good as you dey use your data dey watch am o. the guy dey chop for Laitan shop there. Dey chop amala dey lick hand, boys dey hail am, Koko Master. You dey here dey show me phone.

Ufoma: (Touches Sam's neck) Ehn Ehn I talk am (I said it) 9

Samson: Watin happen? 10

Ufoma: Malaria, fever dey hold you. 11 PJ S1 E1 10 mins

Excerpt 14

Caroline: Sister Eliza, stood up and swallow your mericine (medicine)

Elizabeth: Haoh, it is medicine, not mericine.

Caroline: You that was shake like fowl that was survive Christmas knife. You still have mouth to correction please.

Elizabeth: You have to use words correctly. PJ S1 E2 8mins

Excerpt 15

Chantel: It's not really a story okay? It's an experience. So I met this gentleman. I liked him. He invited me out for a drink and I followed him. He realised I like this thing for taking selfish like I was so much into pictures so he invited me into his hotel room.

Olaniyi: shasis (Chassis)

Chantel: Chantel

Udok Etuk: ↑ Sachet, Chamstel, Chastes, ...

Excerpt 16

Caroline: Professor was made Jumoke my lesson teacher. I was not like Jumoke. Jumoke was not like me. Now Jumoke was say, anything I was fail, she must tell Professor. Now Professor was tire for me. Professor was send me out to go and sell orange. I doesn't want that. I want to be learning like sister Elizabeth.

Flash Boy: That one na serious gbege o. Wahala where my paint. But watin make you no ask sister Elizabeth for advice since na she be your role model. You for ask her na

Caroline: I was ask her. She was tell me to open my brain and pay a great attention to what Jumoke was talk.

Flash Boy: (looking away)↓Ah, brain wey block. How e take possible 9

Caroline: Buy what if I was open my brain and I was pay great attention and nothing was still enter the head. PJ S1 E3 15mins

Excerpt 17

Olaniyi: Look at me now, me, Olaniyi, wey I don dey work for Enugu here for donkey years. I no fit remember. Dey prepare Nkwobi, dey prepare baba ku snail (barbecue snail), dey prepare Isi ewu (goat head), everything everything just to make money. Now I will now gather all the money, from right, left, centre, go and call musician, throw one owambe party, woman go come *ge gele* (women will wear scarfs), man go *ge fila* (men will wear their cap), come my party come chop (and come to my party to eat) Can you imagine? But that is the way they view my people. PF S4 E3 15mins

Excerpt 18

Igbo man: Ehn ehn, bia wokem (come, young man). Collect all the gimmicks in the business of the day. @ I trust you! Bia (come), make I tell you, I no dey pray (play) with my money o. I no pray (play) with my money at all. (I don't play with my money at all). JD S1 E3 1min

Excerpt 19

Ibo boy: (knocks) Jide 1

Jenifa: Dem no give you address where you are come from?

Ibo boy: Baby call Jide for me na 3

Jenifa: Jide is not here. Jide is there. 4

Ibo boy: Ohh, it's a mistake, okwaya (right)? Ehn baby come. Every mistake is an opportunity. Are you a jambite or a "stalite"? 6

Jenifa: Moto he no jam me o. I no jam at all. 7

Ibo boy: Can I have your number? 8

Jenifa: I have suffer omo nna (I have suffered from this Ibo boy) 9

Ibo boy: You does not like my dressing? Nne (lady) forget am abi correct business man o. Ask anybody for this campus. (You don't like my dressing? Lady I am a great business man. Ask anybody on this campus. S1 E4 2mins

Excerpt 20

Professor JohnBull: Chinwe, remove that thing from your neck. You are not for sale. And I agree but we must employ decorum in this difficult time

Chinwe: Professor, I am protesting. My father wants to sell me like he has sold my other sisters. How can custom demand a man should pay this, pay that, endless payment? He will pay for sitting down, pay for batting an eyelid. Will a man who has paid all these just to marry me, will he treat me well? Will he respect me? Will he not believe he has paid a lot just to acquire a property and therefore treat me anyhow? (03). Are you okay sir?

Professor JohnBull: Oh yes. Many are the fights I fight. But the fights against old customs, (02) they are the most difficult. Methinks, even if a man is operating within culture, he must make a choice not to derail from those things that advance personal circumstance. S5 E6 6mins

Excerpt 21

Speaker 1: Abeg, make the girl just show today

Speaker 2: You calm down na. You no trust me? Abeg make una chill

Speaker 3: We go show her the real Warri swag (we will show her the Warri style) JD S1 E8 18mins

Excerpt 22

Policeman: A little boy has gone missing in this area so we are looking for names of suspicious characters who are capable of kidnapping.

Flash: Mondieu! We all have a sense of decency. We don't have such people in this area. I think you should walk down.

Jumoke: Except Samson. Flash, you forget Samson? Officers you see, Samson came from a place where kidnapping is rampant so you can arrest him for interrogation. S4 E3

Excerpt 23

Lizy: What do you want? 1

Flash: There is this oil company job going on right now and all I need to get on the employment is twenty five thousand naira. I already paid ten thousand but I still need fifteen thousand to sort it out and I came to ask my good friend if she is going to lend me. 4

Lizy: Oil company job? Does it mean you want to drop out of school? 5

Flash: Ah, my dear, who wouldn't drop out of school for an oil company job that requires no certificate? And not only with no certificate but with an orobo (huge) salary, big one. What's school?

Excerpt 24

Udoh Etuk: See the only thing that can happen is, you know how to write CV? Ehn ehn, go and bring your CV. I have connections. I will go and look for job for your...

Sister-in-law: (brings out her CV and stretches to him)

Udoh Etuk: Oh, you even carry it about? So what kind of work will you like to work?

Sister-in-law: My dream work is to actually work in a bank. I like money and I like counting money and I'm actually addicted to the smell of money. But if you cannot get me a job in a bank, you can get me a job in any company that can pay me five hundred thousand in a month. With an official car, a house and a vacation package, may be to Hawai or Paris.

Excerpt 25

Professor JohnBull: What happened?

Elizabeth: I should have listened to you. I should have listened to you, daddy. If he was properly dressed, if he was decently dressed, may be they would have believed him when he said he lost his wallet. God!

Excerpt 26

Professor JohnBull: ↓Olaniyi, why are you making promises you cannot keep?1

Olaniyi: ↓Professor, this is politics. You will tell people "sweet sweet" things.2

Professor JohnBull: ↓Politics should not be about deception.3

Olaniyi: ↓Don't worry, Professor. 4PJ S3 E7 18min

Excerpt 27

Olaniyi: Oh, see, you people are vision futurers. You feature the future in your vision.1

Flash: Olaniyi, did you just say that? Mehn you're wrapping already. Feature, future, vision @2.

Olaniyi: @@ I'm trying to talk like the politicians to confuse you people.3 PJ S1 E11 5mins

Excerpt 28

Olaniyi: Let me ask you this. Don't you have generator in your place? Abi you want to tell me1 now that you don't disturb neighbours with your own generator?2

Patience Ozokowo: I service my generator. It is not as noisy as your own. See, service that corn3 grounding machine you call generator o and stop disturbing the whole community. *Gbruuuuuu,4 gbraaaaa, jijijijijijiji,.* Ahn ahn.5

Olaniyi: Ehn, no problem. If government bring light, that one go stop.6

Excerpt 29

Ifeanyi Ogunyemi: Professor, I can't sleep.1

Professor JohnBull: Mondieu! The heat? 2

Ifeanyi Ogunyemi: Sleep is not attainable in this condition. I wish for the fast arrival of day3 break.4

Professor JohnBull: Didn't you use the fan in your room? You see? The generator here cannot5 carry the burden of the air conditioner so we have to wait for the PHCN to supply light. For now I plead for your tolerance, forbearance. I will open the window for you to get some fresh air.

Ifeanyi Ogunyemi: No,no, no, Professor please close the window. The noise is too much please⁸. Can't you hear the voice of the city?⁹

Professor JohnBull: Voice of the city? Is that a choir? That should be a good name for a choir group.¹¹

Ifeanyi Ogunyemi: Professor, the generator sound is too small. It's like we are sleeping in a factory.¹³

Professor JohnBull: I can't hear it.¹⁴

Professor JohnBull: That's because you are used to it.¹⁵

Professor JohnBull: Mon Dieu! I also used to hear the sound of the city when I came back from¹⁶ my sojourn abroad. My dear nephew, I plead with you, exercise some patience.¹⁷

Excerpt 30

Flash: Sir, you didn't come out with your car today. Let me help you with this.

Professor JohnBull: Oh no. I will like to walk up some sweat. I mean why will I drive a ten minute walk? I mean that's laziness, being unhealthy. But in my culture, I can accept for you to carry my bag because when children see elderly people, they are supposed to help out. That's okay. PJ S1 E8 14mins

Excerpt 31

Jumoke: Good morning sir!¹

Professor JohnBull: Good morning Jumoke. Where are you coming from?²

Jumoke: Erm, @we had a singles' night in church. It was awesome sir.³

Professor JohnBull: Awesome? Dressed like this?⁴

Jumoke: Erm, you won't understand, Professor...⁵

Professor: Make me understand.⁶

Jumoke: Erm, you see times have changed. You need to see girls rocking hot pants and bomb short to church. Like my pastor will say, what matters is the heart.⁸

Professor JohnBull: In their natural state, naked may be. A goat lying on the floor lies on its own skill. S1 E13 4mins

Excerpt 32

Udok Etuk: My Prof, hope I got it right? ¹

Professor JohnBull: @Bravo! ²

Udok Etuk: @Oh my God! ³

Professor JohnBull: I'm glad that my word speaking and use of words is beginning to **rub off** on you.(sic) ⁵

Udoh Etuk: **Like baby oil o.** Like baby oil. And now look at me. **I dey shine with grammar.**

Excerpt 33

Samson's sister: Oga thank you o. ¹

Udoh Etuk: It's okay. ²

Samson's sister: Thank you oga ³

Udoh Etuk: It's ↑okay. **Don't put the thank you on repeat. Are you a broken record?** See let me tell you, what I'm doing is what my Prof my Prof would have done, if he were in **myshoes. Or in my sucks**

Excerpt 34

Mako's father: Neymar, Messi, Ronaldo, two legs. Makochukwu my son, two legs. You will think they are the same. After all, they are all young men. But there is a difference. The difference is, Messi and company kick football. Makochukwu Ilodibe, my son, does not kick anything with his legs. He just walks about. Waka. Is that life?
Samson: Oga, see ehn, you dey yarn payan. You dey yarn opaka (You are saying nonsense). No be who dey play ball dey get money o. anything you dey do ehn, just do am well. You go hammer. **You no see as I soft like today bread?** PJ S5 E2 11min

Excerpt 35

Korede Bello: Go buy your own Nkwobi watin. All these fly wey dey wan chop for where dem no walk @

Mallam Medoya: Aaaaaai! @ **quarrel dey**

Korede Bello: Haba, quarrel no dey baba. Na Korede.

Excerpt 36

Professor JohnBull: Nje I want to commend you, for your act in pretending to be the village goddess and preventing them from touching this young **fella** here.

Jeroboam: No o. I no be**Fela**. Jeroboam.

Professor JohnBull: I'm not talking about Fela the musician. You're a young fella. Little young man.

Excerpt 37

Jumoke: English is what they speak everywhere today. So even if you've not been to school, you can easily pick it up on the road. So it's simply that your brain is not coordinated.

Caroline: Sister Eliza, Janet was insult Caro now. Ehn? Help me ask her, was English my language? Ehn? 4

Jumoke: **Did you just say English is not your mother tongue?**Ehn?

Caroline: En enh, ehn ehn, **doesn't insult the tongue of my dead mother**. She die, her tongue rotten, doesn't insult the rotten tongue. 7

Jumoke: You don't know anything. Mother tongue does not mean your grandmother's or your mother's tongue. I mean your language.

Excerpt 38

Abadnego: Is that not the same man that told Professor the first time he came that he saw Obama hiding his face, crossing the road at Independent Layout so that nobody will recognise him?

Flash: Come let me tell you something. Do you know that, that man is a CIA agent under cover, bro?

Abadnego: Taaah (Shut up!); **Flash! Believe this ehn, one day, you will believe that Nsukka is in Sokoto state**

Flash: Am I that daft?

Excerpt 39

Udoh Etuk: Madam why you dey si down like this na, hmmm, **for your office wey dey by the side of the road? (Why are you seated like this in your office which is by the side of the road).**

Woman: I'm tired and hungry

Excerpt 40

Samson: (Sandra singing) Eeeh, eeeeh, watin dey do you? Singing no dey hard

Sandra: Brother Samson I dey try. Singing no be my line at all. My talent no lie for singing at all

Samson: Singing no be your talent. Watin be your line?

Sandra: I want make you help me. Sponsor me for university. Make I go study engineering.

Samson: No, na mechanic you go become. All the money wey I don work for this hotel na im I take train you go secondary school. You don come back now say you wan go university go learn mechanic, abi na vulcanizer. Si (sit) down. Si::: down. Dem don spoil you with food. **See as you fat like person wey chop (embezzle) community money wey dem swear for.**

Excerpt 41

Olaniyi: Akorede Omo Bello. It's a lie

Korede Bello: It's a truth, daddy.

Olaniyi: What are you doing here?

Korede Bello: Prof said this is where we are going to get the best Nkwobi in town so we are here to check the authenticity @.

Olaniyi: Don't talk further. Come and sit down first. Now that you are here, life and direct through Professor, **I will make sure I prepare you the best Nkwobi that three months from now, you will be eating it in your dream.**

Korede Bello: No daddy please, just the one that we can eat here. We don't want to eat in dream please