Linguistic Expressions of Pidgin in Nigerian Stand-up Comedy

Jimoh Junior Braimoh

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LINGUISTIC EXPRESSIONS OF PIDGIN IN NIGERIAN STAND-UP COMEDY.

A Dissertation
Submitted to the Graduate School
in Partial Fulfillment of the
Requirements for the Degree
Doctor of Philosophy
Department of Modern Languages

Jimoh Junior Braimoh
University of Mississippi
May 2022
Abstract
This dissertation is a study of the comics’ lexical choices and how they achieve their goals with words. The comics’ choice of words is far from being incidental, superficial, or supplementary. Performers’ choices of words show how their ideas are embodied in language. That is to say, the effect of how a comedian uses words and humor strategies is vital for understanding the contextual meaning of jokes and how they appeal to logic and reason. The objectives are to identify and categorize lexical choices and interpret their denotative, connotative, and affective meanings. Based on the Incongruity Theory (Attardo, 1994) Data were obtained from videos on YouTube channels of two comedy shows, “AY Live” and “Night of a Thousand Laughs.” These comedy shows are the most widely viewed in the country and are held every year on national holidays in different cities in Nigeria and abroad. Five hours 23 minutes, and nine seconds of video were examined from 2017 to 2020 with 20 stand-up comedians performing in front of a live audience. The data from these shows will be listened to, transcribed using conversation analysis formalisms, translated to English (because NSCs use NPE for their performances), and subjected to the qualitative research method of analysis using Reis’ (2018) Paradigmatic and Syntagmatic Analysis (PSA). The findings reveal the pattern NSCs used to form their jokes and that they used words in the basilectal register in the punchlines to create a surprise in the situations of static incongruity and the sequence of events for dynamic incongruity jokes. The results from this dissertation on NSCs’ word choice pointed to pedagogical implications for the instruction of stand-up comedy to help learners become professionals in the craft of stand-up comedy and entertainment to become more effective communicators and entertainers.
Dedication

I dedicate this work to God who gave me strength and to my wife, Yewande Wendy Braimoh for her support.
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<td>1. [][]</td>
<td>overlap</td>
</tr>
<tr>
<td>2. (.)</td>
<td>micropause (less than two-tenth of a second)</td>
</tr>
<tr>
<td>3. (..)</td>
<td>short pause (a second or two)</td>
</tr>
<tr>
<td>4. (…)</td>
<td>long pause (more than two seconds)</td>
</tr>
<tr>
<td>5. (?)</td>
<td>strong rising intonation or question</td>
</tr>
<tr>
<td>6. ()</td>
<td>ambiguous and visible behavior</td>
</tr>
<tr>
<td>7. []</td>
<td>audience response and laughter.</td>
</tr>
<tr>
<td>8. :</td>
<td>a prolongation or stretching of sound</td>
</tr>
<tr>
<td>9. […]</td>
<td>interruption</td>
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Acknowledgements
I wish to acknowledge my parents, Jimoh, and Rebecca Braimoh, who invested in me by sending me to school; my siblings Kareem, Raman, and Aadodo Braimoh; and all my relatives too numerous to be listed, for their support, love, and care. I also can’t forget my in-laws, Abayomi Olumoroti, Ikponmwosa Ehimiage, John Ibiezugbe, Abayomi Olumoroti Jr., and Olumide Olumoroti. Also, my appreciation goes to all faculty, staff and students of the Department of Modern Languages, College of Liberal Arts, University of Mississippi, Oxford especially My research committee members Tamara Warhol (Committee Chair), Daniel O’Sullivan (Department Chair), Felice A. Coles (Graduate Program Coordinator), Adetayo Alabi (External Supervisor).

I would like to give thanks to God who has seen me through this process and helped me achieve one of my goals, which is obtaining my doctoral degree. My favorite scripture through this laborious journey is Jeremiah 29:11 which states, “For I know the plans I have for you,” declares the LORD, “plans to prosper you and not to harm you, plans to give you hope and a future.” It is on God’s hope and future that made this process worth achieving.

I also wish to acknowledge the executive and members of the Redeemed Campus Fellowship, Pastors and members of the Redeemed Christian Church of God, House on the Rock, Leaders, and members of YASM, Pastors and members of Oasis Church of all Nation, PineLake church,
Oxford, Bethlehem Church of the Lord Jesus Christ, Port Camp, and others too numerous to
name, you have all contributed to making my journey worth the while.

Finally, I cannot but once again appreciate my amiable wife for husband-sitting me through the
thick and the thin of this dissertation journey. You made the process interesting and intriguing
while it lasted, and I bless God for making our parts cross.
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Chapter 1: INTRODUCTION

To successfully communicate ones’ ideas to an audience, one needs to make appropriate linguistic choices. Linguistic expressions and cultural and background knowledge are pertinent to the performance of a comedian. In today’s society, comedy transcends making people laugh. Apart from creating a connection between the audience and the comedian, comedy influences the society in different ways: it instructs, corrects, challenges, reinforces, undermines, and validates shared ideas and experiences, thereby changing the perspective, feelings and behavior of members of the society about important issues. This social and psychological impact of comedy on today’s society necessitates greater knowledge.

In a multilingual society like Nigeria, stand-up comedians need to select the appropriate linguistic expression to relay funny punchlines. Though most comedians in Nigeria are graduates who can speak Standard English as well as their native languages, the common language for comedy performance is Nigerian Pidgin English (NPE). However, the lexical choices of Nigerian stand-up comedians (NSCs) have received little focus by scholars. Most critics regard stand-up comedy performance as no more than entertainment, and researchers have focused on other linguistics elements and humor strategies to the disregard of arguably the most important device of linguistic expression being the block from which the sentences are built that determines the meaning of the utterance: the word. The dissertation examines the lexical choices in stand-up comedy (SC) communication in Nigeria to establish the role of NPE as a vehicle of the content
in jokes performance. Since the success or failure of comic performance is dependent largely on comedians’ lexical choices, it becomes a veritable treasure trove of investigation.

This dissertation is a study of the NSCs’ lexical choices within recorded comedy show performances in front of live audiences. It explores how comedians achieve their goals with words. The comics’ choice of words is far from being incidental, superficial, or supplementary. Performers’ choices of words show how their ideas are embodied in language, that is to say, the effect of how a comedian uses words and humor strategies is vital for understanding the contextual meaning of jokes and how they appeal to logic and reason. Previous investigations on SC in Nigeria have examined the pragmatics of code selection and Alternation (Filani & Abiodun, 2018), linguistic features of pidgins (Adetuyi et al., 2018), discourse types (Filani, 2015a), the interactional context of humor (Adetunji, 2013), code-switching (Adetunji, 2016), and satiric performativity (Adekunle, 2014; Ekpang & Bassey, 2014). The pragmatics of word choice in Nigerian SC has not yet been studied. Based on the notion that humor is culturally shaped and that word choice is sociological, situational, and discourse motivated, this dissertation aims to examine how vocabulary selection is used to activate or contradict background knowledge and social beliefs to create humor in Nigeria based on the Incongruity Theory (Attardo, 1994, pp. 47-49). The dissertation attempts to explain how these word choices reflect Nigerian cultural attitudes and norms. The objectives are to identify and categorize lexical choices, interpret their denotative, connotative, and affective meanings and associate the meanings of the words to Nigerian cultural beliefs, social norms, and ideologies. The aim is to examine how NSCs make specific choices of lexemes, which falls into the specific domain of styles in language use.
Data will be obtained from downloaded videos from YouTube channels of two comedy shows, “AY Live” and “Night of a Thousand Laughs.” These comedy shows are the most widely viewed in the country and are held every year on national holidays in different cities in Nigeria and abroad. Five hours 23 minutes and nine seconds of video, which is the total time of all the performances, will be examined from 2017 to 2020, with 20 stand-up comedians performing in front of live audiences. The data from these shows will be listened to, transcribed using conversation analysis formalisms, translated to English (because NSCs use NPE for their performances), and subjected to the qualitative research method of analysis.

The analytical framework for the study is linguistic stylistics with insight from Geeraerts’ (2010) relational semantics, which is concerned with the sense relation of a word in a text. In other words, the relation is the sum total of a word’s conceptual sense with regards to other phenomena in the real world (Cruse, 2000, p. 163). Sense relation is further divided into paradigmatic and syntagmatic sense relations. Paradigmatic sense relations are concerned with different associations of relatedness, where the words involved stand in complementary distinction (Geeraerts, 2010, p. 58). The choice of individual words helps to determine classes of words that are compatible or incompatible. Syntagmatic sense relations are concerned with the co-occurrence of a word with other words of the language in terms of compounds and derivations in morphology and constituents and sentences in syntax (Geeraerts, 2010, p. 57). The choice of combining words or groups of words explains co-occurrences of words that are normal or abnormal. The two relations are adopted for this dissertation because they both deal with word choice, encapsulating all the information that will be relevant to assessing NSC language use. Both relations will give a fuller picture of the way NSCs choose their words to create humor.
The notion of context and contextualization will play a vital role in this dissertation. Two contexts have been identified in NSC:

(1) the context of the joke, which is the situational context that exists between the stand-up comic and the audience. It incorporates the interaction between the comedians and the listeners. It is inflexible and fixed (Filani, 2015); and

(2) the context in the joke, expressed in the comic narratives and encompasses the situation, events, characters, and activities told for amusement. It is dynamic, changing from time to time as the comics perform their routines (Filani, 2015).

The contexts are synchronic with the primary and secondary speech situation in performance. The primary speech situation is the interactional context that is maintained between the joker and the recipients (which is synonymous with the context of the joke), and the secondary speech situation, according to Jodlowiec (1991, p. 244) is the “acts in which the speaker reports to the hearer on somebody’s linguistic behavior.” This secondary speech situation refers to the account of events related by the comedian (which is synonymous with the context in the joke). As the comedian performs, both contexts interact and play a major role in how the recipients interpret the joke. When a joke is presented, the context in the joke is wrapped up in the context of the joke in a manner that engenders humor. Thus, the interplay between the context of the joke and the context in the joke depends on the comedians’ “creative distortion” (Mintz, 1985, p. 79). Distinguishing between speech situations is fundamental in the conceptualization of word choice in comedy performance. The investigation will account for the meaning of words and the social and cultural ideologies and events that contribute to the meaning of jokes.
The dissertation will explicitly reveal the unfamiliar functions that language performs in joke context and the level of technicality involved, which are expressed through particular lexical devices. The knowledge of these devices can give us insight into the contents of the jokes. In addition, when the proposal by some scholars (e.g., Imo, 2016; Ogoanah & Ojo, 2018) for SC to be integrated into the curriculum of Nigerian institutions of higher education comes to fruition, it will guide instructors on the linguistic choices and styles of NSCs. In general, the study of SC discourse is pertinent because it creates an avenue for learning the art of humorous discourse.

i. Historical Background of the Study

A. The introduction of English language in Nigeria

Nigeria, a multilingual nation, is situated in West Africa. An estimated 516 indigenous languages are spoken in the country (Gordon, 2005). The role that these languages play in shaping the social and cultural beliefs and ideologies of the local populace cannot be overemphasized. However, the official language of Nigeria is (British) English, which is used in all spheres of life, such as for education, administration, broadcasting, formal interactions, etc. Nigerians who went to school can express themselves and understand the English language. Other world languages exist in Nigeria, like French, German, Portuguese, Arabic, Chinese, and Russian. Only those who may have learned them in school or lived in overseas countries where such are spoken speak these languages, as they are not used in Nigeria either as official languages or as lingua francas.
**Map:** The Historical Map of Nigeria Showing the 36 Federal States Created by a Series of Federal Military Governments through Military Decrees (1976-1991)

Obtained from Wilberforce Conference on Nigerian Federalism’s 1997 website (http://www.waado.org/nigerian_scholars/archive/pubs/wilber1_map3.html)

The English language is a second language in Nigeria. Nigerians spoke their indigenous languages before the introduction of English into the country, creating contact between English as a foreign language and the local languages in Nigeria. As the saying goes, “language is culture” (Nau et al., 2014), which suggests that language and culture cannot be separate from each other because cultural beliefs and social values are embedded in language. The contact between two or more languages engenders an interaction between two or more cultures. Such contacts will definitely bring about some changes in societal interaction, values, and beliefs.
These changes, by extension, will affect the way language is used in the speech community, and the effect will be perceived in the daily lives of the entire recipient society, which was the case with Nigeria.

English came to Nigeria through many activities between Nigerians and Europeans, such as commercial trade, the slave trade, colonization, and missionary work, which happened in phases. Thus, it can be said that Nigerians borrowed English from the owners and converted it to more personal uses to satisfy their aims. However, history has it that Portuguese was the first language to be spoken in Nigeria as early as the 15th century due to the transactions between the Portuguese sea traders and pirates and the inhabitants of the West African Coast (Ekpe, 2010, p. 14). It was reported that a certain king known as the Oba of Benin, a city in the south of Nigeria, spoke Portuguese (Adetugbo, 1984, p. 8) because it was the language of trade and diplomacy in the ancient kingdom of Benin. The relationship between Nigerians and the Portuguese was very cordial. According to Crowther (1962, p. 52), the cordiality enjoyed by both parties led to the exchange of ambassadors in the 14th century. The Portuguese monopolized the West African coastal market without opposition for a long time. To infiltrate the European market, Nigerians learned Portuguese.

The Portuguese spoken by Nigerians was referred to as “Negro-Portuguese” which was a pidgin (Christopher, 1953, p. 284), which could explain the presence of some Portuguese vocabulary observed in the NPE today, such as *pikin* ‘child,’ *boku* ‘many’ etc. Later, other European countries like England started to compete with Portuguese in the West African coastal trade (Ekpe, 2010, p. 15). It was reported that a sailor called Thomas Windham came to the ancient Benin kingdom with his son and many English sailors in 1553 (Spencer, 1971, p. 10). Over the years, trading activities between Europeans and Nigerians boomed, but soon the
attention of traders moved from legitimate business on gold, silver, copper, ivory, pepper, and other minerals to the illegitimate trade of slavery.

Between the years 1450 and 1850, the slave trade thrived in Nigeria and Africa as a whole. Slave trade activities brought the English language and culture closer to the Nigerian people. Many Nigerians had to learn English to work as interpreters and clerks for European companies located in Nigeria, and some returnee slaves came back knowing how to speak English. By the 18th century, English was the only European language spoken in certain areas in Nigeria, such as Calabar (Ajayi, 1965, p. 89). This contact between the culture and language of Nigeria and Europeans led to the variety of English spoken in Nigeria today.

Abolishing slavery (1885-1950) helped promote the spread of English in Nigeria. Many slaves returned to Nigeria with a good command of English because they had received formal education, and they entered the society with the language. Many of them were employed as teachers, messengers, clerks, and interpreters for missionaries, British colonialists, and administrators of industries (Ekpe, 2010, p. 15).

There was an intense missionary activity from Europeans in Nigeria between 1843 and 1914. The aim of the missionaries was to bring the Christian gospel to a population that was predominantly pagan worshippers. The foreign missionaries needed to speak one of the local languages to communicate with the locals, and they needed to either learn one of the local languages or use an interpreter while learning the language. As this interaction continued, for the indigenous peoples to be able to read the Bible, they had to learn how to read and write in English. In their efforts to spread the gospel, the foreign missionaries built schools where the children of locals were taught English. In fact, the curriculum was basically the study of the
English language divided into courses like reading, speaking, writing, diction, composition, and grammar (Adetugbo, 1979, p. 77).

The activities of the missionaries were quite successful in the western, eastern, and southern parts of Nigeria. People from these regions welcomed Christianity, which came with missionary schools and the teaching of English language. In the south, English was readily accepted because of the multiethnic groups in the region with too many mutually unintelligible languages. Thus, English became a unifying language of communication. The contrary was the case in the north of Nigeria because of the monolithic feudal structure. They had large Emirates and shared a common language (Hausa).

Missionary work in the north was not as fluid as it was in the south. During slavery, those sold to slave traders were the peasants known as talakawa, while those of royal blood or “kingmakers” called the Masu Sarata Na Asali (‘hereditary office holders’) and the Masu Sarautac na Cafka (‘holders of the office of allegiance’) were never sold. When the freed slaves from the north returned to the country, they were unable to access the elite to educate them in English, as was the case in the other parts of Nigeria. In addition, the British colonials compromised with the Sultan of Sokoto and did not allow much missionary activities in the north because they promised that their colonial activities in the north would not interfere with Islam and that they would hinder anyone who tried to do so. The only school built in the north in 1903 was constructed on the understanding that the children would not be taught English until they had fully acquired their native languages. The colonials were the ones who built schools in the north and not the missionaries. Only the offspring of the ruling class attended, and Oxford and Cambridge Universities teachers were used to teach in them.
However, when southern and northern Nigeria were consolidated in 1914, the north had no choice but to accept the dominance of English as the language of instruction in schools, as English was made compulsory to gain admission into schools. In 1945, the constitution made English the official language. The desire for independence saw the erection of more schools, and the demand for more teachers increased. More Nigerians were used to teach English, especially in the south, which introduced the Nigerian accent over the English accent.

As English was the official language used for education, legislation, media, employment, and admission in schools, Nigerians were able to read English and European literature, and they became familiar with western culture, ideas, beliefs, and values, which led to the demand for independence in 1956 but was later achieved in 1960. Then, English language played a pivotal role in national unity and integration.

The contact between English and Nigerian native languages gave birth to a local kind of English that is unique to Nigerians. Then, English went through a prolonged process of ‘nativization’ or ‘domestication’ in which Nigerians made use of English naturally to reflect their sociocultural reality different from the standard British English (Adegbija, 2002, p. 20). Thus, uniquely Nigerian expressions arose, such as blow horn instead of ‘honk the horn’ of a vehicle, which reflects the way the traditional horn is blown, and go slow instead of ‘traffic jam’ to reflect the slow movements of cars during traffic hold-up. This phenomenon is called ‘glocalization,’ which is the adaptation of a global outlook on local conditions (Ekpe, 2006, p. 1).

The domestication of English was not only lexical and syntactic but also phonological. Diphthongs were pronounced as monophthongs, and /ð/ as in ‘the’ disappeared and was replaced with the sound [d]. This process has continued after independence and is still ongoing, as new
words and expressions are being coined until this day. For instance, the word *Etteh* is coined from the fraudulent scandal of the former speaker of the National Assembly to refer to a corrupt female politician. There is also the use of *419*, or *19 man* or *yahoo guy* to refer to someone who is into Internet fraud. The word *419* emerged from section 419 of the Nigerian criminal code that deals with fraud. This process is innovative and creative, through which Nigerians manipulate the English language to benefit their perception of situational contexts around them.

**B. The Emergence of Nigerian Pidgin English**

The language widely spoken and understood by most Nigerians is Nigerian Pidgin English (NPE). Over 75 million people speak NPE (BBC World Service) and many more understand it. According to Farcalas (2002), NPE originated from the contact between Nigerians and European traders and missionaries. English is the superstrate main contributor to NPE’s vocabulary, making NPE an English lexifier language. The substrate languages that also contributed to NPE are indigenous languages, as well as Portuguese and Dutch. When the British colonized Nigeria in the 18th century, the contact between the colonizers and the colonized created an emergency need for communication, which engendered the birth of the NPE (Elugbue & Omanor, 1991, p. 12). Thus, NPE did not only originate from the contact between the indigenous peoples and British traders and missionaries, but also arose as the result of the communication between the colonial elite and the colonized.

The proliferation of the English language in Nigeria came with some sociolinguistic consequences, affecting both the linguistic and social spheres of the nation. From the linguistic aspect, NPE facilitated communication between members of the society, which would have been a difficult activity due to the multilingual situation in the country, thereby playing the role of the
language of unification. It also impelled most Nigerians to become bilinguals/multilingual and became the first language of others. Furthermore, those who were not educated created a simplified form, which led to the emergence of modern NPE, a situation that from a social perspective brought about the variations in the different types of English based on the level of education, the formality of the occasion, occupation, social class, sex, and age. Thus, it is not uncommon to see Nigerians code-switching or code-mixing between English, their local languages, and the different forms of English during conversations.

One of the influences of the English language in Nigeria is multilingualism. According to Li and Melissa (2008, p. 4), a multilingual individual is “anyone who can communicate in more than one language be it active (through speaking and writing) or passive (through listening and reading).” This definition describes the situation in Nigeria, where the language policy recognizes the three major local languages Ibo, Yoruba, and Hausa, along with English as the official language. As a result, average Nigerians are able to communicate in their native languages, the English language, and/or one of the major local languages. Nigeria becomes an interesting linguistic specimen in relation to its sociopolitical structure and the realization of ethnic unity as a goal for national development (Iwara, 2008, p. 12).

Apart from making Nigerians multilingual, English became the language of influence and prestige. As such, English became the first language of some young Nigerians who grew up in the cities and had parents who were educated and mostly from different ethnic groups. As both parents came from different ethnic groups whose languages were mutually intelligible, English became the language of communication at home. Such children ended up speaking English as their first language with or without learning their indigenous languages. In such homes where children had to learn English along with their indigenous languages, English was privileged as
the dominant language (Udofot, 2007, p. 36). Parents of such children considered the fact that English was the language of education and prestige. Therefore, it was better for their wards to be equipped with English to face life’s challenges. As a result, English was not only the official language but also the first language of most Nigerians and the language of communication with family members at home.

The contact of English with other languages in Nigeria led to the emergence of other forms, such as NPE. These varieties are used by most of the uneducated people in the country who do not express themselves in Standard English. NPE has, over the years, gained some wide recognition as it is also used by the highly educated in informal situations. It is equally used in radio and television programs as well as by the print media for advertisements, talk shows, drama, films, faith-based programs, cartoons etc. A radio station based in Lagos, known as Wazobia FM, currently broadcasts all its programs in NPE. There has been some agitation from different quarters that NPE should be made the Nigerian national language because of its extensive usage (Ekpe, 2010, p. 167). In areas such as Edo, Rivers, and the Delta States, NPE has taken the form of a creole. Some children in these areas cannot speak their native languages but can only communicate in NPE. Most speakers of NPE also indulge in code variation for easy communication or when they are in loss of word or when there is no exact equivalent in their indigenous languages or when the word is not a cultural one (Ekpe, 2010, p. 168)

As in other societies, English did not exist in isolation in Nigeria. It interacted with other social factors such as class, occupation, age, sex, ethnicity, level of education, etc., that brought about some social variations in the use of English known as ‘social dialects’ (Yule, 2002, p. 240). In Nigeria, the social continuum is between the educated and the uneducated. The latter speak the nonstandard variety of English, while the former speak Standard English. It also
happens that the educated can speak the nonstandard variety alongside the standard one, an act that the uneducated cannot perform.

The variety of English within the continuum that one speaks in Nigeria is also determined by one’s occupation. The choice of vocabulary that a teacher would use will be different from what a bus driver would use. While the teacher would either use the word ‘stop’ or ‘alight,’ the bus driver would use the word ‘drop.’ The teacher can, however, understand all the expressions, but the bus driver would not.

Age also plays a role in the variety of English that one uses. These changes can be seen at the level of pronunciation between what is produced by youths and that of adults. This variation is due principally to the influence of western movies, music, culture, and the fact that most youth who grew up in the city are unable to speak their native languages, which saves them from linguistic interference. There is also a difference in the choice of words based on age. Where adults would use the word ‘mother’ or ‘I am fine,’ the youths will say ‘mumsy’ or ‘I am cool.’ The youths consider the words used by the older generation as old fashioned or ‘old school,’ while the older generation sees the terms of the youths as uncultured, unwelcome, and sometimes rude.

The variation in English use based on sex is usually at the level of pronunciation and word choice. Female Nigerians tend to use the prestigious form of pronunciation and vocabulary. Most women in Nigeria would usually pronounce ‘girl’ [gə:ɬ] as [ɡə:(ɬ)l], inserting the [ɬ] in front of the [l], which is the way it is pronounced in American English, as a mark of sophistication. Their male counterparts hardly pronounce it this way, and when they do, it is to show sophistication (Ekpe, 2010, p. 45).
C. The Expansion of NPE

NPE started as rudimentary speech but later expanded into a language (Ekpe, 2010, p. 164). At the early stage, Nigerians and their British counterparts used it, and later it was used between Nigerians who had different indigenous languages, leading to its expansion to cope with the expanding experience of those using it. The presence of Standard English made those who speak NPE increased considerably. As time went on, both varieties continued to grow side by side. The English language as the language of prestige was taught in schools and was used for trade, governance, business, and in offices. Being competent in Standard English was the ticket to becoming someone important within the society.

At the same time, NPE was used among Nigerians with covert prestige. Standard English was unable to unseat NPE because of its usefulness. Not everyone could afford to go to school to learn Standard English, but NPE could be learned on the streets. However, Standard English has prescriptive rules, but NPE has a continuum, in which whatever one says is correct. Thus, its users could manipulate the language with much freedom and creativity, filling a true communication vacuum in Nigeria. But, like most pidgin languages, NPE is not standardized, lacking conventional orthography, dictionaries, and phonetic symbols. The authors of the documents determine the spellings of NPE words, and most writers either follow the spelling of English, e.g. ‘write,’ ‘house,’ ‘now,’ ‘come,’ ‘me,’ ‘leave’ etc., or create one that is close to the writers’ native languages e.g., ‘bang’ as gbwa, ‘trouble’ as yawa, ‘money’ as egho or based on how words sound or distance it from English spellings e.g., ‘now’ as nau, ‘sorry’ as sowi, ‘write’ as rait, ‘house’ as haus, ‘come’ as kom, ‘me’ as mi, etc.
NPE serves as a language of unity in Nigeria. Just as English, NPE does not belong to any ethnic groups, but rather helps those from different ethnic groups to communicate easily without prejudice. As such, it may be considered a national language because, according to Elugbe (1990, p. 10), one way by which a language may be considered as a ‘national’ language is by being spoken all over a nation and by being an indigenous language. NPE satisfies both criteria because it originated from Nigeria, making it indigenous, and it is spoken everywhere in the country. It serves as a bridge between Standard English and indigenous languages.

However, NPE suffers some stereotypes from some Nigerians who see it as a “bad” language spoken by those who cannot afford to express themselves in Standard English. Their position is not linguistically oriented but socially motivated because they feel that NPE is invented and spoken by the uneducated and those of low social status. English, therefore, occupies the place of overt prestige as it is used in all forms of formal occasions. It is spoken by over 20% of the Nigerian population as a first language but as a second or another language by most of the populace (Mbisike, 2006). NPE is used in all facets of the social, economic, spiritual, and political life of Nigerians. In reality, there is almost no Nigerian who cannot communicate in NPE by either speaking or understanding it. In its role as the lingua franca, NPE has become the leading language of entertainment in Nigeria used by actors, musicians, and stand-up comics.

ii. Stand-Up Comedy in Nigeria

Mr. Alleluja Atupota Akpobome, well know by his stage name Ali Baba, first introduced stand-up comedy into Nigerian entertainment in 1993. He started professional comedy by cracking jokes at various nightclubs in Lagos, Nigeria. He later became the personal stand-up comic of the former president of Nigeria, Olusegun Obasanjo, presenting in national events all
over the nation. He is referred to as “The Godfather” of Nigerian stand-up comedy. His mentees include Stand-ups with the following stage names: Okechukwu Onyebule (Okey Bakassi), Ayo Mkun (AY), Bright Okpocha (Basket Mouth), Francis Agoda (I Go Die), Afamefuna Klint Igwemba (Klint the Drunk), Julius Agwu, Aboki, Bimbo Ogunboye (Lepacious Bose) and Godwin Komone (Gordons). These stand-up comics became the first generation of professional comedians in Nigeria. They rose to stardom and made stand-up comedy most successful comedy genre in Nigeria (Taiwo, 2017, p. 28).

Professional stand-up comedy was institutionalized by the creation of the show called “Night of a Thousand Laughs” in 1996, organized by Opa Williams, a director in the Nigerian movie industry, Nollywood. The idea to stage the show came to him when he went to the Orthopedic Hospital in Igbobi, Lagos, to shoot a film. Upon arrival with his crew, he met another actor who was receiving treatment sustained from a car accident. To lighten the mood, Opa and the other actors engaged in a series of jokes, neglecting the film shoot. On getting home, he kept wondering how he “could use laughter to achieve something” (Ayakoroma, 2013, as cited in Taiwo, 2017). That was how the “Night of a Thousand Laughs” came to being. In the show, a comedian is given about 10 minutes to amuse the audience, with musical performances in intervals. The events are organized in different major cities in Nigeria. It is recorded in compact discs and sold to Nigerians, giving those who did not attend the opportunity to enjoy the show.

Soon after, other events organizers included stand-up comedy in their activities, and guests at events in Nigeria anticipated the inclusion of stand-up comedians to grace the occasions. Most comedians were given the role of MC so they could organize the event and determine the flow of the activities with their performances. Some of the first generations of NSCs later hosted stand-up comedy shows outside Nigeria in countries like the USA, the UK,
South Africa, and Canada. For example, Ayo Mkun (AY) has a show known as “AY Live Show” held in the USA, the UK, and Canada, and Bright Okpocha (Basket Mouth) organizes the show called “Nigerian Kings of Comedy” in the UK.

These first generations of stand-ups were the product of the mentorship of the father of Nigerian stand-up comedy, Ali Baba, and the “Night of a Thousand Laughs.” The second generation of stand-ups in Nigeria was the result of the mentorship and the shows put together by the first generation. Notable examples are Gondoki, I Go Safe, Apkororo, Helen Paul, Seyi Law, Acappella, and Real Warri Pikin. The list is inexhaustible, as many still continue to be part of the array of the second generation of stand-up comics in the country who deliver their hilarious content with NPE linguistic expressions.

One reason why stand-up comedy is flourishing is because of the value that it serves its consumers, such as control, censure, and criticism, which are all presuppositions of the disparagement theory of humor (Zillmann, 1983). Other theories equally present in the performance of stand-up comedians are the Incongruity Theory (Attardo, 1994, p. 47-49), the Release Theory (Raskin, 1985, pp. 31-40), and Bergson’s Inflexibility/Rigidity/Mechanical Theory (Carroll, 2009). This dissertation is centered on the Incongruity Theory, because it holds that laughter is induced when what is heard contradicts what is expected. Most NSCs create humor by appealing to the absurd by choice of words.

The study of stand-up comedy is relatively new among Nigerian linguists. Most investigators have considered it from different perspectives. Obadare (2016) viewed humor as a mechanism for coping with the economic hardship in the country. Adetunji (2013) examined the linguistic coding, stereotyping, and self-deprecation strategies of stand-ups in Nigeria. Filani,
(2018) described the pragmatics of code selection and alteration in NSC. Filani (2015b) viewed
stand-up comedy as an activity type. Adekunle (2014) examined satiric devices and the
performativity techniques used by Nigerian stand-up comics. Filani (2019) explored how NSCs
evoke gendered concepts in their routines. Adetuyi et al., (2018) looked at the linguistics features
of pidgin and how comedians use it to create humor. Filani and Ajayi (2019) did a linguistic
analysis to identify the ideologies inherent in the jokes of NSCs.

Based on Austin’s (1962, 1975) notion that people “do things with words,” it follows that
comedians create humor with words, and they have to make the right choice of word to make
people laugh. It is quite surprising to see that no study so far mentioned above has investigated
the words used by the comedians. This dissertation is an attempt to cover this gap in the literature
by taking a linguistic analysis of the comics’ word choices, bring out the incongruous elements
in them and the underlying sociocultural beliefs of the word choices that generate the humor.
Because words are used to achieve every linguistic expression, making the choice of words an
indispensable domain of investigation in every aspect of verbal communication. This dissertation
examines NSCs’ choices to use certain words instead of others and why these words are
perceived as a punchline for laughter. This work focuses on words that serve as humor markers
to create absurdity in the stand-ups discourse and their sociocultural significance on the audience
and society.

The dissertation will be divided into six chapters. The first chapter will be the
introduction of the dissertation. It will present the problem, background, and aims and objectives.
The literature review will anchor the second chapter, which will include the theoretical
orientation. Chapter 3 “Methodology,” will describe the participants, instruments, transcription
techniques, and analytical tools used for this study. Chapter 4 will analyze the pragmatic, social,
and interpersonal functions of humor in NSC and examine the types of words that NSCs use in performing their genre and what social or moral rationales inform the choice of words for joke performance. Chapter 5 will investigate how comedians choice words to create linguistic devices for achieving the humorous effects. Finally, Chapter 6 will be the conclusion of the dissertation and will reiterate the problems and the methods used to investigate them, discuss the major findings of the study, and present the limitations, suggestions, and implications for future research.
Chapter 2: LITERATURE REVIEW

This literature review presents the main areas of investigation being done in humor research, focusing specifically on research in the field of linguistics. It will primarily look at the different scholarly views about humor that lead to the main theories of humor studies, an overview of empirical studies on humor, and a discussion of related research on stand-up comedy in Nigeria. This review will also examine the earliest scholarly thoughts that led to a significant, linguistic theorization of humor. It starts with Plato’s consideration of humor (Piddington, 1933) and moves to the three-principle modern theories of humor in linguistics (Raskin, 1985). A brief review of these theories provides an understanding of the foundation of humor studies and provides context for the evaluation of their contributions to relevant contemporary research.

This literature review outlines the significant contributors to the development of linguistics as a field. It looks into advances of humor research where the social function of humor is examined (Attardo, 2017; Franzén & Aronsson, 2013; Priego-Valverde, 2003, etc.); it explores a study on how humor creates solidarity among interlocutors (Attardo, 2015; Hay, 2001; Kotthoff, 2009; Whalen & Pexman, 2010); and the contributions of a study of politeness and gender identity to the field of linguistics (Culpeper, 2005; Liao, 2003; Simpson & Bousfield 2017; Strain, et al., 2015). The findings of these studies provide an understanding of how theories of humor can be applied to humor research in linguistics and create expectations for an analysis of investigations into stand-up comedy in Nigeria.
The discussion of Nigerian stand-up comedy research is anchored in a previous review of emerging theories and investigations in the field. The findings from these studies of stand-up comedy research in Nigeria are taken from the earliest studies on performance (Ayakoroma, 2013) to more recent investigations related to pragmatic strategies for stand-up comics (Adetunji, 2016) and linguistic devices (Ogoanah & Ojo, 2018; Filani, 2020). The discussion reveals the gap in the literature that my dissertation aims at filling.

Humor has been studied in different disciplines such as psychology, medicine, mathematics, philosophy, anthropology, education, sociology, literature, and linguistics. Research in humor is interdisciplinary and may be better understood when considered together with contributions from various fields and subfields. This review focuses on contributions in the field of linguistics.

Traditionally, scholarship on humor is thought to have begun with the ancient Greeks and Plato (427-347 BC), who considered humor as “a mixed feeling of the soul” (Piddington, 1933, p. 152), claiming that it is an “overwhelming” of the soul. Aristotle, however, viewed humor as a positive force, calling it a “stimulation” of the soul, which put the listener in a mood of goodwill (Plebe, 1952, pp. 15-16) and gave the first sketch of an analysis of the mechanisms of humor and the "comedy/tragedy" opposition (Morreall, 1987, p. 14). Aristotle’s analysis of humor became the paradigm for the evaluation of theories well into the 17th century.

In 43 BC, Cicero distinguished verbal humor from referential humor. He maintained that verbal humor involves ambiguity, false etymologies, proverbs, literal interpretation of figurative expressions, paronomasia, antiphrasis or irony, allegory, and metaphor. Cicero’s taxonomy of humor is the first attempt to consider humor from a linguistic perspective (Attardo, 1994, p. 27)
and is still used in contemporary taxonomies of humor. Renaissance theorists’ preoccupation with humor was centered on the ideas of Aristotle and Cicero. These theorists either agreed or disagreed with Aristotle or Cicero’s position, with some deviations, additions, and syntheses of different viewpoints. They based their theories on the exploration of the literary aspect of humor, especially in plays (Attardo, 2008). Given the specialization of knowledge that led to divisions of academic disciplines in modern academia, classical and Renaissance theories became inadequate explanations of the phenomenon of humor. At best, classical and Renaissance theories explain some aspects of humor but are generally insufficient. Linguists did not show much interest in the study of humor until the 19th century, except for Bergson and Freud, whose contributions to linguistic humor structured modern thinking and provided a good understanding of linguistic humor.

Modern theories of humor are classified into three groups: incongruity or contrast theories, hostility theories (which are also called disparagement, derision, triumph, superiority, aggression theories), and release or sublimation or liberation theories (Raskin, 1985, pp. 31-40). Kant and Schopenhauer first put incongruity theories of humor forward (Morreall, 1987, pp. 45-50). Incongruity theories are based on the mismatch between one’s expectations and one’s perceptions of what is said. They hold that humor is borne out of the perception of an incongruity between what is expected and what is perceived (Attardo, 2008). This idea can be traced back to Aristotle. Incongruity theories are essential in nature: they aim what makes humor funny. In being fundamentally essentialist, they tend to favor linguistic research.

The Hostility Theory considers humor from a perspective of communication between interlocutors. Hostility Theory originated from Thomas Hobbes’s (1651) idea that laughter arises when the laugher feels a sense of superiority towards some object known as the “butt of the
joke.” Bergson has been the most influential proponent of this theory, and he considered humor as a social corrective used by society to correct deviant behavior. The emphasis of Hostility Theory is on the interpersonal and social aspects of humor (Le Fave et al., 1976, pp. 63-66). Due to its emphasis on the interactional relationship between speakers, it maintains its relevance in the contemporary scholarship of humor. Current advocates of this theory are Gruner (1997) and Billig (2005).

The Release Theory is another important theory in humor research in the field, emphasizing the psychological effect of humor on the recipients. The most influential proponent of Release Theory is Freud (1905). It is based on the notion that humor “releases” tensions, psychic energy, or that it releases one from inhibitions, conventions, and laws (Keith-Spiegel, 1972, pp. 10-13). In terms of linguistic approach to humor, the Release Theory accounts for the shift from the rules of a language and the violation of the principle of cooperation (Grice, 1975, 1989) known as “defunctionalization” (Guiraud, 1976, pp. 111-119).

Apart from these main theories, other contemporary theories seem to be a revision of the other aforementioned theories. They include theories like Disabling Theory, the Semantic-Script Theory of Humor (SSTH), the General Theory of Verbal Humor (GTVH), and the Pun-based Theory of Humor. The Disabling Theory claims that humor gives individuals an evolutionary advantage (Chafe, 1987). Humor is considered to be evolutionarily advantageous in that it can disconnect a speaker from lines of thoughts that are absurd and/or contradictory. Attardo (1994) built a model called “isotopy-disjunction” based on the structuralists’ model of humor that is a mixture of Incongruity Theory and research in semantic and narratology. The Isotopy-Disjunction Model (IDM) distinguished the disjunctor from the connector and made it possible for their positions to be investigated in a text. The result revealed that most disjunctors appear at
the end of the text, usually in the last phrase of the sentence, and the exceptions are mostly followed by semantically empty material. Bucaria’s (2004) study offered some fascinating additions to the arrangement of connector and disjunctor typology. Raskin (1985) argued that the principal aspect of humor is semantic and pragmatic and proposed the Semantic-Script Theory of Humor (SSTH). He claimed that there are no identifiable boundaries between semantic (lexical) and the pragmatic (encyclopedic) information. Attardo (1997), in opposition to Raskin’s (1985) view, claimed that the SSTH could be reduced to an incongruity/resolution model. Attardo and Raskin (1991) revised and extended the SSTH to invent the General Theory of Verbal Humor (GTVH). The GTVH is different from the SSTH because it has six knowledge resources (KRs): Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative (NS), and Language (LA), followed hierarchically. Ruch et al. (1993) empirically tested this hierarchy to discover that it was fundamentally logical.

Furthermore, some scholars (Pepicello & Weinberg, 1983) proposed the Pun-based Theory of Humor. They presumed that puns are the sole legitimate field of analysis for the linguistics of humor. Some studies on puns show that contextual relevance strengthens how humor is perceived in puns (Lippman et al., 2002; Lippman & Dunn, 2000; Lippman & Tragesser, 2005). Attardo (1994, pp. 104-105) considered the analysis of puns to be primarily taxonomic, with four types of taxonomies: based on surface structure (e.g., the phonetic distance between the two phonetic strings punned upon); based on linguistic phenomena (e.g., homophony, homography, paronymy, etc.); based on linguistic categories (e.g., syntagmatic, paradigmatic, etc.); and eclectic (i.e., taxonomies that mix criteria). The primary contribution of the taxonomic approach to puns is that they gather more data and systematize them in more
detail than any area of the linguistics of humor. The disadvantage to puns is that they are not theories of humor in and of themselves, rather, they implicitly presuppose a theory.

Aside from theorization in the linguistics of humor, researchers have carried out considerable investigations on humor basing their analysis on most of the theories of humor. Over the past decades, there have been some advances of humor research in the field of sociolinguistics and pragmatics, where the social function of humor is examined, as well as some sociolinguistic factors including age, class, and gender. Various authors have investigated the social function of humor. Holmes (2000, p. 166) noted that just as all utterances are multifunctional, so also do humorous statements serve multiple functions. Priego-Valverde (2003) argue that humorous utterance could be used to “do” almost anything. Studies on the functions of humor are centered mainly on humor in the workplace, conversations among friends, and classroom discourse (Attardo, 2017, p. 8).

There is a significant amount of work on humor and the workplace. Franzén and Aronsson (2013) evaluated staff communication at a home health care for boys, and the results revealed that both the members of staff and the boys take advantage of the ambiguity that humor allows to momentarily violate the social and institutional norms, but also to strengthen local rules of conduct. Murata (2014) undertook a cross-cultural study of humor in business meetings in two different societies—New Zealand and Japan—and found that despite the differences between both cultures, humor served as an instrument to create team spirit among those in attendance. Schnurr and Plester (2017) examined the function of humor to power deferential address. The results showed that humor is used to reinforce and uphold power imbalances, to get a task accomplished, and to challenge and undermine authority in a subversive way in the workplace.
An essential function of humor is to create solidarity among interlocutors by repeating, showing support, and teasing. Davies (1984) and Kotthoff (2009) found that when interacting, speakers co-construct humorous exchanges. The recipient repeated, elaborated, appreciated, and reinforced the humor produced by the speaker. The findings show that the most extended sequence of such repetition extends to 13 exchanges, but Attardo’s (2015) results showed that most humorous exchanges take three turns or less and, in most cases, just a single turn. Some studies (Hay, 2001; Whalen & Pexman, 2010) have shown that recipients show solidarity with speakers by engaging in humor support. Hay (2001) examined the strategies that interlocutors use to support humor and discovered that strategies include adding further humor, countering self-deprecating humor, playing along with the gag, offering of sympathy, using overlap, and the use of echo. Whalen and Pexman’s (2010) study further showed that mode adoption, whereby the recipient assumes the speaker’s manner of communication, is an extreme form of support. Thus, an ironic utterance will call for an ironic response, but laughing to a joke or stating that one is funny counts as support and not adoption. Some research has shown how humor is used to create solidarity within members of a social group. In Haugh and Bousfield (2012) and Haugh (2017), humorous teasing was found to develop solidarity between close friends. Everts’s (2003) study showed that members of a family used “aggressive humor” to create solidarity. Plester and Sayers (2007) examined the activities in the workplace. The findings revealed that staff members created close ties using humor about sensitive and taboo topics.

Research on humor has made impressive contributions to the study of politeness and gender identity. The works on humor and politeness have yielded fascinating findings. Liao (2003) investigated the act of telling jokes in Taiwan society and noticed that people take advantage of the politeness associated with jokes to tell a self-disparaging joke to save
themselves from trouble. The results from Culpeper’s (2005) study revealed that humor and impoliteness are a violation of social norms. Simpson and Bousfield’s (2017) in-depth analysis showed the close relationship between humor and politeness. There has been a proliferation of research studies in the areas of gender in the past five years. Strain, Saucier, and Martens (2015) researched male and female perceptions of anti-men, anti-women, and gender-neutral jokes on Facebook. The findings showed that anti-women jokes are perceived as more sexist than other jokes. Men were seen to be more sexist when they tell anti-women jokes than when they tell anti-men jokes. However, women who tell such jokes were perceived to be less sexist than men who do the same. Reichenbach (2015) investigated humor and identity among women in Bahrain, indicating how the ambiguous nature of humor helps them to cope with gendered identities in a society dominated by males. The findings show that women in Bahrain use different types of humor to negotiate closeness or distance in social relations. However, Thomae and Pina’s (2015) study showed how men use humor to show in-group solidarity and to recount sexual exploits by making comparisons to create a hierarchy within a group. As such, both men and women use the ambiguity of humor to create gender stereotypes. But Ford et al. (2015) argued that sexist jokes could have a negative effect more on women, which could engender a temporary situation of self-objectification in them.

The study of stand-up comedy in Nigeria is relatively new, without much research in the area. However, there has been a proliferation of publications in the area in the last five years. The earliest research on stand-up comedy focused on the performance of the stand-up comics. The studies varied in their investigations into NSCs’ performances. Some studies looked at the performance and development of stand-up comedy (SC) in Nigeria (Ayakoroma, 2013). Other researchers focus on the ideas and ideologies evoked in SC performance in Nigeria, such as how
cultural beliefs are interpreted in the SC performance (Filani, 2017; Filani, 2019; Sunday & Filani, 2019), how current media influence has affected the traditional ideas about performance (Adejunmobi, 2013), the use of SC performance to foster sociopolitical ideologies (Raheem, 2018), and the violation of Grice’s maxims in SC performance (Kehinde, 2016). These studies have interesting findings that are relevant to stand-up comedy research in Nigeria. They shed light on strategies that stand-up comedians employ to stay relevant and funny in their routines.

Ayakoroma’s (2013) study is an attempt to trace historically the growth and development of SC in Nigeria. The study looked at other forms of theatrical performance, such as drama and plays, which were observed to be in decline in the country. The aim was to see why SC was successful while other theater genres were failing. He identified creativity and the desire to succeed as some of the reasons for SC’s progress. The study found out that the SC genre has undergone a positive transformation from nonexistent to something to be reckoned with in artistic entertainment. The study proposes that other theater genres should imitate SC to experience a turn-around for meaningful development because SC promises to maintain its prosperous status for a long time to come. Ayakoroma (2013) is relevant to my dissertation because it shows the strategies that NSCs use to promote their acts, such as the use of the NPE, but fails to look at the word choices of the SCs.

In a related paper that also looked into SCs’ performance, Sunday and Filani (2019) examined how NSCs draw on cultural assumptions and representations in their performances. Using relevance theory for analysis, they investigated seven NSCs from two shows, the “Night of a Thousand Laughs” and “Island Comedy with Gordons and Friends.” They argue that NSCs are redefining old cultural beliefs using modern perspectives, such as redefining being beautiful from the former traditional view as one who is shapely to a more modernized and western
perspective as one who is slim. The results showed that NSCs use their jokes to manipulate shared cultural representations and collective knowledge to change stereotyped beliefs and project their personal opinions. Thus, they try to suggest what contemporary culture should be. They also use cultural beliefs to remain relevant and funny because failure to do so would make the audience use more cognitive efforts to comprehend their jokes and, therefore, not find them funny. This paper is analogous to Attardo’s (1994) and Glick’s (2007) studies on SC. The former observed that culture defines what is and is not acceptable as funny. Thus, the interactional context that determines what is funny is explicit to each culture. That is to say, cultural beliefs foreshadow humor and depict what is considered humorous for interlocutors. Glick (2007, p. 293) postulated that SCs establish what is accepted as cultural knowledge for their audiences and move on to instruct them on how it is utilized. However, Glick (2007) contradicts the findings of Lockyer’s (2011) study, where it was discovered that female comedians in America, such as Joan Rivers, denigrate their appearance to create humor. This study differs from Lockyer (2011) and Ayakoroma (2013) in that Lockyer (2011) conceptualized how SCs make their listeners conform to new cultural beliefs, and focused on American culture, and Ayakoroma (2013) examined SCs performance but was not focused on cultural expectations. Previous research makes interesting contributions to the study of cultural beliefs in SC, an area that my dissertation will explore.

Filani and Ajayi (2019) investigated the link between language and ideology in NSC. They aimed to identify and describe the ideologies used in NSCs’ performances since NSCs use both nonverbal and verbal cues but depend mainly on oral communication to manipulate language, meaning, and context. They argued that underlying the telling of jokes is the idea that it does no harm and that every act of joking is filled with cultural ideologies. They used data from different editions of “Night of a Thousand Laughs” (2009) and “The Comedy Berlusconi”
(2013) of 28 routines of 16 male and female NSCs. The investigation was carried out in the framework of the micro-level of critical discourse analysis (CDA) based on Fairclough and Wodak’s (year) notion of ideology and discourse. Two ideologies were found in the study: the performing of comedy in order to validate it as a respectful profession, and the reinforcement concerning ideas about gender, ethnicity, and political class in Nigeria. The study findings are related to those of Greenbaum (1999), and Mintz (1985), in which SC was described as a rhetorical argument and social and cultural mediation.

However, the findings of Filani and Ajayi (2019) differ from those of Obadare (2016) and Yékú (2016), who considered SC in Nigeria as a mechanism to cope with the socio-economic and political difficulties in the nation. The importance of their work reveals the aesthetic value that the recipients of jokes derive from NSCs’ performance, while Filani and Ajayi (2019) go beyond the aesthetic value to consider the ideological contributions in NSC routines. Together, these studies give a holistic view of how the recipients of NSCs’ receive both aesthetic and ideological values from their comic performance. However, the findings of Filani and Ajayi (2019) are also a viable contribution to the study of SC in Nigeria using Critical Discourse Analysis. Although their treatment of SC in Nigeria focuses on the utterance and not specifically on words, its’ contribution to the socio-cultural ideologies in NSC is relevant to my dissertation.

Researchers have examined how NSCs use the media to influence long-lasting ideas about performance in Nigeria. Adejunmobi (2013) examined how the increasing impact of the media industries affect the traditional ideologies that people have about performance, the notion of “being oneself,” and performing one’s social and occupational roles. The study was an attempt to examine comedy as a profitable and comic performance and use comedy as a device to
uncover popular ideas about performance. Adejunmobi (2013) argued that the only way to understand personal ethics is to probe locally accepted and evolving perspectives about performance, theatricality, and mediation. He suggested that the passionate attachment and high appreciation that Nigerians have for performance has implications for how we understand local responses to social discourse, particularly when such discourses clash with the expectation of performance. He observed that in the Nigerian society, the enlargement and development of the domestic media industries and of the prospects of mediation have two advantages. Firstly, it has led to an increase in performances for the media, and secondly, it has engendered an increase in acceptance of the “live” performance of the social and occupational self.

Furthermore, “mediatization” has intensified expectations that oblige the performance of one’s social role instead of eradicating it. As such, NSCs perform to attract their audiences, who are used to a mediated performance, by revealing the social and occupational self to make the audience laugh. Then the NSCs elaborate on ethics of performance, especially the ethics of nontheatrical performance. In situations where “mediatization” has made the performance of the occupational self-lucrative and largely reachable, NSCs take advantage of the thin line between telling the truth and “mere performance.” Comics unveil their personal acceptance for questionable performances, especially in joking routines about male and female relationships, by orienting the audience on how to react to an infamous performance by reacting with a rather more infamous performance of the social or individual self. Adejunmobi (2013) is a viable contribution to understanding the impact of the media industry on Nigerian popular culture by revealing how social norms could be negotiated through comic performance.

The ways in which SCs’ performances help to promote sociopolitical ideologies in Nigeria have been studied thoroughly. Raheem (2018) studied social and political activism and
non-violent resistance in SC performances in Nigeria. The study examined the linguistic and discourse strategies that NSCs used to promote civil protest and express the desire to engage with the government on serious national matters. The study looked into the sociopolitical importance and the communicative weight that SC performance had in a call for national restructuring, particularly, in the request to change the apparent chaos on how the nation was being governed. Extracts from six randomly selected volumes of “Night of a Thousand Laughs” formed the data of the study. The findings revealed that stand-up comedy performance does more than provide entertainment and relaxation. It is a valuable tool to raise sociopolitical awareness in society. The study offers an improvement to our understanding of how SC goes beyond the functions of amusement and relaxation to promote sociopolitical ideologies, an assertion that is authenticated by Rodrigues (2013), who proposed that SC is a form of attack that is generally acceptable in society. The study of Adegoju and Oyebode (2015) also foregrounds the role of humor in raising several issues that affect the country.

However, Adegoju and Oyebode (2015) collected data from the Internet, which is a different source from that of Raheem’s (2018) study. They mainly explored the Internet memes used for election campaigns on the net during the 2015 Nigerian presidential elections. The study fostered our understanding of the value of humor discourse in election campaigns and situated it in the Nigerian context. Raheem’s (2018) study brings a new view to SC performance investigation by foregrounding the various strategies comics utilize to raise national interest on a lot of sharp practices going on in the social and political scene like bribery and corruption, nepotism, oppression, and discrimination.

Apart from ideologies, another critical aspect of NSC research is the concept of context. Filani (2017) conceptualizes and describes the contexts that could be found in a joke interaction,
seeking to identify how two contexts are operationalized by SCs' performance and how these contexts help SCs to improve performance and audiences to interpret monologues. The study is based on the General Theory of Verbal Humor (GTVH) and Gumperz’s notion of contextualization and mutual contextual beliefs, which are linguistic features that help speakers to indicate conceptual presuppositions. In the course of a conversation, speakers use these linguistic features as cues to show what they mean and to deduce the intent behind what they hear in the situational context by drawing from their common background knowledge. The study reveals two contexts in the SCs’ jokes, the context in the joke, and the context of the joke. The former indicates the narratives of the joke, such as the characters and their actions. The latter is about the shared beliefs and interactions between the comedians and the audience. The study of the concept of context in SC is not new. The works of Scarpetta and Spagnolli (2009), Adetunji (2013), and Filani (2015a) demonstrated that context is an essential factor in creating and understanding joke routines.

Adetunji (2013) argued that linguistic research on SC had been focused on mainly native speakers’ context to the abandonment of performance in multilingual societies, especially in societies where English is used as a second language. The notion of the context of jokes was also presented in Filani (2015a), but it was not well developed and did not use the interactional sociolinguistic approach of Gumperz. These investigations differ from Filani’s (2017) study because they do not conceptualize the context in the SC performance and what constitutes such context or if there are similarities or differences between such contexts and those found in other genres of performance such as storytelling. Though these studies help contribute to a better understanding of the contexts in the joking performance of SCs, they reveal nothing about lexical choice, which could give a better understanding of NSCs style and pattern.
The humorous utterance has been considered to result when the hearer perceives that the cooperative maxims have been violated. Kehinde (2016) examined how NSCs violated Grice’s cooperative maxims in order to create humor in their performances. For instance, they violated the Maxim of Quantity to make humor by making sentences that lack the required information and providing information more than is required. For example:

**Comedian:** You know say all these Boko Haram* (pauses), eh God. Una know dem now, all these boys wey dey do things; BH, yo! You know what I mean, BH baby. (“You all know about these Boko Haram [pause], ah God. You all know them, right? All these boys that do things: BH, yeah! You all know what I mean, BH baby”)

Here the comedian initially gave the full name of the terrorist group, Boko Haram, and then he paused, later on, decided to refer to them as “BH baby” without saying what they did. He just said that they “do things” without mentioning the things that they did. Such hesitation and refusal to give more information suggests a fear for a reprisal that may come from the group because they may consider his joke as an insult and decide to attack him. The audience seems to have this interpretation in mind, causing them to laugh.

Comics violated the Maxim of Quality by understating information and exaggeration. For instance:

**Comedian:** Some girl stretch mark, dey fit use am wire this hall. (“The stretch marks on the body of some girls is so much one can use them to wire this hall”)

This statement is not factual. Stretch marks are not electrical wires and cannot be used to wire a house. The utterance of the comedian is an exaggeration meant to create humor. His statement
violates the conversational maxim of quality that demands one to be truthful. The audience understood his presupposition, which made them laugh. The Maxim of Relation was violated by giving incoherent information and presenting opposing ideas. For example:

\textit{Comedian}: \textit{Na so one mad man carry cutlass, as he carry the cutlass, he no know where to go, na so he enter police station- ...} And you know say he get one of their DPO wey dey get big belle, wey dey sit down for inside. As the mad man carry cutlass GBOSA! ‘Is this a police station or what?’ DPO start to dey shake. DPO no know when he say, ‘No o, it is not a police station o. We sell recharge cards, we make phone calls.’ (“One day a insane man took a machete, not knowing where to go, he went to a police station- … and you all know that there is a DA with a pot belly sitting in his office. The insane man took his cutlass, BANG! Opened the door and asked ‘Is this a police station or what?’ The DA started trembling not knowing when he said, ‘No, this is not a police station, we sell prepaid phone cards, we make phone calls.’”)

Opposing ideas run all through the text. A police station is not a place expecting an insane man to visit. The police station is supposed to be the safest place in society. However, for a mentally ill person to be able to break into a secured location and the District Police Officer is threatened by a mere insane man who is holding a machete but not even a gun violates the maxim of relevance, and the ideas are all opposing each other than generally expected. The audience perceived this implication, and they laughed. The comedian violated the Maxim of Manner by speaking unintelligibly and making unorganized sentences. For example:

\textit{Comedian}: Naso one teacher enter class. We no know say this teacher no well. The teacher gan self no know say we the students, we no well. The teacher kom say ‘Now, Janet, tell
The stuttering of the second student violated the maxim of manner. His utterance was not clear, but the audience understood the implication and it made them laugh. Kehinde (2016) explored how NSCs refused to conform to the recommendations of conversational principles. Data was collected from five episodes of the comedy series show “Night of a Thousand Laughs” and analyzed based on the Gricean cooperative principles. These findings showed that the comedians sometimes followed the Gricean maxims, but also violated it at other times. During performances, NSCs usually obey the maxims before violating them willfully or unwillingly. This study contributes to the understanding of how NSCs violate the Gricean maxims. More interesting are the findings that NSCs usually observe the maxims before violating them. However, the study failed to tell the role lexical choice play in these processes. It is also not clear if their actions of obeying before violating were deliberate or not.
Recent studies on NSCs have focused their research on the pragmatic strategies that NSCs use in creating humor. They have looked into strategies used to engage the crowd in the coproduction of humor (Adetunji, 2016), code-switching (Filani, 2018), and linguistic coding (Adetunji, 2013; Filani, 2015, 2016), which denotes a language system or a variety of language.

The context in a conversation is an important notion and has been studied from different perspectives. Adetunji (2016) studied the interactional context of humor in NSC, highlighting the main pragmatic strategies that NSCs employ to engage their audience to interact with them the coproduction of humor. Analyzed data were collected from fifteen randomly sampled extracts from "Night of a Thousand Laughs" of the routines of five NSCs. It was discovered in the study that linguistic coding, stereotyping, self-depreciation, formulas, and shared experiences were particularly noticeable strategies that NSCs use to engage the audience in humor production and consumption, and by extension, they are used to reduce the authority that NSCs have on stage to a considerable amount.

Other researchers have investigated how SCs interact with their audience to produce humor (Lockyer, 2011; Rao, 2011; Tsang & Wong, 2004). Tsang and Wong’s (2004) study had a similar orientation because it studied how shared identity was constructed in humor production of nonnative speakers of English. Lockyer and Myer (2011) noted that there were two levels at which members of the audience engaged with the SCs: at the public and social level, as members of the audience, and the private level, as individual participants.

However, Lockyer and Myer (2011) and Rao (2011) studies diverged from Adetunji’s (2016) study because the former investigated from a sociopsychological perspective, but the latter was a sociologically oriented research. Adetunji’s (2016) study is relevant to understanding
the scope of NSCs interaction with the audience, which could be linked to linguistic coding, particularly the code-alternation of NPE and Standard English.

Odebunmi (2010) has defined code selection as the act of choosing a linguistic variety in a conversation by bilinguals, and code alternation is considered by Auer (1995) as an umbrella term to cover instances of linguistic varieties within a speech exchange or conversation. The pragmatics of code selection and alternation in NSC has also been considered in Filani and Abiodun (2018). Voice “is a term invented to terminate authorship” (Bal, 2006, p. 663). It presupposes a pragmatic view of language use, such that recipients of narrative texts take the utterances in the narrative as spoken by individuals (characters in the narration) and not the author (Filani & Abiodun, 2018, p. 87).

Filani and Abiodun’s (2018) study aimed to investigate the use of code selection and alternation in NSC performance in a multilingual society like Nigeria because comedians in such an environment need to negotiate the linguistic codes to pass the message in their humor production. How NSCs negotiate codes and voice within their jokes production was analyzed. An essential aspect of the study was the use of the functional approach to code-switching and code selection, the concept of voice, and the notion of context and contextualization. Their findings showed that codes selection and alternation within a joke routine were strategies used to indicate which character is speaking in the joke narrative.

From a pragmatic perspective, NSCs utilized code alternation to separate what the participants in the joke said and to establish shared background knowledge. This contribution highlights Adetunji’s (2016) study, which noted that NSCs use code-switching between English and the NPE as a pragmatic strategy to convey humor and to strengthen the common grounds
between them and their audience. But contrary to Adetunji’s (2016) study, the present study also examines the importance of code selection and code alternation in the routines of NSCs as a strategy for voicing as it accounts for their pragmatic and performance importance in NSC.

Researchers have examined the different linguistic coding that NSCs use to express humorous meaning in their routines. Adetunji’s (2013) study highlighted the linguistic importance of addressivity (i.e., an utterance is always addressed to someone and anticipates a response) in the linguistic content and identity of the comics’ performance to show how the interaction between the comedians and the audience is realized. The study was focused on Joan Rivers’ performance at the Apollo night club in the UK. It was argued that she had a macro act of addressivity, which is accomplished by a high level of interaction with the audience and her thematic preoccupation with social, biographical, and autobiographical issues.

This macro act brings to light the complex relationship between the comic, her listeners, and the third person/supper addressee. Data were collected from two YouTube downloads of Joan Rivers’ stand-up comic show performance at live at the Apollo and analyzed with Bakhtin’s notion of addressivity. It was found that her performance contained linguistic forms such as repetition, formulaicity, timing, figurative language, disfluency, paralanguage, parenthetical expressions, and direct audience address, which she utilized to trigger a reaction from them and to make them active listeners. For example, “I got a two-story high Christmas tree [... gesturing upwards] up up up up up up- gorgeous gorgeous gorgeous.” In this routine, she uses repetition for emphasis and rhythm. Her repetition of ‘up’ and ‘gorgeous’ helps to emphasize the enormity of the Christmas tree, as opposed to an aesthetically acceptable height. The data used for this study were the subject of Comedy Studies, in which Blackburn (2013) revealed Joan Rivers’ style to be conversational and biographical, in corroboration with Adetunji’s (2013) study and
informs Peacock’s (2011) encompassing view of the nature of Joan Rivers’ performance as a significant blend of the auditory and the visual. The study highlights the importance of addressivity to the study of SC performance in Nigeria.

Filani (2015a) was an attempt to apply Discourse Type theory to the investigation of SC. The study conceptualized different discourse types that can be found in the performance of stand-up comedians. Two contexts were proposed in the study: the context of the joke and the context in the joke. The context of the joke is flexible and encompasses the shared beliefs of the listeners and the comics. The context in the joke is dynamic, about the narratives contained in the jokes. The researcher asserted that in any performance, the context of the joke and the context in the joke interact with each other. Data were collected from two Nigerian stand-up comedians, one male, Youngest Landlord, and one female, Helen Paul. They were chosen because of their impressive performance and style in the comedy world. The findings showed that NSCs perform discourse types, which are specific communicative acts in the context of the joke like reporting, informing, greetings, and salutations, all of which could be subdivided into self-praise and self-denigrating. This study informs the research of Adetunji (2013) and Waisanen (2014), in which the pragmatic strategies that NSCs utilize to coproduce humor with their audience were considered (Adetunji 2013). Also, SC was seen as a pervasive mode of public communication, an important rhetorical discourse, and a significant projector of interpretive acts (Waisanen 2014). However, these studies failed to conceptualize the two contexts in SC as done by Filani (2015a). They only considered one context, which Filani (2015a) referred to as the context of the joke.

However, Filani (2015a) broadened the scope of the context of the joke by including the common knowledge or shared beliefs of the comics and the audience, which provides for shared
language, practice, and culture. The study is remarkable in its application of discourse type theory to SC investigation and the conceptualization of the two contexts of jokes, which are pertinent to my dissertation. However, the study only investigated two comedians, which limits the scope of the findings from being generalizable. In addition, the study does not focus on the lexical choice of the comics, which could reveal more about their style.

Filani (2016) aimed to identify and analyze the strategies that NSCs employ to create humorous meanings. The data analyzed was from the performance routines of a popular NSC, I Go Dye, taken from the “Night of a Thousand Laughs,” volumes 17, 19, 20, and 21. The findings show that the NSC, I Go Dye, utilized exaggeration, naming and labeling, self-praise, self-denigrating, and retorts as strategies for creating humorous meaning. This finding is in accord with the view that the humor elements in comedy language have a three-step process. Firstly, the verbal and nonverbal stimuli stage involves the presentation of the unexpected. Secondly, the listeners have to interpret the foregrounded action to discover the shared beliefs and detect the humor and lastly, the audience uses the new contextual knowledge gained from the second stage to “ground” the foregrounded action(s) (Glick, 200, p. 293).

Thus, SCs use the three processes to create humorous meanings in their routines. However, it has been asserted that parts of the pragmatic strategies of stand-ups are stereotyping, formulaic expressions, call and response, shared experience, and self-deprecation (Adetunji, 2013). These studies present the strategies and the process that SCs observe to articulate their jokes. The purpose of these strategies is to put the SCs’ performance into context and to interact with their audience to elicit their responses. Though Filani (2016) and Adetunji (2013) both are concerned with humorous meanings strategies, the former only analyzed data from one comedian. The study may have contributed to our understanding of the strategies that SCs use to
create humorous meanings in their routines but teaches us nothing about the vocabulary of NSCs.

Moving away from works that focus on the pragmatic strategies of stand-ups in Nigeria, there is an ample amount of research on the linguistic devices that comedians use in their routines. Researchers have examined the use of satire (Adekunle, 2014; Ekpang & Bassey, 2014), the pragmatics of mimicry (Filani, 2016), and the use of multiple semiotic resources (Ogoanah & Ojo, 2018).

Adekunle’s (2014) study was on the satiric and performative devices used by some selected NSCs, whereas Ekpang and Bassey (2014) studied the use of Calabar humaphor to create humor and draw reactions from the audience. Adekunle used data collected from four digital video discs containing 20 live recordings of “Comedy Klinic,” 1 and 2 and “Night of a Thousand Laughs,” volumes 15 and 16. Ekpang and Bassey’s data were collected from records of nine selected comedy events, which they examined and analyzed for their semantic peculiarity using Metaphor Theory, while Adekunle’s study was based on Schechner’s performance theory and aspects of the Freudian and Jungian psychoanalytic theories. Adekunle’s aim was to ascertain the position of stand-up comedy as a valid means of socioeconomic consciousness and a channel to achieve social criticism. In his findings, three types of satire were identified: social, political, and religious. They were Juvenalian (which entails a harsh and bitter approach) and Horatian (involving a gentle and urbane approach with an aim to correct faults) in orientation and were achieved through witticism, sarcasm, and paradoxical metaphors.

In Ekpang and Bassey’s study, it was discovered that certain linguistic, social, and cultural practices of the people of Calabar were wrongly interpreted and satirically projected.
They concluded that the way stand-ups purposefully represent those from Calabar is incorrect or theatrical for satirical reasons and not a true representation. Both studies are concerned with the use of satire. While Adekunle took a general perspective, Ekpang and Bassey were more focused on a particular group of people: those from Calabar. Thus, Adekunle’s study provides a move from a focus on the individual understanding to emphasize the broader structures, which enhance the knowledge of the whole society. The findings are well suited to answer questions related to culture as well as linguistic ideologies particular to Nigeria.

In Filani (2016), the pragmatics of mimicry in NSC was examined. Data analyzed for the study were composed of four performances from four NSCs in “Night of a Thousand Laughs” produced between 2009 and 2010. The performers were selected because of their extensive use of mimicry in their routines. The findings showed that comics used both verbal and nonverbal mimicry as a strategy to distance themselves from what is being mimicked while restating and certifying the common knowledge of members of the audience. Thus, the comics affirmed their position as social scientists by recreating those whom they are mimicking and act like them to portray the common cultural belief system that they share with their audience.

In a recent study, Ogoanah and Ojo (2018) investigated the uniqueness of semiotic resources, their linguistic interpretation, and the functions of technology in mediating humor and their implications for teaching English for Specific Purposes (EPS), especially for entertainment. Their aim was to give a description of the psychological and sociocultural contexts of jokes in NSC. The study considered the functions of a generic multimodal framework and how it contributes to humorous content. They used the multimodal-ESP theory, which combines the study of language with other multimodal resources such as images, scientific symbolism, gesture, actions, music, and sounds in the analysis of discourse (O’Halloran, 2004, p.
120), to examine the jokes and the visible expressions that strengthen the performance. Data were collected from fifteen comedy episodes of “Night of a Thousand Laughs.” The results show that stage management, speeches, body movements, music/sounds, and nonverbal cues such as gestures, movements, and gaze add to the communicative value and production of SC. They proposed that SC should be integrated into the study of technology-mediated communication (TMC) for courses such as the use of English for entertainment purposes. They concluded that in addition to the spoken texts of the NSCs, everything done on stage counts to the realization of the genre, including the sounds, music, lighting, spatial arrangement of iconic objects, images conjured through deliberate acts, and kinetics. Ogoanah and Ojo’s study is related to Imo (2016) in that they both looked at the context in and of the jokes from a psychological perspective, but Imo’s (2016) study examined the psychology in the jokes of a popular comedian, Gandoki, while Ogoanah and Ojo (2018) is centered on the psychology of the joke. It also supported the credibility of the multimodal-ESP approach to SC in the Nigerian context. The study is a genuine contribution to the context in NSC.

Imo (2016) did a psychoanalysis appraisal of an NSC, Gandoki, to reveal how he expressed economic hardship in the nation and how citizens dealt with it. The qualitative paper used a literary methodology to analyze the performance of Gandoki. The data were obtained from seven different DVDs. The result showed that the display of different forms of mental and emotional distress by Nigerians was attributed to the harsh economic reality in the country. The researcher maintained that SC does more than amuse its recipients; it also mocks social irregularities for desired change. Similar to the study of Ogoanah and Ojo (2018), Imo also endorsed the inclusion of SC into the syllabus of institutes of higher learning in Nigeria to train qualified stand-up comics. Imo’s study is also related to the study of Adekunle (2014) and
Ekpang and Bassey’s (2014) study, as it considers Gandoki as a satirist who is pessimistic about the “Nigerian Dream” and presents Nigeria as a mental institution with a lot of psychologically traumatized citizens. It is an important contribution to the study of SC using the literary methodology because it gives important insight into the performance of Gandoki as a Nigerian stand-up comedian. The study is the only work that has investigated the psychology in the jokes of NSCs.

Adetuyi, Jegede, and Adeniran’s (2018) study is on the linguistic features of NPE in NSC. The study is an attempt to examine how NSCs use NPE to create humor. It aimed at interpreting the contents expressed by the features and linking them to humorous opinions in the performance. They used the interpersonal metafunction of Halliday’s Systemic Functional Linguistics to analyze five NSC videos from YouTube where NPE was used. The results showed that NPE as an informal language helped create an egalitarian social setting, which aids laughter. Also, NPE is easy to manipulate, having no fixed set of prescriptive rules that must be obeyed, which makes NPE better suited for a flexible art genre such as stand-up comedy, and NPE belongs to none of the ethnic groups in Nigeria, making it a neutral language. The study contributes meaningfully to the study of NSC with its use of the interpersonal metafunction of Halliday’s Systemic Functional Linguistics, showing that NPE as a language of humor. This study is related to my dissertation because it examines the linguistic features of NPE in creating humor. However, it is not focused on word choice and how such choices create humor.

Moving from the contribution of linguistic features of NPE to NSC, there is a need to review some studies that touch on the ideology of identity in NSC. Identity in linguistics is concerned with the close relationship between words and the ideological meanings that they express. “Word” is not an easy term to define. It can be defined syntactically as the smallest units
of syntax or the smallest unit of language that can stand alone (Aronoff & Fudeman, 2011, p. 35). Phonologically, a “word” can be defined as a string of sounds that behaves as a unit for certain kinds of phonological processes, especially stress or accent (Aronoff & Fudeman, 2011, p. 40). One term that can be observed in both definitions is “unit,” which is a single and complete term and can be a part of a compound term. For this dissertation, it is this lexical unit that is observed and analyzed. This dissertation examines content words belonging to five lexical categories: Noun, Verb, Adjective, Adverb, and Preposition. The dissertation focuses on content words because they carry denotative meaning, and often have words with similar (synonym) or opposite meanings (antonym). These characteristics inherent in content words will help provide useful information into the NSCs’ language use and convey their pragmatic intents. The analysis will consider the different forms of jokes: narratives, one-liners, riddles, proverbial phrases, or knock-knock jokes, by examining their internal structure, which has three components: the build-up, the pivot, and punch line (Hockett, 1960). The build-up is the word or phrase that introduces the joke. It is the orientation to the complicating action. The pivot is the central point of the joke, the body of the joke. The punch line is the word or phrase used to conclude the joke. It embodies a surprise effect that creates a contrary point of view that results in the amusement of the audience (Norrick, 1989, p. 118).

Identity is a concept in applied linguistics that has received some attention. Some researchers have also examined this concept in NSC, mainly in the area of gender identity (Bello 2016; Filani, 2019) and national identity (Filani, 2020). Bello (2016) focused on gender differences in the performance of both male and female comedians in Nigeria. The aim of the study was to compare and contrast the identity features of each gender to account for the language differences for power and identity in Nigeria. Filani (2019) examined how gender
concepts were invoked in NSC. The focus of Filani (2019) was to examine how gender was manifested in linguistic expressions that literally have no gender undertones, that is to say, as long as words have semantic concepts and contextual variation encoded in them, the possibilities of personalizing, widening, and loosening their use by the speaker are inevitable. Filani’s argument was that such a strategy was possible because words have an open-ended nature. He used Script-based Semantics as his theoretical approach, while Bello used Critical Discourse Analysis to find that the language use differences between female comedians and their male but counterparts did not show powerlessness in the speech of the female comedians. On the contrary, the female comedians spoke independently and confrontationally.

However, some of the language resources identified in Bello’s (2016) study showed that some stereotypical views about how women and men use language were reinforced. It was concluded that female comedians in Nigeria had established their voices in the comedy scene. Filani (2019) found three strategies used to conceptualize gender identity: privatizing meaning through lexical contextual adjustment, creating ad hoc conceptual coherence in the monologues, and foregrounding pragmatic presuppositions on gender. Thus, NSCs manipulated conceptual variation of concepts in their performances. It was concluded that the lexical choices of the comedians were not in themselves gendered, but since they were open-ended, the comics extended their meanings to reflect the gender categorization existing in the macro sociocultural context of the performance. Similarly, Ruiz-Gurillo (2019) declared that comic performance could be used to (de)construct normative gender identity and to articulate alternative forms of sexuality. Furthermore, performing gender through comedy implied that jokes were used to maintain or subvert gender boundaries and stereotypes inherent in the empowered masculine system, which is evident wherever comics touch on everyday topics like family, marriage,
dating, sex, cooking, or doing household chores. For example, the comedian speaks about a friend who asked her partner for more security:

**Comedian:** I’m a little bit worried because I have a friend who has argued with her boyfriend, huh! for a silly thing/ it turns out that she told him that she had reached a moment of her life in which what she needed was someone who gave her security *(audience laughs)* and hee/well↓ he has hired a private security guard and has bought a dog for her *(audience laughs)* … that’s not what she meant

This routine helps maintain the gender stereotype that men do not need emotional security with their partner and that women prefer a long-term relationship.

Filani (2019) is unique compared to linguistic investigating NSCs because his work is related to the word choice of the comedians. But other researchers are more focused on formal linguistic concerns, such as linguistic features of NPE (Adetuyi et al., 2018), sociolinguistic analysis of language use (Raheem, 2018), pragmatic/linguistic strategies (Adetunji, 2013, 2016; Filani, 2016; Ogoanah & Ojo, 2018) and discourse theory in the analysis of joke contexts (Filani, 2015, 2017). In addition, Filani’s (2019) analysis of gender stereotypes in the performance of stand-up comedians do not focus on the targets, as shown in some other studies (for example, Cendra et al., 2019). Though the research is on gender identity and conceptualization, Filani touched on lexical choice, which is a major preoccupation of my dissertation. However, the treating of lexical choices in Filani (2019) was gender-focused.

Furthermore, Filani (2019) and Filani and Ajayi (2019) contains some word choices linked to culture that explain Nigerian attitudes and norms. For example, the words *snoring, potbelly, and eyeing* in Filani (2019) were used to show sexist meaning based on the
sociocultural perception of Nigerians. The comedian referred to *snoring* and *potbelly* as biological features that exclusively belong to men and must not be possessed by females. Also, *eyeing*, which means to look sternly at someone as a form of warning or disapproval, is said to be an attitude for the female gender that must not be possessed by a male. The comedian used these words in his routine to project background beliefs and shared knowledge about gender and how someone is expected to behave based on their sex. In another study, Finali and Ajayi (2019) described some word choices of comedians and how they are used to portray the social norms and attitudes of Nigerians. The words “Rebranding” Nigeria and “Lagos Road” were used to show that politicians and those who are in political positions pay lip service to issues affecting the nation and that they are irresponsible.

The word “Rebranding Nigeria” is a tag name for a policy of the Nigerian Federal Government’s public orientation, which was popularized by the late former Minister of Information to give Nigeria a new and better public image. “Lagos Road” is a popular and very busy high way which has been neglected by the government for years. The words “Rebranding Nigeria” and “Lagos Road” is used in the comedian’s routine to appeal to the contextual assumption and belief among Nigerians that the government officials are insensitive to the plight of the citizens. Finali and Ajayi (2019) also identified some words that are used for ethnic jokes that evoke Nigerian attitudes and norms to people from such ethnic groups. For example, “Warri boy” and “Benin people” as used in an expression such as, “Warri boy no dey carry last,” which translates to “A Warri boy cannot be beaten at his game” to depict the canny script. People from this region are generally considered to be stubborn. As a result, comedians always present them as breaking the rules and not adhering to protocols to take advantage of others. These studies
reveal that NSCs‘ choice of words is inspired by the sociocultural realities that they share with fellow Nigerians, a finding that is relevant to my dissertation.

Apart from gender identity, Filani (2020) further investigated the concept of national identity in NSC. He examined how stand-up comics construct the collective views of the sociopolitical and cultural realities of post-colonial Nigeria because, while entertaining the audience, SCs also make social criticism (Raheem, 2018). He argued that linguistic choices of stand-ups often derive their connotative and referential meaning from the direct indexicality of their shared identity with the audience as Nigerians. Data were collected from seven stand-up comics on YouTube and VCDs of 17 comedians from “Night of a Thousand Laughs” and analyzed with Critical Discourse Analysis theory and Hill’s (1998) concept of indexicality. Four identity mapping strategies were found: performing nontheatrical identities, using the comedy voice to indicate multiple identities, constructing a trickster, and resilient spirit identities. Thus, NSCs switched between their identities as stand-up comics and as Nigerian citizens. The study is parallel to Aarons and Mierowsky’s (2017) study, in which speech act theory was used to describe how comedians utilize language to construct the attitudes and social lives of the audience, revealing that comedians manifest two interactional roles, that of person and comedian. This finding also informs the fact that NSCs’ performances are viewed as an avenue to track popular thinking about being oneself or an individual self and performing social roles or being a social self (Adejunmobi, 2013). Other researchers have explored identity practices in stand-up comedy (Lockyer, 2011) and the discourse construction of geopolitical and ethnolinguistic identities (Sharma, 2015).

However, Filani (2020) differs from Lockyer (2011) and Raheem (2018) because the former was undertaken within the scope of the cultural and sociological investigation, while the
latter was on critical discourse analysis and described the SCs’ performance from a sociolinguistic perspective. The strength of the Filani (2020) study lies in its contribution to showing how comics use language to reveal sociopolitical and cultural realities and to articulate national identity, but Filani (2020) offers limited analysis of the subject matter by focusing on a single social phenomenon in SC research. There is a need for a broader investigation into the lexical choices of SCs, which will cover a wider spectrum of the social and cultural realities in NSC performance. It is this specific gap that my dissertation aims to fill.

This section has reviewed literature relevant to the main areas of critical importance to this dissertation. It addressed the early debates of intellectuals that have engendered the significant theories in the linguistic study of humor. Subsequently, some significant research on humor was discussed to show how they have utilized the relevant theories and contributed to the field. A consideration of research on stand-up comedy in Nigeria followed. Empirical studies that explored SCs’ performances and their pragmatic strategies and linguistic devices were reviewed. This literature review foreshadows the operationalization of linguistic expressions as an appropriate variable for investigation in stand-up comedy. My contention is based on observations made in the earlier literature concerned with stand-up comedy.

Stand-up comedy has received growing interest among linguistics researchers in Nigeria in recent years. Investigations have looked into the performance of the comics, and beyond performance, studies have shown that SCs not only perform to entertain their audience, but, in line with the speech act theory, they use their utterances to do something else, observing and/or violating the Grice’s cooperative principles. Empirical evidence has shown that NSCs usually observe the maxims before violating them (Kehinde, 2016). Furthermore, it has been demonstrated that comedians use their utterances to create ideologies about culture, society,
norms, politics, gender and national identities (Bello, 2016; Filani, 2019, 2020), theatrical performance, and to criticize, correct, instruct, and protest (Ayakoyoma, 2013; Obadare, 2016; Raheem, 2018; Yékú, 2016).

Until now, most empirical research concerning stand-up comedy in Nigeria appears to have been done using a qualitative method. However, none have been used based on the Incongruity Theory. Most research has used the Critical Discourse Analysis theory in their investigations, and none have focused on the choice of the comic’s use of words. The researchers have not looked at what kind of terms NSCs usually use when they criticize or talk about concepts that are culturally considered vulgar or taboo. Researchers have not considered the kind of words used in the context in or of the jokes. The lack of such investigation has led to the non-observance of the patterns that could be seen in the lexical choices of the individual, all or most of the comics, and the exceptions that can tell us more about NSC’s register and delivery methods. Word choice investigation will also reveal more about SCs’ individual and collective style. Filani’s (2019) mentioned lexical choice, but it was not the focus, and it only looked at lexical choice in relation to gender. Thus, the pragmatics of word choice in NSC has not yet been studied.

Based on the notion that humor is culturally shaped and that word choice is sociological, situational, and discourse motivated, this dissertation aims to examine how lexical choice is used incongruously to activate or contradict background knowledge and social beliefs to create humor in Nigeria. The theoretical framework is based on the Incongruity Theory, which suggests that humor arises when expectation is different from perception. This dissertation attempts to explain the meanings that NSCs’ word choices bring out in the incongruous elements and reflect Nigerian cultural attitudes and norms. The objectives are to identify and categorize lexical

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choices, interpret their denotative, connotative, and affective meanings, reveal the incongruous elements and associate the meanings of the words to Nigerian cultural beliefs, social norms, and ideologies. It intends to address the following questions:

1. What types of words do Nigerian stand-up comedians use, and what rationales inform their choice of words?

2. How do words in Nigerian Pidgin English (NPE) help stand-up comedians to convey their message?

3. What do the lexical choices of Nigerian stand-up comedians tells us about their individual or collective communication styles
Chapter 3: METHODOLOGY

i. Methodological Approaches

This section aims to introduce and discuss the methodological approach and research design that was used to examine the research questions of this dissertation. A qualitative method is proposed in order to answer the research questions. Then an overview of the research design is presented, starting with an outline of the method used, namely, selection, observation, and transcription of data. Given the pertinence of design and validity in the choice of research instruments, justification of the method used is presented. The subsequent sections show the process involved in the collection, analysis and discussion of data, and conclusions drawn.

Patton (1990, p. 39) has argued that “different methods are appropriate for different situations.” That is to say, to design a research study, one has to consider the purpose of the study, the research questions, and sources of the data. This dissertation uses the qualitative research approach, which is “characterized by verbal descriptions as its data and works to uncover information from small purposeful samples” (Fred, 2017, p. 79). Most research on NSC is predominantly qualitative in order to describe variables that are associated with SC in general.

Extrapolating patterns and themes from verbal data are one of the primary purposes of most qualitative research (Fred, 2017, p. 166). The issue here is to validate the credibility of the patterns based on the analyzed data. In analyzing the data for this dissertation, some linguistic
patterns will be suggested. These patterns will be subjected to the surprise tactic to support the reliability of such proposed patterns. Surprise tactic involves the reporting of unexpected findings. Reporting unexpected findings helps to confirm that the analysis process is not biased and focused on what the researcher wants to find. It shows that the process is objective enough for the researcher to recognize abnormalities. After identifying these abnormalities, the analysis will further elucidate, confirm, or adjust the proposed pattern.

The other tactic used for the analysis of the data is known as contrary evidence, which involves the active search for evidence that will negate the proposed pattern observed after the analysis (Fred, 2017, p. 168). In the process of the analysis of data, the researcher will purposefully look for any existing evidence that contradicts the patterns observed in this dissertation because such opposing views will not emerge spontaneously without a deliberate searching during the process of the analysis. Opposing views will be identified, and the implication discussed to add more weight to the findings of the research and to promote objectivity associated with qualitative research. Though there are no studies that focus on word choice of NSC, there are some researchers who have made some mention of word choice in their investigation. These contributions to NSCs’ word choices are usually limited to some specific areas like gender. The researcher will look into such contributions to identify any opposing views and discuss their implications.

The last phase of evaluating a qualitative study is to examine the explanation and conclusion of the research (Fred, 2017, p. 168). The rival explanations, replicating findings, and rich/thick description strategies will be used to bolster the credibility of this dissertation. The rival explanation involves the elimination of competing explanations (Fred, 2017, p. 170). Other
possible explanations of the data will be presented, and the one that best explains the data will be accepted. Then the reason why the other less plausible explanations are not acceptable will be explained. The replicating findings strategy involves the reporting of other research with a similar finding. This strategy provides good evidence to support the credibility of the explanation and conclusion drawn in this dissertation by showing their similarity with other previous studies.

The last strategy that will be used in this dissertation is the rich/thick description, which comprises giving a “detailed description of the participants, context, and all that goes on during the data-gathering and analysis stages” Fred (2017, p. 171). The aim is to provide adequate information to justify the explanations and conclusions of the dissertation. As such, several excerpts from the data for each explanation will be provided to establish a proposed pattern or to support an explanation.

ii. Subjects and Data-Collection Procedures

The subjects in this dissertation are 20 NSCs who performed in two stand-up comedy shows: “AY Live” and “Night of a Thousand Laughs,” organized between 2017 to 2020, and available on YouTube. Comedians who presented in these shows include Okechukwu Onyegbule (Okey Bakassi), Ayo Mkun (AY), Bright Okpocha (Basket Mouth), Francis Agoda (I Go Die), Afamefuna Klint Igwemba (Klint the Drunk), Julius Agwu, Aboki, Bimbo Ogunboye (Lepacious Bose) and Godwin Komone (Gordons), Gandoki, I Go Safe, Apkororo, Helen Paul, Seyi Law, Acappella, Youngest Landlord, and Real Warri Pikin. Both shows are the most popular that present the right blend of first and second generation Nigerian comedians—offering a rich source for the collection of data for this dissertation.
The dissertation will observe and describe the lexical choices of these NSCs bringing out their incongruous aspects. The dissertation will equally consider how their lexical choices evoke cultural and social ideologies to create humor. The situational contexts in which these words are used will also be examined to identify and categorize patterns used by the comedians to create humor.

A major variable in this dissertation is stand-up comedy, in which the performer stands in front of an audience, telling stories to provoke laughter. The performer is commonly known as a comic, stand-up comic, comedian, stand-up comedian, or simply a stand-up (Fisher, 2006). Stand-up comedians in Nigeria (NSCs) use Nigerian Pidgin English (NPE) in their performances. NPE is a mixed language, which arises in a bilingual society where aspects of two or more languages are combined to form a single language (Matras & Peter, 2008). Most of the words in NPE are derived from Standard English. Local indigenous languages also contribute to NPE, giving comedians a rich repertoire of diverse vocabulary from which to draw when they present their jokes to reflect the different language cultures and shared beliefs and knowledge of Nigerians.

The videos of both shows were downloaded from YouTube and played. A detailed transcription of the utterances produced by the 20 stand-up comedians was made. Since their language of performance is NPE, a translation was made of their utterances in Standard English. After careful observation of the transcriptions, content words will be identified, and analysis will determine how they were used to create humor. Linguistic patterns and exceptions were identified, and their implications explained. To accomplish the tasks, the transcripts of each comedian were categorized into clusters of core ideas based on the main ideas, themes, or topics (i.e., politics, ethnicity, relationship, money, love, etc.) in their routines. Similar ideas from the
comedians were put together for analysis and discussion. Then, I brought out the incongruous elements in words used in the clusters of ideas that engender the humor and explain the sociocultural ideologies inherent in the text. This procedure identified patterns in the jokes of the comics both collectively and individually, which helped to identify similar patterns and exceptions to observed patterns in their routines based on the themes that they speak about.

iii. Transcription Convention

The transcription convention used for this dissertation is the Jefferson Transcription System (Jefferson, 2004), which are symbols that conversation analysts use to transcribe verbal interactions. The Jefferson Transcription System reveals significant aspects of conversations relevant to the participants that orthography fails to represent, such as visible behaviors, talking overlaps, latching, gaps and pauses, intonations, etc. Jefferson Transcription conventions build on familiar types of written symbols, making the act of transcription a straightforward one. The conventions are categorized into transcript layout (speakers are identified when they speak and utterances are represented as produces), temporal and sequential relationships (the relationships between different aspects of conversation in time), characteristic of verbal delivery (modifications in voice quality, pitch, degrees of emphasis, loudness, and tempo), metacommentary and uncertain hearings, and representation of nonverbal utterances like crying, sighing, and laughing.

Since this dissertation focuses on word choice, the transcription leans more towards speakers’ representation and utterances. Every line of the excerpts’ transcription will be numbered with an in-line translation from pidgin to English for easy referencing and help readers follow along. Below are the conventions’ symbols and what they represent:
Symbols               meaning
10. [ ]                overlap
11. (.)                micropause (less than two-tenth of a second)
12. (..)               short pause (a second or two)
13. (...)              long pause (more than two seconds)
14. (?)                strong rising intonation or question
15. (()                ambiguous and visible behavior
16. []                 audience response and laughter.
17. :                  a prolongation or stretching of sound
18. […]               interruption

The Jefferson Transcription System is used in this dissertation because it provides an easily comprehensible representation of verbal and nonverbal communication for the reader and the conversation analyst.

iv. Data Analysis

The data analysis methods used in this dissertation were informed by the research questions of the dissertation and the type of data collected. The data analyzed in this dissertation are verbal lexical items derived from the performance of stand-up comedians. In all, four shows were transcribed and analyzed: two from “Night of a Thousand Laughs” and two from “AY Live.” This dissertation employs paradigmatic and syntagmatic analysis (PSA) with extrapolating patterns and theme, surprise, and contrary evidence tactics to validate the credibility of the data analysis. After validating the analysis, there was the need to equally validate the explanation given in this dissertation and the conclusion drawn.
v. Paradigmatic and Syntagmatic Analysis (PSA)

Paradigmatic and Syntagmatic Analysis is a scientific method used to do a qualitative analysis of verbal data. It is an inductive-deductive outcome in Applied Linguistics to cover the lacuna in the Ethnography and Grounded theories. It helps the researcher to give answers to the research questions and to generate theory based on the data and analyze them without mirroring, reproduction, and paraphrasing. It considers the data in its entirety and specificities. The analysis has two phases: the paradigmatic and syntagmatic phases. The former examines the data vertically to classify them and put them in hypernyms together with their hyponyms under a particular situation. In the later phase, the researcher answers the research questions based on the classification outlined in the first phase and considers the epistemological and ontological power of the language. Paradigmatic and Syntagmatic Analysis as a scientific method is based on “dialogical intersubjectivation,” which is social interaction, and “emancipatory ethical principles,” which are free moral principles (Reis, 2018, p. 147).

Paradigmatic and Syntagmatic Analysis is the birth child of Simone Reis (2015). It is an attempt to bridge the gap left behind by the analytical method of Ground Theory (GT) (Glaser, Strauss, 1967; Strauss, Corbin, 1990) and ethnographic methodology (Erickson, 1986). PSA adopts the methods of both GT and the ethnographic methodology but differs from them both because it is based on “linguistic concepts” and sees “language as an instrument of power” (p. 148). PSA as a methodology for analyzing human language has three principles namely ontology, epistemology, and ethics.
vi. Methodological Procedures

A. Paradigmatic Analysis

I read the data repeatedly then created grids of words from the data and then explained the grids. In this phase, I recognized words distinguishable by sense and their links to the overall meaning of the discourse. Thus, I grasped the totality of the data content, to determine the relatedness of the data with the research questions, to identify and explain items and how they occur in the data, to make inductive-deductive analytical grids of each stand-up and juxtapose and arrange them to show the same points and/or themes. This arrangement helped me to notice similarities and differences for proposing appropriate hyponyms and their respective hypernyms. Thus, as I read and classified the data, to answer the research questions, I kept in mind how the speakers used words.

After the paradigmatic analyses of the data of each comedian, individual and general analytical grids were created. These grids showed that the synthesis after the analytical grids of the comedians had been juxtaposed. Then an explanation of the grids was presented.

The analysis starts with reading the data and ends with the hypernyms. The procedure entails selecting hyponyms that are different but related by a hypernym. However, hypernyms must be different from each other and may not be related in meaning. In a situation where two hypernyms are very close in meaning, more clarification was given to show why they were not grouped with other hyponyms of another hypernym. Furthermore, their hyponym and hypernym were renamed to make sense of the arrangement.
vii. Distinctive Features of PSA

Although PSA uses vertical and cyclical reading using inductive-deductive methods like other methodologies such as GT, PSA has a different form and purpose. For example, PSA can include categories of low frequency, which are discarded in GT, through hyponymic and hypernymic adjustments. Also, PSA analyzes data without reproducing, paraphrasing, and mirroring them, as other research methodologies of analysis, rather, it uses the linguistic concept of hyponym and hypernym to clarify the process. PSA presents the interpretation with the grid’s contents in a synthetic (utilizing hypernyms and hyponyms), analytical (removing the duplication of data), and concrete manner, (using excerpts to illustrate). The reporting takes a reverse order starting from the hypernym to the hyponyms and ending with the data.

viii. Reporting Analytical Interpretations

PSA allows for the reporting of analytical interpretations to be concise without reducing the rigor involved. For methodological transparency, this dissertation presents all the excerpts and analytical grids in the appendices. Additionally, a glossary is offered before the interpretation to better understand the meaning of each dimension, category, and subcategory. The terms of the glossary is determined by the context of the research and can be used in other analyses making PSA a subjective, relational, and relativistic epistemology. In such a situation, the glossary terms or classification is used deductively in the analysis and can be retained or abandoned from another research’s data classification. The origin of each borrowed term from previous research must be mentioned to encourage research pavement continuity.
ix. **Syntagmatic Analysis**

The syntagmatic analysis portion of PSA entails taking into consideration the relations between the different aspects emanating from the paradigmatic portion of the analysis. It examines the ideologies evoked in the excerpts to establish the relationship between them. It aims at remaining faithful to the meaning and power of language. As such it differs from phrasal, syntactic, and grammatical analysis, which considers only linguistics descriptors to the neglect of meaning and the power of language. In this stage of analysis, language use is not limited to linguistic descriptors alone, but the establishment of the relations between ideologies created during the paradigmatic analysis. Put differently, the analysis focuses on the content and meaning of language progressively. PSA considers language to be based on context, subjective interpretation, and power relation of interlocutors. When speakers relate one ideology to another, they express the power to arrive at diverse meanings. The researcher also has the liberty to make use of this power to choose words to reinforce and contradict ideologies. Therefore, at any stage of both the paradigmatic and syntagmatic portions of PSA, the researcher has the liberty to regard or disregard what may be considered to be deviations, differences, or exceptions (p. 155).

x. **Dialogical and Ethical Principles of PSA**

As a research methodology, the dialogical and ethical principles are essential elements of PSA. Dialogism refers to being subjective in the analysis process in both stages, which guarantees the scientific rigor of a dissertation. In the first stage of analysis, the researcher needs help from experts who could be experienced peers/researchers or other native users of the language. The contribution from other researchers is indispensable for the trustworthy analytical classifications of data. In the second phase, the intersubjectivation of analysis invites inquiries
and interrogation of the implications emanating from the analysis and the ideas of the researcher’s report. If the voices of others are not put into consideration in research, then the process of knowledge construction loses the chances of dialogism and intersubjectivation. To effectively maintain subjectivity, I used extrapolating patterns and themes, surprise, and contrary evidence tactics to undertake this dissertation.
Chapter 4. SENSE RELATIONS IN NIGERIAN STAND-UP COMEDY

An analysis of the verbal data of NSCs gathered from four comedy shows, “AY Live” (2019 and 2020) and “Night of a Thousand Laughs” (volumes 21 and 27) is presented in this chapter and the research questions posed in Chapter 1 are restated and addressed. The transcripts from the stand-ups’ performances are examined with Reis’ (2018) PSA, followed by a presentation of the findings. The question was directed to an examination of what types of words NSCs use in performing their genre and what social or moral rationales inform the choice of words for joke performance. As a first step, the jokes are transcribed, translated, and categorized based on their main themes. Then, the PSA was used to identify and explain recurring and important words in the routine and the joke’s punchline. Next, the observed similarities and differences in the way the comedians used words to create the ideas they developed under each theme were noted. These observed similarities and differences helped to make inductive-deductive analytical grids of each comedy routine and to juxtapose the grids in such a way that similar points and themes are arranged together to enable the creation of a global analytical grid.

The data contained in the analytical grids were reported and interpreted in synthetic (utilizing hypernyms and hyponyms), analytical (by not replicating data), and concrete (through illustrative excerpts) ways. The analysis started from the data, then proceeded to the hyponyms, and ended at the hypernyms, but the reporting took the reverse order, starting from the hypernyms, then to the hyponyms, and ended at the data (Reis, 2018 pp. 153).
The global analytical grids contain the sense relation of words used by the comedians presented in a way that allowed the visualization of the synthesis reached after juxtaposing the analytical grids of all routines grouped under each theme. Each grid was put in the appendix but the global grid containing the synthesis of all the routines categorized under a given theme is presented in the analysis. Having one global grid for all 47 routines analyzed was almost impossible. Attempting to have one global grid would hinder the clarity of analysis and presentation of data, as some important data would be lost. Thus, there was the need to have seven global grids categorized under seven themes/topics. Qualitative results from the verbal data of the comedians for each theme are explained as contained in the grid, followed by the grid and a table of words, their meanings, register, and grammatical category. The table is then explained and supported with representative excerpts to illustrate the findings.

According to PSA, there is power inherent in the language, its user, and the contexts in which the language is used. Thus, the researcher must consider this “power of language” from the start to the final stages of the research because when speakers choose to use a word, it is to the disadvantage of another possible word having semantic consequences that can reinforce, weaken, perpetuate, or dissipate conceptions or prejudice (Reis, 2018 pp.150). The analytical grids below show the sense relation of the words used by the comics in their routines. They are followed by tables of pidgin words and expressions, their meanings, register, and their grammatical categories. During the analysis, the themes addressed by Nigerian stand-ups are religious, sociopolitical, socioeconomic, sociocultural, intertribal, cross-cultural, and family themes. NSCs use nouns and verbs the most, but there are also some adjectives. They equally use a great deal of basilectal, dialectal, and slang registers, and the sense relations of these words create the required surprise effect in line with the incongruity theory. NSCs use words in ways
that create a serene mood, keep the audience in suspense, and then present a surprise with unexpected, usually basilectal words or events that create an image of absurdity to make their audience laugh. Creating humor in this manner is evident in every aspect of their joke themes.

i. Sense Relations of Words in Religious Jokes

Grid 1 below illustrates the results of the PSA of joke routines centered around religious themes. Six routines performed by seven comedians were analyzed. They chose words to portray human or spiritual (hyponyms) beings (hypernym), who are in a sacred location (hypernym) where they are expected to conduct (hypernym) themselves in an orderly (hyponym) manner only to behave contrary to expectations. This sort of rhetoric creates a sacred tone at the beginning of the narrative before a disorderly (hyponym) behavior, creating the incongruity at the end to cause the desired humorous effect. The grid is followed by a table with four columns. From the left to the right, words appear in the first column, their meanings in the second, the third houses their register, and the fourth consists of the grammatical category of the words.

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being</td>
<td>Human</td>
<td>Men</td>
<td>Helen Paul</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cripple</td>
<td>Gordons</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lady</td>
<td>AY &amp; Helen Paul</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pastor</td>
<td>Gordons</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adeboye</td>
<td>Gordons</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td>Angel</td>
<td>Princewill</td>
<td>4</td>
</tr>
<tr>
<td>Conduct</td>
<td>Orderly</td>
<td>Working</td>
<td>Gordons</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Preaching</td>
<td>Gordons</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pray</td>
<td>Princewill</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teach</td>
<td>Helen Paul</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Disorderly</td>
<td>Fight</td>
<td>AY &amp; Helen Paul</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slap</td>
<td>Gordons</td>
<td>3</td>
</tr>
<tr>
<td>Location</td>
<td>Physical</td>
<td>Church</td>
<td>Princewill</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td>Heaven</td>
<td>AY &amp; Helen Paul</td>
<td>6</td>
</tr>
</tbody>
</table>
The analytical grid above of the six routines shows the sense relation of the words used by the comics. Grid 1 consists of five columns. From the left to the right, Column 1 receives the hypernym; Column 2 contains hyponyms of words related to the hypernym of the previous column. In Column 3 are listed the sub-hyponyms which in turn are related to the words in Column 2. In Columns 4 and 5 are registered the comedians’ names and the excerpts where the words were used respectively. The grid is followed by Table 1, which contains a glossary of pidgin words and phrases, their meanings, register, and grammatical categories. They both provide the category and subcategory of words, making the task of data analysis to be very clear without duplicating, paraphrasing, or mirroring the data (Reis 2018, pp. 152).

Table 1 is the list of words that were used by the comics in their punchlines, and these words need to be defined. The third column reveals that most of the words have basilectal, dialectal, vulgar, and slang registers, which show how much the use of pidgin contributes to the comic’s routine to create humor. The jokes would not have been truly funny if conventional words in English were used. This phenomenon demonstrates the flexibility that pidgin gives the comics to perform their routines. It also makes their performances more real and relatable to the

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pastor piken</td>
<td>Pastor’s child</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Ésusu</td>
<td>Money bag</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Wife material</td>
<td>Potential wife</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Alagbaral’olorun mi</td>
<td>My God is powerful</td>
<td>Dialectal</td>
<td>Noun (phrase)</td>
</tr>
<tr>
<td>Emi Orun</td>
<td>Holy spirit</td>
<td>Dialectal</td>
<td>Noun (phrase)</td>
</tr>
<tr>
<td>Yansh</td>
<td>Buttocks</td>
<td>Basilectal/vulgar</td>
<td>Noun</td>
</tr>
<tr>
<td>Ejekalor</td>
<td>Let’s go</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>I’m on point</td>
<td>I look good</td>
<td>Slang</td>
<td>Phrasal</td>
</tr>
</tbody>
</table>
audience as their choice of words tallies with real-life realities that the comedians try to mimic. For example, in excerpt 6 lines 1, 2, and 3, the comedians’ choices of words that have dialectal and basilectal registers to call God and the Holy Spirit help to paint the picture of what is obtainable in real-life White Garment Churches, a well-known denomination in Nigeria in which members put on white garments during worship. Most of their leaders and members are usually illiterate and belong to the Yoruba ethnic group. Hence, they used the Yoruba words for God and Holy Spirit (line 30).

[Excerpt 6] (AY & Helen Paul, AY, 2020)

30 Emio o! Emiorun!
    Spirit! Heavenly spirit!

31 AY:  Hmmm! Der’ is a woman here, young lady. You are wearing red,

AY:  Hmmm! There is a woman here, young lady. You are wearing red,

32 Di lord said I should ask you dat I warned you last year,

The Lord said I should ask you that I warned you last year,

33 But you came dis year (.). My friend, why are you still buying yansh? [laugh]

But you came this year (.). My friend, why are you still buying fake booty?

Excerpt 6 was performed by two comedians: AY, a male, and Helen Paul, a female comedian. Dressed in white garments and clutching a cross and microphone, they depict the White Garment Churches. Their mode of worship is unique. They frequently spin around,
gesticulate, and hop around on one leg as a demonstration of being under the influence of the Holy Spirit, and they give prophecies randomly to anyone present in their worship center. This act is what both comedians displayed in this routine. They danced on one leg, hopping from one table to the other, giving fake prophecies to the audience. In this routine, it can be observed (lines 31 to 33) that the comedians used standard English words in the buildup of the joke but in line 33, he used the basilectal word yansh which brought the absurd effect to make the routine incongruous to provoke laughter from the audience. Yansh is a basilectal, vulgar, slang word in Nigerian Pidgin that can be translated to “ass” in standard English. No one would expect a preacher to use such a word, particularly in the church. However, the comedian employed the word after a string of sentences that contained only standard English words to contradict expectations for humorous effect. The PSA shows that the sense relations between the word yansh and other words in the routine created the required surprise effect in the punchline as proposed by the Incongruity Theory.

ii. Sense Relations of Words Used in Sociopolitical Jokes

Existing studies have categorized political jokes into two areas, jokes by the political class and jokes about the political class (Tsakona & Popa, 2011). In cases of jokes by the political class, politicians humorously attack their opponents and win followers, and in cases of jokes about the political class, politicians are ridiculed in a satirical and parodic manner. The PSA of the sociopolitical jokes in Nigerian stand-up comedy shows that in sociopolitical jokes, there is also a play of power between humans (hypernyms) i.e., uniformed men and civilians (hyponyms). The uniformed men try to use their powers to oppress the civilians whom they are supposed to protect. The conflicts that ensue between both actors lead to conducts (hypernym) that are disorderly (hyponym) which are orchestrated or concluded with interrogative or
declarative (hyponyms) statements (hypernym) that contradict expectation to create humor as proposed by the incongruity theory.

In Grid 2 below, the results of the PSA are presented and contain five columns. From the left to the right, Column 1 received the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms which in turn are related to the words in Column 2. In Columns 4 and 5, are inputted the comedians’ names and the excerpts where the words were used respectively. In Column 1, there are five hypernyms that are distinct from one another. In Column 2 the hyponyms are distinct from one another but interconnected by their hypernyms which help to explain the sense relation that exists between the words. Table 2 below contains words and their meanings in Columns 1 and 2 respectively. Column 3 has their register, and Column 4 received their categories.

**Table 2:** Glossary sociopolitical jokes

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dem don change am?</em></td>
<td>Have they changed it?</td>
<td>Mesolectal</td>
<td>Phrase</td>
</tr>
<tr>
<td>DPO</td>
<td>Divisional Police Officer</td>
<td>Formal</td>
<td>Noun</td>
</tr>
<tr>
<td><em>I don enta</em></td>
<td>I am in a mess</td>
<td>Slang</td>
<td>Phrasal</td>
</tr>
<tr>
<td>50 card</td>
<td>50 naira</td>
<td>Slang</td>
<td>Noun</td>
</tr>
<tr>
<td>Reverse</td>
<td>To back up a car</td>
<td>Formal</td>
<td>Verb</td>
</tr>
<tr>
<td><em>Kpai</em></td>
<td>To slap</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Slapper</td>
<td>Someone who slaps</td>
<td>Unconventional</td>
<td>Noun</td>
</tr>
<tr>
<td>Police na your friend</td>
<td>Police officers are your friends</td>
<td>Static</td>
<td>Phrasal</td>
</tr>
</tbody>
</table>
Grid 2: Global grid of the sense relations of words in sociopolitical jokes

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Human</strong></td>
<td>Officers</td>
<td>Army</td>
<td>Gordons</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soldier</td>
<td>Chucks</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Police</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Civilian</td>
<td>Friend</td>
<td>Gordons</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Obama</td>
<td>Eneche</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mama</td>
<td>Acapella</td>
<td>8</td>
</tr>
<tr>
<td><strong>Conduct</strong></td>
<td>Orderly</td>
<td>Avoid</td>
<td>Acapella</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calm down</td>
<td>Chucks</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Press up</td>
<td>Gordons</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Disorderly</td>
<td>Drunk</td>
<td>Akpororo</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slap</td>
<td>Chucks</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bribe</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td><strong>Object</strong></td>
<td>Mechanical device</td>
<td>Printer</td>
<td>Acapella</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Car</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trap</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Product</td>
<td>Uniform</td>
<td>Chucks</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50 card</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poster</td>
<td>Acapella</td>
<td>8</td>
</tr>
<tr>
<td><strong>Statement</strong></td>
<td>Assertion</td>
<td>I know you</td>
<td>Edeche</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Na small small</td>
<td>Bovi</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Interrogation</td>
<td>How much for room?</td>
<td>Akpororo</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dem don change am?</td>
<td>Acapella</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Why are you running?</td>
<td>Akpororo</td>
<td>9</td>
</tr>
</tbody>
</table>

From Table 2 above, it is clear that the list of words and phrases that were used by the comics in their punchlines is slang, basilectal, and unconventional registers, which shows that these types of pidgin vocabularies immensely contribute to the surprise effect in the comics’ efforts to create humor. Even in situations in which the sequence of events did not create an absurd effect on the audience, the liberty to choose unusual words in pidgin helps to create a spontaneous odd effect known as a static incongruity (Ritchie, 2004, pp. 50). A good example can be seen in excerpt 12, lines 1 and 2, a performance by Gordons in the “Night of A Thousand Laughs” comedy show. He started the joke with a well-known sentence, i.e. a static register, with conventional words in Standard English that suggest turning the other cheek if someone slaps
you first on the cheek. In addition, he said that it depends on the “slapper.” His first statement is a one-liner that does not present any sequence of ideas to create an amusing effect on his hearers. But the use of an unconventional register gave the necessary effect in this routine.

[Excerpt 12] (Gordons, NTL, vol. 21)

1  I heard dat wen dey slap you on one side, turn the other side,
   I heard that when someone slaps you on one cheek, you should turn the other.
2  it depend on the slapper, [laugh]
   It depends on who slaps you.

iii. Sense Relations of Words Used in Socioeconomic Jokes

On the basis of the seven routines identified as a socioeconomic joke, the result of the PSA reveals that the comics make reference to the financial status of humans (hypernyms) by telling if they are rich or poor (hyponyms) using nouns such as *ajebo, kpako,* “royal highness,” etc. (sub-hyponyms). They also presented their economic conditions (hypernym) by showing that they live in lack or abundance (hyponym) by using adjectives such as “hard, hungry, large, rich,” etc. (sub-hyponyms). Reference was also made to their conduct (hypernym), which are either orderly or disorderly (hyponyms) in a certain location (hypernym) where their actions are portrayed as pretentious or unpretentious (hyponyms) by using verbs like “rush, form, lie, pay,” etc. (sub-hyponyms), and imply that in most cases, the poor always want to behave like the rich. In so doing, they cause a contrary view to the elite status that they are trying to exhibit. The comics also use objects (hypernym), either edible or inedible (hyponyms), using nouns like “shoes” (sub-hyponym) to describe how the poor can be identified in society.
The results of the PSA are presented in Grid 3 below and contain five columns. From the left to the right, Column 1 received the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms which in turn are related to the words in Column 2. In Column 4, is registered the comedians’ names and in Column 5 are the excerpts where the words were used. In Column 1, there are six hypernyms that are distinct from one another. In Column 2 the hyponyms are distinct from one another but interconnected by their hypernyms which helps to explain the sense relation that exists between the words. Very pertinent to this category of jokes is the hypernym, location. Where the incident takes place is quite important because the poor make an effort to go to places frequently visited by the rich and they end up conducting themselves in an abnormal way, causing the odd effect in the routine. In Table 3 below, the words and their meanings are contained in Columns 1 and 2, respectively, Column 3 has their registers and Column 4 indicates their categories.

Table 3. Glossary socioeconomic jokes

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>categories</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ajebor</em></td>
<td>Affluent person</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Form</td>
<td>Pretentious</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td><em>You dey suffer</em></td>
<td>You are suffering</td>
<td>Basilactal</td>
<td>Phrasal</td>
</tr>
<tr>
<td><em>Dis country hard</em></td>
<td>Things are tough in this country</td>
<td>Basilectal</td>
<td>Phrasal</td>
</tr>
<tr>
<td>Spin</td>
<td>To ask a lady out</td>
<td>Basilactal</td>
<td>Verb</td>
</tr>
<tr>
<td><em>Kpako</em></td>
<td>A poor person</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td><em>Garri</em></td>
<td>Cassava flour</td>
<td>Basilectal</td>
<td>noun</td>
</tr>
<tr>
<td><em>Wearee</em></td>
<td>Wearer</td>
<td>Unconventional</td>
<td>Noun</td>
</tr>
</tbody>
</table>
Grid 3: Global grid of the sense relations of words in socioeconomic jokes

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>Rich</td>
<td>Ajebor</td>
<td>Chucks</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>D’banj</td>
<td>Bovi</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td></td>
<td>royal highness</td>
<td>Gordons</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>Kpako</td>
<td>Chucks</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Warri boy</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DJ</td>
<td>Funny Bone</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Condition</td>
<td>Lack</td>
<td>Suffer</td>
<td>Gordons</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Hard</td>
<td>Funny Bone</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hungry</td>
<td>Fred Bright</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Abundance</td>
<td>Large</td>
<td>Bovi</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aje</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rich</td>
<td>Bash</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Territory</td>
<td>Abuja</td>
<td>I Go Save</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Nasarawa</td>
<td>Bash</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uk</td>
<td>Sheyi Law</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Building</td>
<td>Eatery</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>House</td>
<td>Gordons</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Airport</td>
<td>Fred bright</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Conduct</td>
<td>Pretentious</td>
<td>Form</td>
<td>Fred Bright</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Lie</td>
<td>Sheyi Law</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rush</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Unpretentious</td>
<td>Pay</td>
<td>Fred Bright</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Come</td>
<td>Chucks</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Think</td>
<td>Sheyi Law</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Object</td>
<td>Edible</td>
<td>Garri</td>
<td>Fred Bright</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Ice cream</td>
<td>Chukks</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chicken</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Inedible</td>
<td>Table</td>
<td>Gordons</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Money</td>
<td>Bovi</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shoe</td>
<td>Bash</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Statement</td>
<td>Assertion</td>
<td>You dey suffer</td>
<td>Gordons</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dis country hard</td>
<td>Bovi</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You will not wear poverty shoes</td>
<td>Bash</td>
<td>13</td>
</tr>
<tr>
<td>Interrogation</td>
<td>Una see Bala around here?</td>
<td>Fred Bright</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What do you care for?</td>
<td>I Go Save</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Do you have Coke?</td>
<td>Chucks</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

The results of the types of words and phrases, their meaning, registers, and categories in the stand-ups’ routines and punchlines are presented in Table 3. It is interesting to see that almost
all the words fall under the basilectal register. Only one word can be considered to not fall into the basilectal register. However, the term does not exist in any language. It was coined by the speaker, which shows that apart from using basilectal words, pidgin gives the comics the liberty to invent their own words during a performance. These newly coined words or neologisms, just like the basilectal ones, aid their performance to create a humorous effect in their routine.

Consider, for instance, excerpt 13, lines 4 to 7.

[Excerpt 13] (Bash, NTL, vol. 27)

4. *My brodana one of di tins dat separate di rich from the poor na shoe,*
   My brothers, that’s one of the things that separate the rich from the poor, it’s shoes.
5. *tell your neighbor, say shoe!*
   Tell your neighbor, say shoe!
6. *My broda e get some shoe wen you dey see as you dey see di shoe*
   My brothers, there are some shoes that you will see,
7. *you dey know di condition of di wearee* [small laugh]
   and you know the condition of the wearee

Excerpt 13 is a routine performed by the comedian Bash. He performed the routine at the “Night of a Thousand Laughs” comedy show, volume 27. In the build-up to the joke, he tried to convince the audience that the kind of shoes one wears tells if they are poor or rich. Then he referred to the one wearing the shoes as “wearee.” He could have used any other words like “owner” but using a coined word created the surprise effect that made the routine funny. Since he was speaking NPE, the word could as well be considered as a basilectal word because it does not exist in Standard English. There is no word in NPE for someone wearing a shoe, which gave
the need to coin one for humorous effect, which would have not been felt if another conventional word was used. The use of such words suggests that NSCs intentionally employ them in situations where a usual word will not make their narrative funny. Thus, a basilectal or unconventional word, when analyzed in relation with other words, creates a sense relation that engendered a spontaneous humorous effect regarded as static incongruity.

iv. **Sense Relations of Words Used in Sociocultural Jokes**

The PSA shows that in sociocultural jokes, the comics negotiated cultural presuppositions by talking about humans (hypernyms) either male or female (hyponyms) telling of either their friendly or hostile (hyponyms) conduct (hypernyms) or their conditions (hypernyms) which are either a state of emotional despair or sicknesses (hyponyms) using nouns, verbs, adjectives, phrases such as *aboki, egusi, “roast, wealthy,”* etc. (sub-hyponyms). They also refer to locations (hypernyms) which are either territories or institutions (hyponyms) using nouns such as Abuja, Lagos, Nigeria, primary school, etc. (sub-hyponyms) to establish the sense relation in their routine. The comics referred to some edible or inedible (hyponyms) objects (hypernyms) using nouns such as *egusi, “gun, camphor, medicine,”* etc. (sub-hyponyms). Their statement (hypernyms) in the jokes were declarative or interrogative (hyponyms) which they used in an assertive way to relay their message.

The results of the PSA are presented in Grid 4, which contains five columns. From the left to the right, Column 1 shows the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms, which in turn are related to the words in Column 2. Column 4 has the comedians’ names, and in Column 5 are the excerpts where the words were used. In Column 1, there are six hypernyms that are distinct from one another. In Column 2 the hyponyms are distinct from one another but
interconnected by their hypernyms, which helps to explain the sense relation that exists between the words. An essential part of this category of jokes is the hypernym condition. In the jokes’ buildup, the comedians had to make recourse to the conditions of those in the narrative to negotiate cultural presuppositions. Both adjectives and verbs were important to describe these conditions in their narratives.

Grid 4 is followed by Table 4, which contains a glossary of words employed by the NSCs in performing sociocultural jokes. The table has four columns containing vocabulary choices of the comics in the punchline of the jokes. From left to right, the first column contains the words and phrases the comedians used in the original their form in the routine. The second column consists of the meanings of the words and phrases, derived from the context in which they were used in the narratives because “PSA sees language as dependent on its context of origin, on the subjectivity of those who interpret it, on power relations among social actors” (Reis, 2018, p. 154). The third column holds the register of the words contained in Column 1. The last column accommodates the grammatical categories of the words and is assigned the number four.

Table 4: Glossary of sociocultural jokes

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egusi</td>
<td>Melon</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Lapa lapa</td>
<td>Heat rashes</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Smell</td>
<td>Body odor</td>
<td>Acrolect</td>
<td>Noun</td>
</tr>
<tr>
<td>Roast</td>
<td>Suffer</td>
<td>Slang</td>
<td>Verb</td>
</tr>
<tr>
<td>Chop</td>
<td>Eat</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Oloshi</td>
<td>Idiot</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Aboki</td>
<td>Hausa man</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>una no wan make I last</td>
<td>You don’t want me to live long</td>
<td>Mesolect</td>
<td>Phrasal</td>
</tr>
</tbody>
</table>
Grid 4: Global grid of the sense relations of words in sociocultural jokes

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>Male</td>
<td>Papa</td>
<td>Gordons</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aboki</td>
<td>Acapella</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oloshi</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td>Female</td>
<td>Mama</td>
<td>I Go Die</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Wife</td>
<td>Gordons</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>Acapella</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Conduct</td>
<td>Hostile</td>
<td>Rob</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vex</td>
<td>Gordons</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arrest</td>
<td>Acapella</td>
<td>24</td>
</tr>
<tr>
<td>Friendly</td>
<td>Hug</td>
<td>I Go Die</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Chop</td>
<td>Acapella</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Make out</td>
<td>Gordons</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Condition</td>
<td>Despair</td>
<td>Roast</td>
<td>I Go Die</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Not wealthy</td>
<td>Gordons</td>
<td>21</td>
</tr>
<tr>
<td>Sickness</td>
<td>Smell</td>
<td>I Go Die</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Lapa lapa</td>
<td>Acapella</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Location</td>
<td>Territory</td>
<td>Nigeria</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lagos</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Institution</td>
<td>Primary school</td>
<td>I Go Die</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Secondary school</td>
<td>I Go Die</td>
<td>22</td>
</tr>
<tr>
<td>Object</td>
<td>Edible</td>
<td>Egusi</td>
<td>I Go Die</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medicine</td>
<td>Acapella</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Inedible</td>
<td>Gun</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Camphor</td>
<td>I Go Die</td>
<td>25</td>
</tr>
<tr>
<td>Statement</td>
<td>Declarative</td>
<td>My papa fit beat you ahead</td>
<td>Gordons</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td></td>
<td>una no wan make I last</td>
<td>I Go Die</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Interrogation</td>
<td>who dey inside</td>
<td>Bash</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>you wan craze?</td>
<td>Acapella</td>
<td>24</td>
</tr>
</tbody>
</table>

From Table 4, it is apparent that the five routines performed by four stand-ups demonstrated similar patterns in the types of words and phrases, their meanings, registers, and categories in their routines and punchlines. The majority of the words are in the basilectal register and one word for the other registers. Important to note in this category of jokes is the use of verbs to describe someone’s condition to negotiate cultural suppositions for humorous effect, as evident in excerpt 22, lines 4 to 8.
Excerpt 22 was performed by the comedian I Go Die at the “Night of a Thousand Laughs” comedy show, volume 21. In the routine, he tried to negotiate the cultural belief that put too much importance on peoples’ names and the impact that names have on life experiences. In the buildup, he mentioned that people repeatedly confronted him to change his name. He asked a rhetorical question about what he should change his name to and whether he should begin to bear their names. He then gave an example of the former president of Nigeria, Goodluck Jonathan, but he asked the audience to forget about that cultural notion and used the slang words “hustle” and “roast” to infer that if you do not work hard you will suffer. The sequence of events in his
narrative presented no absurd image in the routine, but the use of the slang words gave the oddity which engendered the static incongruity. Had he used usual words like “work hard” and “suffer,” the routine would not have produced a similar effect.

v. **Sense Relations of Words in Intertribal Jokes**

The results of the PSA of interethnic jokes show that the sense relation of the words of the comic appeals to their audience emotion by describing the violent or nonviolent (hyponyms) conducts (hypernyms) of spiritual and human (hyponyms) beings (hypernyms) emanating from tribal and ethnic stereotypes and to show how different tribes in Nigeria interrelate and coexist using nouns like *mugu*, *aboki*, “angel,” etc. (sub-hyponyms). Reference was also made to edible and inedible (hyponyms) objects (hypernym) that were used to carry out their conduct such as *juju*, “pot, beer, food,” etc. (sub-hyponyms). They also centered their narratives at a given territorial (hyponym) location (hypernym) or in a building (hyponym) using nouns like “house, club, abroad,” and “ground” (sub-hyponyms).

Grid 5 reveals the PSA results of interethnic jokes. The grid has five columns showing the sense relation of the words used in eight routines performed by eight comics. From left to right, Column 1 received the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms, which in turn are related to the words in Column 2. Column 4 has the comedians’ names and in Column 5 are the excerpts where the words were used. In Column 1, there are five distinct hypernyms, and Column 2 has hyponyms that are distinct from one another but interrelated by their hypernyms, which explain the sense relation that exists between them. The hypernym, “being”, seems to play a vital role in the jokes. Words are chosen to depict tribal and ethnic stereotypes using nouns. In Table 5 below, the words and their meanings are contained in Columns 1 and 2, respectively, Column 3 has their registers and Column 4 indicates their categories.
**Grid 5:** Global grid of the sense relations of words in (inter)ethnic jokes

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being</td>
<td>Human</td>
<td>Mugu</td>
<td>Fred Bright</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aboki</td>
<td>Federational Mallam</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Area boy</td>
<td>Bash</td>
<td>26</td>
</tr>
<tr>
<td>Spirit</td>
<td>Marine spirit</td>
<td>Gordons</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>God</td>
<td>I Go Die</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Angel</td>
<td>Federational Mallam</td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>Conduct</td>
<td>Violent</td>
<td>Fight</td>
<td>Bash</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chook</td>
<td>Federational Mallam</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kill</td>
<td>Federational Mallam</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Nonviolent</td>
<td>Commot</td>
<td>Fred Bright</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>High</td>
<td>Funny Bone</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Catwalk</td>
<td>Youngest landlord</td>
<td>30</td>
</tr>
<tr>
<td>Object</td>
<td>Edible</td>
<td>Beer</td>
<td>Youngest landlord</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fried rice</td>
<td>Fred Bright</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Food</td>
<td>Fred Bright</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Inedible</td>
<td>Juju</td>
<td>Bash</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pot</td>
<td>Apkororo</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Knife</td>
<td>Federational Mallam</td>
<td>29</td>
</tr>
<tr>
<td>Location</td>
<td>Territorial</td>
<td>Ground</td>
<td>Bash</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Abroad</td>
<td>I Go Die</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yaba</td>
<td>Apkororo</td>
<td>27</td>
</tr>
<tr>
<td>Building</td>
<td></td>
<td>Club</td>
<td>Funny Bone</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td>House</td>
<td>Apkororo</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pharmacy</td>
<td>Youngest landlord</td>
<td>30</td>
</tr>
<tr>
<td>Statement</td>
<td>Declarative</td>
<td>This hip! Dem go suffer!</td>
<td>Youngest landlord</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O ofesanowo mi</td>
<td>Federational Mallam</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Interrogative</td>
<td>NnachuhwumaAnazukwu?</td>
<td>Funny Bone</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td>na you dem blow?</td>
<td>Gordons</td>
<td>26</td>
</tr>
</tbody>
</table>
Table 5 Glossary of (inter)ethnic jokes

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chook</td>
<td>To stab</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Area boy</td>
<td>Tout</td>
<td>Mesolect</td>
<td>Noun</td>
</tr>
<tr>
<td>Aboki</td>
<td>Hausa man</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Mugu</td>
<td>Fool</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>High</td>
<td>Drunk</td>
<td>Slang</td>
<td>Adjective</td>
</tr>
<tr>
<td>Commot</td>
<td>Bring out</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Juju</td>
<td>Magical charm</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>O ofesanowo mi</td>
<td>I look good</td>
<td>Dialectal</td>
<td>Phrasal</td>
</tr>
</tbody>
</table>

The results of each comics’ word choice in the eight routines are accordingly summarized in Table 5 to show the types of words and phrases, their meanings, registers, and categories in their routines and punchlines. The table reveals that most of the words used have basilectal registers and one word each for slang and dialectal registers. In this category of jokes, the use of nouns to refer to people in a way that portrays tribal and ethnic stereotypes is pertinent as seen in Excerpt 31, lines 22 to 25.

[Excerpt 31] (Fred Bright, AY, 2020)

22  But immediately my Ibo brother came out (. ) and say cha chacha

  But immediately, my Ibo brother came out. And say cha chacha

23  Ibo kwenu! [hey!] The Ibo man saw the board “eat for free”

  Ibo kwenu! [hey!] Ibo man saw the board “eat for free”

24  He started laughing “chia! Ah chai!”
He started laughing, “chia! Ah, chai!”

25 America! America! so you people wan to chop me mugu here? [laugh]

America! America! so you people want to play me for a fool here?

Excerpt 31 was a routine performed by Fred Bright in the 2020 “AY” comedy show. The routine underpinned tribal stereotype views of the three major ethnic groups in Nigeria, Hausa, Yoruba, and Ibo. The Hausa are presented as a sincere people, the Yoruba as too fearful, and the Ibo as cunning and business oriented. In the joke, some Nigerians went to America for a seminar. During the lunch break, they went out to eat. There was a restaurant with “eat for free” written on the signpost. The first to see it was the Hausa man, who was depicted as sincere because he went and called his friends. After eating, they were asked to pay. They protested, but the waiter informed them that they had to pay for their grandchildren because their grandfather paid for them, which they did. Then, a Yoruba man, depicted as fearful, visited the same restaurant and the same scenario played out, and out of fear he paid for 15 persons. But when the same thing happened to the Ibo man, he asked the waiter not to worry about him paying for his grandchildren because he was a reverend father, and reverend fathers do not have children, much less grandchildren.

Before devising this cunning response to evade paying for his lunch, the Ibo asked a series of rhetorical questions to show that he was business-oriented and why it is impossible to sell food for free in a restaurant. He used the word mugu in line 25 to show that he cannot be played for a fool, which inferred that the Hausa man and the Yoruba man were not as cunning as he, an Ibo man. The comedian’s choice of words contributed immensely to the surprise effect that brought about the humor in the routine based on the provisions of the Incongruity Theory.
vi. Sense Relations of Words in Cross-Cultural Jokes

The PSA of cross-cultural jokes shows that the sense relations between words involved the use of lexical items to compare aspects of two different cultures. Typically, comedians ironically contrast Nigerian cultural practices and those of the Western world to denigrate Nigerian or Western cultural practices. They describe the orderly and disorderly (hyponyms) conducts (hypernyms) of human and spirit (hyponyms) beings (hypernym) in a given location (hypernym) either territorial or in a building (hyponyms) using nouns like Lagos, mugu, okada, kpomo, oyinbo, etc. (sub-hyponyms). Reference was equally made to both tangible and intangible (hyponyms) objects (hypernyms) alike and their statements (hypernym) were predominantly declarative or interrogative (hyponyms). They appeal to the audiences’ moods by addressing a specific topic like love bringing out how both cultures romantically express their emotions. They take sides with the practices of one culture and explain why it is better than the other.

In Grid 6 below, the results of the PSA are presented and contain five columns. From the left to the right, Column 1 shows the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms which in turn are related to the words in Column 2. In Columns 4 and 5 are registered the comedians’ names and the excerpts where the words were used respectively. In Column 1, there are five hypernyms that are distinct from one another. In Column 2 the hyponyms are distinct from one another but interconnected by their hypernyms, which helps to explain the sense relation that exists between the words. Noticeable in the hypernym column are objects and conduct. The comedians use objects and general conduct of two or more social groups in a way that shows the sharp cultural difference that exists between both cultures.
Grid 6 is preceded by Table 6, which has a glossary of words utilized by the comedians in their performance. The table consists of four columns containing words chosen by the comedians in their jokes’ punchlines. Starting from left to right, the first column contains the words and phrases the comedians used in their actual forms. The second column holds the meanings of the words and phrases as they were used in the context of the routine. The third column hosts the registers of each word contained in Column 1. The fourth column accommodates the grammatical categories of the words.

**Grid 6: Global grid of the sense relations of words in cross-cultural jokes**

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being</td>
<td>Human</td>
<td><em>Oyinbo</em></td>
<td>Funny Bone</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Mugu</em></td>
<td>Sheyi law</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td>General Sann Abacha</td>
<td>Princewill</td>
<td>39</td>
</tr>
<tr>
<td>Spirit</td>
<td>God</td>
<td></td>
<td>Odogwu</td>
<td>41</td>
</tr>
<tr>
<td>Conduct</td>
<td>Orderly</td>
<td><em>Love</em></td>
<td>Gordons</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Play</em></td>
<td>Funny Bone</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Obey</em></td>
<td>Real Warri Pikin</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Disorderly</td>
<td><em>Faint</em></td>
<td>Odogwu</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Fight</em></td>
<td>Princewill</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Mad</em></td>
<td>Sheyi law</td>
<td>37</td>
</tr>
<tr>
<td>Object</td>
<td>Tangible</td>
<td><em>Okada</em></td>
<td>Bash</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Ferrari</em></td>
<td>Funny Bone</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Kpomo</em></td>
<td>Odogwu</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Intangible</td>
<td><em>Love</em></td>
<td>Gordons</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Virus</em></td>
<td>Real Warri Pikin</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Song</em></td>
<td>Funny Bone</td>
<td>35</td>
</tr>
<tr>
<td>Location</td>
<td>Territorial</td>
<td>America</td>
<td>Princewill</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ojota</td>
<td>Sheyi Law</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nigeria</td>
<td>Real Warri Pikin</td>
<td>38</td>
</tr>
<tr>
<td>Building</td>
<td>Asokoro</td>
<td></td>
<td>Bash</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Prison</td>
<td></td>
<td>Gordons</td>
<td>34</td>
</tr>
<tr>
<td>Statement</td>
<td>Declarative</td>
<td><em>she no be Nigerians</em></td>
<td>Funny Bone</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>di name be like fight!</em></td>
<td>Princewill</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>Interrogative</td>
<td><em>What did we just do?</em></td>
<td>Odogwu</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>oga, watin I do?</em></td>
<td>Sheyi Law</td>
<td>37</td>
</tr>
</tbody>
</table>
Table 6: Glossary of cross-cultural jokes

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mugu</td>
<td>Fool</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Kpomo</td>
<td>Cow hide</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Okada</td>
<td>Motorcycle</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Asokoro</td>
<td>Police station</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Oyinbo</td>
<td>White person</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>General Sanni Abacha</td>
<td>Former military president</td>
<td>Basilectal</td>
<td>nouns</td>
</tr>
<tr>
<td>she no be Nigerians</td>
<td>She is not a Nigerian</td>
<td>Acrolect</td>
<td>Phrasal</td>
</tr>
<tr>
<td>oga, watin I do?</td>
<td>Sir, what did I do?</td>
<td>Mesolectal</td>
<td>phrasal</td>
</tr>
</tbody>
</table>

Table 6 contains words and phrases used by seven comedians in eight routines categorized as cross-cultural jokes where areas of two opposing cultures were compared. The table shows the types of words and phrases, their meaning, registers, and categories in their routines and punchlines. The table reveals that most of the words employed have a basilectal register. The comedians compare romance in the African culture with that of the West using objects to show what is accepted as romantic in one culture but not considered romantic in another culture. In Excerpt 41, the comedian compared Nigerian women to Western women. The comedian attempts to show that Nigerian women are emotionless. He used a metaphor to liken Nigerian girls’ hearts to Kpomo (cow skin eaten and used as leather for shoes, bags, and other accessories). He described Nigerian girls as folks who do not respond with the expected emotional reaction when compared to white women because “Notin dey shock dem,” which means that nothing surprises them.
[Excerpt 41] (Odogwu, AY, 2019)

1  *Di wan wen shock me, una go know watin una do, you go hear Jesus.*

The one that shocks me, you people will know what you did, you will hear Jesus,

2  *What did we just do? Anti, na fornication! Na so una dey behave what did we just do. Aunty, fornication. That’s how you guys behave.*

(...)

3  *(…) And women , Nigerian women , I no know una heart be like kpomo. [laugh]*

(...)

And women, Nigerian women, I don't know why your hearts are like cow hides.

The excerpt was a performance by Odogwu, a Nigerian comedian who performed at the AY comedy show in 2019. He started by critiquing the conduct of some Nigerian women, and then he tried to prove that they are less emotional than white women. To emphasize their lack of emotion, the comedian said that "they are not romantic at all." After creating an expectant mood with these words and expressions, the comedian gave two examples to support his assertion. The first had to do with their reaction to disappointment and the second example stated their response to a surprise situation. The buildup to the joke was not funny in lines 1 and 2, but the use of the basilectal word in line 3 brought an instant absurdity to the routine, making it humorous.

vii.  **Sense Relations of Words in Family Jokes**

The PSA results show that in family jokes, which are jokes with the relationship between spouses, family members, and romantic partners as the central theme, the comedians identify different aspects of romantic relationships and how partners behave and treat one another by talking about spirits and humans (hyponyms) beings (hypernyms) telling of either their orderly
or disorderly (hyponyms) conducts (hypernyms) using nouns and verbs such as *ashawo*, *lorlor*, *rapa*, “uppercut,” etc. They referred to objects (hypernyms) that are both tangible and intangible (hyponyms) in terrestrial (hyponym) locations (hypernym) or in a building. Their statements (hypernyms) in the jokes were declarative or interrogative (hyponyms), which they used in an assertive way to relay their message. When discussing romantic alliances, the comedians used irony and insinuations to relate their presuppositions (more on linguistic devices such as irony will be discussed in the next chapter). They also reinforce and contradict shared background perceptions about gender roles in a relationship.

In Grid 7 below, the results of the PSA are presented and contain five columns. From left to right, Column 1 shows the hypernym; Column 2 contains hyponyms showing how the words relate to the hypernyms of the previous column. In Column 3 are listed the sub-hyponyms, which in turn are related to the words in Column 2. In Columns 4 and 5, are listed the comedians’ names and the excerpts where the words were used respectively. In Column 1, there are five hypernyms that are distinct from one another. In Column 2 the hyponyms are distinct from one another but interconnected by their hypernyms, which help to explain the sense relation that exists between the words.

Table 7, after Grid 7, has a glossary of words utilized by the comedians in their performance. The table consists of four columns containing words chosen by the comedians in their punchlines. Looking at the table from left to right, the first column contains the words and phrases the comedians used in their original forms in the routines. The second column holds the meanings of the words and phrases as used in the context of the routine as linguistic prominence is not the primary purpose of PSA research, but the content and meaning of the language in a dynamic way based on the context in which it was used, the subjectivity of the researcher, and
the power of language as utilized by interlocutors. The third column consists of the registers of each word contained in Column 1. The fourth column contains the grammatical categories of the words.

**Grid 7:** Global grid of the sense relation of words in family jokes

<table>
<thead>
<tr>
<th>Hypernyms</th>
<th>Hyponyms</th>
<th>Sub-hyponyms</th>
<th>Comics</th>
<th>Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being</td>
<td>Human</td>
<td>Papa</td>
<td>Gordons</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anti</td>
<td>Odogwu</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Ashawo</em></td>
<td>Apkororo</td>
<td>27</td>
</tr>
<tr>
<td>Spirit</td>
<td>Devil</td>
<td>Real Warri Pikin</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>Conduct</td>
<td>Orderly</td>
<td>Ride</td>
<td>Gordons</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dance</td>
<td>Apkororo</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Lolor</em></td>
<td>Real Warri Pikin</td>
<td>41</td>
</tr>
<tr>
<td>Disorderly</td>
<td>Kill</td>
<td>Odogwu</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Lie</td>
<td>Real Warri Pikin</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Uppercut</td>
<td>Apkororo</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Object</td>
<td>Tangible</td>
<td><em>Rapa</em></td>
<td>Gordons</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Money</td>
<td>Apkororo</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CD plate</td>
<td>Real Warri Pikin</td>
<td>41</td>
</tr>
<tr>
<td>Intangible</td>
<td>Wi-Fi</td>
<td>Odogwu</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Lap odor</td>
<td>Real Warri Pikin</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Attention</td>
<td>Real Warri Pikin</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>Location</td>
<td>Territorial</td>
<td>Here</td>
<td>Real Warri Pikin</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nigeria</td>
<td>Real Warri Pikin</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td>London</td>
<td>Odogwu</td>
<td>47</td>
</tr>
<tr>
<td>Building</td>
<td>Nanet</td>
<td>Gordons</td>
<td></td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Club</td>
<td>Apkororo</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Statement</td>
<td>Declarative</td>
<td>if woman wan born, e no get</td>
<td>Gordons</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td></td>
<td>secret</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>man fone be like onions</td>
<td>Real Warri Pikin</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Interrogative</td>
<td>na mortal combat?</td>
<td>Apkororo</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jesus, what did we just do?</td>
<td>Odogwu</td>
<td>42</td>
</tr>
</tbody>
</table>
Table 7 Glossary of family jokes.

<table>
<thead>
<tr>
<th>Words</th>
<th>Meaning</th>
<th>Register</th>
<th>categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papa</td>
<td>Old man</td>
<td>Basilectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Anti</td>
<td>Aunty</td>
<td>acrolectal</td>
<td>Noun</td>
</tr>
<tr>
<td>Ashawo</td>
<td>Prostitute</td>
<td>Basilactal</td>
<td>Noun</td>
</tr>
<tr>
<td>Lolor</td>
<td>To sleep with someone</td>
<td>basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Uppercut</td>
<td>Intercourse</td>
<td>Basilectal</td>
<td>Verb</td>
</tr>
<tr>
<td>Rapa</td>
<td>Wrap cloth</td>
<td>Basilectal</td>
<td>nouns</td>
</tr>
<tr>
<td>Lap odor</td>
<td>Smelling private part</td>
<td>Slang</td>
<td>Noun</td>
</tr>
<tr>
<td>Rock</td>
<td>Dance</td>
<td>Slang</td>
<td>Verb</td>
</tr>
</tbody>
</table>

The analysis of the words and phrases, their meanings, registers, and categories in the routines and punchlines of four comics and the six routines performance about family jokes are shown in Table 7. From the table, it is obvious that most of the words the comics used have a basilectal register. Two words are slang registers. The comics used these words to avoid being vulgar as they talk about matters that relate to ones’ private parts and intercourse. They made recourse to the use of a lot of euphemisms in this joke category. In Excerpt 45, the comedian tried to debunk the idea that women are very difficult to please. She argued that men are more difficult to please and understand. She supported her argument with the evidence that women cherish only four things: love, attention, money, and more money. She praised her physical attributes and opined that despite all her physical attributes men will still go outside to cheat on women with girls that have “lap odor” (lines 8 and 9):
You don’t have a car, and you married someone like me.

You will now abandon me for another girl with lap odor.

Excerpt 45 is a performance by the female comedian, Real Warri Pikin. She performed the joke during the “AY” show in 2019. When she coined the word in line 9 to refer to girls that men cheat with, she was actually saying that they have smelly private parts, but to avoid sounding vulgar, she censored her routine with the word “lap odor,” leaving the audience to infer the meaning. Apart from avoiding being vulgar, using another conventional word may not have produced the same humorous effect.

In summary, the PSA of the 47 routines showed a significant use of the basilectal register of nouns, verbs, and adjectives frequently used in the buildup and punchlines of the jokes. Adjectives were used mostly to describe one’s identity and conditions. Additionally, dialectal, slang, unconventional, and coined register or neologisms were used. The result shows that basilectal registers are employed to supply the surprise effect in situations where conventional words and the sequence of the narrative will not be funny to the audience. Furthermore, NSCs resort to basilectal words and coinages to avoid sounding vulgar when treating taboo topics like intercourse and genitals.
Chapter 5: LINGUISTIC DEVICES AND COMMUNICATION STYLES OF NIGERIAN STAND-UP COMEDIANS.

The question was directed to examine how the words in Nigerian Pidgin help Stand-up Comics to convey their message to their audience. The question was analyzed using PSA to make the assertions by examining the sense relations of words elaborated in Chapter Four. I sought to establish certain links among the ideas derived to describe the available linguistic devices for achieving the humorous effects. At this point, language is an instrument of power through which the speaker can convey ideologies, as well as other possibilities, such as establishing, strengthening, perpetuating, questioning, destabilizing, breaking with or offsetting values, concepts, and social practices of inclusion or exclusion, of freedom or oppression (Reis 2018, p. 147).

The PSA reveals that the humorous effects were achieved with some linguistic devices, which are products of the semantic relations between the NSCs’ words. In other words, the comedians use words to generate some linguistic devices, such as exaggeration, irony, repetition, metaphor, euphemism, rhetorical questions, pun (a play on words), personification, and anthropomorphism, which in turn helps create the desired surprise effect to make the utterance funny, as illustrated in Diagram 1 below:

**Diagram 1: Process of creating humor**

Words ➔ Linguistic devices ➔ Surprise effect ➔ Humor
i. **Exaggeration**

Previous research shows that comedians exaggerate to emphasize and impress (Adetuyi, Jegede, & Adeniran 2018, p. 8). The PSA reveals that NSCs choose words to make a situation or experience look better or worse to create the absurdity for humorous effect. Excerpt 22 is a good example of a routine where someone’s experience was presented in a different way from what really happened. The excerpt was performed by I Go Die, in the “Night of a Thousand Laughs,” volume 21. He presented the former president of Nigeria, Goodluck Jonathan’s experience stating how he became the president. In reality, Goodluck was the deputy governor of his state. The governor was impeached and arrested for a criminal offense, which made Goodluck the governor. When he was later made the vice-president, the president died, and he became the president. The comedian informed the audience that Goodluck also had similar primary and secondary school experiences. To prove his point that Goodluck was “born to succeed” and that his name had nothing to do with his success, the comedian created an unexpected scenario in the routine. He added that “the United Nations” now wants to make Goodluck the “deputy chairman.” “The Chairman” of the United Nations is already protesting that they do not want him to “last,” which means that they do not want him to live a long life. By presenting the experience of the former president and adding more to what happened, the comedian created the absurdity to contradict shared knowledge and the ideology that the name you bear affects your outcome in life.

A similar situation played out in Excerpt 9 below, performed by the comedian Akpororo during the “Night of a Thousand Laughs,” volume 27.
I say bros, “leave dat tin, if I pass dem go follow me”

I said, bro. Forget it! If I run past them, they will run also.

He thought I was lying. So, I took off! As I ran past them, it was not up to two minutes

I heard footsteps behind me, as I turned back, it was the DPO holding his trouser and running

we were running (.) we ran for an hour, then I stopped, I started breathing heavily

the DPO ran and stopped in front of me, and looked at me (…)

and said, young man, why are you running?

I said, “I just feel like running.” The DPO said, “what did you say?”

I said, “I just feel like running.” The DPO said you are under arrest.

I said, what for? He said, for illegal running.
In the routine, the comedian stated that Nigerian police officers are too fearful. He narrated how he went out with a friend and on the way, they met some police officers at a checkpoint. He told his friend that if he runs past the checkpoint, the police officers will run away out of fear. His friend did not agree with him, so he started running and to his amazement, it was the Divisional Police Officer (DPO) who ran also. When he stopped, the DPO asked him why he was running, and he said he felt like running. The DPO was disappointed by his response and put him under arrest for “illegal running.” The PSA reveals that the comedian chose his words to make the situation worse than was expected. In line 15, the sense relation between the words “DPO” and “see raiz” shows an exaggeration of the situation to make it absurd. He also stated in line 16 that they ran for “one hour,” which is an exaggeration, to increase the absurdity for humorous effect. In lines 18 and 19, he also repeated the strange answer to exaggerate how unusual the scenario was and intrigue the audience that would want to hear the officer’s response. When the DPO said, “You are under arrest,” the audience laughed because it is absurd to arrest someone for running. The DPO’s statement leaves the question of what the comedian’s offense could be in the audience’s mind, which made them laugh. As if the drama was not enough, the reason for his arrest that the DPO gave “illegal running,” was not even a known offense. This scenario is incongruous and contradictory to shared background knowledge.

The PSA reveals that another way in which the sense relation of words was used to exaggerate is by saying a word or phrase more than once. The comics said words again to emphasize the action, producing a more damning idea of the situation for humorous effect. To this end, the comedians build up their narratives by stating the expected at the beginning and then introducing the unexpected into the narrative by exaggerating the situation, which creates the humorous effect (dynamic incongruity). Central to this variant of incongruity is the concept
of an expectation created by a sequence of events and ideas (Ritchie, 2004, pp. 50). Consider Excerpts 2 and 3 below.

[Excerpt 2] (Gordons, NTL, vol. 21)

12 no bi joke. And dat kin tin to delet am na problem [laugh]
   it’s not a joke, and things like that are difficult to delete
13 you dey control, delete, control delete, e go dey show, Hey! Hey! Hey! [laugh] you will press control, delete, control delete, it’ll keep showing. Hey! Hey! Hey!

[Excerpt 3] (Gordons, AY, 2020)

11 Den pastor move com say “do something crazier!”

Then the pastor said, do something crazier!

12 com see where people dey slap each other for church, pua pua [laugh]

People started slapping each other in the church

Excerpts 2 and 3 were both performed by Gordons in “Night of a Thousand Laughs” and “AY” comedy show respectively. In Excerpt 2, he talked about a pastor who prepared his sermon on his laptop and unknown to him the son used the same laptop to download adult content. On getting to the church, the pastor unknowingly started projecting the adult content to the consumption of the members creating a chaotic scene to produce humor. In lines 12 and 13, the comic repeated the words “control” and “delete” to exaggerate the dramatic scene where the pastor was trying to delete the adult content being aired in the church. Saying the words more
than once creates an image of a pastor who was making frantic efforts to salvage a situation to no avail.

In Excerpt 3, the comedian narrated an event in a church where a pastor asked the audience to do something crazy for the Lord. Usually, such a statement is said to encourage parishioners to express their love and appreciation to God by dancing, jumping, lifting up their hands, etc. But the comedian contradicted such expectation by the show of violence that ensued afterward. In line 12, he used and repeated the word *pua pua*, which is a basilectal register used to refer to a slapping sound to highlight violence. The audience could picture the disorderly scene the comedian had created in their minds and laughed at the absurd nature of the narrative. The PSA shows that the relational sense between the words used by the comic to create exaggeration is repetition that drew attention to the violence and increased the chaos in the place of worship.

ii. **Irony**

The PSA of the 47 jokes reveals that the comedians took advantage of the flexibility of pidgin to express the opposite of what they said for humorous effect. They used words to compliment people only to say something contradictory to the compliments creating the absurd effect that made their routine funny. Excerpt 6, line 29, presents a good example:

[Excerpt 6] (AY & Helen Paul, AY, 2020)

27 *HP:* *I just saw it nau! a revelation.*

*HP:* I just saw it now! a revelation.
28 Di people in front of me here, I see you,

the people in front of me here, I see you,

29 you are educated but you don’t know when to use your specs [laugh]

you are educated, but you do not know when to use your sunglasses

The Excerpt 6 routine was performed by Helen Paul and AY in the “AY” comedy show of 2020. They were dressed like priests of a church and going around prophesying to the audience. The PSA shows that the sense relation between the words “spec” and “educated,” in line 29 does not suggest that the person is educated but that he is stupid for wearing sunglasses at the wrong time. The word “educated” sounds like a compliment, but when contrasted with what followed, the audience can deduce the irony, which adds to the incongruity in the routine. Similarly, in lines 32 and 33, the sense relation between the fact that the spiritual leader said God was warning the girl and that the warning was that she should stop buying fake booty is ironic, having several meanings, and presenting an incongruous situation on several fronts.

[Excerpt 6] (AY & Helen Paul, AY, 2020)

31 AY: Hmm! Der’is a woman here, young lady. You are wearing red,

AY: Hmm! There is a woman here, young lady. You are wearing red,

32 Di lord said I should ask you dat I warned you last year,

The Lord said I should ask you that I warned you last year,

33 But you came dis year (.). My friend, why are you still buying yansh? [laugh]
But you came this year. My friend, why are you still buying fake booty?

The established tone in lines 31 and 32 called for a serious cause, as it was a warning from the Lord, but the punchline presented something unexpected and frivolous. Why will the spirit of the Lord reveal someone’s fake booty to the pastor? The routine also suggests that though the lady is young, she is unnatural. That is why she is buying parts of her body to enhance her beauty to impress onlookers and potential customers. The routine and choice of words are ironic and incongruous as it also questions her purpose in coming to the church. She’s likely coming to the church not because she is committed, as earlier suggested by emphasizing the point that she came last year, but because she wants to entice men. This is why she disobeyed the warning given to her last year. The choice of the word yansh also adds a new incongruity to the routine because it is a basilectal register used by the comedian to provoke laughter. Although he has been using standard English, the sudden use of the basilectal register is unexpected, which contributes to the joke’s incongruity as earlier mentioned in Chapter Four.

Another way that NSCs used irony is by using words to give a positive attribute to someone who everyone knows has a negative attribute. As such, they use words to contradict shared knowledge about people. They usually describe negative people with a positive word only to say something contradictory for the audience to rely on shared background knowledge to infer the true meaning. For instance, the sense relation between the word “best” in line 1 and the punchline in lines 2 and 4 of except 9, shows that “best” was used ironically.

[Excerpt 9] (Akpororo, NTL, vol. 27)

1 And na im make I dey tell pipo, Nigerian police are di best,

That is why I always tell people that Nigerian police are the best.
be cos Na only dem na im no dey use computa take dey find tief. [laugh]

They are the only ones that don’t use a computer to search for a thief.

as you dey waka pass e go just look you,

as you’re walking past them, they will just look at you,

hey! Whistle, arrest am na arm rubber. [laugh]

whistle, and say arrest him! He is an armed robber.

Excerpt 9 is a routine performed by Akpororo at the “Night of a Thousand Laughs” comedy show, volume 27. In the routine, he describes the Nigerian police as the best and said that they are the only ones that do not use computers to look for a suspect. Once they see someone walking by, they will whistle and order your arrest. There are a lot of ironies that engender some incongruities in this routine. In Excerpt 9, line 1, the comedian used the adjective “best” in the phrase, “Nigerian police are the best” ironically to contradict shared beliefs about the Nigerian police officers because they are not considered good people. Describing the officers as the best puts the audience on edge, making them wonder why he considers them so. As it turns out, the use of the word “best” when analyzed in relation to the word “computer” shows that the phrase is ironic.

The word “computer” actually means investigation. When the comedian said that they would look at you and say, “Arrest him! He is an armed robber!” in the joke’s punch-line in line 4 brought out the irony in using the word “best” vis-a-vis the word “computer.” The phrase shows the impunity with which the police officers have dispatched their duty. They identify and make arrests indiscriminately without proper investigation because of the bail money they will receive from those they arrested. The word “computer” is used figuratively in the comedian’s rhetoric to mean investigation. In order words, they do not investigate to find criminals, so, they
are the best in a negative sense of the word. From another perspective, it may sound as if they do not need a computer because they are naturally gifted to detect criminals. The audience comprehends the pun, leading to their laughter as they could relate to the absurdity that was created.

The comedians also employed irony in such a way to contradict and reinforce shared knowledge to create the surprise effect for humorous purposes. Excerpts 25 and 33 below are good examples:

[Excerpt 25] (I Go Die, NTL, vol. 21)

1. *Gals, I dey tell gals pliz pliz, if una dey com hug us.*

   Girls, I keep telling girls, please please, if you are coming to hug us.

2. *hay I Go Gie, spray sometins ah watin na? How much for pef?* [laugh]

   hay, I Go Die! Spray something. Ah! What is it? How much is perfume?

3. *find somtin small somtin, spray (. ) how much?*

   look for something, something small, spray (. ) How much?

4. *E no dey cost, smell nice wen person hug you (. ) at least (. ) ah common, ah ah!*

   It isn’t expensive smell nice when someone hugs you (. ) at least (. ) Ah! Common Ah!

   Ah!

How much? For perfume? Deodorant? Smell (...) in fact something, if it is Kunu

6 pepper soup oh! [laugh] egusi just smell somtin if na shettus, spray! [laugh]

pepper soup! [laugh] Egusi, just smell something. If It is Shettus, spray it!

Excerpt 25 is a routine performed by the comedian I Go Die during the “Night of a Thousand Laughs,” volume 21. In the routine, he said he always told girls to spray perfume when they come to hug a guy to conceal their body odor. After raising the issue of body odor, he advised on how it can be overcome using the words kunu, ‘pepper soup,” egusi, shettus, “spray starch,” and “camphor.” Kunu is locally-made milk from the northern part of Nigeria. “Pepper soup” and egusi are soups where the former is made of different spices and meat, while the latter is made of melon seeds. Shettus is an insecticide spray. “Spray starch” is used for starching clothes to add structure. “Camphor” is a small ball of chemical pesticide used to repel insects. The comedian acted as if he was giving a piece of advice on how to overcome body odor. As suggested by his question, the audience expected to hear something related to perfumes or deodorants. However, he surprised them by mentioning items that are different, which is ironic, incongruous, and contrary to shared knowledge. A similar approach can be seen in Excerpt 33, a routine performed by Gordons at the “AY” comedy show in 2020.

[Excerpt 33] (Gordons, AY, 2020)

a) Anybody wen say Ibo men love money, more dan any other tribe in dis country

   Anybody who says that Ibo men love money more than any other tribe in this country

b) needs to tink again. We all love money. we love to have money.
needs to think again. We all love money. We love to have money.

c) *Di Ibo man no like money more dan di Ishekiris, di Urobos, and di Ijaws.*

The Ibo man does not like money more than the Itsekiris, the Urobos, and the Ijaws

 voltaage of di love of money in di mind of di Ibo man is very high [laugh]

voltage of the love of money in the mind of the Ibo man is very high.

In Excerpt 33, lines 1, 2, 3, and 12, the relations between the words suggest irony.

Gordons, the comedian, talked about the love that Ibo men have for money in his joke. However, he addressed this shared assumption indirectly. He first denounced the shared belief that Ibo men love money. Later on, he presented instances that contradict his position and reinforce the shared assumption that Ibo men love money. He compared Ibos to other tribes and concluded that Ibo men do not love money more than others by exclaiming that “We all love money” in line 12, where he used to refer to the voltaage of the Ibo man’s love for money as being very high.

iii. **Repetition**

The PSA results confirm previous research that stated that repetition is a feature commonly used in pidgin for emphasis (Adetuyi, Jegede, and Adeniran, 2018, pp. 8). The PSA shows that NSCs used repetition as a means to gain the audience’s attention and to send a signal of where they are going with the joke. In Excerpt 7 below, the comedian succeeded in getting the audience’s attention by his constant repetition of the name Obama.

[Excerpt 7] (Eneche, AY, 2020)

1 *Una know say Obama. Abeg make una clap for dat man* [applaud]
You all know that Obama. Please, a round of applause for that man

2  *Dat man dey try.* *Obama is not from Kenya.* *Obama is a Nigerian.*

That man is doing well. Obama is not from Kenya. Obama is a Nigerian.

3  *And Obama is from Benue State.* *Obama is an Idoma man.*

And Obama is from Benue State. Obama is an Idoma man.

4  *Dat name is not Obama.* *Dat name is Ōbamaa.* [laugh]

That name is not Obama. That name is Ōbamaa.

The comedian who performed the routine in Excerpt 7 is called Eneche. They presented the joke during the AY comedy show in 2020. In the joke, he claimed that Obama is not from Kenya that he is a Nigerian from Benue State and that his real name is Ōbamaa after he mentioned Obama’s name five times. By repeating the name, the audience was put in an expectant mood, which increased their interest to know where he was going with his narrative. It can be noticed that everything he said about Obama was good. Then suddenly, he claimed that Obama is a Nigerian from Benue State, from the Idoma tribe. This repetition made it easy for the comedian to introduce the surprise effect to the routine. Before the audience could compose themselves, he hit them with the punchline containing the word “Obamaa.” The relation between repeating “Obama” and ending with “Obamaa” created a humorous effect and contradicted expectation. Similarly, the comedian in Excerpt 28, lines 1 to 3, repeated “Benin” to direct the audience’s attention to the tribe he wanted to talk about in his routine.
1 *Den I dey always tell pipo (. ) somebody dey always dey talk about Benin (.)*
   
   Then I always tell people (. ) somebody always has something to say about Benin (. )

2 *Benin (. ) I love Benin (. ) na Benin I dey stay I love Benin*
   
   Benin (. ) I love Benin (. ) I live in Benin. I love Benin.

3 *no mata di age of benin man abroad den no dey take am play oh!*
   
   No matter the age of Benin man, they don’t joke around with traveling abroad! Ah!

4 *Ah! No oh! Dem no dey take eye see visa oh!*
   
   No oh! They love visas too much, oh!

5 *Anytin wen get to do wit v (. ) visa fone, [laugh] V na go dem day.*
   
   Anything that has to do with v (. ) visa phone [laugh] V (. ) they’re on the move.

Excerpt 28 was performed during the “Night of a Thousand Laughs” comedy show, volume 21, by I Go Die. He narrated how those who are from Benin, the capital city of Edo State, are very passionate about traveling abroad. To prove his point, he said no matter the age, people from Benin are still ready to travel abroad. He will later give an example of an 80-year-old woman who waited 15 years to acquire a two-week visa to Canada. Then, he said that Benin people don’t joke around with going abroad or acquiring a visa. He also mentioned “Visafone,” in his punchline, which is a mobile telecommunication services provider in Nigeria. The comedian’s use of Visafone in the routine was unexpected. He used it only because there is “visa” in the name, even though it has nothing to do with actual visas that allow you to enter another country, making the comedian’s use of Visafone absurd.
Furthermore, NSCs also used repetition to signal the intention of those in the joke and to create an image of the subject matter in the audiences’ minds.

[Excerpt 27] (Apkororo, NTL, vol. 27)

7 Ejor egbon mo losi Yaba, e mean say, “I beg I dey go Yaba”.

“Please, I’m going to Yaba.”

8 De next tin wen e hear na, “Yaba ah ah ah” [laugh]

The next thing he heard was, “Yaba ah ah ah

9 ah! Iyaba ahh! Iyaba! Iyaba! Iyaba! Iyaba! Iyaba! Iyaba!”

ah! Yaba ahh! Yaba! Yaba! Yaba! Yaba! Yaba! Yaba!”

10 After like wan hour na im e turn look am “mi o nor” [laugh]

After about an hour later, he turned and looked at him “I no know it!”

Excerpt 27 is a joke performed by Akpororo during the volume 27 edition of “Night of a Thousand Laughs” comedy show. He said that when you are in Lagos, which is the most populous city in Africa, it is a bad idea to ask a Yoruba man for direction. To explain what he meant, he said someone went to a bus stop to ask a Yoruba man for directions to Yaba, which is a popular place in Lagos, but the Yoruba man spent time repeating the same word for about one hour before admitting that he does not know the place. Repeating the word in line 9 signals that he does not know where Yaba is located but does not want to admit it. He finally admitted it about an hour later. This act presents an incongruous situation because you do not have to think
for one hour before realizing you do not know a place. Furthermore, the person asking is not obliged to wait for one hour to receive a response before walking away which adds a new incongruity to the routine. Consider Excerpt 18 below to examine how comedians used repetition to create an image of an idea in the minds of the audience:

[Excerpt 18] (Chuks the General, AY, 2020)

15 Do you have Coke? Very cold one. Ochuro very well. di girl say yes. Microwave it!

Do you have Coke? A freezing one. The girl says, yes. Microwave it!

16 How much is my money? Di gal say three five.

How much is my money? The girl says, three thousand five hundred.

17 E count 4K e give am. E say your change, 500, microwave it! [laugh, applaud, cheer]

She gave her four thousand. The waiter said, your change, 500, microwave it!

Excerpt 18 was a performance done by Chucks the General at the “AY” comedy show in 2020. In the joke, he narrated how a country girl went to an eatery and saw other posh girls asking that orders be heated in the microwave. The country girl, wants to act like the posh ones made her orders and asked the waiter to “microwave” them. However, she overdid it by asking the waiting to microwave things that are not normally meant for the microwave such as ice cream, and in the punchline, her change. The repetition of “microwave” throughout the routine highlights the difference between the country girl’s ignorance and her posh counterpart’s knowledge. The comedian succeeded in creating an image in the audiences’ minds that reflected how some less privileged girls act in a pretentious manner to present themselves as posh.
The PSA also shows that NSCs repeat words to focus the minds of their hearers on an object to prove their claims. For instance, in Excerpt 13, lines 2 to 7, the audience repeated shoe to prove his claim that you can identify if a person is rich or poor by the shoes they wear.

[Excerpt 13] (Bash, NTL, vol. 27)

2 call your neighbor, say “neighbor!” You will not wear poverty shoe,
call your neighbor, say, “neighbor!” You will not wear poor shoes.

3 uya begin luk shoe, begin luk shoe, pipo don dey hide their leg abi? [laugh]
now! start looking at shoes, look at shoes, people are hiding their legs, right?

4 My broda na one of di tins dat separate di rich from the poor na shoe,
My brothers, that’s one of the things that separates the rich from the poor, it’s shoes.

5 tell your neighbor, say shoe!
Tell your neighbor, say shoe!

6 My broda e get some shoe wen you dey see as you dey see di shoe
My brothers, there are some shoes that you will see,

7 you dey know di condition of di wearee [small laugh]
and you know the condition of the wearee

The joke in Excerpt 13 was presented by Bash during the “Night of a Thousand Laughs,” volume 27. He asked the audience to tell those sitting next to them that they will not wear “poverty shoes.” Then he asked them to look at their neighbors’ shoes. He repeated the words “look shoe” to focus the audience’s attention on what shoes their neighbors are wearing. He continued to ask a rhetorical question to see whether people were hiding their legs to prevent others from seeing their shoes. In other words, he is insinuating that they can identify the
economic situation of those sitting next to them by the type of shoe they are wearing. Later in line 13, the comedian increased the routine’s tempo to prove his point when he told the biblical account of Moses’ encounter with God. He said that God does not like those shoes and repeated the words “commot dat shoe,” which means “take off your shoes,” to suggest that God hates such shoes. The PSA shows that the sense relation of “shoe” in the routine is incongruous because God did not ask Moses to take off his shoes for that reason. The comedian only focuses their mind on shoes to make his point. Similarly, in Excerpt 17, lines 7 to 14, Gordons repeated the word “high” and “low” to prove his claim that everything about the rich is high and everything about the poor is low.

[Excerpt 17] (Gordons, NTL, vol. 21)

7 you know, so I love to be rich simply because everything about the rich is high,

you know, so I love to be rich simply because everything about the rich is high

8 wen dey listen to music, it’s High Life,

When they listen to music, it’s Highlife music,

9 wen dey sit in di table, it’s high table,

when they sit at the table, it’s a high table

10 wen dey become monarch, dey are addressed as royal highnesses,

when they become monarch, they are addressed as royal highnesses,

11 even wen dey fall sick, it’s high blood pressure [laugh]

even when they fall sick, it’s high blood pressure

12 notin about di paw is high, everytin about di paw is low,

Nothing about the poor is high. Everything about the poor is low,
low blood count, low sperm count, low income, everything low, low blood count, low sperm count, low income, everything is low.

di only tin dat is good is dat di Bibo says, “lo, I’m with you always” [laugh]

The only good thing is that the Bible says, ‘lo, I’m with you always.”

In Excerpt 17 above, the comedian said he has tasted poverty and gave reasons why he likes to be rich. He claimed that he likes riches because everything about the rich is high and gave examples by mentioning things that are associated with the rich. After mentioning things like “highlife, high table,” and “royal highness,” he created the joke’s incongruity by mentioning the phrase “high blood pressure,” which was a negative thing compared to the other positive things he mentioned first. The audience did not expect him to mention a disease or to associate it only with the rich. High blood pressure affects both the rich and the poor, but he used it mainly for the rich to create humor. The comedian also reiterates the shared knowledge that “even the rich also cry.”

When talking about the poor, he repeated the word “low” to say everything about the poor is “low,” which is the opposite of “high” he used for the rich. He repeated low in “low blood count, low sperm count,” and “low income” to emphasize the poor’s low social status in society. However, the audience found humor in his routine when he misinterpreted a passage from the Bible by saying “Lo, I am with you.” The “lo” in that Bible passage has a different meaning than what the comedian was giving. He said three good things about the rich before mentioning a negative one. He then mentioned three negative things about the poor and the only positive one he mentioned was a misquote as if to say the only good thing about the poor is that God is with them. This narrative recalls a famous Nigerian saying that “God dey, naim be poor man prayer,” meaning “the only hope of the poor is that God exists.” As if to say, the only good
thing about being poor is that God is close to the poor. This statement connects the dots with the observation that most poor Nigerians are deeply religious. The audience could read this shared background knowledge that the routine evokes to create incongruity. After differentiating between the rich and the poor, the comedian proceeded to differentiate between rich and poor girls and how they comport themselves.

iv. **Metaphor**

The result of the PSA shows that Nigerian comedians chose words to describe an item or action in a way that is not literally true to explain an idea or make a comparison to create absurdity in their routine. In Excerpt 2, the comedian chose words to describe an object in a way that is not literally true.

[Excerpt 2] (Gordons NTL, vol. 21)

1 *e no know say de pastor pikin, carry laptop go yahoo,*

   The pastor’s child took the laptop and went to the yahoo website

2 *com danload weapon of mass destruction, workers of iniquity,*

   to download the weapon of mass destruction, workers of iniquity,

3 *and anytin dat will not move di church to permanent site.* [laugh]

   and anything that will not help the church’s growth.

Excerpt 2 was performed during the “Night of a Thousand Laughs,” volume 21, by Gordons. In the routine, he narrated a story about a pastor that planned to use a laptop to preach
his sermon. Later at night, the son used the same laptop to download adult content. During the sermon, the pastor unknowingly presented the adult content to the congregation. When he noticed, he made frantic efforts to delete the contents to no avail before saying that there is a need to talk about this sex issue. At the beginning of this routine, the comedian talked about pastors that preach with laptops, which is not an unusual occurrence. He then introduced the audience to the unexpected by mentioning that they think using a laptop to preach is a good thing. While most people will disagree with him at this juncture, the comedian has set the tone for what is to come, heightening the audience’s excitement to want to hear what’s next that he has up his sleeves. He then followed up and further heightened their expectations by saying that others wish to be like those using a laptop.

However, on second thought, who does not want to upgrade? At this stage, the audience was in a suspenseful mood, which he further enhanced by talking about the pastor’s son. Everyone would expect the son to follow in his father’s footsteps, but the comedian implied that he instead went online on his father’s laptop to download “weapons of mass destruction, workers of iniquity,” and “anything that does not move the church to the permanent site.” In lines 4, 5, and 6, the semantic relations between the words and phrases used to describe what the pastor’s son was doing on the laptop were employed figuratively to mean that he was downloading adult content from the internet. These words are all conventional registers used instead of other taboo registers to describe the shocking act of downloading adult content. The phrase “move the church to the permanent site” is a figurative expression meaning to make lasting progress. He surprises the audience with this phrase, making them understand what he meant.
The PSA result also shows the Nigerian comedians chose words to describe objects in a way that is not literally true to make a comparison to create absurdity in their routine. Take Excerpt 45 as a case in point:

[Excerpt 45] (Real Warri Pikin, AY, 2019).

17 Nain make I dey tell women, do di wan wen your power rish,

That’s why I tell women not to do beyond their strength.

18 you go die befor your time. You go dey here go check man fone,

If not, you would die before your time. You keep checking men’s phones.

19 man fone be like onions [laugh] you go cry, wans you open it. [laugh]

Men’s phones are like onions [laugh] You will cry once you open it.

In this routine, Real Warri Pikin, a female comedian, challenged the popular saying that women are very difficult to please. She holds that men are more difficult to please and understand. She gave different points to support her argument and admonished women to do their best and not kill themselves in a relationship because no matter what they do, men will still cheat. In line 19, she used the word "onion" as a metaphor to describe men’s phones claiming that men’s phones are like onions, and you will cry once you open them. In other words, going through the messages on a man’s phone will leave one with a broken heart. She reiterates shared background knowledge that onions produce a chemical irritant that makes you cry involuntarily and compares it to a situation when women go through their husbands’ phones and see messages from their mistresses. Using metaphor, she creatively compared onions to men’s phones, and the
absurdity in the routine ensued from the comparison. A similar comparison can be seen in the following excerpt below:

[Excerpt 46] (Gordons, NTL, vol. 21)

6 na di gate man carry de rapa say “bros, somtin fall oh!” [laugh]

It was the gatekeeper that took the wrap cloth and said, “sir, something fell,”

7 when I look my wife, she was as plain as Eve,

when I looked at my wife, she was as plain as Eve,

8 watin take me 3 years to see [laugh] hey! I com dey cut eye [laugh]

what took me three years to see [laugh] hey! I was winking my eyes

[Excerpt 47] (Udogwu, AY, 2019)

1 Men are like Wifi (. listen, men are like what? WiFi.

Men are like wi-fi (. listen, men are like what? wi-fi.

2 Di way you take treat your man go detamin if di WiFi go be public or private.

The way you treat your man will determine if the wi-fi will be public or private.

3 If you trit your guy well (. you trit your guy (‘) di guy dey happy,

If you treat your guy right (. you treat your guy (. the guy is happy,

4 your wifi every girl go dey see am but dem no fit tap into am.

every girl would see your wi-fi, but they wouldn’t be able to connect to it.

5 You know why? you get di password.

You know why? You have the password.
Excerpt 46 was performed by Gordons in the “Night of a Thousand Laughs” comedy show, volume 21. The routine is centered on the comedian’s experience when his wife’s water broke. He admitted that the experience made him have greater respect for women. However, he stated that when women are about to give birth, they have no secrets. The contrast between having respect and having no secret puts the audience in a mood of suspense where they want to hear why he made such an assertion. He further explained this assertion when he started what his wife was secretive to the extent that she didn’t allow him to see her even when she was combing her hair. However, when her water broke, she went about the house without her wrap cloth, which insinuates that she went naked. Furthermore, the gatekeeper was the one that said, “Sir, something fell,” to hint that the comedian’s wife was naked in front of the gatekeeper, whose lodge is usually located outside the main house. In other words, she was naked outside. However, the comedian never used the word “naked” in the routine rather he used the word “plain as Eve” in line 7 to describe the fact that she was naked in plain view, just as in the Biblical account of Adam and Eve in the garden of Eden. The sense relation between the words in the routine showed the absurdity in him presenting his wife as very secretive yet she went on exposing her body and being naked outside.

Excerpt 47 was a performance by Odogwu in the “AY” comedy show organized in the year 2020. In the routine, the comedian affirmed that a man will be faithful or unfaithful to his spouse depending on how his spouse treats him. He said if they give their men whatever they ask for, and then mentioned some of those things that they could give their men. He asked the men in the audience if he was speaking their minds. It seemed as if he was taking sides with the men, only to say that after doing all these things, if the man still goes ahead to cheat, the wife should kill him. In line 1 of the routine, the comedian used a metaphor to liken men to “wi-fi,” which is
a technical register. Based on shared background knowledge, wi-fi is an unusual way to describe men, which was effective in grabbing the audience’s attention, who were eager to see how the comedian would justify his claim. He differentiated two types of “wi-fi”: “public” and “private.” He emphasized that for a man to be private, the woman needs to treat the man well. Other women would be able to see the man but unable to connect with him because only one woman has the password. He says that for a man to remain faithful to his wife, she needs to treat him well. The password to keep a man faithful is treating him right. Thus, the term “wi-fi” refers to a man, “private” means faithful, “public” means unfaithful, and “password” means the right treatment. Treating a man right allows the wife to keep him to herself. If she troubles him, he becomes accessible to every woman with just one “click.” In other words, a troubled man will fall for the slightest temptation, making him similar to a public wi-fi that anyone can access. The sense relation showed how the comedian used metaphor to compare men to wi-fi to make his point in the joke.

v. Euphemism

The PSA results reveal that Nigerian comics used mild words and expressions to substitute for words that are considered to be too coarse or indecent when referring to genitals or mating. Excerpts 42 and 44 are good illustrations of when Nigerian comics used euphemism in their routine.

[Excerpt 42] (Gordons, AY, 2020)

5 Di woman say really? With all dis loyalty dat I have? Papa say, you know what?

The woman said, really? With all this loyalty that I have? Papa said, you know what?
6 Before we die, make we take one for the road ah ah, na im mama say,

Before we die, let us take one for the road ah ah, then Mama said,

7 I be like road wen Fashola tie oh! Notin. Papa say no worry, I know myself. [laugh]

I’m like the road that Fashola tarred, oh! Nothing. Papa said, don’t worry, I know myself.


10 wen I hold am dis night, I go first give am pa po, I go wait,

when I hold her this night, I will first give her pa, po, I will wait,

11 I dey look am, I go turn, I go give am po ta, I go wait, I go go middle

I will look at her, I will turn, I will give her, po, ta, I will wait, I will go to the middle,

12 I go come give am upper cut, you bi idiot? [laugh]

I will give her uppercut, you are an idiot?

Excerpt 42 was performed by Gordons at the “AY” comedy show in 2020, in which he talked about two 85-year-old lovers who were kissing. The man complimented the woman as being as sexy as she was while she was 18 years old. In lines 5 and 7, the women used the words “loyalty” and “tarred road” to refer to her bosom and her genitals respectively. The comedian succeeded in using these mild words in place of the more obnoxious ones. Similarly, Excerpt 44 contains a joke performed by Apkororo at the “Night of a Thousand Laughs” comedy show, volume 27. In the joke, he criticized those men who abandon their wives to patronize commercial sex workers. He talked about how they dance in the club, approach sex workers, and
negotiate the amount they will pay. Then he talked about how he overheard his neighbor rehearsing how he will sleep together with a sex worker that night. In line 12, the comedian used the word, “uppercut,” which is a sports register used in boxing (not for intercourse). He uses it figuratively to introduce a rhetorical effect to his narrative. He then asked the audience a rhetorical question, “Is it mortal combat?” to ridicule the neighbor’s aggressive approach to intercourse. The substitution of intercourse for fighting brought out the incongruity in the routine, reinforcing shared background knowledge that men try to be aggressive during intercourse to impress women.

vi. **Rhetorical Questions**

The rhetorical syntagmatic analysis (RSA) reveals that NSCs asked rhetorical questions to create dramatic effect and to make a point rather than to get answers. In Excerpt 23, one can see an example of how the comedian asked a rhetorical question to create a dramatic effect and to make a point rather than to get a response.

**[Excerpt 23]** (Bash, NTL, vol. 27)

22 *tick your voice wen di arm robber reach there*

When the armed robber gets there,

23 *na dem go shout dis one open door oh! [laugh]*

they’ll shout and say this one’s door is opened!

24 *dem go com talk who dey inside? Tell dem ehm, enta*

they’ll ask, who is inside? Tell them, uh, come in.

25 *dem go say, for where? [laugh]*

They’ll say, in where?
Excerpt 23 was performed by Bash during the “Night of a Thousand Laughs” comedy show, volume 27. The comedian narrated a new trend about how thieves operate in Lagos. He said that they approach people in a friendly manner, only to bring out their guns to rob. Then he claimed to have a good idea of how to overcome armed robbers when they come to your house. He advised that it is best to leave your door open and switch off the light. When the thieves get to your doorpost, they will be afraid to come in. He then suggested that you should not be afraid and to go ahead and invite them to come in with a “thick voice.” In line 25, the comedian contradicted expectation with the words “for where?” which means “come into where?” This question is rhetorical, unexpected, and incongruous because the robbers typically come prepared to break in. The question created a dramatic effect and made a point that the thieves feared going into the house even though that’s the reason they came in the first place. To show that they feared going in, the comedian later said the robbers refused to enter, calling the person who invited them their “senior colleague.” In other words, he must be more dangerous than the thieves for him to have the boldness to leave his doors open in a situation where others are terrified.

In Excerpt 28, which is a way of making the point that the answer to a question is obvious or you are supposed to know the answer.

[Excerpt 28] (I Go Die, NTL, vol. 21)

12 Na im I say wen you dey com back? Com do watin? [laugh]

So I asked, when are you coming back? Come back to do what?

13 dem born me here, I go com die for here? U dey forbid to die for abroad? [laugh]
"I was born here, I’ll also die here? Is it forbidden to die abroad?" [laugh]

Excerpt 28 above is a performance by I Go Die during the “Night of a Thousand Laughs” comedy show, volume 21. The joke was an attempt to reiterate the fact that those from Benin adore traveling abroad. In the joke, an 80-year-old woman got a two-week visa to travel abroad, and when the comedian asked her when she would return. Her response in lines 12 and 13 were strings of rhetorical questions. Nigerians ask these questions because the person asking them does not expect you to return. However, he appealed to the audience’s sentiment because people always associate with youth the idea of going abroad and not returning. Everyone would expect the 80-year-old woman to be more attached to her community, which is usually the case. The comedian contradicted this shared assumption with the woman’s response, replying with a question, which is a way of saying, “the answer to your question is obvious, and you are supposed to know the answer.” She said, “com do watin?” meaning “come back to do what?” She followed it up with another rhetorical question, whether it is forbidden to die abroad. In most Nigerian traditions, it is prestigious to die and be buried where you were born than to die in a foreign land. The comedian’s routine contradicted this shared knowledge in a bid to prove that those from Benin do not joke about going abroad.

vii. **Pun or Play on Words**

The PSA shows that NSCs used words or phrases that have two meanings in such a way that they refer to the less used meaning instead of the most common meaning. In Excerpt 3, line 6, the semantic relation of the words used engendered a play on words to accomplish the surprise effect.
[Excerpt 3] (Gordons, AY, 2020)

5  na im di guy say try am make I hear. I will exchange my condition with your own

[laugh]

The guy said, try saying it to me. I will exchange my condition with yours

6  so dat you go know say not all pamanet secretary are pamanet. Halo! Hallelujah!

so you know that not all permanent secretaries are permanent. Hello? Hallelujah!

This routine is a joke performed by Gordons during the “AY” comedy show in 2020. He told the audience that when they are told in church to tell those sitting next to them that it shall be permanent, they should consider their neighbor’s situation before saying so. He gave an example of his experience in a church where the person sitting next to him was disabled. As he was about to say it, the disabled person warned him not to dare it or else, he will exchange his situation with that of the comedian so he would realize that not all permanent secretaries are permanent. There is a play in word by giving the word “permanent” in “permanent secretary” a different meaning from what everyone knows it to be.

In Chapter Four, the results of the PSA revealed that Nigerian comics create a serene mood before presenting disorderly conduct to give the surprise effect in religious jokes. In Excerpt 3 above, the comedian mentioned going to church at the beginning of this comedic routine. The word “church” suggests a serene environment where people gather to revere God and comport themselves in an orderly manner. This set a sacred tone for the comedian and a sacred mood for the audience. The phrase “it shall be permanent,” is generally used in the church to mean that the good things that God has done for someone, both intangible things like
salvation, joy, and peace and tangible things, shall be permanent. It is believed that when God does something for someone, he does not take it away. He created a surprise effect with the words “consider, condition,” and “neighbor” when he admonished the audience to consider their neighbor’s condition. This statement contradicts shared beliefs because no one uses the phrase to refer to challenges, using it instead to refer to the good things in life. It is expected for you to appreciate God for what he has done while working on other things. Then he said that he was sitting by a disabled person. Using the term “cripple” creates a picture of someone who cannot hide his challenges, which he used to drive home his point about considering others’ conditions in the church. The disabled person dared him to say it to his hearing and promised to exchange his condition with the comedian. That is to say, the comedian will become crippled, and the disabled person will become healthy. The cripple’s statement reveals that people are conscious of their negative condition, and often have a hidden desire to be like those who seem to be better than they are.

Then, he said that not all permanent secretaries are permanent. The use of “all” creates an absurdity because no permanent secretary stays in office forever. There is a play on words by giving the word “permanent” in “permanent secretary” a different meaning from the norm. Thus, creating the surprise element and emphasizing the point that he is trying to make with permanence. In other words, you may be walking now, but just because I say your condition will be permanent does not mean that your condition cannot change. You can become disabled today while I will receive my healing at your expense. The way that the comedian used these terms contains a play on words that engenders the incongruous effect in which the audience expects the church to be a serene environment and where the reference only considered a good condition.
being permanent without thinking that a negative condition could also be lasting. Likewise, in Excerpt 12, lines 1 and 2 below, the comedian played on words in his joke.

[Excerpt 12] (Gordons, NTL, vol. 21)

3 I heard dat wen dey slap you on one side, turn the other side,

I heard that when someone slaps you on one cheek, you should turn that other.

4 it depends on the slapper, [laugh] all doz army wen dey use hand dey press up,

It dispends on who slaps you, those soldiers who use their hands for press-up,

The comedian Gordons cracked this joke during the “Night of a Thousand Laughs” comedy show, volume 21. He quoted from the Bible verse in Matthew 5:38-39: “You have heard that it was said, ‘Eye for eye, and tooth for tooth. But I tell you, do not resist an evil person. If anyone slaps you on the right cheek, turn to them the other cheek also’” with a twist in the meaning. The original meaning has nothing to do with literal hands or cheeks. It is used figuratively to teach Christians not to return evil with evil and forgive those who offend them. By using this statement, the comedian sets up an expectation for the usual narrative that one should not be vengeful. However, the audience is met with the surprise effect of the routine when the comedian stated that “it depends on the slapper.” As such, he gives the figurative statement a literal interpretation to create humor.

viii. **Anthropomorphism**

The result from the PSA shows that NSCs used words and phrases to attribute human characteristics and behaviors to an animal and objects for humorous effect. Such use of anthropomorphism can be seen in the excerpts below:
[Excerpt 13] (Bash, NTL, vol. 27)

25 My broda e get wer you go waka rish even your shoe dey pray to di lord,

My brother, there is a distance you will walk even your shoes will pray to the Lord,

26 becos di shoe no dey luk forward.

because the shoe is not looking forward,

27 na up di shoe dey look say God! Dis guy (...)  

the shoe is looking up, saying, God! This guy (...)

[Excerpt 17] (Gordons, NTL, vol. 21)

5 we were so paw even di rat wen dey we haus dey judge us. [laugh]

We were so poor, even the mice in our house were judging us.

6 you go see rat for wi haus Dey do guy? [laugh]

the rats walk around the house with an exaggerated swagger,

7 if you wan kill am e go say no try am oh, [laugh]

if you want to kill it, it will say don’t try it!

8 you dey suffer, I dey suffer oh, [laugh]

you are suffering, and I am suffering,

[Excerpt 27] (Apkororo, NTL, vol. 27)

37 I shock wen di foul reply e say uh uh! Nor be only die, idiot!

I was shocked when the chicken replied and said, uh uh! It is not only dying, idiot!

38 You no know say na di same church we dey go? [laugh]
You don’t know that we attend the same church

39 I dey there wen pastor dey talk am, I shall not die! [laugh]

I was there when the pastor was saying it, I shall not die!

In Excerpt 13, a performance by Bash during the “Night of a Thousand Laughs,” volume 27. The comedian talked about identifying people’s social class based on the nature of the shoes that they wear. He later hinted that people can be identified with their shoes because they only own a single pair. As such, you can know they are poor even without seeing them. He said that such shoes make you know the between “trekking” and waka, (“to walk”). However, in his routine, he differentiated them by talking about places Asokoro and Yanyan, which are places in Nasarawa, a Nigerian state. He named these places to imply that “trekking” means walking a short distance, but waka refers to long walks. He insinuated this idea with a prayer “may you not waka in Jesus’ name” to emphasize the implication of waka. Walking a long distance suggests that you do not have a vehicle and cannot afford the transport fare either. As such, you must walk all the way. The audience knew these implications and laughed at how shared background knowledge was reiterated. In the punchline, he talked about how the shoes of those fond of waka pray to God. He uses the words “pray, look,” and “saying,” which are human attributes for a shoe, to create an image of a worn-out shoe in the audience’s mind. They portray a shoe sole with holes at the back end of the shoe and a raised front part due to over-usage.

Similarly, in Excerpt 17, Gordons joked during the “Night of a Thousand Laughs,” volume 21, about how poor his family was when he was growing up. He said that they were so poor that the mice usually dared and challenged them. In lines 3 to 6, he used “judge, guy, say,” and “suffer,” which are human attributes for a mouse to emphasize his poor economic state,
which escalated the audience’s imagery of the comedian’s poverty. He anthropomorphized the mouse with the word “judge,” which is incongruous because mice do not judge but people do. He then used the word “guy” for a mouse, which is normally used for humans and not animals. It was incongruous to say the rats are walking with a confident swagger in the presence of humans. It also contradicts shared knowledge because people kill mice as soon as they see them as they scatter to take cover at the sight of a human being. Again, the comedian succeeds in painting the degrading effect of his abject poverty, where even the mouse in the house was disrespectful to him.

When he tried killing the mice, they challenged him not to try it because they were suffering from poverty just like him. The comedian applying human attributes to mice was demeaning enough. The mouse challenging and threatening humans because they are both in the same economic situation brought another dimension of incongruity to the gag. This narrative brings the famous saying “as poor as the church mouse” to the audience’s mind. In the comedian’s situation, he seems to be poorer than the church mouse.

Excerpt 27 was done by Apkororo during the “Night of a Thousand Laughs,” volume 27. The comedian talked about a Warri boy who went to church and heard a pastor say, “The power of life and death is in your tongue, just speak it. Say it out! Say it!” The boy flexed his muscles and went back home to command his neighbors’ chicken to “die” and “enter his pot,” showing his misunderstanding of what the pastor was saying, and that the chicken in question did not belong to him but he still wanted it to end up in his pot, which is stealing, a far cry from what the pastor meant. The Warri boy was led by his hunger and not by what the pastor was referring to. The height of the narrative was when the chicken responded to the Warri boy by claiming to be a member of the same church and declaring that “I shall not die!” The comedian’s use of
anthropomorphism was unexpected and absurd. The audience did not expect the chicken to speak, to be a member of the same church as the Warri boy, or to exercise power in its tongue as the pastor preached to protest the Warri boy’s injustice. It is funny that the chicken prevailed at the end against the Warri boy.

ix. The Communication Style of Nigerian Stand-up Comedians

After describing the essential relationships that exist between representations of the data for jokes and describing the available linguistic devices for achieving these effects, the next question considers what the observed lexical choice of NSCs tells us about their individual or collective styles. The question was analyzed using the PSA to assess the communication styles of the comedians and examine their effect considering the four parameters in a situation of communication: which are (1) the participants, (2) setting (time and place), (3) topic, and (4) task (Wood, 1976, p. 2). In order to consider this question, however, it was necessary to look at each comedian’s routine and the global grid of each joke category. The result of the analysis shows that each comedian utilized the assertive communication style as they used declarative and interrogative statements to state their observations in order to clarify and make their message understood. Excerpts 14 and 15 below are good examples that show how comedians used declarative and interrogative statements to clarify and make their message understood.

[Excerpt 14] (Funny Bone, NTL, vol. 27)

1 Dis country hard oh! Chai! Imagine where def and dumb be DJ. [laugh]

Things are tough in this country! Imagine where a deaf and dumb person is a DJ.

2 e dey play with im mind. [laugh] Nonsense!
he plays with his mind. Nonsense!

[Excerpt 15] (Sheyi Law, NTL, vol. 21)

1  *Ehn, I like di UK men! It’s interesting, I no even know say na Yaba dey there.*

   Uh, man, I like the UK! It’s interesting. I never knew you could find Yaba there.

2  *You know dat place wen dem dey call Primark. Una know de place abi?*

   You know that place called Primark. You know the place, right?

3  *Na pipo wen dem dey go na dem know.* [laugh].

   The people who go there know.

Excerpt 14 above is a routine presented by Funny Bone at the “Night of a Thousand Laughs,” volume 27. As he came to the stage, he said that the country is tough, and to show that life is difficult in the country, he said the DJ was a deaf and dumb person. Then, he said he was using his mind to figure out how to perform his DJ task. This routine started with a one-line puncher in which the comedian used the phrase “*dis country hard oh!*” to depict Nigeria’s economic condition. He then contradicted the shared knowledge by using the words “deaf and dumb” and “DJ.” He wanted to show that the situation in Nigeria can get so bad that even someone who is deaf and dumb has no choice but to become a DJ due to a lack of gainful employment. This statement puts the audience wondering how a deaf person would carry out the duties of a DJ because he needs to hear the music that he’s playing. The comedian then satisfies the audience’s curiosity with the phrase “*e dey play with im mind.*” The phrase contradicts expectations of how DJs go about their duties. They listen to the songs they play and not just figure it out with their minds. The comedian succeeded in stating his observation in a way that the audience could understand the point.
Likewise, in Excerpt 15, performed by Sheyi Law during the “Night of a Thousand Laughs,” volume 21, the comedian compared the UK to Yaba, in Nigeria and used an interrogative statement to ask if the audience knew the place called Primark. In line 3, he said that those who go there know what he is talking about. The comedian used the word “UK, interesting,” and “Yaba” in the first sentence of the joke in a way that was unexpected and contrary to shared belief. Nigerians generally consider the UK to be a beautiful place, a “paradise.” The word “interesting” puts the audience in an expectant mood. They expect to hear something pleasant about the UK, only for the comedian to compare it to Yaba, a marketplace where low-income people buy clothes in Lagos. The comedian then went on and mentioned Primark, a retailer in London and other locations around the UK that sells affordable clothes.

He asked if the audience knew the place and said only those who visit the place would know it. The audience understood that he was insinuating that some people living in London do not have money and go to Primark to buy clothes, a place that is just like Yaba in Nigeria. He said that he understood the situation of those who did not understand what he was talking about. The reason could be seen in the next sentence where he used the words “London” and “lie,” meaning that people who visit London usually return to Nigeria to tell lies about the place and their experience. They tell the story about their stay in London as if all is well with everyone in London. Such narratives he had discovered to be a lie. He brought this fact to light by saying that not everyone in London is economically well-to-do. The comedian used an interrogative statement in line 2 to pass his message to make the audience understand.

The PSA result also shows that Nigerian comics did not use any passive communication style, which is used to speak elusively and indirectly. However, a limited aggressive communication style was observed, which was used to challenge the status quo but not with
denigrative statements that make the hearers feel bad about themselves. In Excerpt 45, Real Warri Pikin used an aggressive communication style to challenge the existing ideology that women are difficult to please.

[Excerpt 45] (Real Warri Pikin, AY, 2019).

1 Dat statement wen dey say women are not understanding,

That statement that women are not understanding.

2 You cannot understand a woman, you cannot satisfy a woman,

You cannot understand a woman (. ) You cannot satisfy a woman (. )

3 na big lie. It is di other way round. It is actually di men.

It is a big lie. It is the other way around. It is actually the men.

The comedian presented the routine during the AY comedy show in 2019. She refuted the perception that women are difficult to understand and satisfy. In doing so, she used the declarative statement to present her argument. She challenged the status quo but though out the routine, there is no evidence of a statement made to denigrate men or that would make any male hearers feel bad about themselves. She presented her argument in a way that will make the audience understand her point. She gave examples to support her stance and admonished women to do their part and not break their back because of a man. If they do, on the night that they will be buried, another woman will come and have a good time with their husband on their matrimonial bed.
x. **Conclusion**

This chapter set out to examine the role of NPE in communicating the comics’ message to their audiences. The analysis seeks to establish the sense relation of words used to develop the linguistic devices in the narratives to produce the humorous effects. The PSA result of the 47 jokes reveals that the comedians took advantage of the flexibility that NPE provides to express exaggeration, irony, repetition, metaphor, euphemism, rhetorical questions, puns and other plays on words, personification, and anthropomorphism to create the absurd effect which makes their routine funny. The results also reveal that by using exaggeration by saying a word or phrase more than once, NSCs gave a positive attribute to people who are well-known for negativity in an ironic way to create the surprise effect for humorous purpose. The comics generally utilized the assertive communication style as they used declarative and interrogative statements to state their observations in order to clarify and make their message understood. No passive communication style was observed, and the aggressive communication style was used sparingly to challenge existing propositions.
Chapter 6. DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

This chapter provides a detailed analysis of the key research findings presented in the results chapter with a reference to each of the research questions. The results of the analysis are also discussed in relation to previous research studies.

This dissertation aims to examine the word choice of NSCs because it has been observed that the NPE is generally accepted when used for stand-up comedy. Verbal data from four comedy shows, “AY Live” (2019 and 2020) and “Night of a Thousand Laughs” (volumes 21 and 27) were transcribed and analyzed with Reis’ (2018) Paradigmatic and Syntagmatic Analysis (PSA).

The first research question investigated the types of words that NSCs use in performing their jokes, how their word choice contributes to their performance, and what rationales inform their choice of words for joke performance. This question aims to identify the classes of words (nouns, verbs, adjective, etc.) and their variety and continuum (basilect, acrolect, mesolect, dialect, slang, etc.), how they helped the comics to create humor, and why they decided to use them in their routine.

The PSA of the 47 routines showed that the comedians use the basilectal register of nouns, verbs, and adjectives frequently in the buildup and punchline of the jokes. Basilectal registers are employed to surprise in situations where conventional words and the sequence of the narrative will not be funny to the audience. When the comedians use basilectal registers, they succeed in contradicting the expectations of the audience at the linguistic level.
They choose words that are not conventionally used in everyday conversation which introduce the absurd effect as required by the Incongruity Theory. Apart from using words with basilectal registers, NSCs also resort to dialectal, slang, unconventional, and coined registers, or neologisms in the punchline of the routines. These registers exhibit the same effect as the basilectal register they help the comedians to create the unexpected and surprise effect at the linguistic level when they are used in the routine.

Another reason why NSCs resort to basilectal words and coinages is to avoid sounding vulgar when treating taboo topics like intercourse and genitals. This finding is contrary to that of Akande et al. (2018), who observed the use of vulgar, obscene, or swear words in the routine of NSCs. The obvious reason for the difference in findings of this dissertation and that of Akande et al. (2018) may be attributed to the fact that NSCs considered vulgar words outside of words that have to do with intercourse and genitals. Their conception of vulgar words encompassed words that are considered to be derogatory, abusive and capable of making the hearer unhappy and uncomfortable, such as wowo “ugly, crazy, foolish, stupid, mad.” Such words were not considered as vulgar words in this dissertation, which was equally observed by Akande et al. (2018) when they observed that “using such an abusive expression is capable of causing a serious quarrel. However, when the expression like this is used in a joking context, it cannot lead to any confrontation” (p. 116).

In a formal setting, such words could be perceived as offensive depending on the context and the relationship between the interlocutors. However, in an informal setting, where interlocutors have a close relationship, such use of words for teasing each other is a sign of solidarity and closeness which does not carry any form of offense when used as observed also by
Akande et al. (2018) when they said, “However, when the expression like this is used in a joking context, it cannot lead to any confrontation. For instance, among the Yoruba in Southwestern Nigeria, a woman may say it freely to either her husband or her brothers-in-law or sisters-in-law. It is this aspect of our culture that I believe has found its way into stand-up comedy” (p. 98). Thus, from a cultural perspective, such words cannot be considered vulgar. Furthermore, as can be observed from their data, they analyzed only the data from the comedian, Basket Mouth, who is well-known for his uncensored approach to jokes, which could be attributed to the fact that he usually performed in nightclubs and private parties rather than in public shows.

Previous research has shown that NPE is predominantly used to perform stand-up comedy in Nigeria. A number of scholars earlier have agreed that NPE is an informal language that makes it suitable for informal engagement like stand-up comedy, engendering an equal social relationship that aids laughter (Adetuyi et al., 2018; Ngige, 2020; Akande et al., 2019). Adetuyi et al. (2018), argued that NPE is a “no man’s language,” and has an “unserious and informal nature” which helps stand-up comics to creatively use it to achieve their humorous purpose. Ngige (2020) added that NSCs resorted to using NPE because Nigeria is a multilingual society and NPE is the most widely used and understood language in the country, but he equally observed that the use of pidgin could prevent non-Nigerians from enjoying the art because they would be unable to process the meanings of the routines. Akande et al. (2019) revealed that by using NPE in their routines, NSCs have contributed to the promotion of a variety or an idiom, hitherto seen as a language of covert prestige. The researcher also observed the use of indigenous language and concluded that NSCs have contributed to “changing the linguistic order in Nigeria.” This dissertation has added confirmatory data to existing knowledge that the use of
basilectal words (and other unconventional registers) helps comedians to create absurdity at the linguistic level in line with the Incongruity Theory.

Another question sought to examine how the words in NPE help stand-up comics to pass on their message to their audiences and what the observed lexical choice of NSCs tells us about their communication styles. The first question responded to one of the two questions about the linguistic characteristics of a joke: the effect, that is, the end result of the text in terms of relations between words and meaning, but the present question responds to the method, which is the linguistic device that is used to arrive at this effect. The question tends to identify the way NSCs use words to form different linguistics devices to make their audiences laugh. Identifying how they exercise their choice of words and other devices in constructing meaning in sentences would in turn help establish their communicative style.

The findings of the dissertation agree with those of Adetuyi et al. (2018), that Nigerian comedians create a scene of normal daily life in the audiences’ minds only to bring in the surprise effect by using words that exaggerate, making the event in their narrative ridiculous to the hearer to create humor. For instance, a comedian claimed that his shadow was walking around all day looking for him, which questioned the hearers’ perception of the possibility of one’s shadow having the will to act independently. It is impossible for one’s shadow to be searching for its owner, but this idea creates the surprise effect that made the routine funny. Thus, the comedian chooses words to exaggerate by saying things that are contrary to everyone’s perception of what is real. However, the findings of this dissertation further show that comedians exaggerate by adding to a real situation to make it sound better or worse than what the hearers knew happened, as was the case in Excerpt 22, where the comedian added to what really happened to the former president of Nigeria, Dr. Goodluck Jonathan. Though Goodluck Jonathan
was a deputy governor who later became the governor, and a vice president who later became the president after the arrest of the governor and after the demise of the incumbent president respectively; but he was never the assistant prefect in high school who later became the prefect; neither was it true that the United Nations was trying to make him the vice-chairman. The comedian added those events to exaggerate what happened in reality in order to make his routine interesting and funny.

Furthermore, the findings in this dissertation also show an interesting way in which NSCs create exaggeration by repeating words or phrases. The reason for using repetition to achieve exaggeration is that it focuses the minds of the audiences on what the NSCs want the audience to take note of in the narrative, thereby amplifying the situation or idea beyond the normal. This kind of approach was used in dynamic incongruity, in which the absurdity is produced in the buildup of the narrative as against the static incongruity where the absurdity is created in the punchline without a buildup in the story. In Excerpt 2, it was observed that the comedian talked about how a pastor preached with a laptop, creating a normal occurrence, only to say that the pastor started projecting adult content and he attempted to delete it, but in vain. Though the comedian did not mention that the content would not be deleted, his repetition of the words “control” and “delete” painted a picture of a man of God who is trying to correct a mistake, to no avail. Comedians repeat words to exaggerate in order to impress an absurd scene in the minds of their audiences.

Repetition has been discovered to be commonly used in NPE as a feature similar to reduplication used by NSCs to enhance their routines (Adetuyi et al., 2018). Repetition aids the free flow of communication. When the audience is disconnected while they are laughing, repetition helps them to catch up with the presentation. The findings in this dissertation also
show that repetition was used to gain, retain, and direct the audience’s attention. In Excerpt 7, the comedian kept repeating the word “Obama” as an attention getter before the point that he wanted to make in the punchline that Obama is from Nigeria. This finding does agree with Adetuyi et al., (2018) that repetition helps the flow of communication but also found that it is used to gain, retain and direct the focus of the hearers. Also, the findings show that comedians use repetition to signal the intention of those in the joke to the audience. In Excerpt 27, the repetition “Yaba” by the Yoruba man for an hour, signals to the audience that he does not know the place but does not want to admit it. However, after wasting the time of the person who asked him the question, he finally admitted that he did not know the place. In any case, Yaba is such a very popular place that it is quite absurd not to know it, adding another layer of incongruity to the routine.

The findings of this dissertation do, however, support Attardo’s (1994) conclusion that comedians use metaphor to present a contradiction, disharmony, or contrast between two concepts or ideas in their routine in the broadest way imaginable. The findings also lend support to Musyoka’s (2014:18) acknowledgment that comedians create incongruity in metaphoric expressions by making a statement that conflicts with what took place in the joke. The conflict could also be a result of some ambiguity in the way the comics use language or the presentation of a surprise element in the punchline achieved by introducing an idea that is not compatible with the other aspect of the joke. While both researchers failed to identify the fact that comedians describe and make a comparison of two things in a way that is not literally true, in this dissertation, metaphor was found to be used to describe objects or actions in a manner that is literally untrue to make a comparison that produces the surprise effect in their jokes. On this basis, the comedians hone their creativity by making loose, not literal, comparisons to tease the imagination of the audience, making inferential meanings to what is being said. As such, they
depend on shared background assumptions for the audience to understand what they really mean by the statements that they made. In Excerpt 45, when Real Warri Pikin compared men’s phones to onions, she did not expect a literal understanding of her idea but expected the audience to infer the meaning of what she meant. Shared background assumptions let the audience understand that she was referring to men who are unfaithful to their wives and how much women suffer heartbreak when they check their husband’s mobile phones to discover their romantic communications with their girlfriends.

In terms of the use of irony, this dissertation agrees with Bamgbose’s (2019, p. 19) assertion that not all ironic statements are funny because much research on the use of irony is done outside of humorous investigations, but the literal intent of an ironic statement is to give the opposite meaning of what is said. To this end, Oladunjoye (2016) affirms that an ironic utterance reverses all logical relations and arrangements. This dissertation reveals that comedians used irony to present people who are generally known to be corrupt as upright to create the surprise effect for humorous purposes. A good example is the comedian in Excerpt 9 who referred to Nigerian police officers as being the best, whereas in actuality they are perceived to be perhaps the most corrupt institution in the country. Comedians present their routines by saying the opposite of what they mean, leaving the audience to rely on shared assumptions to infer the real meaning.

Bamgbose (2019) also differentiates between irony and sarcasm. He conceptualizes the latter as stating the opposite of what is appropriate with the intent of ridiculing someone, which is similar to a situation in which a comedian said that the president who lost an election should be allowed to continue as the president because when a child fails, they are allowed to retake the class. Bamgbose (2019) interpreted this statement as a mockery of the president and not a
campaign to support his reelection. In support of this position, Paakkinen (2010) affirms that irony is stating the opposite of what is meant, and sarcasm is a mockery used in humor to amuse others at someone else’s expense.

This dissertation does not take the same position as both researchers because it is difficult to determine the intent of the speaker. This statement was first made by the father of the Edo State governor who failed in concrete achievements during his first term in office. The governor’s father uses the same statement to campaign for his son’s second term. It became difficult to really ascertain if the comedian is making a mockery or he is supportive of the statement, as Bambgose (2019) has opined. However, this dissertation seeks to analyze the word choice of comedians and not their intent in the way that Bamgbose’s (2019) research has suggested.

Dynel (2009) stated that when interlocutors use puns, the elements in their statements manifest in one form but have more than one meaning. The findings in this dissertation agree with Bamgbose (2019) that punning creates a contradictory statement that contains two meanings. One meaning helps understand what was said before and the other meaning aligns with the meaning of the statement but is based on an inappropriate interpretation of the context in which the utterance was made. To this end, the findings show that stand-up comics use words to make contradictions to deliberately create ambiguity (of various types) in verbally expressed humor. This point was addressed by Attardo (1994), who asserted that ambiguity is an integral part of a pun, but that not all ambiguity is a pun. For ambiguity to constitute pun it has to be deliberate, phonemic, morphemic, phrasally structured, phonological, morphological, lexical, syntactic, semantic, reasonable, or pragmatic in nature (Binsted 1996; Winograd 1983; Chomsky 1957). As such, it produces dual meaning in a given context, such as homophony in a
phonological context, or polysemy in a semantic context. In Excerpt 3, the NSC gave a negative meaning to a statement made in a religious setting to mean something positive. Thus, the comedian took advantage of the polysemic element in the phrase to create ambiguity by contradicting shared knowledge of what is usually meant with such a statement by worshippers. Nigerian stand-up comedians make puns in their routine by using words or phrases that have two meanings in such a way that they refer to the less-used meaning instead of the most common meaning.

The findings of the use of euphemism in the stand-up’s routine in this dissertation do not seem to fully correspond to those of Pangestu (2018), who claimed that euphemism was used by speakers to avoid sounding rude by substituting nice words and expressions for those considered to be hurtful, and Barnett (1972, p. 191), who stated that euphemism is “the alchemy” that speakers use to achieve and fulfill things. They both conclude that interlocutors use euphemism to be polite, a conclusion that the findings of this dissertation do not negate but contributed more to because this dissertation shows that NSCs used euphemism not only for them not to sound rude but also not to sound licentious or obscene. A possible explanation is that Pangestu and Barnett considered actors from a different cultural background from theirs, which could hinder their ability to fully grasp and interpret the data. In Nigerian culture, sexuality is kept private and personal, an exercise that should be carried out by adults and kept away from children and the general public. Talking about sexually related issues in the open automatically makes others consider the speaker as someone who is promiscuous. According to Greenspringsschool.com, “… in African countries, like Nigeria, the culture prefers sex to be a private matter, rather than to be discussed outside the boundaries of privacy.” Stand-up comedy is a family show and using words that relate to intercourse would be generally frowned upon.
The findings of this dissertation are in consonance with the findings of Nelson (2014) and Aarons and Mierowsky (2017) to affirm that the use of rhetorical questions by stand-up comics is a nuanced tactic to prick the emotion of the audience and to indirectly give them a different perspective in order to reinforce their point of view and to get the audience to take sides with the comics. Rhetorical questions help the comics to create that intriguing effect in their routines and to prove a point rather than to solicit an answer. Also, NSCs use such questions to indirectly attack other people’s positions and to make the routine more interactive as they engage the audience in a dialogue by getting them to reason with the comedians in a particular way already suggested by the narrative and in the possible response to the question asked.

An interesting finding in this dissertation is that Nigerian comics used anthropomorphism words and phrases to give animals and nonliving things human attributes and behaviors to create absurdity in their jokes. Tim (2020) corroborated this finding by stating that anthropomorphism is a common occurrence in absurd humor, adding that animals are not the only ones who receive human attributes, but other objects also can be given human characteristics and behaviors, and humans can equally have the attributes of an object. The obvious reason why comics use anthropomorphism in humorous discourse is to introduce the surprise to make the event sound absurd, as posited by the Incongruity Theory.

The topic of comedians’ communicative style has been addressed from a different perspective by various researchers, which has led to a different conclusion based on the focus of the research question. Katayama’s (2006) findings show that the difference between American stand-up comedy and their Japanese counterpart was that the former is a solo performance style and the latter is a duo style. The researcher compared the communication style of both stand-up
comedies from a performance perspective. The focus was on the delivery of the genre by comedians of both countries.

The findings of Romansyah, Hidayat, Alek, and Setiono (2020) show that the comedian’s discourse contained both negative and positive communicative styles, meaning that the comedian criticized himself, which is known as Self-depreciation Theory in humor studies, and criticized the society at the same time. The findings revealed that the comedian performed not to entertain only but also to inform the audience about some social ills and to persuade the audience to correct them. The reason for these findings could be because the researchers focused on the message of the comedian and not the delivery, as did Katayama (2006).

De Ridder, Vandebosch, and Dhoest (2021) concluded that comedians used a “less confrontational communication style,” which makes the audience feel comfortable with their presentations, and that such communicative style gives comedy the inherent potential to talk about certain uncomfortable topics in a “light-hearted manner.” Using this communicative style creates a positive affective mood in the in the members of the audience, which associate stand-up comedy with “hedonic enjoyment” of the performance. The findings of De Ridder, Vandebosch, and Dhoest (2021) differ from Katayama’s (2006) and Romansyah, Hidayat, Alek, and Setiono’s (2020) because they considered communication style from the perspective of its effects and by saying that comedians used “less confrontational communication style,” they mean that comedians are not aggressive, that is, they use the assertive communication style.

To this end, the findings of the present dissertation agree with that of De Ridder, Vandebosch, and Dhoest (2021). NSCs all seemed to use the assertive communication style in the performance, which makes them effective communicators who present their message clearly.
to make their hearers understand. What this style tells us is that comedians are realistic even though they are joking. They might not be serious in their performance, but they are pragmatic, which is supported by Sherman (1999) when she documented that assertive communicators have a “sense of humor.” At this point, the findings of this dissertation lead the researcher to believe that a comedian “operates from choice, knows what is needed and develops a plan to get it, action-oriented, firm, realistic in her expectations, fair, just, consistent and takes appropriate action toward getting what she wants without denying rights of others” (Sherman, 1999, p. 8).

According to Johnson (2008), the most important thing is how effectively the locutor communicates the intended message to other collocutors. He believes that “communication can be gauged effective if the intended message has been received more or less accurately.” The findings of this dissertation can categorically state that NSCs are effective communicators who use NPE, different linguistic devices, and an assertive communication style to accurately relate their intended message to their audience.

i. Conclusions

Observing that NPE is generally accepted in stand-up comedy, this dissertation aimed at identifying and analyzing the word choice of NSC, and in particular, to examine the relations that exist between representatives and how they contribute to performing their genre. The secondary aim of the dissertation was to examine the communicative styles of NSCs to help us know their contribution to the overwhelming success of the genre.

The dissertation used the PSA to analyze verbal data of NSCs who performed at the “AY Live” (2019 and 2020) and “Night of a Thousand Laughs” (volumes 21 and 27) comedy shows. The data were translated and transcribed using the Jefferson Transcription System (2004).
A preliminary finding from this dissertation was that NSCs engage their audiences by presenting normal scenarios, then they create an expectant mood in the audiences by keeping them in suspense before introducing an absurdity either by their choice of words or the outcome of the event. They used words in the basilectal register in the punchlines to create a surprise in the situations of static incongruity and in the sequence of events for dynamic incongruity jokes. Apart from using basilectal words, other registers that behave just like the basilectal register were also used, such as words with dialectal, slang, unconventional, and coined registers or neologisms. However, words in the basilectal register were used for the most part by the comedians.

Although different from previous studies, which revealed that NPE is used for stand-up comedy because it is an informal language, flexible, and easy to manipulate, this dissertation posited that NPE is used and generally accepted by all for comedy routines because it helps the comedians use the basilectal register, which brings the unexpected effect in the comedian’s narrative to make the routine funny in situations where standard words in English would not give the same effect. This fact helps the NSCs achieve their goals for the audiences to better understand and enjoy the jokes. Almost all the jokes that fall under the category of static incongruity were achieved in this manner.

The results of this dissertation also showed that the general pattern that the NSCs used was to deploy words to produce linguistic devices and expressions which engender surprise that gives birth to the humor in their routines. To the best of my knowledge, no research has identified this pattern in Nigerian stand-up comedy. Although other research had shown that NSCs exaggerate to emphasize and to impress with words, this dissertation shows a unique way that exaggeration is achieved by most NSCs by saying a word or an idea more than once. An
interesting finding reveals this pattern as an alternative way to exaggerate other than using adjectives and other descriptors. This finding could explain the limited use of adjectives noticed in all the verbal data of the comics analyzed in this dissertation.

Although similar to the findings of previous researchers, which showed that comedians are less confrontational in their communication style, this dissertation affirms that NSCs used the assertive communication style in their performance but added that NSCs are effective communicators and though they may not be serious, they are realistic. Thus, they are able to inform, challenge, and change the status quo with their messages. The audiences, on the other hand, are able to understand, agree with them, and change their perspectives.

The results of my dissertation have confirmed that the teaching of stand-up comedy in institutions of higher education or creating stand-up comedy institutions is important for the training of qualified comics. As it is, talented comics have taken stand-up comedy as a profession, but they are not trained in the craft. As a parallel example, in years past, there were talented footballers, but these days there are football academies where talented footballers are trained to become better versions of themselves. The same can also be said of acting. Talented actors still go to drama or acting institutes to get formal training in order to have an in-depth comprehension of the profession, themselves and their audiences. In the same light, having a stand-up comedy institute or academy will produce competent, refined, and well-rounded stand-up comics.

The results also contribute to the debate about teaching Nigerian Pidgin English (NPE) to students in schools. NPE should be taught in schools but not with the aim of teaching it in like etiquette as Standard English (SE) but as a Language for Specific Purposes (LSP). In other
words, NPE should be integrated into communication studies as a course such as the Use of Nigerian Pidgin English for Entertainment Purposes (UNPEEP) with an emphasis on stand-up comedy. Clearly, increased knowledge of the linguistic choices, communication styles, coupled with the technicalities involved and unfamiliar functions that pidgin plays in NSC through particular linguistic devices would benefit instructors as well as students. The findings in this dissertation can help learners who aspire to become professionals in the craft of stand-up comedy and entertainment in becoming more effective communicators and entertainers.

The results have provided further evidence confirming that the nature and linguistic features of NPE make it suitable and contribute immensely to the performance of jokes in Nigeria. The present dissertation has thus shed more light on the teaching of stand-up comedy and NPE for entertainment purposes. Looking into curriculum and material design will help a great deal in specifying a process that will be collaborative and result-driven so as to transform the ideas in this dissertation into a focused and practical vision for learning. Such a process will help to align learning and pedagogical strategies, instructional materials, and experiences with the desired outcomes.

However, how the organization of other factors such as task topics, task types, classroom structure, task evaluation, and teaching method and approach will exert an influence on the teaching and learning of stand-up comedy and UNPEEP in the classroom are areas that have not yet been fully addressed in the present dissertation. Further research that would contribute to curriculum and course material design is highly desired.

Another area of research could examine variations in the performance of stand-up comedians from other pidgin language speakers. The question could be raised: would similar
results be obtained if this study were replicated with comics from a different society where another pidgin is used? Further research that investigates stand-up comics’ performances across different cultures and societies would be very beneficial. The advantage of examining a regional or global variety of comic performances would help validate or contradict the position of this dissertation and to unveil other truths that were not identified in this dissertation. Furthermore, this information could help instructors and curriculum designers to predict how course materials, topics, and teaching methods would affect students’ attainment of the desired goals. If the right course materials are designed and effective topics and teaching methods are used, program models would be engaging and influential, and the students would make steady progress towards the attainment of the desired outcomes.

This dissertation has identified some linguistic items and expressions in NPE that contribute to the message and performance of stand-up comics based on the Incongruity Theory. Further research could examine the relationship between these linguistic items and expressions in NPE identified in this dissertation and other humor theories.

The most obvious limitation in this dissertation was the small sample size. The dissertation only examined four stand-up comedy shows and 47 routines performed by about 20 NSCs. Although this number of routines is adequate for the scope of this dissertation, when compared to the number of comedians and shows that have been performed in Nigeria, it becomes difficult to generalize the findings of this dissertation. The number of shows, routines, and comedians may not be large enough to adequately address the research questions or to generalize the findings beyond this dissertation. But with a larger sample size of shows, routines, and comedians, there would be a possible generalization of the findings. Still, the sample size of
this dissertation did not in any way negatively impact the recognition of the importance of its findings.

The primary purpose of my dissertation was to identify and analyze the word choices of NSCs and how they contribute to their performances that make NPE acceptable in stand-up comedy performances. It also aimed to investigate the communicative style of NSCs and its contribution to the success of the genre in Nigeria over time. Verbal data were transcribed, translated, and analyzed from four comedy shows using Reis’ (2018) Paradigmatic and Syntagmatic Analysis (PSA).

This dissertation has contributed to the two notions of the Incongruity Theory. As for dynamic incongruity, it reveals the main pattern, as seen in the PSA, of how NSCs create humor in their routines. In terms of static incongruity, NSCs resorted to mostly using words in basilectal register to create the absurdity in the joke. The most insightful finding from the dissertation was that Nigerian comics chose words with basilectal register in their punchlines to make the routine funny in situations where conventional standard English words would not make the routine funny. Basilectal words were found to surprise audiences in such a routine, known as static incongruity. The dissertation provided important empirical evidence to this finding, as almost all the comedians used this tactic of deploying basilectal words to create humor in a static incongruity situation.

Another useful finding from this dissertation was that Nigerian comics generally used the assertive communication style. They are very effective communicators who present their messages in a manner that their audiences can understand. This communication style was found to portray the comics as performers who may be unserious but who are realistic in their
messages, which explains why they are able to entertain, challenge, convince, and change the audiences’ minds on various topics. As such, they are able to provide audiences with an exceptional example of the great Roman Poet, Horace’s (65-8 BC) maxim dulce et utile: that poetry ought to be both “pleasing” (dulce) and “useful” (utile). At the level of dulce, the audience is entertained by the unseriousness in the routine but at the same time, they are convinced because they understand that the comics are realistic, which satisfies the utile level, making the routine useful.

Results from this dissertation of NSCs' word choice pointed to pedagogical implications for the instruction of stand-up comedy and UNPEEP. Teachers and institutes of higher education may benefit from the importance of the linguistic items and expressions of NPE espoused in this dissertation for the learning and teaching of trained and professional stand-up comedians in Nigeria. Increased awareness may be needed to make institutions and instructors take practical steps for the teaching of stand-up comedy and pidgin for specific purposes in the classroom. Suggestions were made to design curriculum and materials to help the teaching process.

Further research was then suggested to look at how other factors, such as task topics, teaching methods, task evaluation, and task types would influence learners in a classroom for stand-up comedy and UNPEEP. Comedians from other cultures who use other pidgin languages may be investigated to see if the findings would agree with those of this dissertation. Curriculum and course material design studies were also recommended for the systematic description of the techniques and exercises that will be used for teaching stand-up comedy and UNPEEP in the classroom.
Future research could also examine jokes that "failed" to see if jokes are successful exactly because of the use of the basilect or not. Furthermore, research could be done to compare the use of the lects within the same joke to judge the audience’s favorable reactions between comedians. Such investigation will further validate or contradict the findings of this dissertation.
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List of Appendices
TRANSCRIPTION AND ANALYTIC GRIDS OF JOKES

Religious jokes

[Excerpt 1] (Gordons, NTL VOL 27)

1 Now, ladies and gentlemen, di bible says, "two shall be working, and one shall be taken."

Now ladies and gentlemen, the Bible says "two shall be working, and one shall be taken"

2 If Jonathan and Obasanjo will be working, who shall be taken? Em? [laugh][none!]

If Jonathan and Obasanjo shall be working, who shall be taken? Uhm? [laugh] [none!]

3 None? Tank God say na you talk am. [laugh] (.)

None? Thank God you said it yourselves. [laugh] (.)

4 If Adeboye and TB Joshua are working, who shall be taken? [laugh] Who? (.)

If Adeboye and TB Joshua shall be working, who shall be taken? [laugh] who? (.)

5 Both of them? Any Immanuel dey here? [laugh]

Both of them? Is there any Immanuel here? [laugh]

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<th>Excerpt 1 (Gordons NTL VOL 27)</th>
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</tr>
<tr>
<td></td>
<td>Adeboye</td>
<td>Proper noun</td>
</tr>
<tr>
<td></td>
<td>Immanuel</td>
<td>Proper noun</td>
</tr>
<tr>
<td></td>
<td>Obasanjo</td>
<td>Proper noun</td>
</tr>
<tr>
<td></td>
<td>TB Joshua</td>
<td>Proper noun</td>
</tr>
<tr>
<td>Conduct</td>
<td>Working$^3$</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>Taken$^3$</td>
<td>verb</td>
</tr>
</tbody>
</table>
You know that some pastors make use of a laptop when they are preaching.

Some other pastors saw it and thought it is a good idea.

They study with a laptop. Then, at night,

The pastor's child took the laptop and went to the yahoo website

to download the weapon of mass destruction, workers of iniquity,

and anything that will not help the church's growth. [laugh]

The pastor did not check the laptop before taking it to church (.)

He said, "today, the sermon will be very graphic" [laugh]

"the sermon will be graphic, turn with me (.)."

so he put on the laptop, and the next thing we heard was éwò, éwò! [laugh]

the pastor said, "yes, we need to talk about this sex issue." [laugh]
12 no bi joke. And dat kin tin to delet am na problem, [laugh]

it’s not a joke, and things like that are difficult to delete, [laugh]

13 you dey control, delete, control delete, e go dey show, Hey! Hey! Hey! [laugh]

you will press control, delete, control delete, it’ll keep showing. Hey! Hey! Hey! [laugh]

14 pastor no know wen e talk, “in my father’s house, there are many things” [laugh]

hallelujah!

the pastor did not know when he said "in my father's house, there are many things"

hallelujah! [laugh]

<table>
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<tr>
<td>Explain/teach</td>
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<tr>
<td>Excess</td>
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</tbody>
</table>

[Excerpt 3] (GODONS, AY 2020)

1 Now! Abuja, wen you go to a church,
Now, Abuja! When you attend a church service,

2 And di pastor say turn to your neighbor and say it shall be permanent.

and the pastor says, turn to your neighbor and say it shall be permanent.

3 E gud maik you consida di kondision of your neighbor, before you say it shall bi permanent, hello? [laugh]

It is good for you to consider your neighbor's condition before you say, "it shall be permanent." hello? [laugh]

4 I tire for my church, I no know say na cripple sit down near me (.)

I am tired of my church. I do not know that a cripple was sitting next to me (.)

5 na im di guy say try am make I hear. I will exchange my condition with your own [laugh]

The guy said, try saying it to me. I will exchange my condition with yours [laugh]

6 so dat you go know say not all pamanet secretary are pamanet. Halo! Hallelujah! [laugh]

so you know that not all permanent secretaries are permanent. Hello? Hallelujah! [laugh].

7 Wen you go church and they say “do something crazy for de lord,” be careful o! (.)

When you attend a church and are told to do something crazy for the lord, be careful! (.)

8 no be everybody normal for church [laugh].

not everyone in the church is sane. [laugh]

9 Pastor say “do something crazy for the lord.”

A pastor said, “do something crazy for the lord.”

10 Com see where girls dey run remove wig dey tie each other face. Hai eh [laugh].

Come and see how girls ran and removed their wigs to tied each other’s faces. [laugh]

11 Den pastor move com say “do something crazier!”

Then the pastor said, do something crazier!
12 *com see where people dey slap each other for church, pua pua [laugh]*

People started slapping each other in the church, [laugh]

13 *Me I withdraw. As soon as pastor say “do something the craziest.”*

so I withdrew myself. Immediately the pastor said, do something craziest!

14 *One Warri boy just commot from back of church*

A Warri boy walked from the back of the church (.)

15 *com front carry church offering na im e discharge [laugh].*

came to the front of the church and carted away the church offering [laugh].

16 *Na im pastor say dat is not craz dat is madness! [laugh]*

Then the pastor said, “that is not crazy. That is madness!” [laugh]

17 *Bring my esusu back quickly to avoid story that touch. Hello? [laugh]*

Bring my money back quickly to avoid issues. Hello? [laugh]

**Excerpt 3 Gordons, Ay 2020**

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<td>Neighbor²</td>
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<tr>
<td></td>
<td>Cripple</td>
<td>Noun</td>
</tr>
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<td></td>
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<td>Noun</td>
</tr>
<tr>
<td></td>
<td>Girls</td>
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<td>Consider</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>Exchange</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>Discharge</td>
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</tr>
</tbody>
</table>
[Excerpt 4] (Princewill, NTL Vol 21)

1  *Praise the lord! Do we have Christians in di haus?*

   Praise the lord! Are there Christians in the house?

2  *Praise thy lord! Praise thy lord! Jesus is a Christian!*

   Praise thy lord! Praise the lord! Jesus is a Christian!

3  *I came here to share it wit you becos (.)*

   I came here to share it with you because (.)

4  *if una dey there sombodi for here for help me beat that pastor.*

   if you were all there, one of you would have beaten the pastor on my behalf.
5 As the pastor was preaching he said ‘ladies and gentlemen right about now close your eyes because an angel is passing and if you open it he will blind it’.

As the pastor was preaching, he said ‘ladies and gentlemen, right about now close your eyes because an angel is passing and if you open them he will blind them’.

6 I come dey wonder how e take know becos na two two eye we get (.)

I was wondering how he was able to see the angel because we both have two eyes (.)

7 I nor see angel, pastor dey see angel.

I did not see the angel, yet the pastor he sees the angel.

8 E say we want to pray! Everybody close eye, you trust Yoruba people,

He said we want to pray! Everybody closed their eye, you can trust Yoruba people,

9 as pastor dey pray, e dey collect money for offering, as e dey pray e dey draw,

as the pastor was praying, he was taking money from the offerings, he was praying and taking money,

10 and me Warri boy, I nor dey ever close eye, my eye shine like tif man touch,

and me a Warri boy, I never close my eyes, my eyes were shining like a thief’s torchlight

11 I dey look am, e dey collect money as e dey look Na so e eye just jam my eye,

I was looking at him, he was taking the money, as he looked, he locked eyes with me,

12 na im pastor say ‘blessed are you dat see but do not talk’ [laugh] (...) 

then the pastor said ‘blessed are you who see but do not say what they saw’ [laugh] (...) 

13 for dey shall receive their share of the money equally [big laugh]

for they shall receive equal share of the money [big laugh]
<table>
<thead>
<tr>
<th>beings/place</th>
<th>Warri boy</th>
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<td>Yoruba people</td>
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<td>Angel</td>
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<td>misconduct</td>
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<td>Pray</td>
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<td>Wonder</td>
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<td>verb</td>
</tr>
</tbody>
</table>

**[Excerpt 5] Helen Paul AY 2020**

1. *For pipo dat needs to get married (.)* Single ladies!
   For those who need to get married (.)* Single ladies!

2. *I don’t know, it’s not scarce to get all dis men (.)*
   *I don’t know. It’s not difficult to get all these men (.)*

3. *Dey react to wot dey si. I’ll tich you.*
They react to what they see. I will teach you.

4 wan of di ways to get diz men [Laughs] (...) 
One of the ways to get these men [Laughs] (...),

5 especially if you are a Christian (.) Is to join di choir [laugh] 
especially if you are a Christian (.) Is to join the choir [laugh].

6 A very simple place for advertisement (.) 
An effortless place for advertisement (.)

7 You wouldn’t pay but wit a gud voice 
You wouldn’t pay but with a good voice

8 And don’t join diz church dat will give you robe and cover all di talent. [laugh] 
and don’t join churches that will give you a robe to wear to cover all your curves. [laugh]

9 Hmm hmm! Join di church dat just calls colors, color blue, color, 
Hmm, hmm! Join the church that just calls colors, the color blue, color, 

10 so you know how to adjust di shet and di sket to suit, hallelujah! [laugh] (...) 
so that you can adjust the shirt and skirt to suit you, hallelujah! [laugh] (...) 

11 So wen you join di church choir (.) 
So when you join the church choir (.)

12 You sing wit a lovely voice, hallelujah! 
You sing with a lovely voice, hallelujah!

13 For di Bibo says wisdom is profitable to direct, hallelujah! [laugh] (.) 
For the Bible says wisdom is profitable to direct, hallelujah! [laugh] (.)

14 So wit wisdom you sing well (.) 
So with wisdom, you will sing well (.)
15 *Make sure you are leading di choir dat day.*

Make sure you are leading the choir that day.

16 *Wear sometin a bit tait, den you start. Hallelujah!*

Wear something a bit tight. Then you start singing. Hallelujah!

17 *You know how dis contemporary church do.*

You know how this contemporary church does.

18 *Hallelujah! Tank you, Holy Spirit,*

Hallelujah! Thank you, Holy Spirit,

19 *Lord we just worship you, we just give you praise.*

Lord we just worship you, we just give you praise.

20 *Make sure you trow your legs ((cat walking)) [laugh] (.)*

Make sure you catwalk [laugh] (.)

21 *So dat dey can know dat yes, you are a complete model.*

So that they can know that, yes, you are a complete model

22 *just dat it’s just Jesus Christ dat is taming you [laugh]*

just that it’s just Jesus Christ that is taming you [laugh]

23 *you understand. Amen! All when you turn, you sing, hallelujah!*

you understand. Amen! All when you turn, you sing, hallelujah!

24 *Father we worship you, tank you Holy spirit, for you are worthy,*

Father, we worship you, thank you, Holy spirit, for you are worthy,

25 *you are worthy to be praised.*

you are worthy of being praised.

26 *No be you are worthy oh! You are wor:thy. [laugh]*
Do not say you are worthy! Say, You are worthy. [laugh]

27 You are worthy to be praised

You are worthy to be praised (.)

28 Den the favorite song you use (.) I call you holy,

Then sing your favorite song (.) I call you holy,

29 indirectly make sure it’s di left hand you are raising,

indirectly make sure it’s the left hand you are raising,

30 Telling di men look me I’m single [laugh]

telling the men look I’m single [laugh]

31 Lord you’re holy ((robbing her stomach)) telling dem look, I fit born for you [laugh]

Lord you’re holy. Telling them to look, I can give birth to a child for you [laugh]

32 you are so holy to m:e ((lifting her hands up and down))

you are so holy to m:e

33 telling dem from head to toe, I’m on point [laugh]

Telling them from my head to toe, I’m well endowed. [laugh]

34 Den after dat you now turn ((turned and walks away shaking her buttocks))

Then, after that, you will turn

35 and say can I have the choir back me up? Hallelujah [laugh].

and say can I have the choir back me up? Hallelujah [laugh].

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<th>Hyponym</th>
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<td>Teach</td>
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<td>Want</td>
<td>Verb</td>
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<tr>
<td>Turn back</td>
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<td>Adjust</td>
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<td>I fit born for you</td>
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[Excerpt 6] (AY & Helen Paul, Ay 2020)

1  *Emi ooo (.) Emi Orun (.) em (20ce) Alagbara l'Olorun mi (.)*

   Spirit (.) Heavenly spirit (.) ehn (20 ce) My God is powerful (.)

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2 Alagbara l’Olorun mi o (.) b’o ba ti soro bee no l’ori (.)
   My God is powerful (.) Whatever he says, so it is...

3 Alagbara l’Olorun mi, ha ehm eli jala
   my God is powerful

4 AY: der is a big man on dis table (.)
   AY: There is a wealthy man on this table (.)

5 And you are sitting on a white chair, white chair (.)
   And you are sitting on a white chair, white chair (.)

6 Dis big man is sitting on a white chair, not any oda color, white. Ehm!
   This big man is sitting on a white chair, not any other color, white. Hmm!

7 Di good lord said you have made money,
   The good Lord said you had made money,

8 But der is dis special call you’re waiting for (.)
   But there is this special call you are waiting for (.)

9 You’re waiting for dis special call,
   You are waiting for this special call.

10 Di lord said I should tell you today dat di EFCC will call you [laugh] [ha ah]
   The Lord said I should tell you today that the EFCC will call you [laugh] [ha ah]

11 HP: Hahaha! yes! I can see di revelation, I can see di revelation,
   HP: Hahaha! Yes! I can see the revelation. I can see the revelation.

12 Do not admire rish rish people in di airoplane (.)
   Do not admire wealthy people who travel by airplane (.)

13 Do not, do not (.) I can see it. Do not fight for first class.
Do not, do not (. I can see it. Do not covet first-class air tickets.

14 Everitin have an advantage (.)

Everything has an advantage (.)

15 All di ice cream and meat pie dey give dem in first class (.)

All the ice cream and snacks they give them when they fly first class (.)

16 It’s to pet dem to heaven (. Becos if di plane wan to crash, (.)

It is to entice them to heaven (. Because if the airplane is about to crash, (.)

17 It will not go from di back, It’s from di front [laugh]

It will not fall backward. It will fall front down [laugh]

18 Hey! Emio o! Emiorun!

Hey! Spirit! Heavenly spirit!

19 AY: Let’s go and meet di people and prophecy more!

AY: Let us go and meet the people and prophecy more!

20 Hay! Hey! Emio o! Emiorun! (5ce) Tuya!

Hey! Spirit! Heavenly spirit! (5ce) Tuya!

21 Der’s a young man in front of me,

There is a young man in front of me,

22 Everiday you keep praying to God

Every day you keep praying to God

23 Fada God, let me see 1 million naira pick (.)

Father God!, let me run into 1 million naira left on the floor (.)

24 let me see 1 million naira pick [small laugh]

let me run into 1 million naira left on the floor [small laugh]
25 Di lord said I should ask you (. ) Na who wan loss di money? [big laugh]
   The Lord said I should ask you (. ) who will lose the money? [big laugh]
26 Hahaha! Emio o! Emiorun!
   Hahaha! Spirit! Heavenly spirit!
27 HP: I just saw it nau! a revelation (. )
   HP: I just saw it now! a revelation (. )
28 Di people in front of me here, I see you,
   the people in front of me here, I see you,
29 you are educated but you don’t know when to use your specs [laugh]
   you are educated, but you do not know when to use your sunglasses [laugh]
30 Emio o! Emiorun!
   Spirit! Heavenly spirit!
31 AY: Hmmm! Der’is a woman here, young lady. You are wearing red,
   AY: Hmmm! There is a woman here, young lady. You are wearing red,
32 Di lord said I should ask you dat I warned you last year,
   The Lord said I should ask you that I warned you last year,
33 But you came dis year (. ) My friend, why are you still buying yansh? [laugh]
   But you came this year (. ) My friend, why are you still buying fake booty? [laugh]
34 Emio o! Emiorun! I see it (...) hmmm! ( ...)
   Spirit! Heavenly spirit! I see it (...) hmmm! ( ...)
35 HP: I see it too, are you an Ibo man?
   HP: I see it too. Are you an Ibo man?
36 Becos it’s only Ibo man dat carry children for di wife. [laugh]
Because it's only Ibo men that carry children for their wife. [laugh]

37   Emio o! Emiorun!
       Spirit! Heavenly spirit!

38   Tuya!! Hmmm! I can see it! I can see it! I can see it!
       Tuya!! Hmmm! I can see it! I can see it! I can see it!

39   AY:   You see it?
       AY:   You see it?

40   HP:   Yes!
       HP:   Yes!

41   AY:   Ah!!
       AY:   Ah!!

42   HP:   I don't know if I'm right!
       HP:   I don't know if I'm right!

43   AY:   No!!
       AY:   No!!

44   HP:   I Go Die is here, wit all di money, it’s not showing on your bodi why? [laugh]
       HP:   I Go Die is here, with all his wealth, it does not reflect on his stature. Why? [laugh]

45   Emio o! Emiorun!
       Spirit! Heavenly spirit!

46   AY:   Ah! Hmmm! dis way! dis way! Hmmm! Ah!
       AY:   Ah! Hmmm! This way! This way! Hmmm! Ah!

47   Dere’s a woman here, hmmm! der’s a woman here,
       There's a woman here, hmmm! There's a woman here.
48 I want you to focus on dis woman! Hmm! Der’s a woman here,

I want you to focus on this woman! Hmm! There's a woman here.

49 we don’t know weda to call you Nollywood or Gollywood, We see you.

We don't know whether to call you Nollywood or Gollywood. We see you.

50 Di lord said I should tell you, dat di day Kim Kadasians will catch you,

The Lord said I should tell you, That the day Kim Kardashians will catch you,

51 Your career will end [laugh].

Your career will come to an end [laugh].

52 Emio o! Emiorun! Hmm! Ejekalor! Emio o! Emiorun! Ah! Ah! Yo! Tuya!

Spirit! Heavenly spirit! Hmm! Let’s go! Spirit! Heavenly spirit! ah! Ah! Yo! Tuya!

53 I see sometin in di spirit! dis is too sweet! Jangolover in di spirit! [laugh].

I see something in the spirit! This is too sweet! swing in the spirit! [laugh].

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sociopolitical jokes

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[Excerpt 7] (Eneche, AY 2020)

1. *Una know say Obama. Abeg make una clap for dat man. [applaud],*  
   You all know that Obama. Please, a round of applause for that man. [applaud].

2. *Dat man dey try (.) Obama is not from Kenya (.) Obama is a Nigerian.*  
   That man is doing well (.) Obama is not from Kenya. Obama is a Nigerian.

3. *And Obama is from Benue State. Obama is an Idoma man.*  
   And Obama is from Benue State. Obama is an Idoma man.

4. *Dat name is not Obama. Dat name is Òbamaa. [Laugh]*  
   That name is not Obama. That name is Òbamaa. [Laugh]

5. *And you see wen Obama won elections,*  
   When Obama won the elections,

6. *I try to compare wat happen in America dat day to wat I use to see in Africa.*  
   I tried to compare what happened in America to what I use to see in Africa.

7. *I discover lot of diskrepancis.*  
   I discovered lots of discrepancies.

8. *Obama won his elections (...) you see.*  
   Obama won his elections (...), you see.

9. *Let’s just say (...) ladies and gentlemen. Grand square Chicago (.) listin (.)*  
   Ladies and gentlemen, the president elect of the United States of America,

10. *Ladies and gentlemen, the president elect of the United States of America,*  
   Ladies and gentlemen, the president-elect of the United States of America,

11. *Barack Obama. Just clap nau as if you were der dat day [claps]*  
    Barack Obama. Just clap as if you were there that day [claps].


The guy came out. Was he holding a piece of paper? did he hold a piece of paper? [No!]

13  Woch nau in just 2 (..)1 minutes

   Watch now in just 2 (..)1 minutes.

14  Hello! Chicago! Clap nau as if you wer der nau [applaud]

   Hello! Chicago! Clap now as if you were there [applaud]

15  Is there anyone who’s still in doubt that America is a place where all things are possible?

   Is there anyone who is still in doubt that America is a place where all things are possible?

16  Who still wonders if the dreams of our founders are alive in our time?

   Who still wonders if the dreams of our founders are alive in our time?

17  Who still questions, the power of our democracy?

   Who still questions the power of our democracy?

18  Tonight, is your answer! Clap nau, we’re going somewhere. [applaud]

   Tonight, is your answer! Clap now, we are going somewhere. [applaud]

19  Is your answer spoken the lines stretched around schools and churches (.)

   Is your answer spoken the lines stretched around schools and churches (.)

20  in numbers this nation has never seen by people who waited 3 hours and 4 hours?

   in numbers this nation has never seen by people who waited 3 hours and 4 hours?

21  And maybe first time in their lives

   And maybe the first time in their lives

22  because they believe that this time things must be different,

   is because they believe that things must be different,

23  and their voices could be their difference.

   and their voices could be their difference.
24 *Is the answer spoken by young and old, Rich and poor,*

Is the answer spoken by young and old, rich, and poor,

25 *democrats and republicans, blacks, whites, Hispanics, Asians,*

democrats and republicans, blacks, whites, Hispanics, Asians,

26 *native Americans, gay, straights, disables, and not disabled [clap and cheers].*

Native Americans, gays, straights, disabled, and not disabled [claps and cheers].

27 *You see Obama cough anywhere? [No!] Watch Eagle Square.*

You see Obama cough anywhere? [No!] Watch Eagle Square.

28 *Ladies and gentlemen, president elect of the federal republic of Nigeria.*

Ladies and gentlemen, president-elect of the federal republic of Nigeria.

29 *Clap nau [applaud] If na ACN you go see am wit broom,*

Clap now [applaud] If it is ACN, you will see him with a broom.

30 *If na PDP im hold umbrella. Dey’ll nau say tank you very much.*

If it is PDP, he will be holding an umbrella. They will then say thank you very much.

31 *To doz of you who vote for me I tank you,*

To those of you who voted for me I thank you.

32 *To doz who do not vote for me, I know you [laugh],*

To those who do not vote for me, I know you [laugh],

33 *To doz who want to go to tribunal, I will defeat you [clap and cheer],*

To those who want to go to tribunal, I will defeat you [claps and cheer],

34 *God bless you! My name is Eneche.*

God bless you! My name is Eneche.
[Excerpt 7] (Eneche, AY 2020)

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[Excerpt 8] (Acapella, NTL Vol 27).

1. *Dem dey tok as dem dey take avoid police, I get strategy,*

   I have strategies to avoid the police.

2. *I get di address of everywhere inside moto,*

   I have addresses of every location around in my car.

3. *once I dey reach police check point, before dem say pack!*

   When I get to a police checkpoint, before they pull me over,

4. *only me dey clear carry address go meet dem*

   I will approach them with my address and ask them,

5. *“oga abeg I dey go Lade kalehor which way I go pass?”*

   I am going to Lade Kalehor. How do I get there?

6. *Na im go tell you say “ok, go straight ehn, no bend oh! Just dey go [laugh].”*

   The policeman will say, keep going straight, do not turn, just keep going straight. [laugh]
7 Di one wen I dey do again if I dey do interstate, I no wan fly, another strategy when I am traveling interstate, and I do not want to go by plane,  
8 I Dey go tia obituary posta put for my moto, I will take an obituary poster and stick it on my car.  
9 “park!” “Officer, my grand mama just die oh!” “pullover!” “officer, my grandmother just died!”  
10 E go say “eya, she just die? Uya dey go” I do dis tin everywhere They will say, oh, she just died? Okay, you can go. I use this tactic everywhere I go.  
11 my friend tell me say Acapella, if you try dis tin for Benin dem go catch you, My friend told me, Acapella, if you try this tactic in Benin City, you will be caught.  
12 I say “forget!” Police na police na im I enta moto I drive reach Benin, I said “forget it” police are the same. I got in the car and drove down to Benin.  
13 “park!” Na im I park. Na im di officer near mi before im talk “pull over!” So I pulled over, and the officer came close to me before he spoke,  
14 I com down begin cry, “officer, Na my grand mama na im just die oh!” I started crying and said, "officer, my grandmother is dead!  
15 Na im di guy near di posta, “eyah she don die?” He came closer to the poster and said, she is dead?  
16 I say “yes” “uya clear well, who don die don die, uya clear well” [laugh] I said “yes!” "park properly. Someone dead is already dead." Park properly!" [laugh]  
17 “you wan die follow am? Clear! Clear!! Clear!!!” "or do you want to die along with her?" clear the way! clear the way! clear the way!  
18 just clear well, she don already die, clear! Clear!!”
“park properly.” "she is already dead, pullover!” pullover!!

19 me I com dey wonda which kin police system we dey run?
I was wondering what kind of policing system are we operating?

20 persin grand mama don die dem still dey say make e clear
Someone's grandmother is dead, and I am being asked to pullover.

21 as I dey complain to di senior officer na im dat one commot baton com meet me,
As I complained, the senior officer brought his baton and can towards me

22 “idiot! Who die?” I say “my grand mama!”
"idiot! Who died?” I said, "my grandmother!"

23 “Why she die!” I say “I no know”, [laugh]
"why did she die?” I said, "I don't know.' [laugh]

24 as e bit me bit me na im e look di junior officer, “constable lock dis idiot up!”
He hit me over and again, looked at the junior officer, "constable! Lock this idiot up!"

25 As I dey inside cell I com dey wonda, which kin system be dis?
as I was inside the jail cell, I was wondering, what kind of system is this?

26 Persin mama die dem still dey lock me up, two weeks later wen dem release me
my grandmother died, still they locked me up. Two weeks later, after my release,

27 na im I realize say di woman wen dey di poster na di policeman mama [laugh]
I realized that the woman on the postal was the policeman's mother. [laugh]

28 Na me com dey shout “officer na di printer oh!” [big laugh]
I started shouting, hey! Officer! It is the error of the printer!

29 Police dey do anyhow if you wan know say police no know law, very simple.
policemen do misbehave, it’s very easy to know those that doesn't know the law.
One officer stop me one day,

One day, a policeman stopped me,

and doze once wen no know law na dem kin speak big English,

and the ones that do not know the law love to use big words.

“my friend go away!” Na im I clear, “who gave you di fundameta rite to ply dis route”

'My friend, park!, I pulled over "who gave you the fundamental right to ply this route?"

ah ah! For dis nigeria? I say, “I no undastand”

ah ah! In Nigeria? I said, "I do not understand."

di guy say “can I see your fire extinguisher?” I say, “I no get”.

the guy said, "can I see your fire extinguisher?" I said, "I don't have one."

Na im di officer quote law,

Then the officer quoted the law,

"rubbish! Under the constitution if you don’t have a fire extinguisher

"rubbish! Under the constitution, if you don't have a fire extinguisher,

you will be arrested by the officer detained for two hours

you will be arrested by the officer detained for two hours

before I decide where you’re going to serve, I’m sending you to court”.

before I decide where you're going to serve. I'm charging you to court".

Ay! Just fire extinguisher? Me wen I grow for dis country?

Ah! "Just because of fire extinguisher?" I, that was born and bred in this country?

I quote di law give am back.

I quoted the law back to him.

I say “officer, dat same law was amended last week, [laugh]
I said, "officer, that same law was amended last week, [laugh]

42 "they say if you don’t have a fire extinguisher (.)

"they say if you don’t have a fire extinguisher

43 you can use a spray starch or perfume di fire go quench”

you can use a spray starch or perfume the fire will go out"

44 Na im di officer look me, “ehen, so dem don change am?” [laugh]

the officer looked at me, "Ehen, so they have changed it?” [laugh]

45 “dis one dem no tell us oh!” [laugh].

"we were not informed about it!” [laugh].

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[Excerpt 9] (Akpororo, NTL Vol 27)

1  And na im make I dey tell pipo, Nigerian police are di best,

That is why I always tell people that Nigerian police are the best.

2  becos Na only dem na im no dey use computa take dey find tief. [laugh]

They are the only ones that don't use a computer to search for a thief. [laugh]

3  as you dey waka pass e go just look you,

as you're walking past them, they will just look at you,

4  hey! Whistle, arrest am na arm rubber. [big laugh]

whistle, and say arrest him! He is an armed robber. [laugh]

5  you know na, Na so our mata be.

you know, that's how it is.

6  I dey for Lagos me and bros Gordons we dey waka (.)

I was in Lagos with Bro. Gordons, as we were walking (.),

7  we say make we just park moto make we stretch our legs

we decided to park our car to stretch our legs

8  becos you know say e go get how you go don too enta moto,
because you know that when you stay too long inside the car,

9  e go com be like say your leg dey short, [laugh]

you start feeling as though your legs are getting shorter. [laugh]

10  we say make we trek, as we dey stroll, I see three policemen for check point,

so, we decided to take a walk while walking, I saw three police officers at the checkpoint.

11  na im I tell bros, “I say, bros if I run pass now, dis police dem go run follow me”

So, I told Bro. Gordons, “Bro! If I start running now, these police officers will run along.

12  bros Gordon say “no try am oh! Nigerian police are good”

Gordons said, don't try it! Nigerian police are good.

13  I say bros, “leave dat tin, if I pass dem go follow me”

I said, bro. Forget it! If I run past them, they will run also.

14  e tink say I dey lie, na im I take off, as I pass e no reach two minutes,

He thought I was lying. So, I took off! As I ran past them, it was not up to two minutes

15  I dey hear steps dey follow me, as I turn back na DPO dey hold trouser see raiz, [laugh]

I heard footsteps behind me, as I turned back, it was the DPO holding his trouser and running. [laugh]

16  we dey run (.) we don run for one hour, na im I stop, I com dey breath, [laugh]

we were running (.) we ran for an hour, then I stopped, I started breathing heavily [laugh]

17  di DPO run com my front. na im di DPO look me (...)

the DPO ran and stopped in front of me, and looked at me (...)

18  e say “young man why are you running?” [laugh]

and said, young man, why are you running? [laugh]

19  I say, “I just feel like to run” di DPO say, “you say watin?”
I said, “I just feel like running.” The DPO said, “what did you say?”

20 I say “I just feel like to run” Na im de DPO say, “you are unda arrest!” [laugh]

I said, “I just feel like running.” The DPO said you are under arrest. [laugh]

21 I say “for what?” E say “for illegal running “. [big laugh]

I said, what for? He said, for illegal running. [laugh]

22 nigeria police, dem dey fear die!

Nigerian police officers are too afraid.

23 For Lagos now, dem dey renovate Nigerian police station,

In Lagos right now, renovation works are going on in police stations.

24 I no know if dem don reach Abuja?

I don’t know if the work has gotten here to Abuja.

25 E get wan police station wen dey for Orilè, for Lagos e be like hotel.

There is a police station at Orile in Lagos that looks like a hotel.

26 One guy go club, e don dance, drink, high,

One guy went to the club (. ) after dancing, drinking, and high

27 na im e carry babe, cross waka enta di police station,

so he left with one babe and then went to the police station.

28 e see police man, for e eye na receptionist,

He saw a policeman, but in his eyes, he was seeing a receptionist.

29 e say, “young boy, how much is your room here?” [laugh]

And he said, young boy, how much is your room here? [laugh]

30 “give me room! How much?”, dat wan say, “room na 500”

give me a room, how much? The police officer said a room is five hundred.
ah ah! Only d man na im dey look de girl say
The man looked at the girl and said, Wow!

“ehn so nigeria don beta like dis? Room, 24 hours 500 naira?”
Things are getting better in Nigeria. A room, 24 hours, five hundred naira?

“Give me seven days” [big laugh]
Give me seven days [big laugh].

so na di mata na im be dat! [[laugh]]
that's the way it is. [[laugh]]

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</table>
Statement | I just feel like running | Phrase
---|---|---
you are under arrest | Phrase
why are you running? | Phrase
how much for a room? | Phrase
Nigeria don better | Phrase
Nigerian police are the best | Phrase
organization | Nigerian police | noun

[Excerpt 10] (Bovi, NTL Vol 21).

1 Yesterday, because we wan be 50 years, I no know weda una notice (.)

Yesterday, because we will soon turn 50 years old, I don't know if you noticed it (.)

2 all our police dem wash their uniform dem clean, [laugh].

all our police officers washed their uniform, they were clean, [laugh].

3 I com go drive one way, na im police stop me.

I drove down a one-way street, so the police stopped me.

4 As I see dem I say hay! I don enta,

As soon as I saw them, I said, hey! I'm in a mess.

5 police just com meet me say 'sir, please, this is one way, please, go back' [laugh].

The officer met me and said, 'Sir, please, this is a one-way street, please, go back' [laugh].

6 See em, becos e dey say go back, I no dey process am,

You know, because he said, 'go back,' my mind could not process it,

7 I don already dey beg say “sorry, sorry”;

I was already begging him, I said, "sorry, sorry,"
e say sir, “I say go back!” I say ‘sorry nau’
he said, 'Sir, I said go back!' I said, 'sorry please'
e say, “you don’t understand, go back and take the right way’.
he said, "you don't understand, go back and take the right way."
I say “ah! Dis na trap” [laugh]
I said, "ah! This is a trap" [laugh],
so I com put hand for pocket com bring 50 card, you know (.)
so I dipped my hand into my pocket and brought out 50 naira, you know (.)
I say “officer, com just hold dis one”, he said “stop that! It’s not accepted”.
I said, "officer, please have this one," he said, "stop that! It's unacceptable".
I say, “you nor know how we dey do am?”
I said, "don't you know how we do it?"
E say, “please, sir don’t let me arrest you for trying to bribe an officer of the Nigerian police force” [laugh].
He said, "please, sir, don't let me arrest you for trying to bribe an officer of the Nigerian police force" [laugh].
As I put my moto for reverse, I com just see myself dey struggle,
As I was backing up my car, I noticed that I was in a struggle.
I com wake up. [big laugh] I say ehen! It’s too good to be true [laugh]
I woke up. [big laugh] I say, hum! It's too good to be true [laugh],
but we go reach there sha, na small small. [[laugh]]
but we'll get there anyway, it's little by little.[[laugh]]
1 [Excerpt 10] (Bovi, NTL Vol 21)

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<td>I don enta</td>
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</table>


1 *Sojar don slap you wanc and you becom pastor? [laughs] (…)*

Has a Soldier ever slapped you once, and you became a pastor? [laughs] (…)

196
2 Doz new wanc wen dey near Amingo. I Dey fear doz wanc.
Those new ones that are close to Amingo. I'm afraid of them.

3 Dem just stop one guy wit im gal friend
They stop one guy with his girlfriend.

4 Excuse me lady, wat is in your bag? Simple question.
Excuse me, lady, what is in your bag? Simple question.

5 De man begin respond, I'm a man like you! Is it becos you are in uniform?
The man responded, "I'm a man like you! Is it because you are in a uniform?"

6 How can you talk to my girlfriend like that?
How can you talk to my girlfriend like that?"

7 Sojar say, calm down. I'm asking her, what is in [...] 
The soldier said, "calm down. I'm asking her what is in" [...] 

8 Di man say "no: because I'm a man like you!
The man said "no, because I'm a man like you!"

9 Na im di second sojar give am, kpai!
So, the other soldier gave him a sound slap!

10 Di guy revolve round, he face me.
The guy turned around, and he faced me.

11 He say "my brother Jesus is coming like a thief in the night” [laugh]
He said "my brother Jesus is coming like a thief in the night" [laugh]

12 I say, “tell who slap you.” [big laugh] All those soldier guys. [[laugh]]
I said, "tell the one who slapped you." [big laugh] All those soldier guys.[[laugh]]
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<td>I'm a man like you.²</td>
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Excerpt 12 (GORDONS NTL VOL 21)

1 I heard dat wen dey slap you on one side, turn the other side,
I heard that when someone slaps you on one cheek, you should turn that other. 

2 *it depends on the slaper, [laugh] all doz army wen dey use hand dey press up,*

It dispends on who slaps you. [laugh] those soldiers who use their hands for press-up,

3 *if dem slap you, you go know say police Na your friend oh, [laugh]*

if they slap you, you will realize that the police are your friend. [laugh]

4 *Nor be joke, hello? No be joke oh!*

It is not a joke, hello? It’s not a joke!

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**Socioeconomic jokes**

[Excerpt 13] (Bash, NTL Vol 27)
1 Nau luk your naibor, call your neighbor, “neighbor!”,

Now look your neighbor, call your neighbor, "neighbor!",

2 call your neighbor, say “neighbor!” You will not wear poverty shoe,

    call your neighbor, say, "neighbor!" You will not wear poor shoes.

3 uya begin luk shoe, begin luk shoe, pipo don dey hide their leg abi? [laugh]

    now! start looking at shoes, look at shoes, people are hiding their legs, right? [laugh]

4 My broda na one of di tins dat separate di rich from the poor na shoe,

    My brothers, that's one of the things that separates the rich from the poor, it's shoes.

5 tell your neighbor, say shoe!

    Tell your neighbor, say shoe!

6 My broda e get some shoe wen you dey see as you dey see di shoe

    My brothers, there are some shoes that you will see,

7 you dey know di condition of di wearee,[small laugh]

    and you know the condition of the wearee,[small laugh].

8 one guy stepped on me in church, I nearly got angry,

    One guy stepped on me in church, I nearly got angry,

9 I say young man can you see you stepped (...) ((looked at his shoe))

    I said young man can you see you stepped (...) ((looked at his shoe))

10 my broda, you will make it in Jesus name! [laugh]

    my brother, you will make it in Jesus name! [laugh]

11 doz are di kin of shoes even God don’t like.

    those are the kind of shoes even God does not like.

12 Moses was wearing one of doz shoe in di Bibo even God called him, "Moses!"
Moses was wearing one of those shoes in the Bible. Even God called him," Moses!"

13 e say wat? "Commot dat shoe, commot dat shoe, commot dat shoe," [laugh]

he said, "Yes, Lord?" "take off that shoe, take off that shoe, take off that shoe, [laugh]

14 doz are di kind of shoe in Nigeria dey call photocopy,

those are the kind of shoe they call photocopy, in Nigeria.

15 dem go com know you wit di shoe,

They identify you with the shoe;

16 you don wear di shoe everybody don know you wit di shoe,

you've worn the shoe that everybody knows you with the shoe,

17 even wen dem never see you dem see di shoe dey know you are around,

even when they haven't seen you, when they see the shoe they know you are around,

18 Chukwuma is here, how you take know? You no see e shoe for door? [laugh]

Chukwuma is here, how did you know? Can't you see his shoe at the door? [laugh]

19 e get pass dat one shoe? Doz shoe dey trek ehm,

does he has any other one? Those shoes can trek huh,

20 and doz shoe, na doz shoe dey make you know di difference between trekking and waka,

and those shoes, it's those shoes that can make you know the difference between trekking

and walking,

21 you know, if you trek, dat means you are coming from somewhere like, Nasarawa

you know if you trek, that means you are coming from somewhere like, Nasarawa

22 somebody com mit you for Asokoro, ((breath heavily))

somebody meets you at Asokoro, ((breath heavily))

23 where you dey go? I wan reach Yanyan side, dat one na trekking.
where are you going? I am going Yanyan area, that is trekking.

24  *Waka! May you no waka in Jesus name! [amen! small laugh]*

Walking! May you no walk in Jesus' name! [amen! Small laugh]

25  *My broda e get wer you go waka rish even your shoe dey pray to di lord,*

My brother, there is a distance you will walk to even your shoes will pray to the Lord,

26  *becos di shoe no dey luk forward.*

because the shoe not looking forward,

27  *na up di shoe dey look say God! Dis guy (...)*

it is look up saying, God! This guy (...)

28  *you never waka before wen e bi say you dey stand*

have you ever walked before to the extent that you are standing,

29  *but subconsciously inside your mind you dey waka like dis*

but subconsciously in your mind, you're still walking,

30  *you neva notice am? [laugh]*

have you ever noticed it? [laugh]

<table>
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<tr>
<th>Excerpt 13 (Bash NTL VOL 27)</th>
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<tr>
<td>Conduct</td>
</tr>
</tbody>
</table>
Step | Verb
---|---
Trekking | Verb
Waka | Verb
Pray | Verb
Saying | Verb
Place | Church | Noun
Nasarrawa | Noun
Asokoro | Noun
Yanyan | Noun
Nigeria | Noun
Statement | you will not wear poverty shoes | Phrase
My brother, you will make it in Jesus' name! | Phrase
Pipo don dey hide deir leg abi? | Phrase
commot dat shoe | Phrase
you no see e shoe for door? | Phrase
have you ever noticed it | Phrase
condition | Poor | Adjective
poverty | Adjective
rich | Adjective
object | shoe | Noun

[Excerpt 14] (Funny bone, NTL Vol 27)

1 Dis country hard oh! Chai! Imagine where def and dumb be DJ. [laugh]
Things are tough in this country! Imagine where a deaf and dumb person is a DJ. [laugh]

2 e dey play with im mind. [big laugh] nonsense!

he plays with his mind. [big laugh] nonsense!

3 I'm Ibo anytime any day and I'm proud

I'm Ibo anytime any day, and I'm proud,

4 so if you are Ibo here please cha! cha! cha! Igbo kwenu kwenu!!

so if you are Ibo here, please (hailing as in the form of greeting)

5 Ah! I Dey hear, yeai! [laugh] dat one na Hausa man.

Ah! I can hear yeai! [laugh] that must be a Hausa man.

6 If you are on dis Side and you are Ibo, cha cha cha cha Igbo kwenu kwenu!![Ah!]

If you are on this Side and you are Ibo, (hailing as in the form of greeting) [Ah!]

7 ajebo, you are shouting yeai! How old are you? How old are you?

posh, you are shouting yeai! How old are you? How old are you?

8 You are 8. And you dey VIP table, 200 thousand, pesin school fees [laugh]

You are 8. And you’re at the VIP table, 200 thousand, somebody's school fees [laugh]

9 go and sleep oh! [laugh] you unda di tabu, com out oh!

go and sleep oh! [laugh] you under the table, come out!

10 Hey! How old are you? You’re one. Children ehn!

Hey! How old are you? You are one. Children.

<table>
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[Excerpt 15] (Sheyi Law, NTL Vol 21)

1  *Ehn, I like di UK men! It’s interesting, I no even know say na Yaba dey there.*

   Uh, man, I like the UK! It's interesting. I never knew you could find Yaba there.

2  *You know dat place wen dem dey call Primark. Una know de place abi?*

   You know that place called Primark. You know the place, right?

3  *Na pipo wen dem dey go na dem know. [laugh].*

   The people who go there know. [laugh].

4  *Some pipo just dey back dey watin e dey talk?*

   Some people are lost, wondering what is he talking about?
I understand your situation, [laugh]. I used to be like you, [laugh].

Those days when they return from London and lie to us,
it was when I visited that I knew that it is not everybody there that's fine.

Someone will shake you when you ask them "how are you?"

they will say "fine oh! Fine!" [laugh].

You know I entered Primark, and I discovered something, if you enter Primark

You’ll know that some people go there to buy clothes like one acting an action film.

As I enter, I entered Primark I saw one Nollywood actress,

buying clothes as she sighted me she went into slow motion [laugh].

She started picking them slowly, [laugh]. She noticed I was looking at her,

"I know you are tinkin of wat to say", [laugh].
she starts walking towards me subtly, "I know you are thinking of what to say," [laugh]

16  I say “I no dey tink oh! [laugh]. She say “I know you are a comedian,” I say ehen?

I said, "I’m not thinking! [laugh]. She said, "I know you’re a comedian," I said, um?

17  Na she com dey explain watin I no ask am, “we are actually here to act a movie”.

[laugh].

then she started explaining what I didn’t ask her, "we’re actually here to act a movie."

[laugh]

18  I say “where di director?” E say, “e neva com”, [laugh].

I said, "where's the director?" she said, "he isn't here yet," [laugh].

19  I say “I undasatnd keep acting“, [laugh].

I said, "I understand, keep acting," [laugh].

20  Wen we reach Nigeria I go tell dem di movie, [big laugh].

When we get to Nigeria, I will tell them about the movie [big laugh].

21  You wan take me shine. [[laugh]]

You can’t make a fool of me. [[laugh]]

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[Excerpt 16] (Bovi, NTL Vol 21)

1  *Dis contry is so hard, I con dey wonda why paw man still paw.*
This country is tough. I started wondering why the poor are still poor.

2 Na one tin dey cause am, watin dey console paw man wen e rest im head for pillow,
One thing is the cause, what consoles the poor is when they rest their head on the pillow.

3 e dey dream dey live large, di way I take dream about police so,
They dream they’re living large. The same way, I dreamt about police officers

4 back in di days, e get di day wen I dream say person dash me one million naira,
back in the days. One day, I dreamt that someone gave me a gift of one million naira,

5 I nor gree wake [laugh] day don break around dat kin six thirty in the morning
I refused to wake up [laugh] it was daybreak around six-thirty in the morning

6 na im dem dash me di money, I nor gree wake,
that I was given the money, I refused to wake up,

7 carry di money go spin Genevive she gree [laugh]. I Dey tell you, dream life,
I asked Genevive out with the money, and she agreed [laugh]. I'm telling you, dream life,

8 Genevieve dey tell me “sorry honey, D’banj was a mistake “[laugh].
Genevieve told me that, "sorry honey, D'banj was a mistake "[laugh].

9 I Dey with Genevive dey dance, dey call her name
I was dancing with Genevive calling her name,

10 I no know say for real life I don dey call her name,
not knowing that I was calling her name in reality.

11 na slap my wife take wake me ta ta ta [laugh]
My wife woke me up with a dirty slap ta ta ta [laugh]

12 “who be Geni?” I say “na dream na, calm down” [laugh]
"who is Geni?" I said, "It was a dream. Please, calm down" [laugh]
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<td>Statement</td>
<td>Dis contry is so hard</td>
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<td>I nor gree wake</td>
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<td></td>
<td>Na dream, calm down</td>
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<td>carry di money go spin Genevive she gree</td>
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Der is a difference between long suffering and suffer long. I have suffered di two!

[laugh].

There’s a difference between long-suffering and suffer long. I have experienced both!

[laugh].

I love to be rich, forget it, dat’s becos I have been paw before,

I love to be rich, forget it! That’s because I have been poor before.

We were so paw even di rat wen dey we haus dey judge us. [laugh]

We were so poor, even the mice in our house were judging us. [laugh].

you go see rat for wi haus Dey do guy, [laugh],

the rats walk around the house with an exaggerated swagger, [laugh],

if you wan kill am e go say no try am oh, [laugh]

if you want to kill it, it will say don't try it! [laugh]

you dey suffer, I dey suffer oh, [big laugh]. It was dat bad!

you are suffering, and I am suffering, [big laugh] It was that bad!

you know, so I love to be rich simply because everything about the rich is high,

you know, so I love to be rich simply because everything about the rich is high

When they listen to music, it's High Life,

when they sit at the table, it's a high table

when they become monarch, they are addressed as Royal highnesses,
11 *even wen dey fall sick, it's high blood pressure.* [laugh]  

*even when they fall sick, it's high blood pressure.* [laugh]  

12 *notin about di paw is high, everytin about di paw is low,*  

Nothing about the poor is high. Everything about the poor is low,  

13 *low blood count, low sperm count, low income, everything low,*  

low blood count, low sperm count, low income, everything is low.  

14 *di only tin dat is good is dat di Bibo says, “lo, I'm with you always”* [laugh]  

The only good thing is that the Bible says, "lo, I'm with you always." [laugh]
[Excerpt 18] (Chuks the General, AY 2020)

1 If you know say you no be ajebo. As a lady. Behave yourself and tell us who you be.

If you know that you are not a posh, As a lady, behave yourself and tell us who you are.

2 wan Ibo gal, go wan eatery go sit dan. E rish der clean ajebo girls just dey pass.

One Ibo girl went to an eatery and sat down. On getting there, some clean posh girls were passing by her.

3 Piam piam piam wan go come,

Piam piam piam One of them would ask,

4 hi! do you have fried rice? Dem go say yes. Microwave it!

'hi!' do you have fried rice? The waiters would say, 'yes.' 'Microwave it!'

5 Do you have meat pie? Dem go say yes. Microwave it!

Do you have meat pie? They would answer, 'yes.' 'Microwave it!'

6 Di kpako wen sit dan say, ah! Ah! Emicrowaiv, uwovu wave?

The country girl sitting down said to herself, ah! Ah! 'microwave?"
7 Do you have chicken? Microwave it!

'Do you have chicken?' 'Microwave it!' 'Do you have chicken' 'Microwave it!' 'Do you have fried (...) microwave it!' 'Do you have this' (...) 'microwave it!

8 Dat wan go piam. Next wan again,

They went to get it piam. The next one asked, '

9 do you have fried (...) microwave it! Do you have dis (...) microwave it!

do you have fried (...) 'microwave it!' 'Do you have this' (...) 'microwave it!' 

10 Kpako gal say, ok, na microwave abi? No problem. Na im even pose pass.

the country girl said 'ok, it is microwave, right? No problem. She was more pretentious.

11 im stand up, do you have fried rice? Di gal say yes, Microwave it!

Do you have fried rice? The girl said 'yes.' 'Microwave it!' 

12 Do you have chicken? The girl say yes, microwave it!

'Do you have chicken?' The girl says 'yes,' 'microwave it!' 

13 Do you have popcorn? The gal say yes. Microwave it! [Laugh]

'Do you have a popcorn?' The girl says, 'yes.' 'Microwave it!' [Laugh] 

14 Do you have ice cream? Di gal say yes. Microwave it! [laugh]

'Do you have ice cream?' The girl says, 'yes.' 'Microwave it!' [Laugh] 

15 Do you have coke? Very cold one. Ochuro very well. di girl say yes. Microwave it!

'Do you have coke?' A freezing one. The girl says, 'yes.' 'Microwave it!' 

16 How much is my money? Di gal say three five.

'How much is my money?' The girl says, 'three thousand five hundred.' 

17 E count 4K e give am. E say your change, 500, microwave it! [big laugh, applaud, cheer]

She gave her 4 thousand. The waiter said, 'your change, 500,' 'microwave it!' [big Laugh applaud, cheer]
### [Excerpt 18] (Chuks the General, AY 2020)

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<td>Sit dan</td>
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<td>Go</td>
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<td>Verb</td>
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<tr>
<td>Come</td>
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<td>Icecream</td>
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<td>How much is my money?</td>
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### [Excerpt 19] (I Go Save, Ay 2020)

1. *I go save. Anyway, I be Warri boy, and doz wen dey form aje, wen dey say*
I Go Save. Anyway, I'm a Warri boy, and those acting like they are posh, saying that

2 **Warri boys no be aje, Actually, we no be aje but we dey take care of aje.**

Warri boys are not posh. Actually, we are not posh, but we do take care of the posh.

3 **And I no know why e be say na men dey get money na women dey harsh.**

And I don't know why men are the ones with the money, but women are the harsh ones.

4 **Carry gal go eatery dem dey rush dey order.**

take a girl to an eatery, they are in a hurry to place their order.

5 **Men are always very calm becos why? Dem be mumu! [laugh]**

Men are always very calm because why? They are fools! [laugh]

6 **Una go enter eatery na woman dey first shout.**

as soon as you enter the eatery, the woman will be the first to shout.

7 **wans you ask your gal, baby what do you care for?**

Once you ask your girl, baby, what do you care for?

8 **Girls no dey take dat English play o! What do you care for?**

Girls don't play around with that English! What do you care for?

9 **Na dat time dem dey remember say Brazilian wig dey their hair.**

That's when they’ll remember the Brazilian wig on their head.

10 **Baby, what do you care for?**

Baby, what do you care for?

11 **Okay, eemm, wow wow wow. Em em em em em em.**

Okay, em, wow wow wow. Em em em em em em.

12 **Ok, em give me chicken and chips. Chicken and chips no dey belle full.**

Okay, em, give me chicken and chips. Chicken and chips don't fill the stomach.
13 Just dat e dey make your pocket quick empty [laugh]

It only empties your pocket quick [laugh].

14 If na lie how many times una don see girl go market for dis Abuja,

If it's a lie, how many times have you seen a girl go to the market in this Abuja

15 go buy chicken and chips hold am for hand carry go house say e dey go cook am?
[laugh]

to buy chicken and chips and hold it in her hands to go home to cook it? [laugh]

16 You no go see am. Dat is why me, I Go Save,

You won't see it. That is why I, I Go Save,

17 as a Warri boy I no dey carry dem dey go all doz eatery again dem don dey use to am.

as a Warri boy, I don't take them to those eateries anymore. They're used to it.

18 No fear! Take dem to new places, Carry dem go Chinese restaurant.

Don't be afraid! Take them to new places, like the Chinese restaurant.

19 No fear say de food dey dear.

Don't consider that the food is expensive.

20 Because Chinese restaurant di modern one

Because in Chinese restaurants the modern ones,

21 dem no dey write di food name and di amount.

they don't write the name and amount of food.

22 You go just see 008, 009, 035, 016, 2000, 085, 32000, 018, 19000.

You will just see 008, 009, 035, 016, 2000, 085, 32000, 018, 19000.

23 Na Dat time wen you take gal go der

When you take a girl there,
24 *dem go wan make you feel say dem dey come there on their own before.*

they would want to make you feel that they come there on their own before.

25 *As una Dey enter she wan intimidate you*

As you enter, she would want to intimidate you.

26 *e go dey greet people wen she no know.*

She will start greeting people she doesn't know.

27 *You ehn ehn you, You took my change yesterday abi?*

You hun you. You took my change yesterday, right?

28 *Di boy go say no madam Na today dem employ me*

The boy will say, 'no, madam, I was employed today.'

29 *I know you will soon do it [laugh]*

I know you will soon do it [laugh]

30 *Una go sit down you never shout de girl don dey shout.*

You will sit down, you have not said anything, the girl will start shouting.

31 *Waiters can you brought di menus already?.*

'Waiters can you brought the menus already?'

32 *Waiter go give am, She wan make you feel like say she know watin she dey eat.*

the waiter will give it to her. She wants you to think she knows what she is ordering.

33 *Like say she dey com there before, E go com look am.*

As if she has been there before. She will look at it.

34 *Em give me em, um um um um um um wow wow wow [laugh]*

Em, give me em, um um um um um um wow wow wow [laugh]

35 *Okay give me 018 and 037 for now.*
okay give me 018 and 037 for now.

36 After 30 minutes wen dem bring watin she order na cigar and lighter [laugh]

After 30 minutes, when they bring her order, it was a cigarette and a lighter [laugh]

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<tr>
<th>Hypernym</th>
<th>Hyponym</th>
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<td>I know you will soon do it</td>
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[Excerpt 20] (Fred Bright, AY 2020)


   It's enough! It's enough! It's enough! How are you all doing? I said I’ll wear eyeglasses.

2  *I wan follow una form swagger too.*

   I want to join you all in being pretentious too.

3  *Abuja people, una wan use packaging wound una self.*

   People of Abuja, you people are too pretentious.

4  *Watin be una problem? No be joke, everybody dey form,*

   What's the problem with you all? It's not a joke. Everybody is putting up a front.

5  *I no dey see well, dat’s why dem help me if not I for fall.*

   I can't see clearly. That's why they helped me. If not, I would have fallen down.

6  *I wan follow una form swagger. We go show for Taraba (.)*  

   I want to join you all in being pretentious. We went to a show in Taraba (.)

7  *Bala carry us go show for Taraba. From airport here we land for Taraba.*  

   Bala took us to a show in Taraba. From the airport, we landed at Taraba.

8  *Jim Ike still dey form oyinbo for we.*  

   Jim Ike was still presenting himself as a foreigner to us.
After the show, di guy wen carry us go show. Government never pay di guy run.

After the show, the guy that invited us to the show (. ) government did’nt pay the guy ran

E give order for reception say, Anybody wen order for food, cash.

He gave the order at the reception that, Anybody who orders food, must pay cash.

Di first day, Tu Face, everybody (. ) everybody sit down.

On the first day, Tu Face, everybody (. ) everybody was sitting down (. )

E go der dey say make e pay cash Pipo no gree pay cash.

He went there, and they said he must pay cash. People refused to pay cash.

Dem come dey reduce small small. Doz of us when be small artist (. )

They started leaving one after the other. Those of us who are up and coming artists (. )

We behave ourselves sit down. Tu Face go ask for food two times.

We behaved ourselves and sat down. Tu Face went to ask for food twice.

E no carry ATM, ATM no dey der. Wen hungry catch 2 face.

He was not with his debit card, and there was no ATM there. When Tu face was hungry.

2 face carry Okada go buy bread (. ) Very humble.

Tu face entered a commercial motorcycle and went to buy bread (. ) Very humble.

Jim Ike commot for him room. Em em em full bright is the Bala Bala.

Jim Ike came out of his room. Em em em, where is the Bala Bala?

Balor, I’m going to fuck y’all up! Bala men. Bala,

Balor, I'm going to fuck y'all up! Bala men. Bala,

E vex enta im room pum! De next day Bala nor com (. ) Bala no show,

he angrily entered his room! The next day, Bala did’nt show up (. ) Bala didn’t show up.

Jim Ike come out again, is the Bala here? Is the Bala here? Ok, alright!
Jim Ike came out again. Is the Bala here? Is the Bala here? Ok, all right!

21 *Di third day hungry don catch am. Me as I dey go bin carry small garri.*

By the third day, he was famished. I came with some little garri.

22 *Wisdom is profitable to direct. As we dey do,*

Wisdom is profitable to direct. As we were there,

23 *I dey soak my small garri small small.*

I was eating my little garri.

24 *Third day, Jim Ike com out. E say, uma see Bala around here? [laugh]*

On the Third day, Jim Ike came out. He said, did you see Bala around here? [laugh]

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<th>[Excerpt 20] (Fred Bright, AY 2020)</th>
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<td>Object</td>
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Sociocultural Jokes

[Excerpt 21] (Gordons, NTL Vol 27).

1 Well, di truth of di matter is, believe it or not (.)
   Well, the truth of the matter is, believe it or not,

2 my father may not be a wealthy man but he was a disciplined man.
   my father may not be a wealthy man, but he was a disciplined man.

3 My papa fit beat you ahead [laugh].
   My father can beat you in advance [laugh].

4 e fit just call you “Goddy, show” pua! “Ah ah! Watin I do?”
   He can just call you, "Goddy, come" bang! "Ah, ah! What did I do?"

5 “You no do anytin but no how wen I go go out wen you no go do sometin” [laugh]
   "You did nothing, but it’s impossible I go out without you doing something" [laugh]

6 “so just collect am in case I no dey”. Hallelujah!
   "so just receive it now in case I'm not around." Hallelujah!

7 See my father was very discipline.
See, my father was very discipline.

8  Somebody wen e dey make out with e wife,

Somebody who was making out with his wife,

9  e pikin dey pip am, com tell my papa,

his child was peeping at them, came to tell my father,

10 say “do you know Ovie was pipping me this afternoon when I was working”

saying, "do you know Ovie was peeping at me this afternoon when I was working"

11 Na im my papa say “you no pack am give am?”

my papa asked, "you didn't deal with him?"

12 He said “no oh! He is just a boy”.

He said, "no, oh! He is just a boy".

13 My papa wen dem no do na im com dey vex,

My father, who was not peeped at, became angry,

14 “how you go dey spoil pikin like dat?”

"why do you keep spoiling the child that way?"

15 “Somebody do dat kind of sometin you no give am sometin?”

"Someone did such, and you did nothing about it?"

16 Me wen I just go play ball I dey com, next tin e say “Goddy, com!”

I coming back from playing football, then, he said, "Goddy, come here!"

17 If you try dis rubbish? ((While slapping him)) “watin I do?”

If you try this rubbish? ((While slapping him)) "what did I do?"

18 “Nothing! But if you try it!” [laugh]

"Nothing! But if you try it!" [laugh]
19 “I will give you out as recharge card,

"I will give you out as recharge card,

20 I'm telling you " Watin I do? I no know!

I'm telling you. "What did I do? I don't know!

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</table>
Now pipo dey talk “I Go Dye try and change your Name.

Now, people are saying, "I Go Dye, try and change your Name."

How can you be calling yourself I Go Dye?

How can you be calling yourself I Go Dye?

Change your name!” Why?!

Change your name!” Why?

How you go just force me nau make I change my name from I Go Die to sometin?

How can you force me to change my name? from I Go Dye to what?

Make I answer your name? E say ah?

Should I answer your name? They said, ah?

“Can’t you see the president of this nation Goodluck

Can't you see the president of this nation Goodluck,

di name dey follow am dis dis dat dat” forget!

his name has a positive impact on him, bla bla bla.” Forget it!

No matter di name wen you call yourself if you no hustle you go roast. [laugh]

No matter the name you call yourself, if you don't hustle, you will suffer. [laugh]

I don see pipo wen dem dey call Success dey are failure [laugh]

I have seen people who are called Success, but they are failures [laugh].

Na only name dem take be success, dem go just shake say “I'm success”

Their only success is in their name. They’ll shake your hands and say, "I'm Success"

but dem be failure, some hope, hopeless, [laugh]

but they are a failure, some hope, hopeless, [laugh]
12 tell me “I go dye change your name, change your name, change your name,”

tell me "I Go Dye change your name, change your name, change your name,

13 change your name don’t you see di name of dis country?

change your name don't you see the name of this country?

14 As dem dey tell me, na im I com say okay, make I just try.

As they were telling me, I said, okay, let me just try.

15 Na im I com go meet (.) my mama say mummy I wan change my name oh! (.)

So, I went to meet my mother (.) I said, "mommy, I want to change my name (.)

16 From I Go Dye, na im my mama say (.)

From I Go Dye, asked my mother (.)

17 You wan change your name to I go watin? I say, “I Go Make money”, [laugh]

You want to change your name to I Go what? I said, "I Go Make money" [laugh]

18 since name dey help, my mama say no try am oh!

since name helps, my mother said, "you dear not try it!

19 You dey answer I Go Die money dey come,

You are answering I Go Dye, and you are making money,

20 we dey tink of how you go take answer burial, [laugh] or coffin [[big laugh]].

we are thinking of how you will answer burial, [laugh] or coffin [[big laugh]].

21 If you are born to succeed, you will succeed no matter wot!

If you are born to succeed, you will succeed, no matter what!

22 Somebody, just tink am oh! person on his own for primary school

Someone, Just think about it for a minute, who in his primary school,

23 na im dem make an assistant monitor, monitor die, [laugh]
he was made the assistant monitor. The monitor died, [laugh]

24 *dem com make am monitor,*

he was made the monitor.

25 *secondary school, assistant prefect, dat one die, he became prefect,*

In secondary school, he was the assistant prefect. The prefect died, he became a prefect.

26 *from der I no know watin e go find for government house,*

From there, I don't know what he went to look for at the government house.

27 *dem com make am deputy governor, dat man get luck oh!*

They made him the deputy governor. That man is quite lucky!

28 *E no die dem remove am, dat guy head strong, make e dey tank e God, [laugh]*

He didn’t die. He was impeached. That guy’s a strong man. Let him thank his God,

[laugh]

29 *dat one dem remove am, e com become governor,*

that he was impeached. He later became the governor.

30 *na im dem com make am Vice President, dat on com go, he became president,*

He was later made the Vice President. The president died. He became president.

31 *nau United Nation wan make am vice chairman, [laugh] to United Nation, [[laugh]]*

Now, United Nations wants to make him the vice-chairman, [laugh] to the United Nations. [[laugh]]

32 *di president na im dey say no try am oh! [laugh]*

the president is saying, "don't try it! [laugh]

33 *Na im be say, “una no wan make I last”,*

that means, you don't want me to live long,
34 make una just make an di president, [big laugh]

just make him the president [big laugh]

| [Excerpt 22] (I Go Die, NTL Vol 21) |
|--------------------------|-----------------|
| **Hyponym** | **Category** |
| Human | Noun |
| Goodluck | Noun |
| Mama3 | Noun |
| Success3 | Noun |
| Hope | Noun |
| I Go Make Money | Noun |
| Burial | Noun |
| Coffin | Noun |
| assistant monitor | Noun |
| Monitor | Noun |
| assistant prefect | Noun |
| President | Noun |
| Vice President | Noun |
| Governor | Place |
| deputy governor | Noun |
| Prefect | Noun |
| deputy chairman | Noun |
| Chairman | Noun |
| Conduct | Verb |
[Excerpt 23] (Bash, NTL Vol 27)

1 Dats is why I dey tell you anoda tin wen don change nigeria now na gun

    ... another thing that has changed in Nigeria is the gun.

2 you know say gun nau for bus stop for Lagos, dem no dey rob,

    You know that gun (. ) now (. ) at the bus stop in Lagos (. ) they don't rob (. )

3 dem go walk up to you shake your hand as they are shaking your hand

    they walk up to you, shake your hand, as they are shaking your hand,

4 na arm robber be dat dem dey introduce Dem self, my brother I'm an arm robber,

    robbery is taking place. They'll introduce themselves (. ) my brother. I'm an armed robber.

5 please respect yourself, you go be like, who are you, who are you threatening?

    Please respect yourself. You will be like, who are you, who are you threatening?
6 E go com do like dis ((raise up his top))

He will do this… ((raise up his top))

7 Na gun e show you com see where man dey control man

show you his gun. See how a man will be controlling a man.

8 e say my broda as I hold your hand uya begin laugh,

He'll say, 'my brother, as I'm holding your hand, start laughing,

9 only you for bus stop hahahahaha [laugh]

Only you at the bus stop 'hahaha' [laugh]

10 as you dey laugh dey commot everytin wen dey your pocket ((still laughing))

'as you are laughing, bring out everything in your pocket ((still laughing))

11 he will now tell you I dey go now I don rob you finish

he will now tell you 'I'm going now. I'm done robbing you.

12 if I hear thief I go comeback and shoot you,

If I hear you say thief, I'll come back and shoot you.

13 only you go dey bus stop you no dey shake anybody you dey laugh [laugh]

You'll remain at the bus stop, not shaking anybody, and still laughing [laugh].

14 maybe somebodi wen know you com com

Maybe somebody who knows you comes around

15 say ah ah! Emeka I saw you talking to your friend di other time na,

and says, 'ah! Emeka, I saw you talking to your friend the other time',

16 ((crying with hands stretched as if shaking someone)) no bi my friend na arm robber

((crying with hands stretched as if shaking someone)) he isn’t my friend. He’s an armed robber.
17 but I will teach you one tin if you dey do am

   But I will teach you one thing if you do i

18 arm robber no go com your house

   armed robbers will not come to your house

19 If arm robber don rob di first room, rob di second room,

   If armed robbers rob the first room, rob the second room,

20 rob di 3rd room if e reach your room no fear open di door,

   rob the 3rd room if they get to your room, don't be afraid, open the door,

21 off all di light wen dey your room,

   put off all the lights in your room, thicken your voice.

22 tick your voice wen di arm robber reach there

   When the armed robber gets there,

23 na dem go shout dis one open door oh! [laugh]

   they'll shout and say this one's door is opened! [laugh]

24 dem go com talk “who dey inside?” Tell dem “ehm, enta

   they'll ask, "who is inside?" Tell them, "uh, come in."

25 “dem go say, “for where?” [laugh]

   They'll say, "in where?" [laugh]

26 you too on light tell dem “enta”

   Then put on the light (.) tell them, "enter!"

27 na arm robber go dey shout “olosui”! Ole!” Arm robber!

   It's the armed robbers that will shout "oloshi"! Ole!" Arm robber!

28 Make we dey go dis one na our senior colleague [laugh]
Let's go. This one is our senior colleague [laugh]

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<tr>
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<th>Hyponym</th>
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<tr>
<td></td>
<td>dis one open door, oh!</td>
<td>Phrase</td>
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<td>Object</td>
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</table>


1. *Wen we dey grow, e get so many tins wen we know,*

   When we were growing up, there are things we knew,
2 children now a days dem don too wise pass demsef.

children of nowadays are wiser than themselves.

3 nine year old boy (. ) for my face (. ) nine year old boy dey smoke igbo,

A nine-year-old boy (. ) in my presence (. ) a nine-year-old boy was smoking marijuana,

4 di tin shock mi, naim I ask di boy, “are you mad?”

I was surprised, so I asked the boy, “are you mad?”

5 Nine year old boy like you dey smoke igbo you wan craze?

a nine-year-old boy like you smoking marijuana. Do you want to run mad?

6 Na di boy dey advise me, hmm, “bros! True to God,

The boy started advising me, hmm, “bros! True to God,

7 if your eyes see wat in I don see for dis life ehn, you go smoke bang a” [laugh]

if you experience what I have experienced in this life uh, you will smoke bang a” [laugh]

8 I tink you dey grow dey com? you go see am for future, no worri” [laugh].

I see that you are still growing up? you will see it later in life, don’t worry” [laugh].

9 Only dis country I don see where dem dey sell,(...)

Only in this country have I seen where they sell, (...)

10 quote me, dem dey sell abortion medicine openly but you no go know,

quote me (. ) they sell abortion medicine openly, but you won’t know.

11 see di scope, inside bus,

See the scope inside the bus,

12 “oga buy dis medicine dey cure cro cro, lapa lapa, e dey cure jedi jedi, ”

“Sir, buy this medicine it cures skin rashes, heat rashes. It cures diarrhea “,

13 di guy go name all di sickness nobodi dey answer am
the guy will name all the sickness, and nobody will buy from him.

**14** now im wan sell di real medicine,

Now he wants to sell the real medicine,

**15** abeg, if you dey here you know say you get belle

please, if you are here and you are pregnant

**16** nor take dis medicine e dey commot belle,

please don’t take this medicine it will cause a miscarriage,

**17** see Nigerian girl, “bring two, I get ghonoria, my sister get” [laugh].

see Nigerian girl, “bring two, I have gonorrhea, my sister has too” [laugh].

**18** I no know about here but dem bring one law for Lagos nau,

I am not sure how it’s here but there is a law in Lagos now,

**19** for Lagos dem say if you dey drive,

in Lagos if you are driving

**20** dem com catch you for steering you dey do anything,

and you are caught on the wheels doing anything,

**21** dem go arrest you, weda you dey chop or you dey do anything,

you will be arrested, weather you are eating or you are doing anything,

**22** dem go just arrest you, one aboki dey drive

you will be arrested, an Hausa man was driving

**23** naim police stop am “park” di aboki park,

so a police officer stop him “park” the Hausa man parked,

**24** police say you are under arrest,

the Officer said “you’re under arrest”
25 *di aboki hold phone for ear, aboki say “for what na?”*

the Hausa man has his phone in his ear, He said, “for what?”

26 *Police say “for making a call”*

The officer said, “for making a call”

27 *aboki say “kai, I no dey make call oh! Na receive I dey receive oh!” [laugh]*

the Hausa man said “what! I’m not making a call! I’m only receiving it! [laugh]

28 *di man dey call me e dey Abuja go arrest am there” [laugh].*

“The man calling me is in Abuja go there and arrest him” [laugh]

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<th>[Excerpt 24] (Acapella, NTL Vol 27)</th>
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</table>
[Excerpt 25] (I Go Die, NTL Vol 21)

1. **Gals, I dey tell gals pliz pliz, if una dey com hug us (.)**
   
   Girls, I keep telling girls, please please, if you are coming to hug us (.).

2. **hay I Go Gie, spray sometins ah watin na? How much for pef? [laugh]**
   
   hay, I Go Die! Spray something. Ah! What is it? How much is perfume? [laugh]

3. **find somtin small somtin, spray (. how much?)**
look for something, something small, spray (.) How much?

4  *E no dey cost, smell nice wen person hug you (.) at least (.) ah common, ah ah!*

   It isn't expensive smell nice when someone hugs you (.) at least (.) Ah! Common Ah! Ah!

5  *How much? For pef? Roll on ? Smell (...) in fact somtin, if na kunu oh [laugh]*

   How much? For perfume? Deodorant? Smell (...) in fact something, if it is Kunu [laugh]

6  *pepper soup oh! [laugh] egusi just smell somtin if na shettus, spray! [laugh]*

   pepper soup! [laugh] Egusi, just smell something. If It is Shettus, spray it! [laugh]

7  *if na spray starch spray, [laugh] atlist smell somtin smell somtin*  

   if it is spray starch, spray it! [laugh] at least smell like something, smell like something, 

8  *no be you go just hug person you dey smell canfor, Ah no! [laugh]*

   don't hug someone and you smell like camphor, Ah no! [laugh]

---

**[Excerpt 25] (I Go Die, NTL Vol 21)**

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<td></td>
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<td>Noun</td>
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<td>roll on</td>
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<td></td>
<td>Perfume</td>
<td>Noun</td>
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</table>
So wan guy dey my area every morning di guy go just dey do like dis,

So, there is a guy in my neighborhood who acts out every morning.

My brother (...) olo (...) you are all familiar with all these Yoruba touts,

he keeps shouting, "((hiss)) this guy, ((hiss)) he will die!"

One soldier was walking, minding his business (.). Ibo soldier (.). Ibo kwenu!

You know an Ibo man don’t advertise for free

You know an Ibo man doesn't advertise for free

you must be ready wen di Yoruba guy match di ibo e call di Ibo guy,

you must be ready. When the Yoruba guy stepped on the Ibo, he said to the Ibo guy,

"can’t you saw person?" the Ibo guy looked at him, nna, nna, nna,
I did not sell market today, if you want to fight set let me set.

I had a bad day today, if you want to fight, get ready let me get ready,

let's combat all dis advert (...) di Yoruba guy say ah! I go (...)

let's combat. All this advert (...) the Yoruba guy said, "ah! I will (...)

na im e do mistake give di Ibo guy one blow, gbua!

he made a fatal mistake by punching the Ibo guy, bang!

Wer di Ibo guy dey staga na im di Ibo guy pick e phone call im friend say

While the Ibo guy was staggering, he called his friend and said,

Nnamdi shebi you say di Yoruba pipo dem no dey blow?

"Nnamdi, you said Yoruba people do not punch?

Say Na so dem dey do, say na starting dem get dem no get finishing,

They only brag, but they do not fight."

reply am now , you don see ibo man give person blow before?

In reply, have you ever seen an Ibo man punch someone before?

Their blow no bi like dis na like dis ((throwing punch))

Their blow is not like this, it is like this ((throwing punch))

e go com dey roll am, instead make di mumu guy run,

he will start rolling it, instead of the stupid guy to run,

Na so e standa, wen di Ibo guy land am wan blow gbua!

he remained standing, when this Ibo guy landed one punch, bang!

Na im friend dey shout yea! Dem say watin happen?

It was the friend that shouted "ow!" they asked him, "what happened?

Dem don beat Nnamdi juju! [laugh] dem don beat kamoru juju,
Kamoru has been beaten with a magical charm! [laugh] kamoru has been beaten with a magical charm,

20 na Kamoru na (. ) Kamoru staga go meet di guy, say my broda jam you? it is Kamoru (. ) Kamoru staggered. He was asked, did you have an accident?

21 Dem say watin happen? Dem no bring juju, help me collect di hammer They asked, "what happened? He is not using a magical charm, please, collect the hammer

22 wen dey dat guy hand, [laugh] dem say no be hammer dem take beat that he is holding, [laugh] he was told that he was not hit with a hammer

23 you say na hand, I say na you dem blow? [big laugh] but with the fist, He said, "are you the one that received the punch?" [big laugh]

24 I say na hammer. You know say no matter how Ibo man beat you I say, "It's a hammer." You know that no matter how much an Ibo man beats you,

25 e must put wrestling, na im di Ibo guy carry di Yoruba guy up, he must add wrestling to the beating. The Ibo guy carried the Yoruba guy up

26 e nack am for ground gbola! As e carry am di second time and hit him on the ground, bang! As he carried him the second time,

27 na di Yoruba guy dey announce , ‘abeg make una separate us oh!’ the Yoruba guy announced, "please, stop us from fighting, oh!

28 Make I no enta ground again ‘Na di Ibo guy com dey check di ground So I don't hit the floor again. "The Ibo guy was checking the ground,

29 “Nna dis place is too soft, nna dis place is sandy” "this place is too soft, this place is sandy"
ladies and gentlemen, my name is Bash. It's an honor to be here in Abuja!

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<td>Ground3</td>
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</table>
1 And na im make me day tell pipo, all dis yoruba men,
And I keeping telling people, all these Yoruba men,

2 if you dey Lagos you dey go somewhere you no know am no ask yoruba man,
if you in Lagos and you are going somewhere you don't know, don't ask a Yoruba man,

3 or else you go loss finally, one guy dey commot dey go Yaba,
or else you'll lose your way. One guy was going to Yaba.

4 e see one Yoruba guy only im one just dey bus stop dey shout say
He saw one Yoruba guy, alone at the bus stop shouting,

5 l’oli, l’oli mean today! Olurun! You know de way dem dey do,
'Toli, l'oli' meaning 'today!' 'Olurun!' You know how they behave

6 only im wan. Na im di guy waka go meet di man say
he was alone. The guy went to meet the man and said,
7 Ejor egbon mo losi Yaba, e mean say, “I beg I dey go Yaba”.

"Please, I'm going to Yaba."

8 De next tin wen e hear na, “Yaba ah ah ah [laugh]

The next thing he heard was, "Yaba ah ah ah [laugh]

9 ah!!!! Iyaba ahh!!!! Iyaba! Iyaba! Iyaba! Iyaba! Iyaba! Iyaba!

ah!!!! Yaba ahh!!!! Yaba! Yaba! Yaba! Yaba! Yaba! Yaba!

10 After like wan hour na im e turn look am “mi o nor” [laugh]

After about an hour later, he turned and looked at him "I no know it!" [laugh]

11 e mean say I no know am! Na im you dey waist de guy time since

that’s why he has been wasting the guy's time

12 wen you go just tell am say you no know am, yoruba men!

instead of telling saying he didn't know it, Yoruba men!

13 You know say Warri no dey carry last! We dey change tins.

You know, don't ever come last! We change things.

14 Na im make me like warri, warri na im dem go snap you picture (.)

That's why we love Warri. In Warri, they can take your photograph (.)

15 you no get bia bia, (.) wen dem go bring di picture you go get. [laugh]

you don't have beards (.) when they bring the picture, you'll have beards [laugh].

16 you go com dey tell di man say “but I no get bia bia na!”

When you protest and say, "but I don't have beard!"

17 E go say “no worry, Na so you go be lata nor rush” [laugh].

He will say, "don't worry, that is how you'll be later don't be in a hurry" [laugh].

18 Warri na im dem go for tief your foul use am cook soup
Warri is the place where your chicken will be stolen, used to cook soup,

19 call your pikin make e com chop so dat wen you swear

and your child would be invited to eat from the soup so that when you swear

20 d swear go kill all of dem [laugh] no be joke,

it will no kill them [laugh], it's not a joke.

21 wan warri boy dey for wen e hear wan man of God dey preach

One Warri boy Heard one man of God preaching.

22 e say “there is power in your tongue! The power of life and death is in your tongue!

He said, "there is power in your tongue! The power of life and death is in your tongue!

23 Wen you speak it out you shall have it, say it and you will get it!

When you speak it out, you shall have it, say it, and you will get it!

24 Ay! Power!” E get where di pastor shout power reach,

Ay! Power!” The pastor shouted power to the extent that

25 di warri boy stand up do like dis ((showing his biceps))

the Warri boy stood up doing like this ((showing his biceps)).

26 di boy com confuz. Di pastor continue,

the boy was confused. The pastor continued,

27 “the power of life and death is in your tongue, just speak it”

"the power of life and death is in your tongue. Just speak it,"

28 say it out! Say it! Ah!” Di boy no talk, as dem share grace

say it out! Say it! Ah!” The boy no talk, as they recited the Grace,

29 di boy just reach haus hungry wan kill am, where e sit down,

the boy got home very hungry. Where he was sitting down,
he saw his neighbor's chicken passing by [laugh].

You know it is only in Warri that they want to steal your chicken [laugh].

if your neighbor comes out whistling and looking at your chicken,

you know it is about to go missing. [laugh]

where he is sitting down, the chicken was walking past, the boy remembered

that the pastor said, "there is power in your tongue,"

so the boy looked at the chicken and said, "chicken, die!" [laugh] "enter my pot" [laugh]

I was shocked when the chicken replied and said, "uh uh! It is not only dying, idiot!"

You don't know that we attend the same church?" [laugh]

"I was there when the pastor was saying it," "I shall not die!" [laugh]

If you love Apkororo, say, "Akpororo!"

If you love Apkororo, say, "Akpororo"!
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<td></td>
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<td>Mi o nor</td>
<td>Phrase</td>
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<tr>
<td></td>
<td>Warri no dey carry last</td>
<td>Phrase</td>
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<td>enter his pot</td>
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</table>
[Excerpt 28](I Go Die, NTL Vol 21)

1  *Den I dey always tell pipo (. ) somebodi dey always dey talk about Benin (. )*

   Then I always tell people (. ) somebody always has something to say about Benin (. )

2  *Benin (. ) I love Benin (. ) na Benin I dey stay I love Benin*

   Benin (. ) I love Benin (. ) I live in Benin. I love Benin.

3  *no mata di age of benin man abroad den no dey take am play oh!*

   No matter the age of Benin man, they don't joke around with traveling abroad! Ah!

4  *Ah! No oh! Dem no dey take eye see visa oh!*

   No oh! They love visas too much, oh!

5  *Anytin wen get to do wit v (. ) visa fone, [laugh] V na go dem day.*

   Anything that has to do with v (. ) visa phone [laugh] V (. ) they're on the move.

6  *Two days ago I see one old woman 80 years old*

   Two days ago, I saw one old woman. 80 years old.

7  *she just come me “oh! My pikin god don do am oh”*

   She just came to me and said, "oh! My son, God, has done it, oh!"

8  *Na im I say watin be dat?“ “Canada visa wen we dey pursue since 16 years [laugh]*

   So, I asked what it was?" "the Canadian visa I applied for the past 16 years [laugh]

9  *Na now dem give me 2 weeks oh!” [laugh] 80 years!
they just gave me a 2-week visa oh!” [laugh] 80 years!

10 Na im i say “mama wen you wan go?” “You dey ask me wen I wan go? [laugh]

So, I said, "mama, when are you going?" "You are asking me when I'll be going? [laugh]

11 Na go I dey so [laugh] you no dey see my bag for back? ” [laugh]

I'm on my way [laugh] Can't you see my luggage at the back?" [laugh],

12 Na im I say “wen you dey com back?” “Com do watin?” [laugh]

so I asked, "when are you coming back?" "Come back to do what?" [laugh]

13 “dem born me here, I go com die for here? U dey forbid to die for abroad?” [laugh]

"I was born here, I'll also die here? Is it forbidden to die abroad?" [laugh]

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<tr>
<th>[Excerpt 28] (I Go Die, NTL Vol 21)</th>
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<tr>
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<tr>
<td>Conduct</td>
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</tbody>
</table>
[Excerpt 29] (Federational Mallam, NTL Vol 21)

1 Der is a difference between an Ibo man, and a Yoruba man, and Aboki man.

   There is a difference between an Ibo man, and a Yoruba man, and an Aboki man.

2 Yes! For my compound Yoruba man dey owe Ibo man money,

   Yes! In my compound, a Yoruba man owed an Ibo man some money.

3 everyday dis Ibo man go com e say papa obina, where is my Money?

   Every day this Ibo man would ask, "papa Obina, where is my money?"

4 I have told you where is my money? Na im e reach one day,

   I have told you where is my money?" One day,

5 papa Obina no get de money na im e carry nife kill him self,

   papa Obina he didn't have the money, so he killed himself with a knife
6 e die e no wan pay de money, na im de hausa man com, say ah! Ah!
he died not wanting to pay the money. Then the Hausa man said, "ah! Ah!

7 "O o fe san owo mi"(...) you don't want to pay my money.
"you don't want to pay my money (…)

8 let me tell you oh! Anywhere you go, I must collect my money,
let me tell you, oh! Anywhere you go, I must collect my money.

9 na im de Ibo man collect nife, na im e chuk imself, na im e die,
The Ibo man took a knife, he stabbed himself and died.

10 e wan go collect e money, unfortunate, my broda Yisa dey watch from window,
He wants to go and collect his money. Unfortunately, my broda Yisa was watching from
the window.

11 na im de aboki man fly com say kai, walai! Na dis kind fight dem dey call parti 2,
The Aboki man rushed down and said, "kai, walai! This kind of fight is called part 2,

12 look make I tell you anywhere una go me sef I must watch dis fight, [laugh]
look let me tell you, anywhere you go, me, I must watch this fight. [laugh]

13 walai, Na so my broda collect nife, na im e chuk imself na im e die,
walai," that is how my brother took a knife and stabbed himself, and he died.

14 e wan go watch fight for heaven, [laugh] as de Yoruba man dey reach heaven,
He wants to watch the fight in heaven[laugh]. As the Yoruba man got to heaven,

15 na im e dey say, ah! Angel mi it is becos of papa chukwudi,
he said, "ah! Angel I killed myself because of papa Chuckwudi!"

16 dat is why I kill myself oh! Na im papa chukwudi spirit dey com (.)
that’s why I killed myself! the spirit of papa chukwudi was coming (.)
17 Uya give mi my money, I told you [laugh] where e dey ask for e money,
"give me my money, I told you" [laugh] as he was asking for his money,

18 Na so de Aboki man spirit de ressurate, as e reach heaven e say
the Aboki man's spirit came to heaven

19 “kai! Aba angel leave dem make dem fight,” [laugh] Na dis fight I com watch,
"Aba! angel allow them to fight!” [laugh]. I am here to watch the fight.

20 if I watch am finish, I dey go back, [laugh]
after watching, I will go back [laugh]
[Excerpt 30] (Youngest Landlord, NTL Vol 21)

1  Gud evening ladies and gentlemen. You are welcome. My name is youngest landlord,
   Good evening ladies and gentlemen. You are welcome. My name is Youngest Landlord,

2  comedian of the federal republic of Nigeria. I have realized in comedy,
   comedian of the federal republic of Nigeria. I have realized in comedy.

3  it's not all about cracking jokes with pidgin English
   It's not all about cracking jokes with pidgin English

4  that actually make you a professional comedian.
   that actually make you a professional comedian.

5  You understand, as a comedian you got to use English in cracking jokes.
   You understand, as a comedian, you got to use English in cracking jokes. T

6  That will make the audience know that are a little bit educated, you understand.
   that will make the audience know that you are a little bit educated, you understand.

7  Most audience think that we comedians we are dropouts, you understand.
   Most audiences think that we comedians are dropouts, you understand.
8 That's why I'll be the first comedian tonight with simple and correct English. [cheer and applaud].

That's why I'll be the first comedian tonight to crack jokes in simple and correct English. [cheer and applaud].

9 I think I deserve another round of applause. [cheer and applaud]

I think I deserve another round of applause. [cheer and applaud]

10 E get wan man ehn, [laugh]. Bini pipo dey here? Oba ghato kpere!

there were a man, uh! [laugh]. Are there Benin people here? Long live the king!

11 Ay! Na only Bini you go for see chemist wen dem for dey sell igbo! [laugh]

Ay! It is only in Benin you will find a pharmacy where marijuana is sold! [laugh]

12 And na beer dem take dey drink the medicine. [big laugh]

And they use beer to take medicine. [big laugh]

13 Bini nor dey carry last. Na only bini you go (...)

Benin never comes last. Only in Benin you will (...)

14 na here na im gals dey form. na. Gals una go dey form hnnn,

this is where girls are very pretentious. Girls, you too pretentious uh,

15 come bini (.) Na only bini you go see where cripple wen be gal dey catwalk. [laugh]

come to Benin (.) it is only in Benin you will find a female cripple that catwalks. [laugh]

16 Ehm hey! Boys go suffer! You dey see this hip? This hip! Dem go suffer! [laugh]

"Ehm, hey! Boys will suffer! Can you see this hip? This hip! They will suffer! [laugh]

[Excerpt 30] (Youngest Landlord, NTL Vol 21)

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<tr>
<td>This hip! Dem go suffer!</td>
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[Excerpt 31](Fred Bright, AY 2020)

1. *Nigeria have seminar abroad. wan of di reason because of oyinbo people oh!*

   Nigerians had a seminar abroad. One of the reasons is because of the White people, oh!

2. *No be me go, den send people go. During di launch break.*
I did not go. Some people were sent. During the launch break.

3 Di first pesin dat came out of di hall (.). Nigerians three of them (.).
   The first person that came out of the hall (.). Nigerians three of them (.).

4 Hausa men (.). abeg clap for Hausa people. They are very sincerely people.
   Hausa men (.). please, clap for Hausa people. They are very sincere people.

5 Very very sincere people. Hausa people dey very sincere to a fault.
   Very very sincere people. Hausa people are very sincere to a fault.

6 No be joke. Hausa man commot as e come outside.
   It is not a joke. The Hausa man came outside.

7 e see where them write very boldly for sign board ‘eat for free.’
   He saw a signpost where it was written very boldly, ‘eat for free’.

8 E bring im phone call e friend. How far na? Hassan [speak Hausa].
   He called his friend. What’s up? Hassan [speak Hausa]. They

9 They came and eat as them eat finish.
   came and ate as they finished eating (.).

10 Wan commot the waitress stood up and said.
    as they were about to leave, the waitress stood up and said.

11 Excuse me sir e said yes walai can I help you?
    Excuse me, sir. He said, “yes, walai, can I help you?”

12 E say sir actually em (...) you have to pay for your grandchildren.
    She said, ‘sir actually, em (...) you have to pay for your grandchildren

13 becos your grand father paid for you.
    because your grandfather paid for you.”
14 Hausa man no argue e dip hand inside e pocket commot money pay commot.

The Hausa man did not argue. He dipped his hands into his pocket, brought out money, paid, and left.

15 Di second pesin na Yoruba man. As e just see eat for free ah ah!

The second person, a Yoruba man. As he just saw “eat for free,” “ah ah!

16 Oloshi ’speak Yoruba’ Taiyo! Taiyo!! Speaks Yoruba.

Idiots! Taiyo! Taiyo. [Speaks Yoruba.”]

17 Di guy come three of dem came eat. As dem eat finish wan commot naim.

The guy called three of them to come and eat. As they finished eating and about to leave,

18 Di gal say excuse me sir. Em hope there’s no problem.

the girl said, “excuse me, sir (.) Em (…) “hope there’s no problem.”

19 E say actually sir you have to pay for grand children

She said, “actually, sir, you have to pay for grandchildren

20 because your granfada paid for you.

because your grandfather paid for you.”

21 Di Yoruba man come ‘speaks Yoruba.’ Out of fear paid for 15 people.

The Yoruba man [‘speaks Yoruba.’] Out of fear, paid for 15 people.

22 But immediately my Ibo brother came out (.) and say cha cha cha

But immediately, my Ibo brother came out. And say cha cha cha

23 Ibo kwenu! [hey!] The Ibo man saw the board “eat for free.”

Ibo kwenu! [hey!] Ibo man saw the board eat for free.

24 He started laughing “chia! Ah chai!

He started laughing, “chia! Ah, chai!
America America so you people wan to chop me mugu here? [laugh]
   America America, so you people want to play me for a fool here?” [laugh]
26 You are writing eat for free, how? Who bought the food? [laugh]
   “You wrote “eat for free,” “how? Who bought the food?” [laugh]
27 Don’t you pay rent here? [laugh] You are telling me telling me
   “Don’t you pay for rent here?” [laugh] “You are telling me, telling me,
28 telling me, em em em eat for free but I’ll show you dat
   telling me, em em em eat for free but I’ll show you that
29 Solomon in di Bibo is an Ibo man. The Pesin said wot is dat?
   Solomon in the Bible is an Ibo man.” He asked, “what is that?”
30 Dey say fried rice. Give me fried rice. Wot’s dat?
   They said, “fried rice.” “Give me fried rice. What’s that?”
31 Coleslaw, put coleslaw! What is that? Yogurt. Put yogurt!
   “Coleslaw,” “put coleslaw!” “What is that?” “Yogurt.” “Put yogurt!”
32 Wot is dat? Put everything der! Ibo man spoil their food.
   “What is that?” (. ) “Put everything there!” Ibo man ate their food.
33 As e eat finish wan commot. The same girl get up say
   When he was done and about to leave (. ) The same girl got up and said,
34 Excuse me sir, e say yes em. Can I help you?
   “Excuse me, sir,” he said, “yes em (. ) Can I help you?”
35 E say em actually you’ve to pay for your grandchildren
   She said, “em, actually you’ve to pay for your grandchildren
36 because your grandfather paid for you. Di Ibo man laugh
because your grandfather paid for you.” The Ibo man laughed,

37 *I know you will do dat. E say my sister come see I’m a reverend father.*

“I know you will do that.” he said, “my sister, see, I’m a reverend father.

38 *Reverend fathers do not get married so there is no need for grandchildren [laugh]*

Reverend fathers do not get married, so there is no need for grandchildren” [laugh].

39 *thank you very much I love you!*

thank you very much. I love you!

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<tr>
<th>[Excerpt 31] (Fred Bright, AY 2020)</th>
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<tbody>
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<td><strong>Hyponym</strong></td>
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<td>oyinbo</td>
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<td>Place</td>
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<td>Nigeria</td>
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[Excerpt 32] (Funny Bone, Ay 2020)

1  *Nau if you go club, see wer gal rock Hausa man, e react anyhow.*

Now, if you go to a club, you’ll see where a girl’s dancing with Hausa man, he’ll react anyhow.

2  *Just [shaking his waist] Hausa man,*

Just [shaking his waist] Hausa man,

3  *wai yooo! Kai! Coli civo hi cooli cooli civo hi Singing [laugh]*

“wai yooo! Kai! Coli coli, hi cooli cooli civo hi Singing” [laugh]

4  *Yoruba man, mumu, screams ahhhhh! Ibo man, Ibo kwenu! [Hay! Hay!]*

Yoruba man, mumu, screams ahhhhh! Ibo man, Ibo kwenu! [Hay! Hay!]

5  *Di man don high but im mind dey der. As e dey dance e dey hail e costumers.*

The man is high, but he’s still with his senses. As he’s dancing, he’s greeting his customers.
6  Nna chuhwuma Anazukwu? Nna we thank God oh!

   How is the market going? We thank God, oh!

7  As di gal hand near e pocket. You go hear, ((laughs sarcastically))

   As the girl’s hand goes near his pocket. You will hear, ((laughs sarcastically))

8  bia Mna (.). Mma gi aka nti eh, idiot! Onioshi [laugh]

   hey you! (.). if I slap you! Idiot! Onioshi [laugh]
needs to think again. We all love money. We love to have money.

c) Di Ibo man no like money more dan di Ishekiris, di Urobos, and di Ijaws.

The Ibo man does not like money more than the Itsekiris, the Urobos, and the Ijaws.

d) In fact der is a level of money you get.

. In fact, there is a level of money you'll have,

e) Even your fada will be tempted to bear your name, dat’s how sweet it is [laugh]

even your father will be tempted to bear your name, that's how sweet it is [laugh]

f) Yes sir! I remember I send my mother 2 million naira for di first time

Yes sir! I remember sending my mother 2 million naira for the first time,

g) and she sent me a blank SMS. Na me tell am say

and she sent me a blank SMS. I said to her,

h) mama your message no come with anything oh!

"mama, your message is blank!

i) She say my pikin, I’m short of words [laugh]

She said, "my child, I'm short of words" [laugh].

j) She say just use your mind tink am. Anything wen you know say I suppose talk,

She said, just use your mind to think about it. Anything you know I’m supposed to say,

k) tink am. Ibo people no love money more dan us it’s just dat di (...) di (...

think about it. Ibo people don't love money more than us. It's just that the (...) the (...)

l) voltage of di love of money in di mind of di Ibo man is very high [laugh]

voltage of the love of money in the mind of the Ibo man is very high [laugh].

m) And even for TB Joshua church, e happen recently.

And even at TB Joshua's church, it happened recently.
n) You know say one of de wise men of TB Joshua na Ibo Wiseman Daniel.

You know, say one of the wise men of TB Joshua is Ibo, Wiseman Daniel.

o) E dey pray for gal na im gal manifest. Na im Daniel say,

He was praying for a girl, and the girl started manifesting. Daniel said,

p) who are you in dis body? De girl say I’m the queen of the (...)

"who are you in this body?" The girl said, "I'm the queen of the (...)

q) from di marine world. Wot have you done to dis body?

from the marine world." "What have you done to this body?"

r) Dey send me from de marine spirit to give dis woman 5 million pounds.

They sent me from the marine spirit to give this woman 5 million pounds.

s) Hai eh! Wen Daniel hear 5 million pounds. E take a step of faith go meet de demon.

Hai eh! When Daniel hear 5 million pounds. He took a step of faith to meet the demon,

t) Na im e tell am you don give am di money?

and He asked, "have you given her the money?"

u) E say no, uya commot from dat body enter dis body [audience laugh]

She said, "No," Now, leave her body and enter my body [laugh].

<table>
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<th>[Excerpt 33] (Gordons, AY 2020)</th>
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<tr>
<td>Ibo men</td>
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<td>Ishekiris</td>
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Cross-Cultural Jokes

[Excerpt 34] (Gordons, NTL Vol 27)

1  Ladies and gentlemen, if you are a lady here listen
   Ladies and gentlemen, if you are a lady here, listen,

2  *di tin wen dey work for abroad no dey work for here.*
   what works abroad doesn't work here.
3 You know say if love sawa for abroad na woman go park man cloth
   You know that when love goes sour abroad, it's the woman parks the man’s clothes

4 troway outside, “nonsense!” Here, no tink am,
   and throws them outside. "Nonsense!" Here, don’t think about it!

5 if you provoke us you are on your way,
   If you provoke us, you are on your way.

6 if we provoke you, you are on your way [laugh] hello?
   If we provoke you, you are on your way [laugh] hello?

7 Abroad! Slap could be very romantic.
   Abroad! Slap could be very romantic.

8 Two pipo go dey make hun hun hun, next tin pwa!
   Two people will be making hun hun hun, the next thing pwa!

9 Di man go say “wow!” Dis is di sweetest slap I have had, [laugh]
   the man will say "wow!" this is the sweetest slap I have had, [laugh]

10 see, wen you see man wen dey beat him wife,
    see, when you see a man that beats his wife,

11 no be im calling, if your husband dey work for office,
    it's not his calling. If your husband works in the office

12 AC for car, AC for office, AC for everywhere, drink cold beer,
    and has an AC in the car, AC in his office, AC everywhere, he drinks cold beer,

13 e brain dey cool, e can never beat you!
    his brain will be calm, and he can never beat you!

14 But if your husband na Okada rider,
But if your husband is a commercial bike rider,

15 *Carbon monodu, Don enta all e ear com outside,*

*Carbon monodus* has entered and come out of all his ears.

16 *e brain don metamorph, e dey tink of how e go take rest,*

His brain has metamorphosed, he is thinking of how he’ll take a rest.

17 *na im u dey say(...) he will not only beat you,*

And you are saying (...) he will not only beat you,

18 *he will send you to early, early grave.*

but he will also send you to early (. ) early grave.

19 *So slap no bi watin Africa man take dey play.*

So, slap is not what an African man plays with.

20 *Nomba 3 handcuff is not romantic to us, abroad dem fit put handcuff but (....)*

Number 3, handcuff is not romantic to us. Abroad, they can put on handcuff but (...)

21 *I com from show wan day I see my wife wit handcuff, hay!*  

I came from a show one day. I saw my wife with handcuff, hey!

22 *Who wan go prison here? Na im my wife say, “I want to spice our love” [laugh]*

"Who wants to go to prison here?" My wife said, "I want to spice our love" [laugh]

23 *“why? I tell you say di spice tire me? [laugh] ”why?” E say “I want to (....)”*

"why? Did I tell you that I'm tired of the spice? [laugh] "why?" She said, "I want to (...)"

24 *“Na mi you wan tie like dis? I know watin you put for fire?”*

"Am I the one you want to tie like this?" Do I know what you've put on the fire?"

25 *I com dey like dis you com pour me sometin, [laugh] No! We don’t do dat!*

After tying me up, you’ll pour something on me. [laugh] No! We don't do that!
26 See, I com from work wan day my wife say “tie me up!” Eh? “Make I tie you?”

See, I came from work one day, my wife said, "tie me up!" Eh? "I should tie you up?"

27 “I tie cow before oh!” [laugh] “if I tie you blood no go flow oh!”

"I used to tie up cows, oh!" [laugh] "if I tie you, blood will not flow,"!

28 She say “tie me! It’s romantic” “I tie e leg join e head run go show!”

She says, "tie me! It's romantic," "I tied her leg to her head and went for a show!"

29 Before I com back she dey federal hospital [laugh]

Before I came back, she was in the federal hospital [laugh]

<table>
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<tr>
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<td>I know watin you put for fire?”</td>
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<td>Tie me up!</td>
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<td>iron 3</td>
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<td>Tea 3</td>
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</table>

[Excerpt 35] (Funny Bone, NTL Vol 27)

1. *Nau I have a feeling dat de white pipo dey love beta dan Africans*

   Now I have a feeling that white people love better than Africans.

2. *wen you hear foreign white songs (. ) wen you hear a western love song*

   When you hear white foreign songs (. ) when you hear a western love song,

3. *to love go dey hungry you. I am somebody who’s I’m so so you know (. )*
you will feel like falling in love. I am somebody who's (.) I'm so so you know (.)

4 I'm very very very emotional so when I see (…)
I'm very, very, very, emotional. So when I see (…)

5 ((to someone in the Audience)), you surprise? [laugh]
((to someone in the Audience)) you’re surprised? [laugh]

6 so I no fit just dey emotional? [laugh] Na wa for you oh! [laugh]
so I can't be emotional? [laugh] I don't know what your problem is! [laugh]

7 so as I was saying, dis song wen I go play now ehn,
so as I was saying, this song that I'm going to play now,

8 una go know say oyinbo man, di guy wen sing dis song sing am for e wife,
will make you know that white men (.) the guy sang this song for his wife.

9 from e song you go know say dis guy get natural love for who e call e wife
From the song, you will know that this guy has a natural love for whom he calls his wife.

10 you go know say di love na from here to here,
You'll know that the love is from here to here,

11 to here to here ((touch his tommay chest neck and mouth))
to here to here (touching his tummy, chest, neck, and mouth)

12 Nigerians our love na from here to here to here to here ((touching his belly chest neck
and ear)) [laugh]
Nigerians, our love is from here to here to here ((touching his belly, chest, neck,
and ear)) [laugh]

13 DJ dis song if you fit sing am, join me you know, if you are in love sing am with me,
DJ! This song, if you can sing it, join me. You know, if you are in love, sing it with me.
14 let’s go! Track 2 DJ (‘All of me by John Legend’)) Kill am!

Let's go! Track 2, DJ ("All of Me by John Legend") Kill it!

15 Dat is a love song. E no make sense? [e make sense] you no like am?

That is a love song. Does it make sense? [it makes sense] Don't you like it?

16 Nigerians our love songs e dey very very annoying nonsense!

Nigerians, our love songs are very, very annoying. Nonsense!

17 Play track one ((Aye by Davido)) Kill am! Davido! Your fada! [laugh]

Play track one! "Aye by Davido" Kill it! Davido! Your father! [laugh]

18 Nigerian gal no want Ferrari? And designer? God punish you [laugh]

Which Nigerian girl doesn’t want Ferrari? And designer? God punish you [laugh]

19 she no wan Ferrari, she no want designer, she no be Nigerians [laugh]

she doesn't want Ferrari, she doesn't want designer, she’s not a Nigerian [laugh]

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<tr>
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270
[Excerpt 36]. (Bash, NTL Vol 27)

1  ...weda I like it or not in wen oyibo fit tell me

Whether you like it or not, nothing the Whites can tell me.

2  I always tell dem Nigerians are still di best set of pipo in di whole world,

I always tell them Nigerians are still the best set of people in the whole world.
3 make some noise if you are a proud Nigerian, forget!

Make some noise if you are a proud Nigerian. Forget!

4 I Dey London, you no dey hear? Why dem dey like go police station (. ) cell (. ) why?

I was in London (. ) can you hear me? Why do they like going to the police station (. ) cell (. ) why?

5 Di name of their police station, e fine. FBI, CIA, LAPD, NYPD (. )

The names of their police station sound good. FBI, CIA, LAPD, NYPD (. )

6 dem wan to arrest you freeze, where? FBI baby, [ugh]

when they want to arrest you, "freeze! FBI baby." [laugh]

7 Nigerian police, if you hear di name of our police station you (…)

Nigerian police, if you hear the name of our police station you (…)

8 you go hear, wen you dey hear, kpanti, Alagbor, Area F,

you’ll hear, you’ll hear, Kpanti, Alagbor, Area F,

9 Lion building, SARS, anti-crime, Asokoro,

Lion building, SARS, anti-crime, Asokoro,

10 imagine say “hands up!” Where? “Asokoro” you go say “i no dey go there o!” [laugh]

imagine saying, "hands up!" Where? "Asokoro," you’ll say, I'm not going there!" [laugh]

11 Na only oyinbo police dey advice you to park,

It is only a White police officer that will advise you to park.

12 “excuse me sir, please sir, pull over, sir” respect,

"excuse me, sir, please, sir, pull over, sir." Respectfully.

13 oyinbo stop me for London, sir, Na me dey ask am say

A white policeman stopped me in London. Sir! I was the one asking,
14 o boy, where do you want me to park [laugh]

"where do you want me to park" [laugh]

15 in nigeria form front e want to escape, inner light,

in Nigeria, from the front, "He wants to escape, put on the inner light!"

16 na on top Okada you dey oh! Inner light, (…)

Even when you are on a commercial motorcycle! "Inner light!" (…)

17 if you see oyinbo dey interrogate you sir, you go like to go to interrogation,

when a white officer is interrogating you, sir. You would like to go for interrogation.

18 two pipo na im dey com di table, they will be talking to you,

It is two officers that will come to the table. They will be talking to you,

19 “what do you care for? Coffee or tea? Do you smoke?

"what do you care for? Coffee or tea? Do you smoke?"

20 “you will tell dem no! I don’t want to say anything.

You will tell them, "no! I don't want to say anything.

21 I wanna see my lawyer, I wanna keep silent.

I wanna see my lawyer. I wanna keep silent.

22 Dem go tell you, “we don’t bit you dat is against human right,” puff!

" They'll tell you, "we won't beat you. That is against human right," puff!

23 Nigerian police wan interrogate you (. ) wan Nija wen don stay 10 years for America,

When a Nigerian police officer wants to interrogate you (. ) one Nigerian who has lived ten years in America

24 com nigeria as e dey der dem wan interrogate am,

came to Nigeria as they were about to interrogate him,
25 e see say di police back am plug iron, [laugh]

he saw the police officer plugging an electric iron [laugh]

26 Na im com dey as di police, “you won’t ask me coffee or tea?”

he asked the police officer, "you won't ask me coffee or tea?"

27 Di policeman laf, hahaha! Even me e don pass 6 months wen I drink tea. [laugh]

The policeman laughed, hahaha! Even me, it's been over six months I drank tea. [laugh]

28 e com tok wan tin wen provoke di police,

He said something that provoked the police officer.

29 e say “what do you want to do with the iron”

He asked, "what do you want to do with the iron?"

30 Di police man say shabi you no wan talk?

The policeman said, "You don't want to confess, right?

31 By di time wen I iron your ear, na di guy begin confess watin e no know.

When I iron your ear (.) The guy started confessing what he knows nothing about. [laugh]

32 We are different from the white

We are different from the white.
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<tr>
<td>Statement</td>
<td>Do you smoke?</td>
<td>Phrase</td>
</tr>
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</table>
[Excerpt 37] (Sheyi Law, NTL Vol 21)

1. *I was in the UK, I just dey, only me com begin pursue bus,*  
   I was in the UK, I started to pursue the bus,
2. *dem say my bus 452, to central London, as I just see 452, I say ehn!*  
   they said my bus, 452, to central London, as soon as I saw 452, I said, "ehn
3. *Dis thing don dey full oh, na oyinbo pipo com dey say,  
   ! This bus is getting filled up, oh!" The white people said,
4. *"I hope you are not mad?" [laugh]. Oyinbo dem dey craz,"  
   I hope you are not mad?" [laugh]. The whites are crazy,
5. *all doz pipo, idiot dem, no wonda dem dey do like mugu,  
   all those people, idiots. No wonder they act like fools,
6. *pikin go be 8 years dem go still put am inside throuly dey push am,  
   a child that is eight years old, they will still put him inside a trolley and be pushing him.
7. *com nigeria, 2 year old babe dem wan put am for trolee na im dey say  
   Come to Nigeria. A 2-year-old babe, they want to put him inside a trolley. He said,
8. *“mummy sit dan let me push you”, [laugh].  
   "mummy, sit down, let me push you," [laugh].
9. *No wonda oyinbo pikin go reach 30 years still dey waka like mugu, [laugh].  
   No wonder a White child will be 30 years and still be walking like a fool. [laugh]
10. *Na joke I dey oh! Before una go com say una no go renew my visa [laugh].*
I'm just joking, you know! Before you decide not to renew my visa [laugh].

11 Na joke oh! Only me (...) no no no no no. After about a week in de UK

It's just a joke! Only me (...) no, no, no, no, no. After about a week in the UK

12 I com dey dey bored, they are just too organized you know,

I became bored. They are just too organized, you know.

13 everytin their management level, everytin is so organized.

Everything, their management level, everything is so organized.

14 I com dey miss Lagos, I miss de lawlessness in Lagos men,

I started missing Lagos. I miss the lawlessness in Lagos, men.

15 as I reach Lagos Na only me com down for Ojota, run crossroad,

As I reached Lagos, I came down at Ojota, ran across the road.

16 di guy run follow me as de guy hold me na im I ask am say

The guy ran after me. As the guy held me, I ask him,

17 “oga, watin I do?” E say, “you run crossroad” I say, “you nkor?” [laugh].

"Sir, what have I done?" He said, "you ran across the road." I said, "how about you?"

[laugh].

18 Na de two of us break de law [laugh]. I like nigeri,

Both of us broke the law [laugh]. I like Nigeria.

19 I like de way wen we dey do our tin,

I like the way we do our things.

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<tr>
<th>Excerpt 37</th>
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<tr>
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*Excerpt 38* (Real Warri Pikin, AY 2019).

1. As I com dis country, I say wot is going on. we dey suffer for Nigeria.
As I arrived in this country, I said to myself what is going on. We’re suffering in Nigeria

2 Everytin is in orda here up to di tree, dey grow in line.
   Everything is in order here, even to the trees. They grow in line.

3 You see police, you go like commit crime make dem just pursue you [laugh].
   When you see the police, you’ll feel like committing a crime so they’ll chase you [laugh].

4 Everybody dey obey traffic light, I no dey hear horn.
   Everybody obeys the traffic light here. They don't honk the horns here.

5 For Nigeria (.) Yellow get ready, green go, Red go faster [laugh]
   In Nigeria (.) Yellow means get ready, green means go, Red means go faster [laugh]

6 Wetin com burst my head pass for dis UK na una graveyard.
   The most surprising thing in this UK is your graveyard.

7 E too fine. you go like die, [laugh] because you must rest in peace.
   It is too beautiful. You would feel like dying [laugh].

8 For nigeria wen you die, you no go fit die rest in peace.
   In Nigeria, when you die, you can't rest in peace.

9 You say nothing dey play here for dis country?
   And you are saying nothing is happening in this country?

10 See di way you fine like six pipo. No be small tin dey happen to us der o.
   See how beautiful you are. It’s no joke What we are going through there.

11 Wot a wicked world. dis life no go fit balance o.
   What a wicked world. This life can never be fair.

12 Nain una get mind leave us der com here con dey spread like virus [laugh].
   So you guys left us there to suffer and came here to live comfortably [laugh].
13 Eparomo, is it fair.

Paramo, is it fair?

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I Dey tell pipo today Nigeria is celebrating 50 true or false?  
I keep telling people today, Nigeria is celebrating 50, true or false?  

Na watin we dey celebrate for dis country? You ask yourself.  
What are we celebrating in this country? You ask yourself.  

Because notin dey, and I dey always dey tell pipo, we have di solution  
Because there is nothing, and I am always telling people, we have the solution,  

but we no dey implement am, ask me how? [how?]  
but we are not implementing them, ask me how? [how?]  

now gud, look at America check their past president  
now good, look at America, check out their past presidents.  

Diar name too fine for di country to fail. Di name is just too fine dey cannot fail,  
Their names are too fine for the country to fail. The names are just too fine. They can’t fail.  

listen to names like Bill Clinton, Judge Bush, Barack Obama how dem wan take fail?  
Listen to names like Bill Clinton, George Bush, Barack Obama, how will they fail?  

But wen you com to Nigeria here, di name be like failure,  
But when you come to Nigeria here, the name be like a failure,  

di name wowo pass di state of the country,  
the name is uglier than the state of the country (.)
10 you dey hear name like general Sanni Abacha, [laugh],
  you will hear names like General Sanni Abacha, [laugh],
11 if you no hear dat one you go hear Buhari, Olusegun Obasanjo, [laugh]
  if you do not hear that one, you will hear Buhari, Olusegun Obasanjo, [laugh]
12 it is frustrating, no be only president oh! Everytin about dem.
  it is frustrating. Not only the president, oh! Everything about them.
13 Check wen der was racism in America, check di person dat fought for dem,
  Check when there was racism in America (.) check the person that fought for them,
14 Martin Luther King, why e dream no go com to pass?
  Martin Luther King, why won't his dream come to pass?
15 But Wen you com Nigeria here, you go hear names like Ojukwu [laugh]
  But when you come to Nigeria here, you will hear names like Ojukwu [laugh].
16 why fight no go dey? People nid to die becos di name be like fight! [laugh]
  Why won't there be fighting? People need to die because the name is like a fight! [laugh]
17 Asari Tokunbo [laugh].
  Asari Tokunbo [laugh].

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<td>Martin Luther King</td>
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<td>Ojukwu</td>
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</tbody>
</table>
[Excerpt 40] (Odogwu, AY 2019)

1  Ladies and gentlemen I am saying dis so dat you will know dat
   Ladies and gentlemen, I am saying this so that you will know that

2  *I like di way di white men ask diar women out*. wow,
   I like the way the white men ask their women out. Wow,

3  you people are so beautiful. *Di way you ask your women out is so(...) wow*,
   you people are so beautiful. The way you ask your women out is so (...) wow,

4  *I was watching one movie on day. di guy was asking di gal out he said*
   I watched one movie one day. The guy was asking the girl out. He said,
baby I spoke to the stars in the galaxy. The stars spoke to the moon
baby, I spoke to the stars in the galaxy. The stars spoke to the moon.

the moon whispered my love to the sun spreading my love across the firmament,
the moon whispered my love to the sun spreading my love across the firmament,
telling you how much I love you (.) You no trip? di gal wet, she trip die.
telling you how much I love you (.) Are you impressed? The girl climaxed. She was aroused.

nain I say I go try am. Nigerian gals ooh, as I use dat same tin,
So, I said I’ll try it with Nigerian girls (.) using the same thing

say baby I spoke to the stars and the stars spoke to the moon,
I said baby, I spoke to the stars, and the stars spoke to the moon,

he whispered to the sun carrying my love, spread my love upon the firmament,
he whispered to the sun carrying my love, spread my love upon the firmament,
telling the stars of how much I love you.
telling the stars of how much I love you.

Nain di gal say wao, what a nice weather report.
That was how? the girl said wow, what a nice weather report.

O boy u dey forecast o, no vex rain go fall today?
Guy, you are a good forecaster, please will it rain today?

<table>
<thead>
<tr>
<th>Hypernym</th>
<th>Hyponym</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>white men</td>
<td>Noun</td>
</tr>
<tr>
<td></td>
<td>women</td>
<td>Noun</td>
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<td>-------</td>
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<tr>
<td></td>
<td>Girl</td>
<td>Noun</td>
</tr>
<tr>
<td>Object</td>
<td>Moon</td>
<td>Noun</td>
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<tr>
<td>stars</td>
<td>Noun</td>
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<td>Galaxy</td>
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<td>firmaments (tangible things)</td>
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<tr>
<td>Love</td>
<td>Noun</td>
<td></td>
</tr>
<tr>
<td>sun</td>
<td>Noun</td>
<td></td>
</tr>
<tr>
<td>Conduct</td>
<td>Wet</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>trip die</td>
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<td>ask</td>
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<td></td>
<td>tell</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>spread</td>
<td>Verb</td>
</tr>
<tr>
<td></td>
<td>Vex</td>
<td>Verb</td>
</tr>
<tr>
<td>Statement</td>
<td>Nice weather forecast</td>
<td>Phrase</td>
</tr>
<tr>
<td></td>
<td>rain go fall today?</td>
<td>Phrase</td>
</tr>
<tr>
<td></td>
<td>telling the stars of how much I love you.</td>
<td>Phrase</td>
</tr>
</tbody>
</table>

[Excerpt 41] (Odogwu, AY 2019)

1  *Di wan wen shock me, una go know watin una do, you go hear Jesus.*

The one that shocks me, you people will know what you did, you will hear Jesus,

2  *What did we just do? Anti, na fornication! Na so una dey behave*

what did we just do. Aunty, fornication. That's how you guys behave.
3  (...) And women, Nigerian women, I no know una heart be like kpomo. [laugh]

(...) And women, Nigerian women, I don't know why your hearts are like cow hides [laugh].

4  Nothing dey shock Nigerian girls o. If you tell white woman you are beautiful,

Nothing shocks Nigerian girls. If you tell the white woman that you are beautiful,

5  you go hear oh my God thank you. Dem dey blush, ooh.

you will hear oh my God, thank you. They will start blushing.

6  Tell Nigeria gal you are beautiful, you go hear

Tell Nigerian girl that you are beautiful. You will hear

7  eh eh this one wan sleep with me o. Na so ona matter be o.

this one want to sleep with me. That's how you people are.

8  Nigerian women are not romantic at all at all. Nothing (...)

Nigerian women are not romantic at all. Nothing (...)

9  That's why you see (...), i no lie you o. Oyibo women,

that's why you see (...) am not lying to you. White women,

10  der are some tins you cannot do o. Nobi all women you go fit do am.

there are some things you can't do. You can't do it to all of them.

11  carry oyibo woman, just tell oyibo woman, do you know wot,

Take a white woman, tell the white woman, do you know what,

12  Tracy, i am tired of dis relationship. She go dey cry o ooh, Kunle,

Tracy, I am tired of this relationship. She will start crying, Kunle,

13  what have I done to you I am sorry, she go dey cry o.

what have I done to you? I am sorry, she will be crying.
14 *Nigerian gal o ooh, Tell am Tracy I am tired of dis relationship,*

But Nigerian girls, tell her, Tracy, I am tired of this relationship,

15 *you go hear waoo, wot a coincidence. [laugh]*

you will hear, wow, what a coincidence. [laugh]

16 *Na true and you can prank oyibo gal. Carry oyibo gal go, prank am,*

That's the truth, and you can play pranks on a white girl. Take a white girl, prank her,

17 *tell am say dis is my fada here, dis is my sister here,*

tell her this is my father here, this is my mother here,

18 *dis is my broda here and dis is me here.*

this is my sister here, this is my brother here,

19 *She go faint o my God, she don faint.*

She will faint, "Oh my God!" She will faint.

20 *But Nigerian gal, eeh eeh o, tell am dis is my fada here,*

But a Nigerian girl, tell her this is my father here,

21 *dis is my moda here, dis is my sister here, dis is my broda here,*

this is my mother here, this is my sister here, this is my brother here,

22 *con gada hand tell am say dis is me here. You go hear na waoo,*

then fold your hands and tell her this is me here you will hear wow,

23 *dis world na small world o. So we are neighbors [laugh]*

this is a really small world. So we are neighbors, [laugh]

24 *I live opposite you.*

I live opposite you.
<table>
<thead>
<tr>
<th>Hypernym</th>
<th>Hyponym</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
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<td>Girls 6</td>
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<td>God</td>
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<td>Oyibo 5</td>
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<td>Noun</td>
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<td>Verb</td>
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<td></td>
<td>sleep</td>
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<td></td>
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<td>Adjective</td>
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<td>Statement</td>
<td>Notin dey shock dem</td>
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<tr>
<td></td>
<td>they are not romantic at all</td>
<td>Phrase</td>
</tr>
<tr>
<td></td>
<td>What did we just do?</td>
<td>Phrase</td>
</tr>
<tr>
<td>Object</td>
<td>Kpomo</td>
<td>Noun</td>
</tr>
</tbody>
</table>

Family jokes

[Excerpt 42] (Gordons, AY 2020)

1. *Ladies and gentlemen dem say na old firewood na im dey light pass no be lie*
Ladies and gentlemen, it is said that old firewood burns better. It is not a lie.

2 For balcony of Nanet watin I see today I shock. Two lovers 85 85 two of them

At Nanet’s balcony, what I saw today surprised me. Two lovers, who are both 85 old,

3 husband don die, wife don die. Meet each other for Nanet here.

had lost their spouses. They met each other at Nanet.

4 See where papa dey scope. E say baby, you are as sexy as wen you were 18. [laugh]

You need to see how papa was talking to her. He said, “baby, you’re as sexy as when you
were 18.” [laugh]

5 Di woman say really? With all dis loyalty dat I have? Papa say, you know what?

The woman said, “really? With all this loyalty that I have?” Papa said, “you know what?

6 Before we die, make we take one for the road ah ah, na im mama say,

Before we die, let us take one for the road ah ah,” then mama said,

7 I be like road wen Fashola tie oh! Notin. Papa say no worry, I know myself.

“I’m like the road that Fashola tied, oh! Nothing.” Papa said, “don’t worry, I know myself.

8 Hold barbwire for me quick. Before i dey pip see we’re papa dey drive

Hold barbwire for me, quick.” I was piping and saw how papa was driving

9 gbi gbi gbi gbi. 20 mins papa dey ride. Na im dem fall for ground begin breet.

gbi gbi gbi gbi. Twenty minutes, papa was riding. Then they fell on the floor and started
breathing.

10 I no fit bear am na im I go meet papa I say papa where you get dis kind energy from?

I could not bear it, so I went to meet papa. I said, “Papa, where did you get this kind of
energy from?”
11 Na im di guy say na electronic we hold oh! [laugh]

the guy said, We held an electric wire! [laugh]

12 Na electric wire we hold oh! Nor mind mama oh!.

We held an electric wire! Don’t mind mama!

| [Excerpt 42] (Gordons, AY 2020) |
|-----------------|-----------------|-----------------|
| **Hyponym**     | **Hyponym**     | **Category**    |
| Human           | papa 6          | Noun            |
| Lovers          | Husband         | Noun            |
| Wife            | Mama 2          | Noun            |
| Fashola         | Conduct         | Verb            |
| Ride            | Loyalty         | Adjective       |
| Quick           | Hold            | Verb            |
| Hold            | Statement       | Phrase          |
| old firewood na im dey burn pass | na electric we hold oh! |
| With all dis loyalty dat I have? | Object         | Noun            |
| barbwire        | firewood        | Noun            |
| Place           | Nanet           | Noun            |
| Balcony         |                 |                 |
[Excerpt 43] (Odogwu, AY 2019)

1. Ah, London. And women I beseech you by the mercy of God. Please London (.) and women, I beseech you by the mercy of God.

2. Please stop asking stupid questions during sex, e dey annoy us. Please stop asking stupid questions during sex. It annoys us.

3. You and man go do sometin finish, you go ask You and a guy would have sex, you will start asking him,

4. am nau dat you have finally taken me to bed, so what are we? now that you have finally taken me to bed, so what are we.

5. Henn penguins and the prick. [laugh] The one when go shock me, Henn penguins and the prick. [laugh] The one that shocks me,

6. ona go know wetin ona dey do, you go hear you people will know what you did, you will hear,

7. Jesus what did we just do? Anti fornication. [laugh] "Jesus! what did we just do?" Aunty, fornication. [laugh]
<table>
<thead>
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<th>God.</th>
<th>Noun</th>
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<tbody>
<tr>
<td>man</td>
<td>Noun</td>
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<tr>
<td>Conduct</td>
<td>Noun</td>
</tr>
<tr>
<td>stupid questions</td>
<td>Noun</td>
</tr>
<tr>
<td>fornication</td>
<td>Noun</td>
</tr>
<tr>
<td>annoy</td>
<td>Verb</td>
</tr>
<tr>
<td>something</td>
<td>Noun</td>
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<tr>
<td>shock</td>
<td>Verb</td>
</tr>
<tr>
<td>Object</td>
<td>Noun</td>
</tr>
<tr>
<td>prick</td>
<td>Noun</td>
</tr>
<tr>
<td>bed</td>
<td>Noun</td>
</tr>
<tr>
<td>Statement</td>
<td>Noun</td>
</tr>
<tr>
<td>so what are we?</td>
<td>Phrase</td>
</tr>
<tr>
<td>Jesus, what did we just do?</td>
<td>Phrase</td>
</tr>
<tr>
<td>Place</td>
<td>Noun</td>
</tr>
<tr>
<td>London</td>
<td>Noun</td>
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</tbody>
</table>

**Excerpt 44** (Apkororo, NTL VOL 27).

1. *You know say de way tins dey dey wen pipo dey rock,*
   
   You know that the way things are, when people are dancing,

2. *for example now if you go club, pipo wen dem dey rock now*
   
   for example, if you go to the club, people that are dancing (.)

3. *becos somtime Nigerian men na de way women take package*
   
   because sometimes, Nigerian men (.) it is the way women is dressed (.)

4. *na dey way she take dance Na so you take dey price, like say you wan buy land, [laugh]*
   
   the way she dances, that's how you price as if you want to buy a piece of land, [laugh]

5. *some men now, dey way dem take dey, di way dem take dey hustle woman,*
some men the way they the manner in which they hustle for woman,

6 if dem take care of diar wife, spend money for diar wife head,
   if they take care of their wife, spend money on their wife,

7 diar wife go sexy pass di women dem, one of my naibor just wake up for morning
   their wife’ll be sexier than those women. A neighbor of mine just woke up in the morning

8 dey rehears how e wan take carry ashéwò. [laugh] only im one,
   and started rehearsing how he will approach a prostitute. [laugh] only him alone,

9 e just wake up dey waka, only im one dey talk,
   he just woke up walking, and talking to himself,

10 “wen I hold am dis night, I go first give am pa po, I go wait,
    "when I hold her this night, I will first give her pa, po, I will wait,

11 I dey look am, I go turn, I go give am po ta, I go wait, I go go middle
   I will look at her, I will turn, I will give her, po, ta, I will wait, I will go to the middle,

12 I go come give am upper cut," you bi idiot?
   I will give her uppercut," you are an idiot?

13 I know even know say upper cut dey dey for waist na mortal combat? [laugh]
   I never knew that the waist could perform an uppercut. Is it mortal combat? [laugh]

14 some men diar blood just dey hot. Watin you dey find?
   some men are too desperate. What are you looking for?

15 See doz oga dem dey discuss, all dis ashawo carriers, una Dey discuss, [laugh]
   See those men are discussing, all these prostitute patronizers, you are discussing, [laugh]
<table>
<thead>
<tr>
<th>being A</th>
<th>Ashawo</th>
<th>Noun</th>
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<tbody>
<tr>
<td>Nigerian men 3</td>
<td>Noun</td>
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</tr>
<tr>
<td>Woman</td>
<td>Noun</td>
<td></td>
</tr>
<tr>
<td>Conduct</td>
<td>Package</td>
<td>Verb</td>
</tr>
<tr>
<td>Price</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Rehearsing</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Uppercut (mild)</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Rock</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Hustle</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Waka</td>
<td>Verb</td>
<td></td>
</tr>
<tr>
<td>Object</td>
<td>Money</td>
<td>Noun</td>
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<tr>
<td>Statement</td>
<td>na mortal combat?</td>
<td>Phrase</td>
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<tr>
<td>I go first give am pa po, I go wait</td>
<td>Phrase</td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td>Club</td>
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</table>

**[Excerpt 45]** (Real Warri Pikin, AY 2019).

1. *Dat statement wen dey say “women are not understanding,”*
   
   That statement that women are not understanding.

2. *“You cannot understand a woman”. you cannot satisfy a woman,*
   
   You cannot understand a woman (.). You cannot satisfy a woman (.).

3. *na big lie. It is di other way round. It is actually di men.*
   
   It is a big lie. It is the other way round. It is actually the men.

4. *women like only just four tins: just love us, give us attention, give us money*
Women like only just four things: just love us, give us attention, give us money,

and more more money. It is dat cheap. [laugh]
and more, more money. It is that cheap.

I get back, I get front am beautiful, look at my lips, my nose press like CD plate,
I’ve buttocks. I’m busty, I’m beautiful, look at my lips, my nose is flat as a CD plate.

This my waist, you must climb it with a ladder. [laugh]

You don’t have a car, and you married someone like me.

You will now abandon me for another girl with lap odor. [laugh]

Men are wicked! What’s lap odor? You are supposed to relate now.

Men! it is only a man that would save a girl's number as Rashidi plumber [laugh]

You and men don't know what you want. There are two types of cheating men.

men you’ll catch cheating on you, and he’ll tell you, baby, I am sorry it is the devil.

I’m not going to do it again. But there’re men you’d catch, you’ll be the one saying sorry.

There are lots of them in Nigeria. Mc OJB just said that here,
16 woman go cheat on you, go still pursue you. For Nigeria, na you go dey beg.

Women’ll cheat on you and still chase you out. In Nigeria, you’ll be the one to apologize.

17 Nain make I dey tell women, do di wan wen your power rish,

That's why I tell women not to do beyond their strength.

18 you go die befor your time. You go dey here go check man fone,

If not, you would die before your time. You keep checking men's phones.

19 man fone be like onions [laugh] you go cry, wans you open it. [laugh]

Men's phones are like onions [laugh] You will cry once you open it. [laugh]

20 You die because of man, woman go come dat night wen dem bury you,

You decided to die because of a man. A woman will come the night of your burial

21 dem go massage your husband, lolor am for like wan awa, dem go flat am dat night.

[laugh]

and massage your husband, sleep with him for an hour, and exhaust him that night.

[laugh]

22 No carry man matter for head, just carry am like gala [laugh].

Don't work yourself up with men's issues. Just see them like a gala [laugh]

23 You are gonna die, you have learnt. learn o becos you see di way you fine now,

You’re going to die, you’ve learned? Learn oh because you see the way you’re fine now,

24 dem go still cheat on you. Is dat how dey are? Men!!

they will still cheat on you. is that how they are? Men!

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<tr>
<th>Excerpt 45</th>
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<tbody>
<tr>
<td><strong>Hyponyms</strong></td>
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<tr>
<td><strong>being</strong></td>
<td><strong>Woman 5</strong></td>
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<td>Man 7</td>
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<tr>
<td>Rashidi plumber</td>
<td>Noun</td>
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<tr>
<td>Devil</td>
<td>Noun</td>
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<td>Understand 2</td>
<td>Verb</td>
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<td>women are not understanding</td>
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<tr>
<td>you cannot understand a woman</td>
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<td>man fone be like onions</td>
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<td>dem go flat am dat night</td>
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<td>No carry man matter for head, just carry am like gala</td>
<td>Phrase</td>
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</table>
dem go still cheat on you. Is dat how dey are? Men!!!
you know, you will be embarrassed but () hey! This woman, and you know,

10 I com dey hope say di belle go cover am, [laugh] before I know;

I was hoping that her stomach will cover it, [laugh] before I knew it,

11 my wife don go lie down, up awo! Hey! From I was standing,

my wife went to lie down, up! awo! Hey! From where I was standing,

12 I could see dat di earth was without form and void, [laugh]

I could see that the earth was without form and void, [laugh]

13 and darkness upon the face of the deep, [laugh] hello,

and darkness upon the face of the deep, [laugh] hello,

14 no be dat one even pain me, we have som doctors dat are useless,

that was not even what pained me the most. We have some useless doctors,

15 doctor just say “madam common, common, common, you get to spread up,

the doctor just said, "madam come on, come on, come on, you got to spread up,

16 spread up, spread up, nor kill di pikin, spread up,”

spread up, spread up, don't kill the child, spread up

17 I say hey! You dey cras? E say “no! No! No! No! The child is about to come out “,

"I said, "Hey! Are you mad? He said, "no! No! No! No! The child is about to come out,

18 I say ehen, four doctor line up, dem wan test, di first papa com, e test, [laugh]

"I said, aha! 4 doctors lined up. They want to test. The first, papa, came, he tested [laugh]

19 e say madam no, e remain two centimeters, dat wan commot,

he said, madam no, it is remaining two centimeters. That one left.

20 one oda papa wit big belle com, dat wan check everywhere,

One other papa with potbelly came that one checked everywhere,
21 check bobi, check everywhere, check leg, den e com concentrate,
check Bobi, check everywhere, check leg, then focus (.).

22 put ear, ha! Madam, e remain one centimeter, I no answer,
put his ear, ha! Madam, it is remaining one centimeter, I said nothing,

23 before I luk, wan fine boy don dey com, [laugh]
as I was looking, one fine boy was coming, [laugh]

24 as e wan touch na im I hold im hand, [laugh] watin you dey find?
as he was about to touch, I held his hand, [laugh] what are you looking for?

25 Watin loss for inside dis body wen una wan take? [laugh]
What is missing in this body, you are all searching for? [laugh]

[Excerpt 46] (Gordons, NTL VOL 21)

<table>
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<td>a fine boy</td>
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<td>Wife 4</td>
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<td>doctor</td>
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<td>Madam 3</td>
<td></td>
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<tr>
<td>Pikin</td>
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<tr>
<td>Conduct</td>
<td>Greater respect</td>
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</tr>
<tr>
<td>Test 2</td>
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<td>Verb</td>
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</tbody>
</table>
[Excerpt 47] (Udogwu, AY 2019)

1 Men are like WiFi (.) listen, men are like what? WiFi.

   Men are like Wi-Fi (. ) listen, men are like what? Wi-Fi.

2 Di way you take treat your man go determin if di WiFi go be public or private.

   The way you treat your man will determine if the Wi-Fi will be public or private.

3 If you trit your guy well ( . ) you trit your guy ( ' ) di guy dey happy,
If you treat your guy right (. ) you treat your guy (. ) the guy is happy,

4 your wifi every girl go dey see am but dem no fit tap into am.

every girl would see your Wi-Fi, but they wouldn’t be able to connect to it.

5 You know why? you get di password.

You know why? You have the password.

6 But if you trouble your husband or your boyfriend,

But if you trouble your husband or your boyfriend,

7 di WiFi is open to everybody , women go just go der dey click in.

the Wi-Fi is open to everybody. Women will just go there connect.

8 dat’s how dey tempt me, women.

That’s how they tempt me. Women,

9 Anything when your husband want, do am for am.

anything your husband wants, do it to him.

10 If your husband want boobs, give am boobs,

If your husband wants boobs, give him boobs.

11 men am I speaking your mind? If your man wants yansh, do am for am,

Men, am I speaking your mind? If your man wants buttocks, do it to him.

12 men am I speaking your mind? If your husband want tattoo, give am tattoo,

Men, am I speaking your mind? If your husband wants a tattoo, give him a tattoo.

13 am I speaking your mind? If your husband want flat tummy,

Am I speaking your mind? If your husband wants a flat tummy,

14 go to the gym, give him flat tummy am I speaking your mind? But calm down,

go to the gym. Give him a flat tummy. Am I speaking your mind? But calm down,
if you do all these things and your husband is still cheating, kill him. [laugh]

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<tr>
<td>Statement</td>
<td>if you do all these things, and your husband is still cheating, kill him</td>
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<td>men are like what?</td>
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<td>If your husband want boobs, give am boobs,</td>
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<td>If your husband want tattoo, give am tattoo</td>
<td>Phrase</td>
</tr>
</tbody>
</table>

[Excerpt 47] (Udogwu, AY 2019)
VITA

DEGREES

2008 B.A. in French (First Class), University of Benin.

2013 M.A. in Arts & Languages (French Linguistics), Université de Rouen

2014 M.A. with distinction in French (Language), University of Benin, Nigeria

ACADEMIC EMPLOYMENT

2010 Graduate Assistant, University of Benin

2013 Assistant Lecturer, University of Benin

2016 Lecturer, University of Benin

2017 Research Assistant, University of Mississippi

2018 Graduate Instructor, University of Mississippi

HONOURS, AWARDS, and DISTINCTIONS,

2013 Best Lecturer in Faculty of Arts Award, University of Benin.

2015 Best graduating Post Graduate student, University of Benin.

2020 Who’s Who Among Students in American Universities and Colleges, University of Mississippi

2020 Student Organization President of the year, University of Mississippi.

2020 Most Outstanding Student Organization President, University of Mississippi.