

**SOCIO-PRAGMATIC ANALYSIS OF SELECTED IVORIAN  
STAND-UP COMEDY**

**BY**

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## **CERTIFICATION**

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## **DEDICATION**

I dedicate this work to ‘I am that I am’, the only wise God, the most learned that was taught by no one, the Holy one who strengthened me to do this research.

I dedicate this work to my husband, Taiwo Akinade, and my children, Mercy and Goodness.

This work is also dedicated to the late Pastor Thomas Olagboye Akande and everyone that believes that with God everything is possible.

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## ABSTRACT

Stand-up Comedy (SUC), a form of entertainment involving humour, is commonly deployed for social re-engineering among Africans, including Ivorians. Extant linguistic studies on humour in Côte d'Ivoire concentrated mainly on the semiotic analysis of satirical cartoons and mechanisms of humour observed in humorous press (*Gbich*) in Côte d'Ivoire. However, little attention was paid to the socio-pragmatic dynamics of SUC. This study was, therefore, designed to examine socio-pragmatic dynamics of humour in routines of selected Ivorian Stand-up Comedians (ISUCNs), with a view to determining the discourse issues, linguistic resources and humour strategies in the routines.

Dell Hymes' Ethnography of Communication, complemented by Dan Sperber and Deirdre Wilson's Relevance Theory, was adopted as the framework. The descriptive design was used. Purposive sampling was deployed for the selection of seven ISUCNs because they featured regularly in 'Bonjour' nights (Ivorian annual comic programme ushering every New Year) organised by Radio-Télévision Ivoirienne. They were Agalawal, Papitou, La Flamme de l'Estanguer (FE), Mala Adamo, Les Zinzins de l'Art (ZA), Joel and EnK2K. Seven routines (one for each) were purposively selected from the 2018 edition of Bonjour recorded on DVD based on their preponderant engagement of socio-political issues. The data were subjected to socio-pragmatic analysis.

Four discourse issues were identified: economic hardship (Agalawal, Papitou, FE and ZA), bad governance (Agalawal, Mala Adamo, FE and ZA), unemployment (Agalawal, FE, ZA and Joel) and marital unfaithfulness (Papitou and EnK2K). These discourse issues were to mirror the key socio-political problems in Côte d'Ivoire. Four linguistic resources were deployed: wordplay, repetition, formulaic expressions and code switching. Wordplay (all comedians) was deployed to display creative playful manipulation of words. Repetition (Joel, Agalawal, FE and ZA) was utilised to determine the rhythmic flow of the jokes and to make many ideas clearer and memorable. Formulaic expressions (all comedians) were used to plan time and to make the pauses shorter or less frequent. Code switching (Joel, FE, Agalawal, EnK2K and Mala Adamo), which involves Standard French, Popular African French (Nouchi), English, Arabic and native languages (Baoulé and Malinké), was deployed to display linguistic competence of the comedians in catering for the linguistic diversities of Ivorians. Six humour strategies were employed: ridicule, allusion, irreverent behaviour, absurdity, imitation and irony. Ridicule (all comedians) was employed to deride socio-political problems verbally and nonverbally. Allusion (Agalawal) was used to make indirect reference to incumbent Ivorian president. Irreverent behaviour (Agalawal, Papitou and Mala Adamo) was employed to show the lack of proper respect for authority. Absurdity (Mala Adamo) was deployed to present situations that go against all logical rules. Imitation (Papitou and FE) was employed to mimic little children and religious leaders while presenting socio-political problems. Irony (ZA and Mala Adamo) was used to satirise the socio-political problems in Côte d'Ivoire.

Ivorian Stand-up Comedians engage socio-political issues through the deployment of humour and linguistic choices in their routines.

**Keywords:** Stand-up comedians, Humour in Côte d'Ivoire, Strategies of satires

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## LIST OF ABBREVIATIONS

AC	–	Audience Clap
AL	–	Audience Laughter
AR	–	Audience Response
ASt	–	Audience Shout
BM/G	–	Body Motion/Gestures
CCo	–	Comedian Costume
CL	–	Comedian Laughter
CP	–	Comedian Pause
CR	–	Comedian Response
CS	–	Comedian Stress
CoS	–	Code Switching
DJ	–	Disc Jockey
DVD	–	Digital Video Disc
F	–	Formulaicity
FSUC	–	Francophone Stand-up Comedy
FSUCNs	–	Francophone Stand-up Comedians
ISUC	–	Ivorian Stand-up Comedy
ISUCNs	–	Ivorian Stand-up Comedians
LF	–	Linguistic Feature
PAC	–	Prolonged Audience Clap
PAL	–	Prolonged Audience Laughter
PCL	–	Prolonged Comedian Laughter
PLF	–	Paralinguistic Feature
PLFs	–	Paralinguistic Features
MC	–	Master of Ceremony
NSUC	–	Nigerian Stand-up Comedy
NTL	–	Nite of a Thousand Laughs
R	–	Repetition
RT	–	Relevance Theory
RTI	–	Radiodiffusion Télévision Ivoirienne
SUC	–	Stand-up Comedy
SUCs	–	Stand-up Comedies
SUCN	–	Stand-up Comedian
SUCNs	–	Stand-up Comedians

VCD	–	Video Compact Disc
W and NSUCs	–	Western and Nigerian Stand-up Comedies

## GAIL JEFFERSON'S TRANSCRIPTION NOTATION

Gail Jefferson pioneered a transcription system named after him. Jefferson transcription is often used to annotate speech with details of performance, texts, acts, movements, actions and reactions of speaker and hearer(s), context and content etc. Jefferson transcription was used in the extracts from VCDs using the followings:

[ ]	Overlapping talk
=	At the end of a sentence and beginning of the next. It indicates there was no pause between them.
(.)	A micropause - a pause of no significant length.
↑Word	Rise in intonation
↓Word	Drop in intonation
>word<	Arrows showing that the pace of the speech has quickened.
<word>	Arrows showing that the pace of the speech has slowed down.
<word<	Pre-positioned left carat indicates a hurried start of a word.
()	Unclear section
(0.7)	A timed pause – long enough to indicate a time.
Wo::rd	Colon indicates prolonged vowel or consonant.
Word [first letter underlined]	Underlining indicates emphasis. Placement indicates which syllable(s) is/are emphasised.
WORD	Upper case indicates syllables or words louder than the surrounding speech by the same speaker.
°word°	Degree of sign indicating the syllables or words more quieter than the surrounding speech by the same speaker.
Word-	A dash indicates a cut-off. It is called a glottal stop in phonetics.
hhh	Inbreath. Three letters indicate normal duration. Longer or shorter inbreath is represented by fewer or more letters.
Hhh	Outbreath. Three letters indicate normal duration. Longer or shorter outbreath is represented by fewer or more letters.
Whhord	Indication of aspiration/breathness within a word (not laughter).
W(h)ord	Laughter in word while talking.
£word£	Pound sign indicate a smiley voice or suppressed laughter.

#word#	Hash sign indicates creaky voice.
~word~	Tilde sign indicates shaky voice (as in crying).
(())	Double parentheses contain analyst comments or descriptions.
	Markers of final pitch
(.)	Final falling intonation.
(,)	Slight rising intonation.
(_)	Level/flat intonation.
(i)	Medium (falling-) rising intonation.
(?)	Sharp rising intonation.
→	This is used by the analyst to indicate a particular sentence of interest.



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the study**

Language is a communicative and social phenomenon. 'It is primarily language that is used to bring into shared existence the kinds of knowledge that are keys to an understanding of the performance's humour' (Douglas 2007:294). What Douglas presupposed about language really stimulates this work, in the sense that, language (verbal or non-verbal) works greatly in generating humour in Stand-up comedy (SUC). Humour, which is the ultimate goal of SUC, cannot be in existence without the use of language. In fact, verbal humour is a prevalent feature in human language.

Côte d'Ivoire is experiencing high linguistic diversity. Aside from French that is the official language, other Ivorian national languages are divided into four groups such as: Mandé, Kru, Akan, and Voltaic or Gur. There are about seventy-eight (78) languages that are spoken in Côte d'Ivoire. Some national languages are Malinke, Baoule, Senoufo, Yaconba, Agni, Attie, Guere, Bete, Dioula, Abe, Mahou, Wobe and Lobi. Even though, some people understand English in Côte d'Ivoire and Togo, it is not all that can speak it (Essizewa, K.E. 2006 and 2007).

Life is full of challenges; likewise, African societies are not free from diverse decadences. There are a lot of problems confronting every individual, Côte d'Ivoire as a nation, and the African society at large; in diverse degrees and forms (emotionally, politically, financially, culturally etc). For example, so many Togolese, Ivorians and even Nigerians are experiencing emotional and psychological trauma due to economic, marital or political challenges they are facing. Suicide, which is one of the social crises, is on the increase in Africa. According to the rankings of the World Health Organisation (Age Adjusted for Death Rate Estimates: 2017), the rate of suicide in Côte d'Ivoire, Togo, and

even Nigeria is very high. Côte d'Ivoire ranked 6<sup>th</sup>, Togo ranked 29<sup>th</sup>, while Nigeria ranked 33<sup>rd</sup> in the whole world. So many people are of the opinion that things cannot get better, especially in Africa; that is one of the reasons why so many depressed people are committing suicide. Medical remedies are not enough to reduce the alarming rate of suicide in our societies – a good reason to give humour generated through SUC more scholastic attention.

Taylor (2016:18) notes that music plays an active role in the lives of street children in Abidjan; not solely as entertainment but as a form of capital that has both social and monetary value. Vladica (2012) also explains that 'entertainment is a value multi-faceted concept, widely used but poorly, or at least not effectively, operationalised for use in scholarly and commercial research. Vladica (2012) explains that 'entertainment can move people emotionally and is becoming universally interesting and appealing, sought for its own sake'. Entertainment is 'important all over the world' (Sayre and King 2003) and 'fast becoming the driving wheel of new world economy' (Wolf 1999:4). Sayre and King (2003, 2010) emphasize that the business sector has been quick to acknowledge the shifts in current lifestyles and values specific to the entertainment society; they also emphasize the opportunity offered by the significant and increasing demand of entertainment consumption Vladica (2012:23).

Aside music and theatre, SUC is also a form of entertainment which is common to every culture. However, the use of music and theatrical features in SUC cannot be overemphasized. Extant linguistic studies on humour in Côte d'Ivoire concentrated mainly on the semiotic analysis of satirical cartoons and mechanisms of humour observed in humorous press (*Gbich*) in Côte d'Ivoire. According to Goa (2017) 'humorous or satirical newspaper treat the national life differently through caricature in order to make societal problems more comprehensible and acceptable' in Côte d'Ivoire ("chop-house, hairdresser's, saloon ... rumored factories!" in *Gbich* n° 558 from 02 to 08 July 2010). Goa (2017) also opines that the 'movements of communication and situational semiotics consecrate phenomena of (re)conceptualization of a situation, consisting in using codes and languages (verbal and non-verbal) that are significant for the target in a communication context' ("If we make a trap ...money will grab women, string will catch men!" in *Gbich* n° 682 from 29 November to 05 December 2012) Goa 2017:38. They

explored the functions of print media humour in Côte d'Ivoire and concentrated on the roles of music in rehabilitating Ivorian street children with less attention paid to humour generated through SUC.

Notwithstanding the misconstrued ideas that many people have about SUC among other comic genres, some scholars, who have interest, in this field have begun to explore it through various approaches. Schwarz (2010) supports the claims of Oring (2003) that 'humour is often considered to be trivial, and it seems that serious talk about humour is regarded as participating in that triviality'. Despite the fact that few contemporary researchers in the fields of linguistics, sociolinguistics, sociology, anthropology, etc have begun to explore humour in SUC; Schwarz (2010:9) still laments that though, 'research on humour in its numerous genres has been pursued for centuries, only scant attention has been paid to research on SUC'. Sameer (2011:5) also confirms that 'there exists a relative lack of study on SUC compared to other fields that figure into cultural discourse'. On his part, Adetunji (2013:1) reveals that 'research in the pragmatics of Nigerian humour is almost nil'. So many reasons could be accountable for this; it may be because SUC is a quite 'young' genre of humour.

Stand-up comedy (SUC) is still misconstrued by many. Majority often presume that everything about it is only laughter. If the researchers do not pay more academic attention to SUC (especially FSUC) our society will be deprived of a lot of acumen. This means that, we shall not be able to comprehend the richness and positive effects of FSUC on the audience and the society at large. The present study is highly indispensable because research in the field of humour and on humorous discourses represents a very important area of interest for contemporary linguists. This study is greatly needful because it examined how the popular FSUCNs selected in Côte d'Ivoire used certain linguistic and paralinguistic resources to generate verbal humour and engage socio-political issues in their selected performances. Joël, Agalawal, Papitou, Les Zinzins de l'art, EnK2K, Mala Adamo, and La Flamme de l'Estanguer (Ivorian stand-up comedians - ISUCNs), selected for this research, have not been understudied by any researcher because most previous scholars in this field concentrated on Western and Nigerian Stand-up Comedians (W and NSUCNs). This study examines socio-pragmatic dynamics of humour in routines of

selected ISUCNs, with a view to determining the discourse issues, (para)linguistic resources and humour strategies deployed.

This study also examines how SUC, which is a misconstrued artistic form, can be applied to denounce emotional, psychological, cultural, medical, marital, political, religious crises, etc. This means that this study was to fill a huge gap by applying the discourse issues raised in the selected jokes to deprecate socio-political problems in order to affect, not only, the linguistic sphere positively, but also to improve the life expectancy of the individual reader. Also, this study was to reduce the level of socio-cultural maladies in our societies to minimal levels.

## **1.2 Statement of the problem**

Oring (2003) claims that ‘humour is often considered to be trivial, and it seems that serious talk about humour is regarded as participating in that triviality’. Meaning that, many people often presume that there are no researchable points in SUC. Sameer (2011:5) also notes that ‘there exists a relative lack of study on SUC compared to other fields that figure into cultural discourse’. With what Sameer said, we realised that, FSUC suffers lack of previous works compared with other linguistic works of art. Jenkins (2015:iv) confirms this by noting that despite its social function, ‘yet stand-up comedy has not attracted the serious academic inquiry one might expect’. Even, Akin Adetunji (2013:1) reveals that ‘research in the pragmatics of Nigerian humour is almost nil’; despite the linguistic situation in Nigeria. That is to say, the majority of researchers believe that SUC is a mere entertainment that allows audiences to laugh only, with the claim that nothing more meaningful can be found in SUC.

Researchers have begun to address humour and SUC in various disciplines like: anthropology, sociology, social science, linguistics, sociolinguistics, pragmatics, theatre arts, medicine etc; using different approaches. However, the existing scholarly works focus on different linguistic and cultural aspects of SUC. For example, Adetunji (2015), whose work is a bit related to this study, highlights only the major pragmatic strategies used by Nigerian SUCNs to involve their audiences in the creation of interactional context of humour. His analysis reveals five major strategies: Linguistic coding, stereotyping, call-and-response, formulaic expression, self-deprecation, and shared experiences. In terms of

linguistic coding, his findings reveal a preponderant use of Nigerian Pidgin (either as an independent code or as alternated with Standard British English) and the deployment of significant and emphatic pauses (Adetunji 2013:19).

Schwarz (2010) places emphasis on various linguistic features of joke telling such as wordplay and punning, hyperbole, repetitions, timing, and paralinguistic choices employed to generate verbal humour. Schwarz's study was basically on two famous American SUCNs, Jerry Seinfeld and Steven Wright. Focusing on just two American comedians is not enough, if the study looks at Francophone comedians there may be greater insights. Watkins explores the history of North American SUC while Akin Adetunji (2013) investigates the history and linguistic composition of Nigerian SUC. Katayama (2009) explains the cultural differences of humour while Sunday and Filani (2018) examine the cultural aspects of Nigerian SUC. They investigate how Nigerian SUCNs employ cultural assumptions and representations in their performances. Filani (2016) explores the readers' responses to a genre of joke in Nigerian online spheres (Akpos jokes). He characterizes their forms and functions. Most previous studies concentrated on linguistic and cultural aspects of SUC but they are yet to see its potent ability to sustain our socio-cultural values and transform positively the lives of the audience and the entire society, a gap this study is set to fill.

Attention has been paid to W and NSUCs but insufficient studies have been carried out on FSUCs, especially that of Côte d'Ivoire. Previous scholars in this field concentrated on the linguistic and cultural aspects of W and NSUCs. Extant studies on humour in Côte d'Ivoire concentrated on humour from the print media with less focus on humour generated through SUC, these limit our understanding about FSUC and how the discourse issues presented by the selected ISUCNs, (para)linguistic resources and humour strategies deployed can be applied to address deprecate socio-political problems.

### **1.3 Research questions**

This research aims to examine socio-pragmatic dynamics of humour in the routines of the selected ISUCNs. Thus, this study answers the following questions:

1. What are the discourse issues employed by the selected ISUCNs to generate humour and deprecate societal issues?
2. What are the linguistic resources deployed by the selected ISUCNs to generate humour?
3. What are the paralinguistic resources employed by the selected ISUCNs to generate humour and deprecate societal issues?
4. What are the humour strategies deployed by the selected ISUC be applied to deprecate societal problems?

#### **1.4 Objectives of the study**

The general objectives of this study are to:

1. analyse the discourse issues employed by the selected ISUCNs to generate humour and deprecate socio-political issues;
2. examine the linguistic resources deployed by the selected ISUCNs to generate humour and deprecate socio-political issues;
3. investigate the paralinguistic resources employed by the selected ISUCNs to generate humour and deprecate socio-political issues;
4. explore the humour strategies deployed by the selected ISUCNs to generate humour and deprecate socio-political issues;

#### **1.5 Significance of the study**

Though SUC is not a new phenomenon, this work fills the gap of lack of previous studies that exists in the field of FSUC. It widens the scope of knowledge about SUC which some people term to only mean a means of entertainment. It corrects erroneous notion that many have about SUC. This research analysed selected ISUC from the perspectives of sociolinguistics and pragmatics. It did not only examine the socio-pragmatic dynamics of SUC but also analyse all the discourse issues, (para)linguistic resources and humour strategies employed by the selected ISUCNs to generate humour and denounce societal problems.

This research unveils to professional SUCNs, prospective SUCNs, linguists, teachers, psychologists, actors, singers, young people planning to choose a career, politicians, government officials, political analysts, guidance counselors, traumatized and depressed

individuals considering suicide as the best option for life's challenges, nurses and doctors treating traumatized and depressed patients, other researchers and general members of the public, the relevance of FSUCs in sociolinguistic studies and societal development. This study will expose the readers and others, who care to know more about the nature of SUC in Francophone setting, to the richness of FSUCs and its application to self and social transformation.

## **1.6 Delimitation of the study**

Analysing FSUC is very vast research which insufficient fund may hinder. There are different forms of comedy, such as live SUC, sit-down comedy, which are mostly presented via television or radio etc. This study majors only on the ISUC which are recorded from live performances into Digital Video Discs (DVDs) for commercial purpose. In Africa, there are twenty-six (26) Francophone countries; this study is limited to the selected SUCNs in Ivory Coast. Future studies may be a comparative analysis of Francophone and Anglophone SUCs. This study focuses on popular Ivorian SUCNs, further studies may also analyse the performances of Francophone female SUCNs

## **1.7 Selected Francophone Stand-up Comedians**

### **Ignace Kra Kobenan Kouman alias Agalawal**

He is an Ivorian comedian, often called Ambassador Agalawal. He hails from Bondoukou, a city located in the east of Côte d'Ivoire. He has a Master's degree in English. He also started a Master's degree in Conflict and Peace Management at an International Ivorian School, but could not finish it because of the post-election crisis in Côte d'Ivoire in 2010.

His adventure with humour began during his High School days when he started participating in extra-curricular activities (in his school), and later at the University of Abidjan. His meeting with several of his predecessors facilitated his integration into the world of humour. To his credit, he has participated and performed in several comic festivals and events.

He participated for the first time in the 'International Delphic Comedy Championship' a competition in South Africa, where Agalawal got the 'Audience Award'. He was the only

candidate from French-speaking African Countries for this contest of the greatest comedians of the continent and the Diaspora, Agalawal with his unoriginal English, was able to make the audience laugh. All the spectators were charmed by his talent. His greatest ambition is to display his comic skills in front of a live audience in Europe.

(Source: <https://www.eticketgo.com/nos-vedettes/agalawal>)

### **Joël-Eric Kadio N'gadi**

Joël-Eric N'gadi is an Ivorian comedian and singer. He is endowed with the power to provoke laughter just by his presence. Joël N'gadi did not start his artistic career with humour, but rather with songs. He started singing early, at age 12, in a choir. Joël became a Disc Jockey (DJ) while at Bingerville High School. He later tried the opera with the band 'Bel Canto' - the music group he created. Two albums were launched before the group was dissolved. Joel has also recorded three solo albums still in the religious register. His academic pursuit did not prevent him from realising his love for art. He also likes cooking.

Joel's comedy career took off with the 'Abidjan Comedy Club's tour. In 2011, he was revealed to the public during the programme 'Bonjour 2011' organised by the Ivorian National Television. He enrolled for the Masters in Audit and Management Control. He did his first performance when he was in 5th grade. He had been asked to imitate Gbi de Fer. His dream is to sing in an opera in France or Italy.

(Source: <https://news.abidjan.net/articles/430226/portrait-joel-eric-ngadi-humoriste->)

### **Les Zinzins de l'art**

This is an Ivorian humorous group comprising duo comedians called 'The Intellectual Kaboré' - Kabore Hamadou - and "Lucas" - Ki-Alain Dalah. They had the opportunity to start from school. They participated in school theatre and later became cinema actors. They also played in series, in Ivorian films, but started comedy in 2011. They regularly present their routines at 'Bonjour' in Côte d'Ivoire. Les Zinzins stand out for the quality of their texts, the interaction with the audience, the improvisations and sketches that do portray actual occurrences in the society.

(Source: Key informant interview Bonjour 2020)



### **Koloko Germain aka Papitou**

Papitou is one of the highly esteemed SUCNs in Ivory Coast. He is an artist, an actor, a humorist and an imitator. For several years now, he has been participating in Bonjour, annual comic event organized by Radio Télévision Ivoirienne (RTI) in Côte d'Ivoire. He started as a partner when he was very young. He belonged to some theatre groups, Zoukougbeuli theatre, and later Djéli theatre, and after that, he anchored a radio programme called 'Allocodrome' and a TV show called 'Sunday Passion'. And presently, he is anchoring a radio programme, called 'Radio Nostagie', the show is called 'After Work' in Côte d'Ivoire.

He was an actor before he started his comedy career. He is a talented Ivorian SUCN that loves the little ones. Likewise, he has the habit of imitating children. He often presents discourse issues that relate to children's challenges and welfare not excluding contemporary issues in the society.

(Source: Key informant interview Bonjour 2020)

### **Admiral ENK2K**

Admiral ENK2K is an Ivorian humorist, singer and actor. He was a former driver of wôrô-wôrô (Abidjan municipal taxi). He did not know that he was going to become a humorist before but started to sense this in 1990 when he went for theatre competition from his primary school and was awarded the best actor. He also developed his comic talents through his theatrical performances during his college days. His passion for humour was ignited when he met with Kôrô Abou, who integrated him into his troupe 'Humour System' where he was trained to be a professional comedian. He was revealed to the public through the humorous show 'Bonjour 2012'. After 2012, his comic presentation at 'Bonjour' (an annual comic event in Ivory Coast) is now a must for every edition.

(Source: <https://letamtamparleur.com/>)

### **La Flamme de l'Estanguer**

La Flamme de l'Estanguer is one of the popular SUCNs in Côte d'Ivoire whose real name is N'Di Kouakou Kan Didier. He started his comic career very early; when he was in the College. After his Baccalaureate, he bagged his Bachelor of Arts degree in Theatre Arts at University of Felix Houphouet-Boigny, Abidjan, Côte d'Ivoire. He is a trained, qualified

and passionate comedian. He is an imitator and his jokes revolve around current happenings in the Ivorian and African societies.

(Source: Key informant interview Bonjour 2020)

### **Mala Adamo**

Zebanie Souleymane, also known as Mala Adamo, is an Ivorian comedian, humorist and imitator. He loves imitating people (Hausa, president etc). He discovered his comic talent when he was in primary school during the end of the session programmes. He used to organise sketches. In his quest for professionalism, he went to Kôrô Abou School in 2000, where they taught him how to address the public. He started his first series in 2005 – The Laughing Series. He participated at ‘Bonjour’ (annual comic event organised by RTI) for the first time in 2013 and since then he has been a regular SUCN.

(Source: Key informant interview Bonjour 2020)

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.1 Conceptual review**

This study is set to examine socio-pragmatic dynamics of humour in routines of the selected Ivorian Stand-up Comedians (ISUCNs). This work is analysing how language and other factors of communication are deployed by the selected ISUCNs in Ivorian context to generate humour and denounce societal problems using both sociolinguistic and pragmatic approaches. Related aspects of sociolinguistics and pragmatics are, therefore, reviewed below.

##### **2.1.1 Sociolinguistics**

Language is regarded as, not only, a reflection of society but as constituting much of the character of social life. Language is indexical of one's social class, status, region of origin, gender, age group and so on. In a sociolinguistic setting, this indexical aspect of language has to do with certain features of speech, such as an accent, which indicate an individual's social group or background (Rajend Mesthrie et al. 2009:6).

Sociolinguistics is one of the major branches of modern linguistics that researches the place and roles of language in human societies. It studies language use in its social contexts. It emphasises the relationship between language and society, and the roles language plays in multilingual speech communities. Sociolinguistics examines the social differentiation of language at all levels of structure. It explores the social meaning and linguistic structure of variation. This includes the production and perception of phonetic, semantic, and syntactic components of any given language. It is also concerned with the linguistic situations in which the various languages and dialects used by a given group have different social functions.

Gumperz (1971:223) observes that sociolinguistics is an attempt to find correlations between social structure and linguistic structure and to observe any changes that occur. For Chambers (2002:3), 'Sociolinguistics is the study of the social uses of language, and the most productive studies in the four decades of sociolinguistic research have emanated from determining the social evaluation of linguistic variants'. That is to say, sociolinguistics studies the principles according to which languages interact under various social conditions; the social aspects of bilingualism, multilingualism, and diglossia (the interaction of different subsystems within the same languages that are used in different social contexts); speech in the context of a social situation; and language policy as one of the forms of a society's conscious influence on the language.

Holmes (1992:16) affirms that 'the sociolinguist aims to move towards a theory that provides a motivated account of the way language is used in a community, and of the choices people make when they use language.' That means sociolinguists are interested in explaining why people, in a given community, speak differently in different social contexts. They discuss the effect of social factors such as social distance, social status, age, gender, class; on language varieties (dialects, registers, genres, etc). They are also preoccupied with the identification of (social) functions of language and the way they are used to convey social meanings.

Sociolinguists also examine different dialects, accents, and levels of diction in light of social distinctions among different speech communities. In a nutshell, sociolinguistics is the study of language as it functions in society; the study of the interaction between linguistic (phonological, lexical, and grammatical) and social (gender, age, status, and ethnicity) variables. Language serves as a propellant that reflects and reshapes the society.

There is a clear difference between sociolinguistics and the sociology of language. According to Hudson (1996:4) sociolinguistics is 'the study of language in relation to society,' whereas sociology of language is 'the study of society in relation to language.' In other words, in sociolinguistics, we study language and society in order to find out as much as we can about what kind of thing language is, and in the sociology of language, we reverse the direction of our interest. The interesting and key thing about sociolinguistics and sociology of language is that they both have to do with the systematic

study of language and society. Sociolinguistics can be grouped into two: micro-sociolinguistics and macro-sociolinguistics.

### **Micro-sociolinguistics**

According to Coulmas (1997:2) 'micro-sociolinguistics investigates how social structure influences the way people talk and how language varieties and patterns of use correlate with social attributes such as class, sex, and age'. That is to say, micro-sociolinguistics examines social aspects of language; it investigates how society influences the way people communicate.

### **Macro-sociolinguistics**

Coulmas (1997) affirms that 'macro-sociolinguistics studies what societies do with their languages, that is, attitudes and attachments that account for the functional distribution of speech forms in society, language shift, maintenance, and replacement, the delimitation and interaction of speech communities'. This means that, macro-sociolinguistics studies how linguistics can provide explanations for certain social phenomena. It explores a society in relation to language.

Both William Labov (1966, 1972) and Trudgill (1983) come up with evidence of the interconnection of language and society, and also submit that one can give a social explanation for linguistic structure and change. Labov, in his studies in New York and Martha's Vineyard investigated linguistic change and variation as social phenomena. He covered that, in New York, people who were less secure about their social status were more likely to pronounce the 'r' in words such as 'car' and 'fourth'. He also found out that such pronunciation was treated as newer and more prestigious. Trudgill, in his study of Norwich, England, found that women use more 'correct' and prestigious forms of language than men. He attributed this difference to the differences in the roles and expectations that society placed on men and women.

There are two branches of Sociolinguistics, which are: interactionist and variationist sociolinguistics.

### **Interactionist sociolinguistics**

Interactional sociolinguistics is a sub-discipline of linguistics that uses discourse analysis to investigate how language users create meaning with the help of social interaction. It is linked to the sociologist Erving Goffman and the anthropological linguist John Gumperz. It examines language in its social context, how language is used in interaction by closely observing a “speech event” in a given community. It focuses on how people, from different cultures, share grammatical knowledge of a language, but differently contextualise what is said such that, very different messages are produced (Gumperz, 1982). That is to say that interactional sociolinguistics is principally interested in what language use can tell us about social processes, and therefore its central concern is the social meaning of language use. In contrast to Conversation Analysis, it highlights contextual and cultural dimensions of language and interaction. Interactional sociolinguistics developed as the expression of John Gumperz’s approach to research, and it usually focuses on face-to-face interactions in which there are significant differences in the participants’ sociolinguistic resources. Interactional sociolinguistics has a broad methodological base, with deep roots in ethnography, dialectology, pragmatics, Goffmanian and conversation analysis (Ben Rampton 2017:1). Ben Rampton means that ethnographic research is often used to study interactional sociolinguistics.

Researches in interactional sociolinguistics examine meaning-making processes in contextualised language use and the ways in which speakers signal and interpret meaning in social interaction. Carmen Llamas (2011) explains that, for research in interactional sociolinguistics, discourse and conversational analysis techniques are used, and detailed transcriptions are produced which may involve non-verbal aspects of the interaction, such as gestures or spatial alignment of speakers, as well as details of pausing, overlap, etc. The use of these contextualisation cues can make different types of speech events and different alignments between the speaker and the hearer. All such features may have an influence on how meaning is made and perceived. The field encompasses a broad variety of contexts (for example, clinical interaction, courtroom interaction, workplace settings, classroom setting, comedy club setting, etc.) and focuses for example on politeness, discourse strategies, reported speech, humorous discourses, etc.

## **Variationist sociolinguistics**

Variationist sociolinguistics accounts for linguistic variation and change, at least partly as a product of the social distribution of language varieties. It is less concerned with meaning as a process but is more concerned with the interaction of linguistic and social systems (Monica Heller 2009:1). That is to say, variationist sociolinguistics differs from interactional sociolinguistics as it focuses on social variation in dialects and examines how this variation is highly structured. This structured variation tells us that this is part of human language capacity, a built-in system of language in a brain. It is true that no one speaks the same way in different contexts or situations all the time because people speak for a variety of purposes.

Sociolinguists differentiate a set of types of variation that covers most factors for language variation. The most general distinction is that between variation in the individual, so-called idiolects, variation related to social factors, sociolects, regional variation, dialects and variation due to functional aspects, so-called registers or styles. Sociolinguists are more interested in studying social variation in language than regional variation. However, to understand the various procedures used in the studies of social variation, it is necessary to look at the types of regional variation. Studies of social variation in language grew out of studies of regional variation.

Africa is the most linguistically rich continent in the world. In West and Central Africa, there are huge numbers of languages. Africa is a continent with a very high linguistic diversity; there are estimated 1250-2100 African languages (Opeibi 2016:274). Côte d'Ivoire, which is our object of discussion in West Africa, has varieties of language. Though the country has French as her official language, there are varieties of this same French aside the varieties of her native languages. For example, there are Français Standard (Standard French), Français Populaire Africain (Popular African French - non-standard variety which is widely spoken in Francophone African countries), Nouchi (a variety of French coined together with the native languages spoken in Ivory Coast) and more.

All the African French varieties differ from standard French both in pronunciation and vocabulary, but the formal African French used in education, media and legal documents

is based on standard French vocabulary. The differences between European (Standard) French and African French are due to influence from the mother tongues and the complexity of French grammatical rules which restrain its learning by most non-native speakers.

The selected ISUCNs for this study, at one point or the other, used varieties of French and their native languages in their routines. They alternated these language varieties and even mixed codes for so many reasons which would be discussed later in this same chapter.

### **2.1.2 Pragmatics**

Pragmatics is a subfield of linguistics that was developed in the late 1970s. It studies how people produce and comprehend a communicative act or speech act in a specific speech situation. Chapman and Clark (2014:1) define pragmatics as ‘an aspect of the study of language in use. It is concerned with how language users interact, communicate and interpret linguistic behaviour’. In other words, pragmatics borders on the way people use language in social situations and the way the language is interpreted by the listener(s). According to Verschueren (1999:7, 11), pragmatics constitutes ‘a general functional (i.e. Cognitive, social and cultural) perspective on linguistic phenomena in relation to their usage in forms of behaviour’. Leech (1983.x) defines pragmatics as the study of how utterances have meanings in situations. That is to say, pragmatics focuses not only on what people say, but how they say it and how others interpret their utterances in the given social context.

Kasper and Blum-Kulka (1993:3) view pragmatics as people’s comprehension and production of linguistic action in context. Yule (1996:3) also describes four areas that pragmatics studies: speaker meaning, contextual meaning, how the listeners can get the intended message and the expression of relative distance (what determines the choice between the said and the unsaid). Pragmatics, a branch of linguistics concerned with language use, is different from syntax and semantics which deal with the form and meaning of sentences respectively (Ninio and Snow 1996:9). Pragmatics focuses on the meaning in use rather than meaning in the abstract (Leech 1983: 3-4). Simply put, it focuses on ‘message’ and ‘language uses’. Some common topics studied in pragmatics are



deixis (pointing via language, e.g. me, there), speech acts (actions performed via utterance), implicature or implicit meaning (the communication of something more than just the surface meaning of the words), conversation (what is going on in language use, e.g. turn-taking, repair), presupposition (existing knowledge common to the speaker and the hearer that the speaker does not need to state), and politeness (consideration for others) (Yule, 1996; Grundy, 2000; Mey, 2001).

As for Mey (2001:6), 'pragmatics studies the use of language in human communication as determined by the conditions of society', while Horn and Ward (2006: x) call pragmatics the study of those contexts-dependent aspects of meaning which are systematically abstracted away from the construction of content or logical form. In a nutshell, all of these definitions involve the study of human communication and its meaning in certain circumstances or specific context. Pragmatics encompasses speech act theory, turn-taking, presupposition, politeness, implicature, talk in interaction and many other approaches to language behaviour in philosophy, sociology, anthropology, and linguistics (Blackwell 2003:12). In the 1940s and 1950s, H. P. Grice, (a British philosopher) provided and outlined for the first time his famous theory of implicature that is still dominant (a shorter version of which was published in 1975 in a paper entitled 'Logic and Conversation'). In this theory, Grice explains how hearers arrive at the implied meaning, from what is said to what is meant (Davis 1998:1).

Implicature has its own field in pragmatics, and now it is used in linguistics as part of the study of conversational structure. Grice (1975) used the term 'implicature' for the first time to account for what a speaker can suggest, mean, or imply as separate from what a speaker literally says. Two notions of implicature are distinguished by Grice and they both received different treatments: conventional implicature and conversational implicature. Conventional implicature, according to Grice, is determined by the conventional meaning of the words used in a particular context in which the same implicature is always conveyed, regardless of context. Conversational implicature, on the other hand, is defined as 'a set of principles that govern the cooperative verbal exchange of information' (Brooks and Kempe 2012:147). In 1975, Grice sets four maxims he called the 'conversational maxims'. Those maxims can be used to describe how implicature can be derived from

participants. For Grice, those maxims are only valid for language use that is meant to be informative; for instance, categories such as small talk and snap chat (Renkema 2004:20). Grice summarises these maxims as follows:

1. Maxim of quantity: make your contribution as informative as required (for the current purpose of the exchange). Do not make your contribution more informative than required.
2. Maxim of quality: do not say what you believe to be false. Do not say that for which you lack adequate evidence.
3. Maxim of relation: be relevant.
4. Maxim of manner: avoid obscurity of expression, avoid ambiguity, be brief (avoid unnecessary prolixity), and be orderly (Grice 1975:45-46).

When Grice first listed the four famous maxims in 1975, he was aware that there are many occasions when people fail to observe them. Therefore, he also listed five ways in which maxims are not observed (Thomas 1995:64).

- Flouting a maxim.
- Violating a maxim.
- Opting out of a maxim.
- Infringing a maxim.
- Suspending a maxim.

According to these five ways, people may fail to observe a maxim because they chose to cheat others, or they chose to lie intentionally or unintentionally. Or maybe they are unable to speak clearly and honestly, or simply they do not want to seem ignorant and try to give false information.

Pragmatics is different from Semantics, because the latter refers to the specific meaning of language; while pragmatics involves all the other social cues that accompany language; which aid the hearer or listener to easily decode the intention of the speaker. For the fact that applied linguistics seeks to be relevant and useful in many areas of society, and that applied linguists are dealing with issues and concepts involving language function means that pragmatics has a role to play in almost every area of applied linguistics. In a few words, Pragmatics deals with our ability to convey and interpret verbal and nonverbal

messages, i.e. the interpretation of utterances in context while semantics has to do with sentence-meaning, i.e. the semantic representation of sentences.

There are so many pragmatics theories that can be used to analyse language use. This research employs the Relevance Theory to find out how the selected ISUCNs were able to use linguistic and paralinguistic features to generate humour, and how the audience were also able to decode the intentions of the selected ISUCNs. The detailed explanations on the Relevance Theory shall be given in chapter three of this study.

### **2.1.3 Speech Community**

There are a lot of definitions postulated by linguists on the speech community. Chomsky (1965) proposes that a speech community is an idealistic group of speakers who used homogenous speech. Consequently, Lyons states that ‘a speech community consists of all the people who use a given language’ (Wardhaugh 2010:119). However, using only linguistic criteria to define a speech community was inadequate. Instead, a variety of speech markers (i.e. social, cultural, ethnic factors) should also be considered. Therefore, Labov (1972) suggested a definition that shifted away from this view, stating that a speech community is characterised by a group ‘participation in a set of shared norms; these norms may be observed in overt types of evaluative behaviour, and by the uniformity of abstract patterns of variation which are invariant in respect to particular levels of usage’. On his part Gumperz (1971) maintains that a speech community is monolingual or multilingual social group joined together by frequency of social interaction and set off from the surrounding areas by weaknesses in the lines of communication. That is to say, a speech community is not a community that shares the same language but a group of people (face-to-face group, gang, region, nation) who regularly communicate with each other. A speech community may be uniform/homogenous or diversified in its verbal repertoire.

From the above definitions, one deduces that a speech community is a group of speakers who share and use the same pattern of language. Members of the community speak more often with each other than they do with members outside the community. That is to say, a speech community refers to a group of people who speak in a distinct style from others. Thus, the speech community is often identified by geographic location and may have common demographic features such as ethnicity, age or gender.

Although, a speech community may not be defined in geographical terms alone (e.g. there are speakers of Yoruba in Benin Republic) and members of a speech community may not belong to several speech communities (Sangotade 2014:15). For example, in Togo, there are indigenes who speak both Éwé (native language widely spoken in the south of Togo) and Kabiyé (the native language widely spoken in the northern part of Togo).

Speech community is the base for most sociolinguistic studies, in the sense that, it preoccupies the use of both standard and non-standard varieties. The social unit proper to sociolinguistics is the ‘speech community.’ By speech community, Hymes does not mean a community defined by the common language, but rather by common linguistic norms: ‘a community sharing rules for the conduct and interpretation of speech, and rules for the interpretation of at least one linguistic variety’ (Hymes, 1972 b: 54). This means that a speech community comprises people who are in habitual contact with each other by means of speech which involves either a shared language variety or shared ways of interpreting the different language varieties commonly used in the area or community. The focus of this study is the speech community in Côte d’Ivoire.

## **2.2 Empirical review**

The systemic review of all the related previous studies on comedy, stand-up comedy (SUC) and humour etc is presented here. This is done to synthesize all the empirical studies and to uncover gap for the present study.

### **2.2.1 Comedy**

Comedy is a type of drama (or other art forms) which has the aim of amusing its audience. It is contrasted on one hand with tragedy and on the other with farce, burlesque, and other forms of humorous amusement. Comedy is a genre of film that uses humour as a driving force. The aim of a comedy is to elicit laughter from the audience through entertaining stories. According to Paul Sturges (2010:2), comedy can be seen as the sub-domain of the humorous in which humour is turned into art by mime artists, dramatists, television writers, cartoonists, music hall singers, SUCNs and many others, including millions of ‘funny people’ who bring comedy into everyday life.

## **Significance of Comedy**

Comedy plays a very important role in human life and in society at large. Since the most important element of comedy is humour, which generates laughter, thus, the benefits of regular laughter cannot be separated from comedy. Very important messages can be passed through comedy without infuriating anybody. Laughter has several benefits. Regular laughter helps to reduce stress and anxiety so much. It is also believed to be helpful in enhancing the production of beneficial health hormones like neuro transmitters and endorphins. Laughter also enhances the production of antibodies that safeguard human cells against infections and diseases. T-lymphocytes, which are said to be the major element in the human immune system, get strengthened with laughter. When one laughs frequently, one's diaphragm and all other body muscles get exercised and relaxed. Proverbs 17:22 (New Living Translation) also confirms that 'a cheerful heart is good medicine, but a broken spirit saps a person's strength.'

Too much of everything is said to be bad, but no medical scientist has ever come up with the disadvantage of too much laughter. Laughter of whatever degree does not have any negative effect on the people. Apart from the health benefits of laughter, it has several other benefits. It definitely improves moods. It exercises the heart and its surrounding muscles. When people laugh together regularly, they naturally get bonded together; that is why it enhances good working relationships. Also, it promotes unity and tolerance in the society (Melissa Mandulis 2018:1).

Humour generated through SUC can also serve as a corrective measure for social injustice in the society. It reduces hostility; deflects criticism; relieves tension; improves morale; and also helps communicate difficult messages. Research by Bettinghaus and Cody (1994) and Foot (1997) showed that humour builds rapport and liking of the humorist; makes the target-person want to listen more; relaxes the person, making them more receptive to the message; makes the person feel good and hence not think so carefully about the proposition. One can affirm that it also makes the information more memorable, and that is why the memory of issues raised by the SUCNs lasts long with the audience because of the linguistic and paralinguistic features employed by SUCNs to drive home their points.

### **2.2.2 History of Comedy**

Ancient Greek comedy began with Aristotle in Ancient Greece around the sixth century; with the purpose of exposing the society, to reflect its madness and vices, in the hope that they will, as a result, be mended (Bamidele 2009). The most famous playwrights then were Aristophanes and Menander. Alongside the efforts of some of their contemporaries, they promoted dramatic arts through a lot of their comic playwrights.

Aristophanes was an ancient Greek comic playwright and poet also known as the Father of the Comedy, and the Prince of Ancient Comedy. Some of his significant works include *The Acharnians* (425 BC), *The Clouds* (423 BC), *The Wasps* (422 BC), *Peace* (421 BC), *Lysistrata* (411BC), *The Frogs* (405 BC) etc. These, along with fragments of some of his other plays, provide the real evidence of a genre of comic drama known as Old Comedy. It is said that he mainly wrote the plays for entertaining the audience and to win prestigious competitions. These plays were presented at the great dramatic festivals of Athens, the *Lenaia* and *City Dionysia*, and were judged and ranked amongst the relative works of other comic dramatists.

Bamidele (2009:3) explains that ‘Aristophanes used comedy to take part in the national debate of his days thus defining for us that comedians are not just fun-makers. The ironic conclusions of most of his plays confirm that it can take on serious issues’. With this, one can affirmatively say that, his plays provided valuable contributions to the political, legal, religious, education, and warfare domains of the Hellenic world. His works and those of his contemporaries influenced positively the Greek society greatly.

Fosudo (2010:4) explains that ‘English comedy developed from native dramatic forms growing out of the religious drama, the morality plays and interludes, folk games, plays and performances of wandering entertainers, such as dancers and jugglers’. One can term this to mean that, comedy cannot be separated from theatre in all culture of the world. This also corresponds to what Imo (2010) and Nwankwo (2014) elaborate in their studies as discussed later in this chapter.

### 2.2.3 Types of Comedy

Though all the types of comedy do the same thing; they all have the aim of stimulating laughter, smile, etc, from the audience; comedies are grouped based on different messages they portray. So many members of the audiences find it difficult to identify the types of comic performance(s) they watch. The followings are few examples of types of comedies:

**Anecdotal comedy:** Anecdotes are nothing but narration of interesting, humorous events, which can be used to make the audience laugh. This is a very popular type of comedy that refers to comic personal stories that may be true or partly true but embroidered.

**Banter:** This is a form of comedy that includes sitcoms, exchange of humorous remarks, and participation in harmless teasing.

**Blue Humour/Off-Colour Humour:** There is a thin line between blue-humour and vulgarity. Blue humour is based on subjects like body parts or sex. It is typically sexual in nature and/or using profane language; sometimes using gender or race based humour.

**Burlesque:** Burlesque is tied together with vaudeville and owes its roots to early nightclubs where the comic acts were presented. This is a form of satire, since burlesque comedy involves ridiculing some basic style of speech or even writing. Burlesque is theatrical entertainment of broad and parodic humour, which usually involves comic skits. It is said to have originated from the Italian Commedia dell'arte. It has to do with ridicules by imitating with caricature, or exaggerated characterisation.

**Black/Dark Comedy:** Black humour or dark comedy often refers to the juxtaposition of moody and ridiculous elements to create a disturbing effect. It is a form of comedy film that often uses cruelty to generate humour. Black comedy is a sub-genre of comedy and satire where grave topics like bullying, death, rape, murder, marital affair, human annihilation or domestic violence and other crime cases are treated in a satirical manner (Often used by Jews during the Holocaust).

**Commedia dell'arte:** is an Italian style comedy during the 16th to 18th centuries which improvised standardised situations and stock characters. Commedia dell'arte includes themes like adultery, jealousy, old age, and love. Many of the basic plot elements of Commedia dell'arte can be traced back to the Roman comedies of Plautus and Terence, while some of these were translations of lost Greek comedies of the fourth century BC.

**Caricature:** Caricature involves exaggerated portrayal of a person's mental, physical, or personality traits in wisecrack form. Caricatures can be insulting, complimentary, and political or can be drawn solely for entertainment too.

**Farce/Travesty:** A type of comedy that is well known for broad satire and improbable situations is termed as farce or a travesty. A farce is a comedy style which aims to entertain the audience by means of unlikely, improbable and ridiculous situations, disguise and mistaken identity, verbal humour of varying degrees of sophistication. Farce includes sexual innuendo and word play; and is also characterised by physical humour and the use of deliberate absurdity in extravagant situations.

**Gallows Humour:** Gallows humour is a type of humour which arises from traumatic or life-threatening situations such as wartime events, mass murder, hostilities or in other situations where death is impending and unavoidable. This genre is similar to black comedy, but the only difference is that the comedy is created by the victim.

**High/Highbrow Comedy:** High comedy refers to a sophisticated comedy, often satirising genteel society. It is humour pertaining to cultured, sophisticated themes.

**Irony:** Irony is a trope that involves incongruity between what is expected and what occurs and hence is a popular type of humour. Irony is portrayed through words or actions to express something completely different from the literal meaning. That is to say, it is humour that has to do with incongruities and discordance with norms, in which the intended meaning is the opposite or nearly opposite to the literal meaning. Anyway, all irony is not humorous.

**Melodrama:** Melodramatic comedy is an extravagant comedy in which action is more salient than characterisation.

**Parody:** Parody is defined as a work created to mock, comment on, or pokes fun at an original work, its subject, or author, by means of humorous or satirical imitation. Parody is nothing but a composition that imitates or misrepresents somebody's style in a humorous way.

**Practical Comedy:** A practical joke or prank is a stunt or trick to purposely make someone feel foolish or victimised, usually for humour. Since pranks or these practical jokes are designed to make people feel stupid or victimised, there is an inherent undertone of cruelty in most practical jokes.



**Satire:** This is a branch of comedy which makes use of witty language to convey insults or scorn. In satire, human or individual vices, follies, abuses, or shortcomings are held up to reprimand by means of ridicule, burlesque, derision, irony, or other methods. Although satire is usually meant to be funny, the purpose of satire is not primarily humour, but an attack on something or some subject the author strongly disapproves of. Satire has the aim of ridiculing and mocking the weaknesses of people or the society to create humour.

**Screwball Comedy:** A form of comedy that derives its humour largely from bizarre, surprising (and improbable) situations or characters.

**Stand-up Comedy:** SUC is a type of comedy normally involving one person presenting a comic display before a live audience, amusing them with jokes and funny or humorous stories. A SUCN may employ one or more of the types of humour described here.

**Sitcom:** Situational or situation comedy, commonly known as ‘sitcom’ is a popular type of comedy. A humorous drama based on situations that might arise in day-to-day life. There exist a large number of popular TV sitcoms which are synonymous with this type of comedy. It is a genre of comedy centred on a fixed set of characters that carry over from episode to episode. Sitcoms can be contrasted with sketch comedy, where a troupe may use new characters in each sketch, and SUC, where a comedian tells jokes and stories to an audience. Sitcoms originated on radio, but today are found mostly on television as one of its dominant narrative forms. This form can also include mockumentaries. It started around 1950 in the United States with its first producer and director, William Asher.

**Slapstick Comedy:** This is also called physical comedy. The name was derived from a prop consisting of a stick with an attached piece of wood that slapped loudly against it when one comedian struck another with it, enhancing the effect. Slapstick humour is a boisterous form of comedy with chases, collisions and practical jokes where people just do silly things such as tripping, falling over or embarrassing themselves just to make people laugh. Slapstick comedy relies on physical humour, pranks and absurd situations for laughs.

This study explores extensively SUC, which most researchers thought is not researchable.

#### **2.2.4 History of Stand-up Comedy**

SUC or stand-up comic as it is widely known today is a recent entertainment phenomenon. The contemporary form of SUC is believed to have emerged first from the United States

where it reached its greatest popularity. It had its foundational links with comic lecturers, like Mark Twain whose efforts in the 19th century cannot be underrated. It emerged as popular entertainment in Vaudeville (a theatrical entertainment consisting of a number of individual performances, acts, or mixed numbers, as by comedians, singers, dancers, acrobats, and magicians) and burlesque and the variety of theatre (such as: Earl Carroll's Vanities, the Ziegfeld Follies), even nightclub and resort entertainment in the twentieth century. Lawrence E. Mintz (1985:72) explains that, 'popular theatre incorporated variety comedy as the complement to the main plot. Circus clowns provided verbal SUC in the early years of these productions, as well as physical and prop comedy, in the tradition of fools, jesters, clowns, and comics, which can be traced back at least as far as the Middle Ages'. This is to support the fact that, SUC has being an important feature of American popular culture since its inception.

Lawrence E. Mintz (1985: 71) also notes that SUC is arguably the oldest, most universal, basic and deeply significant form of humorous expression (excluding perhaps truly spontaneous, informal social joking or teasing). It is the purest public comic communication. However, the practice of a speaker facing an audience and trying to be perceived as humorous is a staple of (though not limited to) western society. Some locate the roots of contemporary SUC in the paradox of the wise-fool (whether it is a fool who says something wise, or a wise man that acts a fool), traceable back to at least the Middle Ages and the figure of the court jester (Gifford, 1979; Goldsmith, 1955; McMullen, 1970; Mintz, 1985; Welsford, 1961). Others link it back further, to a tradition of Greek monologues that served to warm up the audience prior to plays (Stebbins, 1990). Nevertheless, the contemporary form of SUC is thought to have emerged in the United States when Mark Twain began as an after-dinner speaker and humorous lecturer in 1856 (Gribben, 1985; Stebbins 1990). The advent of cinema in the late 19th century, and later radio and television in the 20th century broadened the access of comedians to the general public.

According to Watkins, quoted in Mirali A. 2015, contemporary SUC in North America emerged in 1953 with Mort Sahl at San Francisco's *the hungry i*. Sahl broke from his vaudevillian predecessors as he adopted 'the stand-up comedy model for his entire act'

(Daube, 2009: 6) and shifted the focus from the model of a clearly rehearsed performance to a seemingly improvised and casual talk as he shared ‘his interior monologue’ riddled with colloquialisms (Daube, 2009:7). He is rightfully considered the pioneer of contemporary SUC in North America. Lenny Bruce, Dick Gregory, Bill Cosby, Richard Pryor, and many others also contributed to its development and established the SUC’s popularity in North America. Watkins helped to expose the history of North America SUC, leaving out the exploration of FSUC, a gap this study is set to fill.

In Nigeria, there is a decline of live theatre and rise of SUC. Nigerian SUC (NSUC) has taken a tortuous and rigorous path to arrive the height it is today. Before now, stand-up comics or SUCNs were regarded as jesters and were employed cheaply to produce laughter at social events. They were initially engaged as secondary Masters of Ceremony and later as Masters of Ceremony (MCs) who were poorly remunerated. It is from this humble background that it has grown to its present position as one of the most lucrative entertainment genres in Nigeria today (Nwankwo 2014:3-4). The need for the conscription of laughter into TV show segments, parties, ceremonies, campaigns, and even concerts, led to the rise and development of the SUC genre in Nigeria.

Akin Adetunji (2013:3) explains that SUC in Nigeria is usually traced to 1993, when its progenitor, Allelujah Atupota Akpobome (a.k.a. Ali Baba) performed regularly at a Lagos nightclub. Born in 1989 and a graduate of Ambrose Alli University, Ekpoma (Delta State of Nigeria), Ali Baba began professional SUC in Nigeria and (incidentally) was the favoured comedian of Nigeria’s former president, Olusegun Obasanjo. He has since mentored many comedians, most notably, Ayo Makun (a.k.a. AY). Other successful Nigerian comedians include, but are not limited to, Basketmouth, I Go Dye, Klint the Drunk, Lepacious Bose, and Gordons (all stage names). Akin Adetunji’s work only emphasised the history and linguistic status of NSUC. His work has added to the scope of knowledge in this field but has left out the exploration of FSUC and application of thematic engagements of ISUCNs in denouncing societal problems.

### **2.2.5 Stand-up Comedy**

SUC is ‘an encounter between a single standing performer behaving comically and/or saying funny things directly to an audience’ (Mintz, 1985: 71). The performer is often

called a comic, stand-up comic, SUCN, or simply a stand-up. In SUC, the comedian usually recites a grouping of humorous stories, jokes and one-liners also called a monologue, routine or act. Majority of SUCNs use music to facilitate their presentations. Venues for SUC are comedy clubs, nightclubs, theatres, colleges, event centres, churches etc. Apart from live performance, mediated SUC is always available commercially via television, DVD, CD and the internet.

Mintz (1985) is concerned with the social roles of the SUCN as a public joker who affirms or subverts culture. He describes a SUCN as a ‘comic spokesperson,’ ‘a mediator, an articulator of culture and contemporary anthropologist’ (Mintz, 1985: 75). SUCNs usually write, direct and perform their own materials. In some cases, as they become more established, they may also work with another writer, or with a team of writers. SUCNs create an on-stage personality to deliver the material to their audience. They adapt their materials quickly to reflect changing circumstances, as well as in response to the audience reaction. SUC is a strange and precarious line of work, and in order to make it successful, a comedian must routinely win the attention, approval and laughter of a large assembly of people (McIlvenny, 1992). Though the SUCNs present jokes in their presentations, in the real sense, to make their audiences laugh or feel elated is not a joke; it is a serious work.

### **2.2.6 Stand-up comedy in Côte d’Ivoire**

Imo (2010) and Adetunji (2013) affirm that SUC in Nigeria is a progression of theatre. This is highly applicable to Francophone stand-up comedy (FSUC) because many of the pioneers of FSUC were popular actors who had a lot of fame in comic theatre industry. Some of them were: Kokouvito, Azékokovivina, etc, who trained and tutored a lot of present Togolese SUCNs such as: Gogoligo, Gbadamassi, Alex, Folo, les Sénateurs du rire, Alfa Ramses, Gaglo etc. Kôrô Abou, Podé, Michel Gohou etc, did a lot in mentoring many contemporary ISUCNs. During the key informant interview at Bonjour 2020, Les Zinzins de l’art said ‘We participated in what is called school theatre. So we started and later we became cinema actors. We played in series, in Ivorian films, but started comedy in 2011.’ Papitou also said ‘I am an artist, an actor, a humorist, an imitator. I started as a partner when I was very young. I belonged to some theatre groups...’ Mala Adamo said ‘I started when I was in primary school. I wanted to be trained. Therefore, it was exactly in

year 2000 in Kôro Abou School, that they taught me how to address the public' (Source: Key informant interview at 'Bonjour 2020' December 2019). From the responses of these selected ISUCNs during the key informant interview, one can clearly see that there is a great link between theatre and ISUC. ISUC is really an evolution of theatre. Most ISUCNs started their humour career from theatre and till date most of them are still artists, actors and imitators. According to Mr Yaya Sanogo, the film Director at Radiodiffusion Télévision Ivoirienne (RTI) and the initiator of 'Bonjour', RTI staged 'Bonjour' first on the 27<sup>th</sup> December 2006 in order to make Ivoirians find relief from the shock of the previous wars they experienced. It was through this, that many other comic platforms were created by the SUCNs in Côte d'Ivoire (Source: Key informant interview at Bonjour 2020, December 2019). SUC began to boom in Côte d'Ivoire through the advent of 'Bonjour' organised by RTI to mark the beginning of every year.

There is a huge shift of the attention and interests of the audiences from visiting cinema houses to watch theatrical performances compared with when it firstly started. So many Togolese and Ivoirians today prefer to download movies from the internet via YouTube, Face book etc. SUC is now thriving in Francophone countries, especially in Côte d'Ivoire. Different classes of people (rich and poor; men and women, old and young) prefer to go to cinema or club houses, or different venues of SUC to be among direct audiences who participate and enjoy SUC in its rawness.

It is good to note that FSUCNs are still having their comic routines (prestations) when invited as MCs or when they are invited to showcase their talents during major national events, annual events or through other comic platforms such as: 'Bonjour' (a yearly comic event in Côte d'Ivoire) Gondwana club, BAO, Abidjan capitale, le Parlement de rire in Côte d'Ivoire; 'La thérapie du rire' an annual comic programme organised by certain Togolese SUCNs; FIRHO (Festival International du Rire et de l'Humour de Ouagadougou – International laughter and humour festival in Ouagadougou), and 'Bonjour Bénin'. All these platforms gather various audiences and FSUCNs.

It has been discovered that SUC venues have limited space to accommodate all the members of the societies at a time. With all the so-called positive roles that SUC plays in the society, many do not bother themselves of paying hefty ticket fee to get access into

SUC venues; instead they crave after the purchase of live performances of FSUCNs recorded on VCD, DVD and downloads from YouTube. The current trend now is the download of Stand-up comic performances and other comic theatrical presentations via: internet, Google+, YouTube, WhatsApp, Face book, DVDs and CDs. With this, there is no longer restriction; one can watch FSUC even on one's mobile phones or laptops and get satisfaction even as the direct audiences do, anytime, anywhere.

### **2.2.7 Humour**

Humour is the comic quality – fun, joy, pleasure, entertainment and what is amusing and cheerful in a person, an experience or idea that makes one laugh. That is, ability to laugh for oneself and for the world is a tool to survive and to make life more tolerable. Humour is not just frivolous entertainment – it can help us cope with situations that are impossible to understand. Humour comes in many forms, as narrative jokes, nonsensical slapstick, irony and sarcasm and is generally reflected on the behaviour of the participants with smiling and laughter (Vuorela, 2005:105). According to Schwarz (2010), humour represents a central aspect of everyday conversations and all human participate in humorous speech and behaviour. Even, Meyer (2000) believes that communication is a key factor in nearly all theories of humour because it is resulting from a message or interaction perceived by someone. Meaning that, humour is one of many forms of human communication and social interaction. According to Raskin (1985) and Attardo (1994, 2001), humour theories can fall under three different categories which can be analysed from a psychological perspective: - incongruity theories or cognitive - perceptual; - hostility theories or social – behavioural; - release theories or psychoanalytical.

According to Martin (2007:25), humour that occurs in everyday social interactions can be divided into three broad categories: jokes, spontaneous conversational humour and accidental or unintentional humour. Jokes are prepackaged humorous anecdotes that people memorize and pass on to one another. Spontaneous conversational humour is created intentionally by individuals during the course of a social interaction, and can be either verbal or non-verbal. Accidental or unintentional humour can be divided into accidental physical humour and accidental linguistic humour. Accidental physical humour includes minor mishaps, pratfalls and slapstick. Accidental linguistic humour arises from misspellings, mispronunciations, and errors in logic. To further widen the scope of

knowledge in the field of humour, this study examines jokes that brought about intentional humour through SUC. Although to many, SUC is considered to be a mere entertainment; this study unveils that it is a powerful resource to social exploration and transformation.

### **2.2.8 Humour and culture**

Humour is a universal phenomenon exhibited by most cultures. It has been defined in various ways. Romero and Cruthirds (2006:59) define humour as ‘amusing communications that produce positive emotions and cognition in the individual, group, or organisation’. The renowned French poet, Rabelais (2014), opines that ‘le rire est le propre de l’homme’ - laughter is human feature. This means that laughter is natural with every man, though our sense of humour differs. Humorous discourse that may generate humour or laughter in Mr A may be different from that of Mr B. That is also different from culture to culture. Katayama (2009:125) confirms this, by saying that ‘what is considered as funny may differ across cultures. A humorous remark in one culture is not necessarily humorous in another culture, moreover, it might be considered as inappropriate or even offensive’. The key thing that needed to be hammered is that, humour and laughter are universally cultural (Oring 2003). It is common to every man and culture.

The SUCN is ‘an articulator of our culture’ (Mintz 1985:75). This means that culture cannot be separated from humour and vice versa because most times cultural beliefs reflect in the thematic engagements of most SUCNs. Braude (1996:94) asserts that ‘to be able to see humour in a situation is to add dimension to an experience; to be able to laugh is to find a way of moving away from pain’. Life is really full of challenges; but humour generated through SUC is part of remedies for social, psychological, economic, marital, and spiritual problems. It also plays an important role in upholding cultural beliefs. That is to say that, humour helps to comprehend and transmit cultural values in the society.

### **2.2.9 Socio-pragmatic nature of humour**

According to Ziv and Gadish (1989: 760) ‘Intentional humour is created by people to be enjoyed by people. This humour can be conceptualised as a form of communication.... As with any communication, humour implies three elements: a communicator, a listener, and a message’. What Ziv and Gadish mean is that, SUC is a source of intentional humour in

which there must be a communicator - the SUCN or the joker; the listener - direct or indirect audience (direct audiences are the people that are present in the comedy venues to watch and listen to the live presentations of the SUCNs, while indirect audiences are those that are watching or listening to mediatised SUC that are available via internet or those recorded on VCDs or DVDs etc); and the message - the real key point that the SUCN wishes to pass to the audience(s) in a jovial manner. Humour is a form of utterance which has its own context. Pragmatics tells us what an utterance conveys. To attain humour in SUC and to get the intention of the SUCNs, emphasis should not be placed only on semantic meaning, as that only has to do with the peripheral meaning of the sentences uttered by the SUCNs; audiences must often time search for pragmatic meaning of the jokes uttered considering the utterances, the context, and the non-linguistic elements employed.

Dascal (1985) argued that the revolutionary view of meaning by Grice and Austin can be applicable to humour. He affirmed that ‘Jokes...depend on the existence of socio-pragmatic devices that make indirectness possible’ (1985:98). He considered three different levels of meaning:

- (i) Sentence meaning: understanding a speaker’s words
- (ii) Utterance meaning: understanding those words in their specific reference in the context of the utterance
- (iii) Speaker’s meaning: the speaker’s intention of uttering those words in that context (1985: 96).

According to Dascal, quoted by Bahaa-eddin Abulhassan Hassan (2013), speaker’s meaning can be direct or indirect. It is direct when it is identical to the utterance meaning; therefore, pragmatic interpretation can be considered as the ‘endorsement’ of the utterance meaning by the listener. It is indirect when it is different from the utterance meaning and pragmatic interpretation then is formed from the cues in the context. Jokes efficiently exploit this indirectness; the intended meaning, for Dascal, must be done indirectly and if it is too explicit, meaning will not be recoverable. This indirectness about humour means that: such an interpretation is actually contributed by the listener more than the speaker himself. In fact, the listener construes that interpretation in the course of hearing the joke, and expects the rest of the story will confirm her interpretation. The comic effect arises



when an alternative, non-favoured and therefore non-expected interpretation revealed, at the punch line, as the correct one (Dascal, 1985: 97).

Due to the fact that comedy comprises of the context, the suspense and the punch line; the suspense often creates a lot of interpretations in the mind of the listener. The punch line is the fragment of comedy that offers clear clues, that is, reveals the intent of the comedian. In this present study, Relevance Theory and Ethnography of Communication are adopted to further examine how the selected ISUCNs deploy discourse issues, (para)linguistic resources and humour strategies to generate humour in their comic presentations, also how the audiences were able to decode the intended meaning of the selected ISUCNs.

Really, humour serves as a means of entertainment, and also reveals the reality of life experienced every day. A sense of humour helps the audiences to understand critically the circumstances of society around them. Apart of being a means of entertainment, humour is also a means of education because its presence can educate the audiences (and the society at large) to be more responsive and to see things that have been happening in the community. Humour is capable of making the audiences free from the burden of anxiety, confusion, cruelty, and misery. With humour, people can face the imbalance of society with jokes and laughter. Thus, humour can actually be used as a tool of psychotherapy (Wijana, 2004:4). Clinical psychologists are now using humour as a treatment to increase subjective well-being. Humour that builds a refreshing feeling can help create a positive mind in solving a problem. As mentioned above, humour helps in solving societal problems, so far it offers an indication of the social and cultural setting in which it is contextualized and can illuminate both dominant norms and critical tensions.

#### **2.2.10 Socio-pragmatic nature of Stand-up Comedy**

Comedy is designed to make people laugh, while comedians are to deliberately make comedy. SUC is ‘an encounter between a single standing performer behaving comically and/or saying funny things directly to an audience unsupported by very much in the way of costume, prop, setting, or dramatic vehicle’ (Mintz 1985:75). The success of live comedy depends on the performer’s ability to work on the audience, that has to do with how brave and creative he is in passing across the message in his comic presentations.

Rutter (1997:200) affirms that SUC is defined by interaction: the performance is an interactive organisation and delivery of material constantly informed by audience responses, for an audience, becoming involved in the developing flow of the act engenders not just an active and responsive manner but one where all can be held to account. He explains that, SUCNs try to group canned jokes thematically with transition markers and adapt them to their own biographic information in order to achieve the cohesive links throughout the show. Meaning that, just as the SUCNs have key role to play, in the sense that, they are in charge of the show; the roles of audiences too cannot be over emphasised. In view of this, Greenbaum (1999) hammers that SUCNs must be prepared to adapt their discourse to the needs of the audience in a dialogic style as the success of live comedy depends on the performer's ability to work on audience.

Luis (2014:230) submits that SUC has the potential (and often a need) to do basically the same as does the literature (coding experience, entertain, play with language, defamiliarise the ordinary) and the constitution of an author in both arts comes, above all, from style. Wright (1985:59) explains that the characteristics of SUC include honest portrayal of life and the treatment of its subjects in a lighter vein even though the subject may be a serious one. This means that, most times, SUCs reflect private life of the SUCN or the happenings in the society. Though SUC has the aim of making the audience laugh, but in addition to this, truth or fact about the problems of the audience and that of the society is presented jovially in order to make the audience see some light about their matter or that of the society at large. Just as literature is said to be the mirror of the society, so also is SUC, because most times SUCNs present jokes that are satirical in nature. This confirms that SUC is not a mere entertainment; it has positive effects on the audiences.

### **2.2.11 Previous works on Stand-up Comedy**

Schwarz (2010) used Speech Act theory and Relevance theory to submit that the creation of humour in SUC is a combination of various linguistic features of joke telling such as wordplay and punning, hyperbole, repetitions, timing, and paralinguistic choices. Schwarz also explains that comedians (American SUCNs, Jerry Seinfeld and Steven Wright) develop a specific stage persona and create their own style of performing. However, his contrastive analysis of the comedy created by two performers of very different character

affirms that successful humour in SUC depends neither on any specific type of stage persona nor on a specific performance style. Instead, it is created out of a comedian's use of a chain of various linguistic aspects of joke telling.

Hence, Schwarz's study does not only represent a linguistic approach to humour, but also contributes to the field of discourse analysis, in particular when dealing with such features as repetitions, discourse markers, disfluencies, intonation, and so on. Schwarz (2010)'s study is thus considered as an attempt to gain insight into the SUCNs' work and the organisation of their material and performance. Schwarz explored only Western SUC but fails to examine FSUC. This affirms that this present study is highly necessary in order to fill the gap of lack of previous studies on FSUC especially ISUC.

Akin Adetunji (2013), while researching the interactional context of humour in Nigerian SUC (NSUC), confirmed that research in the pragmatics of humour performed in English has almost entirely been devoted to native-speaker contexts. He explored the situation of English in a "peripheral" (non-native speaking), (ESL) environment, by examining aspects of the pragmatics of Nigerian humour, specifically the interactional context of its SUC. He came up with pragmatic strategies used by Nigerian stand-up comedians (NSUCNs) to involve their audiences in the creation of the interactional context of humour, such as: linguistic coding, stereotyping, formulas, call-and-response, self-deprecation, and shared experiences. He emphasized code-alternation of Nigerian Pidgin (especially) and English Language. Though, our study is a bit related to his work, in the sense that, he also outlined few of pragmatic strategies employed by NSUCNs to generate humour. All the same, Akin Adetunji concentrated solely on NSUC; this proves that research on FSUC needs more scholastic attention. Therefore, in order to bridge the scholastic gap, this study seeks to find out the (para)linguistic resources and humour strategies employed by selected ISUCNs to generate humour in their performances. This present study also has the aim of inferring from the discourse issues raised in the selected SUC to denounce certain contemporary societal problems – an aspect that most researchers in this field neglected.

Deveau (2012:58) affirms that 'SUC is a distinct performance type'. Ibukun Filani (2015) also characterizes stand-up performance as an activity type and explores ways through which the participants in a SUC performance, especially the SUCNs manipulate the

parameters of an activity type so as to achieve their interactional goals. He adopts Levinson's theory of activity types to study humour generated through SUC. He got his data from extracts from routines of randomly selected six NSUCNs in volume seventeen VCD of Nite of a Thousand Laughs (NTL). The NTL is a comedy show that is staged in major Nigerian cities on national holidays; it is the most popular and oldest brand of the NSUC. Filani (2015) reiterates that so far SUC is an activity type, the goals of audience make them to take a passive role in the interaction while that of the comedians make them to take an active role in the interaction. Filani (2015:42) further emphasizes that 'two speech situations can be identified in SUC routines' which he terms as 'C1' (Context of the joke) and 'C2' (Context in the joke). Similar to Filani (2015), Ayakoroma (2013) and Adetunji (2013) also got their data from VCD of Nite of a Thousand Laughs (NTL). This present study also got its data from DVD of Bonjour 2018 and 2019 which comprise of comic presentations of ISUCNs during an annual comic event to mark New Year celebration in Ivory Coast.

Can we really admit that audiences play a passive role in SUC as Filani (2015:94) said? Wilson (2011:276) reiterates that, 'audiences of humour ... are believed to be active in the creation of meaning', Rutter (1997) also explained the active role played by the audience as well as the performer in maintaining the order in SUC. In this present study, it was also emphasised that direct audience play active role in SUC, as their responses inform of laughter, smiles, yells, claps etc are highly necessary to complete interactional chain of SUC. Their responses also serve as instant feedbacks to the SUCNs. Rutter and Nathan emphasised that the audience plays active roles in meaning making but failed to explore effects or significance of humour on the audience and the society at large, a gap this study is set to fill. Filani (2015) focused only on the pragmatic aspects of NSUC, he left out all the linguistic aspects of stand-up performance. Failure to explore all the linguistic aspects of SUC will limit our understanding about SUC. This study is therefore set to analyse all the linguistic and paralinguistic resources deployed in ISUC.

Seizer's study (2011) is basically on the use of register of dirty words, which plays a large part in orienting audiences to the kind of playful communicative relationship that constitutes live SUC. The exploitation of dirty words is intimately linked to the fact that

the majority of performances venues are comedy clubs and bars etc, in which one rightly expects to encounter looser-than-usual social behaviour, linguistic expressivity included. Seizer meant that so far SUC is organised in a formal cum informal setting; the use of casual registers is inevitable, and this does not mean that there are no guiding rules for SUC. This study also upholds that there are 'norms' guiding SUCs. Seizer employed only humour theories such as incongruity theories, hostility theories, release theories, general theory of verbal humour, and the semantic-script based theory of humour in his study. However, exploring and analysing humour through only humour theories may limit detailed exploration of humour generated through SUC. That is why this study analyses humour through Ethnography of Communication, Concept of paralanguage, kinesics and artifacts, and Relevance Theory.

Nwankwo (2014: iii) submits that 'SUC is a theatre due to its liveness and embodiment use'. He affirms that SUC is a live performance that avidly employs interactivity, embodiment, stage presence and dexterity to affirm its theatrical integrity. Imo (2010:2) explains that 'the emergence of SUC as popular culture serves as springboard for the renaissance of live theatre culture in Nigeria'. Benedikt (2014:37) also reiterates that 'experienced comedians tend to be more theatrical than amateurs and junior professionals'. One cannot dispute what Nwankwo, Imo and Benedikt said; because really SUC is truly a theatrical genre. It entails both verbal and non-verbal communications that involve demonstrations and body movement/gestures and the use of corresponding costumes etc, just as any form of theatre does. However, is it only the nature of SUC that requires scholastic attention?

The extant study on humour in Côte d'Ivoire (Vladica, 2012) used the contextual semiotics or situational semiotics developed by Alex Mucchielli (1998, 2005) and adopted situational semiotics as a methodological theory to analyse data derived from the observation of newspapers of derision, satire or humour like *Gbich* (Ivorian newspaper of humour and cartoon). The study revealed that in Côte d'Ivoire, comic or satirical newspapers treat the information on national issues differently through caricature in order to make societal problems more clear. Though, the study of Ivorian humorous newspapers

is commendable, but there is also a huge need for exploration of humour in SUC which is a contemporary phenomenon.

Extant studies on humour failed to reveal that there are more about SUC than its informal, cultural and theatrical nature. Most of the reviewed works concentrated only on linguistic and cultural aspects of W&NSUCs without a glimpse of applicability of discourse issues presented in SUC to denouncing contemporary societal problems as this study would do. Most of the above reviewed works concentrated only on W&NSUCs without paying attention to FSUC. This study is exploring FSUC especially ISUC with a view to examine socio-pragmatic dynamics of humour in routines of selected ISUCNs and to determine how the discourse issues, (para)linguistic resources and humour strategies in the routines can be employed in ensuring personal and societal positive transformation – aspects that most scholars in this field ignored.

#### **2.2.12 Stand-up comedians and audience**

SUC is an art that requires active participation of both SUCNs and audience(s) before notable success can be recorded. As quoted earlier, Ziv and Gadish (1989: 760) reiterates that, ‘... As with any communication, humour implies three elements: a communicator, a listener, and a message’. This means that, SUC is a source of intentional humour in which there must be a communicator - the SUCN or the joker; the listener - direct or indirect audience. Direct audiences are those present in the venue(s) where live SUC is being presented, while indirect audiences are those that are watching recorded SUC performances recorded on DVD, VCD, or any form of mediatised SUC downloaded via YouTube, Face book, Google+ etc.

SUCN has the responsibility of writing his materials on any theme of his interest. So many SUCNs write on contemporary (societal) issues, such as: marriage, politics, race, education, health, religion etc. SUCNs usually write, direct and perform comedy to the audience(s). Most of their researches are unstructured; they may also work from news items for topical material or from their particular passions or interests. In addition to their excellent communication skills, they use costume and/or music to interact with the audience(s). They employ a lot of linguistic and paralinguistic features in their

presentations in order to make the audiences get their intentions easily. They are always prepared to react well to both positive and negative responses from their audiences.

Rutter (1997:92) notes that ‘Like conversation, SUC is a ‘collaborative production...’ and ‘is made possible by the active involvement of those that make up the interaction’. Mirali (2015:182) confirms also that ‘at the height of activity, audiences take on the role of a co-performer’. That is to say, to achieve humour which is the utmost goal of any SUC presentation, the roles of both SUCNs and audiences cannot be overemphasized. According to Wilson (2011:276), ‘audiences of humour, like all rhetorical audiences, are believed to be active in the creation of meaning’. He emphasised that the SUCN is not always granted immunity from critique, audience members may leave, heckle or boo. Schwarz (2010:100) reiterates that ‘SUC represents a sort of teamwork, collaboration between the performers and their audience’. I agree so much with these affirmations, because of a truth, actions and reactions of the audience(s) are strong feedbacks for SUCNs as they aid them to quickly know how they (SUCNs) and their presentations are faring. Simply put, the collaborative efforts of both SUCNs and the audiences are highly needful to realize verbal humour. Also, excellent performance in SUC requires a bond between the performer and the direct audience.

### **2.2.13 Categories of Jokes**

Wilson (1979:2) defines joke as ‘any stimulation that evokes amusement and that is experienced as being funny’. Joke is something said or done to evoke laughter or amusement; it is an amusing story with a punch line. Joke often comprises of set-up lines and punch lines. Set-up line is the foundation of the joke; while punch line is the culminating part (climactic phrase or statement) of the joke that produces the desired humorous effect. Jokes presented by SUCNs in their performances, most of the times, are in form of:

- 1. Irony:** With this the intended meaning of the joke is the opposite of literal meaning. Weisgerber (1973:167) says irony helps the audience to ‘adopt mental attitude conducive to that kind of investigation’.
- 2. Reference:** Common experiences that audiences can relate to are presented.
- 3. Shock:** Surprising jokes typically involving sex, drugs, swearing etc are presented.

4. **Parody:** With this the SUCN mimics a familiar character, trope or cliché in an unfamiliar way.
5. **Hyperbole:** Jokes with overstatement (understatement) or exaggeration which brings about absurd extremes.
6. **Analogy:** SUCN compares two dissimilar things to achieve humour.
7. **Meta-humour:** Jokes about jokes, or about the idea of comedy are presented to make audience laugh.
8. **Misplaced Focus:** Attention is focused on the wrong thing done by individual or the society, etc.
9. **Satire:** is an artistic form, chiefly literary and dramatic - often used in comedy, in which vices, follies, abuses, or shortcomings of very important personalities or the society are held up to censure by means of ridicule, irony, parody, or other methods, sometimes with an intent to inspire social reform. Satire ultimately aims at enlightening and correcting people.

In order for SUCNs to achieve their intentions while presenting any of the above listed forms of jokes, they employ various techniques such as contextualisation cues.

#### **2.2.14 Contextualisation cues**

Anthropological linguist John Gumperz, the founding father of interactional sociolinguistics, coined the term contextualisation cues as part of his theory of conversational inference, which explains how mutual understanding is achieved in social interaction.

According to Gumperz (1982), contextualisation cues are any linguistic feature that contributes to signaling understood knowledge and presupposition in a given context. SUCNs use contextualisation cues to facilitate the comprehension of the meaning they want to convey, while listeners/audiences make inferences depending on their understanding of the situation, their relationship to the speaker and how each utterance relates to what precedes and follows it. Magnotta and Strohl (2011:130) affirm that contextualisation cues are used as effective linguistic tools highlighting and enhancing the incongruities put in place through context and set up. To Gordon (2014), contextualisation cues are signaling mechanisms used by speakers to indicate how they mean what they say.



Some of the contextualisation cues are elements of linguistic structure such as words and syntax, and those that go along with language (e.g. paralinguistic features such as stress, intonation, laughter, and nonverbal signals). Through the above cited definitions, I can say that contextualisation cues are both linguistic and paralinguistic features employed by the selected ISUCNs which actually aided their audience to easily get their intentions. Cues tend to be words with other vocal features such as volume, accent, intonation, code switches, formulaic expressions or non-vocal features such as gaze, gesture, mimicry or posture.

The SUCNs do present implicatures (conventional or conversational) while performing, but the role of the audience is to infer the cognitive interpretation of the jokes presented by putting into consideration all the contextualisation cues employed by the SUCNs. These contextualisation cues are indispensable to SUC, so far in SUC; emphasis is placed on how things are said but not actually on what is said. It is only when the audience discover that the jokes presented are relevant to them that they can easily decode the meaning of the jokes. Once they get the intention of the SUCNs and understand the jokes, then they put forward their responses which are in form of laughter, smile, claps, yells etc.

### **2.2.15 Linguistic resources in Stand-up Comedy**

Linguistic resources are verbal clues used in communication. Examples of linguistic resources are wordplay, repetition and formulaic expressions. The SUCNs employ all the linguistic features to generate verbal humour and to communicate their intention to the audience.

#### **2.2.15.1 Wordplay**

Wordplay includes puns, rhymes, double entendres, acronyms, alliteration and onomatopoeia etc. Norrick (1993:60) describes the effect of engaging in wordplay as a way to present a general self-image of someone willing to suspend the conversational business at hand for a laugh, of someone attentive to the form of talk and its potential for playful manipulation as well as for communication proper. Simply put, wordplay does contribute greatly to the richness of jokes or comic stories presented. Cunning use of words always makes great jokes; also competent SUCNs often make use of clever wordplay in order to achieve great comic effect.

A pun is a form of wordplay that creates humour through the use of a word or series of words that sound the same but that have two or more possible meanings. Gruner (1997:131) differentiates three major types of puns, which are the homograph, the homophone, and the double-sound pun. Homophonic puns often make use of homophones – words that sound the same, and are sometimes spelt the same, but have a different meaning (for example - Reading while sunbathing will make you well red.). According to Attardo (2004:105-106), puns preserve (at least) two meanings/interpretations. Meaning that, puns exist as byproduct of disambiguation only in context. Rhymes, double entendres, acronyms, alliteration and onomatopoeia are also parts of the linguistic features which aid the jokes presented by SUCNs to have great comic effects.

#### **2.2.15.2 Repetition**

This is a linguistic device used to make emphasis. It is a technique often used by SUCNs and orators generally. Schwarz (2015:138) submits that repetition is mainly used to determine the rhythm of the joke performance. Repetition can also be in form of ‘callback’ – a joke that refers back to another joke performed earlier in the show, presented in a different context. Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable. This helps to make the jokes presented re-ring in the minds of the audiences, and thus gives it a long.

#### **2.2.15.3 Formulaic Expressions**

Formulaic sequences are fixed combinations of words that can facilitate fluency in speech by making pauses shorter and less frequent, and allowing longer runs of speech between pauses. It is a sequence of words or other elements, which are, or appear to be, prefabricated: that is, stored and retrieved whole from memory at the time of use. Examples of formulaic language are: pause fillers such as ‘unh’, ‘em’, ‘hein’ ‘like’ etc; and conversational speech formulas such as: ‘excuse me’, ‘you see’, ‘you know’ etc. Wray (2002:93) stresses that ‘formulaic discourse markers seem able to support both the speaker's and the hearer's processing simultaneously’. This means that, formulaic expressions are used in any form of discourse in order to express messages and process information very fast without communication misunderstanding.

Norrick (2003:1356-1357) confirms that ‘hesitation, formulaic expression, and repetition help tellers gain planning time, but they also contribute to the overall rhythm of the performance, marking the flow of information and serving as guides to listeners’. So far SUC is made-up of different short or long humorous jokes with different themes; the pause fillers and communicative formulas are necessary to make all the jokes flow together and sound interesting to the audience. Formulaic expression is a linguistic feature that gives comic presentations linguistic and stylistic beauty.

#### **2.2.15.4 Code-switching**

Code-switching is defined as the systematic use of two or more languages or varieties of the same language during oral and written discourse (Mahootian 2006). The terms ‘code mixing’ and ‘code-switching’ are often used interchangeably, especially in studies of syntax, morphology, and other formal aspects of language. Kathryn Woolard defines code-switching as ‘the investigation of an individual’s use of two or more language varieties in the same speech event or exchange’ (Woolard 2004:73-74). Where language alternation concerns linguistic form, code-switching concerns the contextualisation of communication. Code-switching is defined as a use of language alternation or of code choice (that is, deciding to speak one language rather than another) in order to contextualise an utterance.

As Gal (1988: 247) says, ‘code-switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligations’. One can describe two kinds of code-switching: situational and metaphorical. Situational code-switching occurs when the languages used change according to the situations in which the conversants find themselves: they speak one language in one situation and another in a different one. No topic change is involved. When a change of topic requires a change in the language used we have metaphorical code-switching. Metaphorical code-switching has an affective dimension to it: you change the code as you redefine the situation – formal to informal, official to personal, serious to humorous, and politeness to solidarity.

Any speaker who is capable of switching codes must be a competent bilingual or multilingual. Simply put, code-switching is a phenomenon that results from bilingualism

or multilingualism. One can switch codes intentionally or unintentionally. This shift may be from one language to another, from one dialect to another, or from one style to another, for many different reasons. Speakers may switch from one code to another for so many reasons, either to show solidarity with a social group, to distinguish oneself, to communicate in secret (to debar others that are not members of that social group from decoding the interpretation of the communication), to participate in social encounters, to discuss a certain topic, to express feelings and affections, or to impress and persuade the audience. One can also switch codes as a result of linguistic incompetence of the languages spoken.

For the fact that Côte d'Ivoire is witnessing cultural and linguistic diversities, most Ivorians too switch codes between Standard French, Non-standard French (Popular African French), Nouchi, Baoulé, English language etc. ISUCNs also switch codes intentionally while presenting their jokes in order to carry every member of the audience along.

#### **2.2.15.5      Ridicule**

Ridicule is one of the linguistic humour strategies. It is the language or behaviour intended to mock or humiliate. Ridicule and derision are features of the joke telling techniques that display impoliteness and aggressiveness. Berger (1993:48) defines ridicule as 'a form of direct verbal attack against a person, thing, or idea'. He adds that it is designed to cause contemptuous laughter and humiliation. This may be in form of: deriding, (the situation in which someone or something is laughed at and considered stupid or of no value); taunting (reproach in a sarcastic, insulting, or jeering manner); and mocking which is a contemptuous or derisive imitative action or speech; mockery or derision.

Wilson (1979:189) states that 'the joker derides all or a portion of his audience' in expressing ridicule. He even distinguishes various types of ridicule and also presents 'private ridicule', 'shared-ridicule' and 'self-ridicule' (1979: 189/190). Private ridicule is distinguished by the fact that 'the butt of the derision is absent and unlikely to hear of the wit, or dead and buried' (1979:189) quoted from Schwarz (2010). This provides an opportunity to express overt hostility towards authority and can therefore even cause a

feeling of solidarity among like-minded people against the person who is the butt of the humour.

### **2.2.16 Paralinguistic resources in Stand-up Comedy**

The paralinguistic resources employed by a speaker provide nuanced meaning, communicate attitudes and convey emotion. Paralinguistic resources alert the listener as to how to interpret the message. Thus, paralanguage refers to the non-verbal elements of communication that are used to modify meaning and convey emotions. It may be complimentary, consciously, or learned. It entails: pitch, volume, and in some cases, intonation. Sometimes the definition is restricted to vocally-produced sounds, but the broad sense of paralanguage includes body language (Chunqi 2014). Paralinguistics studies the use of: stress, pitch, quality, and intonation of voice in communication. The paralinguistic properties play an important role in human speech communication. As pointed out by Davies and Widdowson: ‘the principal purpose of the paralinguistic elements in speaking is to express the speaker's attitude either to what he is saying or to whom he is saying it: their function is essentially a modal one’ (Quoted from Longe, 1999). Paralinguistic resources can assist language users to better perform the basic functions of verbal communication.

So far SUC is not only communicational, but also interactional; the deliberate and unconscious use of paralinguistic resources and costumes (dressing) in FSUCs is indispensable. As these make the comedies highly rich, interesting, and also aid the audiences in getting the intentions of the SUCNs. Paralinguistic and extra-linguistic features are parts of contextualisation cues that were discussed earlier in this chapter.

#### **2.2.16.1 Stress**

Stress is relative emphasis or prominence given to a certain syllable in a word, or to a certain word in a phrase or sentence. This emphasis is typically caused by such properties as increased loudness and changes in pitch. There are various ways in which stress manifests itself in the speech, and these depend to some extent on which language is being spoken. Stressed syllables are often louder than unstressed syllables, and may have a higher or lower pitch.

The stress placed on syllables within words is called word stress or lexical stress. Lexical stress, or word stress, is the stress placed on a given syllable in a word, while the stress

placed on words within sentences is called sentence stress or prosodic stress. I can say that SUCNs often stress or emphasize some syllables or words while presenting their jokes in order to catch the attention of their audiences, or to make their points sound well to them (their audiences). Stress also helps the audience to quickly decode the intention of the SUCNs.

#### **2.2.16.2 Body motion/gestures**

This paralinguistic feature is also so paramount in verbal communication because it aids the audience or the hearer to easily decode the intention of the performer or speaker (SUCN). It entails posture, head motion, facial expression, eye contact and gestures.

A gesture is a form of non-verbal communication whereby some specific parts of the body (such as hands, fingers, legs etc) are used to pass across specific messages solely or in conjunction with speech. Actors and SUCNs use it a lot to enunciate their ideas and to facilitate quick comprehension of their messages.

#### **2.2.16.3 Intonation of voice**

According to Schwarz (2010:148) ‘intonation describes the way the speaker’s voice rises and falls while speaking’. Meaning that, intonation is the use of changing vocal pitch, rising and falling, to convey grammatical information or personal attitude. Schiffrin (1987: ix) states that ‘the impact that a single expression has in conversation may differ depending upon the way in which it is said’. Intonation of voice in SUC is very essential so far the emphasis of comedy most of the times is not on what is said; but on how it is being said. According to Rutter (1997:234), ‘the voice is used by the comedian to create a character which they play for the entirety of a narrative sequence’. This is one of the techniques used by SUCNs to secure the full attention of the audience and to also generate humour.

#### **2.2.17 Standard French and Popular African French**

The popular conception that a standard form of a language is automatically an ‘original’ or ‘pure’ form of a language that pre-existed other dialects (which are ‘deviations’ from the standard) is frequently incorrect (Rajend Mesthrie et al 2009:21). Standardisation occurs when a language is put to a wider range of functions than previously – typically for the

spread of literacy, education, government and administration, and in the expansion of the media. Successful standardisation involves the creation (or acceptance) of a variety as the most prestigious one, on account of its use by those who have status and power in the society. Trudgill (1995: 5-6) defines Standard English as follows: Standard English is that variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations. The difference between standard and nonstandard, it should be noted, has nothing in principle to do with differences between formal and colloquial language, or with concepts such as 'bad language.' Standard English has colloquial as well as formal variants, and Standard English speakers swear as much as others.

Trudgill's definition is also applicable to Standard French spoken in Côte d'Ivoire. The power of a standard variety derives from historical accident and convention. Parisian French, for example, is usually taken as the standard dialect of that language yet, if history had decreed that some other centre were to be the capital of France, then presumably its linguistic variety would now be the accepted standard (Edwards 1979: 76). One of the most famous examples of an official body established to promote the language of France was Richelieu's establishment of the Académie Française in 1635. It was founded when a variety of languages existed in France, when literacy was confined to a very few, and when there was little national consciousness, the Académie Française faced an unenviable task: the codification of French spelling, vocabulary, and grammar. They came up with a variety of French that is referred to as Standard French.

In Côte d'Ivoire, Standard French is the official language. It is the language of instruction, commerce, jurisdiction, and administration. Though, aside from native languages such as: Malinke, Baoule, Senoufo, Yaconba, Agni, Attie, Guere, Bete, Dioula, Abe, Mahou, Wobe and Lobi spoken in Côte d'Ivoire, Popular African French - a sub-standard variety of French language, is also spoken in Côte d'Ivoire and other Francophone African countries. These different varieties of languages reflect in the selected ISUC. The selected SUCNs often switch codes between Standard French, native languages, Popular African French, and sometimes English language.

### **2.2.18 Discourse issues in Francophone Stand-up Comedy**

African countries are currently faced with similar issues. Olaniyan (2018) presents the ugly picture of Africa by the pessimist school of thought: The social and economic situation in Africa has been deteriorating since the late 1960s. The number and intensity of distressing economic features have perpetually increased. Poverty and destitution have become almost endemic. The tempo of increasing mass unemployment and underdevelopment on the continent has also been accentuated by the rapidly growing population. By the 1980s, Africa had a staggering number of people living in absolute poverty, malnourished and underfed, and with limited access to basic necessities of life: portable water, shelter, and education, Olaniyan (2018:7).

I concur with Olaniyan in the sense that truly, African communities are faced with akin problems. And that is the rationale why some major problems confronting Africa such as poor governance, corruption, poverty, insecurity, unemployment, divorce, suicide, religious crises etc were part of the discourse issues presented by the selected FSUCNs in their routines.

#### **Poor governance**

Formerly, African countries struggled for independence from the colonial rule then liberation from dictatorships that emerged from independence; now, most African countries are facing the challenge of getting good democratic governance.

In almost all the African countries, incumbent long serving political leaders are fond of rigging elections. Most African leaders are not actually ready to serve the populace. Due to their greediness, they use all crook means to remain in power. They are fond of criticising their opponent party just to pretend to be the Messiah of their people. They do not embrace equality before the law. Law is not meant for the rich and those in the corridor of power, it is meant only for common men. Provision of social amenities such as quality education, good roads, electricity, water supply, health facility etc is a taboo. They dedicate themselves for all sort of corrupt activities. There are no enough visionary and committed leaders in Africa. This often leads to political crises and injustice.



## **Corruption**

Corruption is the way of life in most African countries. It has its roots in almost all the sectors. Most African leaders use their position for dishonest gain. They misappropriate public funds. They convert government assets that are meant to be used for every citizen to their own. Integrity and honesty are now so rare in African communities. Majority of Africans are fond of cheating on their fellows. Nepotism, favoritism, bribery, deceit, unfaithfulness, lawlessness, non-equity before the law, forgery, examination malpractices etc are on the increase in African communities. Most African leaders are selfish and greedy. They only have interest in cheating on the general public and amass the national resources for their children and unborn great grandchildren. Corruption is the major cause of poverty in Africa; and this is why most African countries have not been tagged “developed countries” but remain at the rear.

## **Unemployment**

Unemployment is one of the major problems facing Africa. This is so because African governments at all levels do not see need to sufficiently and selflessly invest in youths. Despite the poor condition of most families, some parents struggle to sponsor the higher education of their children, yet the government has not actually provided enough job opportunities for African youths. The common African youths are denied of few existing job opportunities. The job vacancies slots are for the children of those in power or those that can pay exorbitantly to secure the job. Most African youths that have flair for entrepreneurship do not have financial strength to establish their firms (Olaniyan 2019). This is one of the major causes of insecurity and other vices in African societies; so far an idle hand is the devil’s workshop. This also creates a big setback for education. So many African youths decided to quit schools as a result of alarming rate of unemployment and then opt for all sorts of illegal practices.

## **Insecurity**

A lot of African communities are being ravaged by insecurity. There are records of thousands of deaths in African countries as a result of insurgences of terrorists or certain sects on political, religious, or ethnical pretence. This has displaced so many people, claimed a lot of lives and properties. This has also scared away so many foreign investors. Some of the reasons for this are porous borders, lack of committed and selfless leaders,

legal injustice etc. Kidnapping, terrorism, robbery and all sorts of cyber crimes are on the increase in Africa due to the fact that the percentage of unemployed youths is enormous. Effects of insecurity are retarding the socio-economic growth in Africa. Togo, Côte d'Ivoire and even Nigeria are not left out from these insurgences.

### **Divorce**

There is a wise-saying that says 'show me a united home, I will show you a united society'. Family is said to be the bedrock of progress in the society. A common adage in Yoruba says, 'B'ọdẹ o dun, b'igbẹ nilu ri'; meaning, 'once there is no happiness in the home, the entire community will be out of order.' So many families in Africa are crumbling due to various reasons. There are now a lot of divorced/divorcee, single fathers and mothers. For some families, their problems were as a result of marital infidelity between couples, while for most families, financial incapability of the men makes the wives/husbands to see divorce as the only means of freedom.

Without doubt, effect of this on the entire African communities cannot be overemphasized. Most children who are from broken homes end up dropping out from schools, also, becoming nuisance to the society. This also increases the rate of teenage mothers in Africa.

### **Suicide**

According to World Health Organisation, 'suicide is a tragedy'. Suicide is considered as a social crisis highly notable in Africa. It is prevalent enough to be counted as a common cause of unnatural death. Traumatized and depressed people who are tired of life due to the psychological challenges they are facing do commit suicide. The most common methods of committing suicide in Africa are: drinking of agricultural pesticides, hanging, drowning etc. This is now very common among hopeless men, women and even young people.

A number of common social, economic, political, religious, marital etc problems rampage African societies. Selected ISUC portray all the contemporary issues in Africa. Their themes are on contemporary issues like marriage, education, religion, women's place in the society, child abuse, gender inequality, poverty, visa lottery, emigration, political and

economic imbalance etc. Most of the selected ISUC are satirical in nature. This study applies the themes raised in the selected ISUC to ridicule and suggest possible solutions to contemporary societal problems in Côte Ivoire and other African societies.

### **2.2.19 Theoretical Background**

A sociolinguistic theory (Dell Hymes Ethnography of Communication) is used to analyse the speech event in the selected ISUC. George Trager and Birdwhistell Concepts of Paralanguage, Kinesics and Artifacts were deployed as performance theory to explore the paralinguistic features and the costumes which aided the selected ISUCNs to generate humour and that equally assisted the audience to interpret the jokes. Furthermore, a pragmatic theory (Sperber and Wilson's Relevance theory) was used to analyse how the selected ISUCNs implied their jokes through the use of contextualisation cues, and how the audiences inferred the cognitive interpretation of all the implicatures. Relevance theory was also used to analyse the effects of humour on the audiences; it also aids in applying the discourse issues raised in the selected SUCs to denounce socio-political problems.

#### **2.2.19.1 Ethnography of Communication**

Dell Hymes proposed the term 'Ethnography of Speaking', later called 'Ethnography of Communication', to describe a new approach to understanding language in use (Hymes, 1962, 1964). Hymes was an anthropologist, sociolinguist, folklorist, and linguist. He was born in 1927 and died in 2009. He established disciplinary foundations for the comparative and ethnographic study of language use. He pioneered research on the link between speech and social relation.

Ethnography of Communication describes how communication takes place in a given cultural setting. Through this, Hymes aimed to move away from considering speech as an abstract model and toward investigating the diversity of speech as it is encountered in ethnographic fieldwork. He argues that the study of language must concern itself with describing and analysing the ability of the native speakers to use language for communication in real situations (communicative competence) rather than limiting itself to describing the potential ability of the ideal speaker/listener to produce grammatically correct sentences (linguistic competence). Speakers of a language in particular

communities are able to communicate with one another in a manner which is not only correct but also appropriate to the socio-cultural context. This ability involves a shared knowledge of the linguistic code as well as of the socio-cultural rules, norms and values which guide the conduct and interpretation of speech and other channels of communication in a community (Farah, 1998: 125).

Hymes argues that ethnographic researches must 'discover and explicate the competence that enables members of a community to conduct and interpret speech' (Hymes, 1972: 52). A model that Hymes developed as a framework for the analysis of a speech event within its cultural context is the SPEAKING model.

**S - Setting and scene:** Where is the speech event located in time and space? This has to do with the physical aspects of the situation. For example: A month end departmental meeting holding in an office well arranged, with full air conditioned.

**P - Participants:** Who takes part in the speech event, and in what role (e.g. speaker, addressee, audience)? This reveals participant identity including personal characteristics such as age and sex, social status, and relationship with one another.

**E - Ends:** What is the purpose of the speech event, and what do the speaker and the audiences crave to achieve during the course of communication? This is the intention of the event itself as well as the individual goals of the participants.

**A - Act sequence:** What speech acts make up, and in what order are they performed? This deals with how speech acts are organised within a speech event and what topics are addressed.

**K - Key:** What is the tone or manner of performance? Key is the tone and manner in which something is said or written.

**I - Instrumentalities:** What channel or medium of communication is used (e.g. speaking, writing, whistling), and what language/variety is selected from the participants' repertoire? This is the linguistic code i.e. language, dialect, variety and channel.

**N - Norms of interaction:** What rules govern the event and the participants' actions and reactions? This is the standard socio-cultural rules of interaction and interpretation.

**G - Genres:** What type does a speech event belong to, and what other pre-existing conventional forms of speech are drawn on or cited in producing appropriate contributions to talk? Genre or type of event may be lecture, poem, and letter (Farah 1998: 126).

The Ethnography of Communication is not just a method but a coherent theoretical approach to language. Using this in sociolinguistic analysis requires paying attention to linguistics in context. Barbara and Williams (2010) argue that while doing a sociolinguistic or ethnographic research, emphasis should be placed on the physical setting, the participants, their goals, the media and modes of communication, and the norms that guide interpretation.

The theories selected for this study help to harness and make sense out of the research data. From the explanation of Hymes, one decodes that to do effective linguistic analysis; emphasis must not be put only on what is said or the context alone. Other communicative factors that Hymes termed as ‘SPEAKING’ (Setting, Participants, Ends, Acts sequence, Keys, Instrumentalities, Norms, Genre) must be put into consideration in order to do effective ethnographic or sociolinguistic analysis.

Ethnography of communication will be used to analyse the linguistic instrumentalities and other factors that aided effective communication in the selected ISUC. Ethnography of Communication is used in this present study to analyse all the factors that bring about effective communication between selected ISUCNs and their audiences in the humorous setting.

### **2.2.19.2 Concept of paralinguistics, kinesics and artifacts**

In this study, George Trager and Birdwhistell’s Concepts of Paralinguistics, Kinesics and Artifacts were adopted as performance theory. For the fact that intensive humour studies entail both linguistic and non-linguistic signs such as paralinguistic features, kinesics and use of costumes. This study employed some of the modes of nonverbal communication namely: paralinguistics, kinesics and artifacts.

**Paralinguistics:** Poyatos (1984:433) defines paralinguistics as ‘the ever present co-occurrent voice modifications or alternating independent sounds of perfectly lexical value’. This means that paralinguistics is a nonverbal vocal cue which involves all aspects of the voice such as tone, pitch of the voice, the speed and volume at which the message is delivered;

pauses and hesitations between words. Poyatos (1993) further explains that paralanguage includes ‘only the vocal aspects of language use that are not, strictly speaking, part of language: affective tone of voice, the non-linguistic elements of prosody’. He also clarified that facial expression and body movement/gesture that some researchers referred to as paralinguistic features are not but part of kinesics. Paralanguage entails prosodic study which explores the set of variables in speech which influences how the message is communicated and understood. Therefore, paralinguistic study can be analysed using its under listed elements:

**Tone:** this is a variation in the pitch of voice while speaking. A speaker’s tone could either be analytical, humorous, satirical, questioning, aggressive, admiring or aggrieved. Tone is used to convey how the speaker is feeling about the theme raised.

**Intonation:** this can be in form of proper pronunciation or voice modulation. It is used to describe how the voice rises and falls in speech.

**Stress:** is the degree of emphasis given a word or syllable in speech. It is used to communicate additional meaning to words.

**Volume:** this is how loud or quiet one speaks. Using louder volume communicates extra attention to one’s emotion and attitudes. It also helps to emphasize the words that are significant.

**Pitch:** is the highness or the lowness of a tone as perceived by ear in speech. It is used to express emotion and attitude in speech. It is also used to express stress.

**Rate/Speed:** this has to with rapidity in speech which indicates the slowness or fastness of a person speech.

**Silent pauses:** through silent pauses, the listeners are given time to process what is said. Silent pauses are used for disfluencies.

**Formulaic expressions:** these are often used as pause fillers. They contribute greatly to the overall fluency or flow of the speech.

**Kinesics:** this term was developed by Ray L. Birdwhistell (American Anthropologist). Kinesics is associated with the study of nonverbal communication and is always in form of:

**Body movements:** these are intentional or spontaneous movements of some parts of the body such as feet, legs, hands, head, shoulders etc which often add cognitive effects to what is said.

**Gestures:** these are the movements of hands, face, or any other parts of the body with the aim to convey meaning.

**Posture:** this has to do with how the speaker stands, sits which reflects the social or emotional status of the speaker.

**Eye contact:** This can also be referred to as oculosics which has to do with frequency of glances, pattern of eye fixation, blinking, staring etc. This indicates positive sensations such as attention, confidence, affection etc. It helps to regulate interaction and communicate emotion.

**Facial expression:** this includes affect display, positive facial affect or smiling, blank face, sneer, yawning etc. All these portray the emotional actions and reactions (such as cheerfulness, surprise, fear, interest, irritation, and contempt) of both the SUCN/speaker and the audience/hearer.

**Artifacts/Personal appearance/dressing:** the way we dress, present ourselves or appear physically makes a lot of meaning. Kaiser (1990) explains that we often send messages to construct our social reality and social identity that we could not or would not want to make through verbal means. Often times, dressing or costume (such as jewelry, uniforms or other accessories) of the speaker portrays his/her identity and communicate messages even without word. The audience gets the meaning of what has not even been said through the use of costumes. It is also used to add cognitive effect to what the speaker said.

In this study, concept of paralanguage, kinesics and artifacts will be used to analyse the paralinguistic resources and the costumes (dressing) that aided the audience to easily decode the intention of the selected ISUCNs.

### **2.2.19.3 Relevance theory (RT)**

Relevance theory is one of the leading theories applicable to researches in the field of cognitive linguistics and pragmatics. It was proposed by Dan Sperber and Deirdre Wilson in 1986. The theory elaborates details on one of Grice's Maxims (Maxim of relation) which emphasizes that human communication, verbal and non-verbal, is the expression and recognition of intentions (Grice 1989:1-7). In Relevance Theory, an input (a sight, a

sound, a memory, an utterance, or an action) is relevant to an individual if its processing in a context of available assumptions yields positive cognitive effects (Sperber 1995:1-2). Also, Wilson and Sperber (2004:625-626) say: Like other psychological theories, relevance theory has testable consequences: it can suggest experimental research, and is open to confirmation, disconfirmation, or fine-tuning in the light of experimental evidence. As with other theories of comparable scope, its most general claims can only be tested indirectly. For example, the Cognitive Principle of Relevance suggests testable predictions only when combined with descriptions of particular cognitive mechanisms (e.g. for perception, categorisation, memory, or inference). Relevance Theory (henceforth RT) has two basic principles - Cognitive principle and Communicative principle of relevance.

### **Cognitive Principle (Human Cognition)**

Human cognition tends to be geared to the maximisation of relevance (Sperber and Wilson 1986b: 260). According to RT, an input or stimuli is more relevant to an individual when its processing yields positive cognitive effects. Yus (2004) also noted that RT is a cognitive pragmatics theory which is interested in the inferences that the hearer makes when trying to identify the speaker's communicative intentions (his/her intended interpretation of utterance) based on what the speaker coded verbally (e.g. spoken, written, typed) or nonverbally (e.g. gestures, facial expressions). This means that the cognitive principle establishes the fact that human cognitive systems process their inputs in such a way that maximum cognitive effect is achieved through little mental effort. Cognitive systems have to do with factors that are responsible for production and interpretation of utterances.

### **Communicative Principle of Relevance**

Relevance theory postulates that each utterance raises an expectation that it will be optimally relevant. This is because each utterance is an ostensive stimulus, that is, an open attempt to get the hearer's precious attention. In the communicative principle of relevance, every act of ostensive communication communicates a presumption of its own optimal relevance (Sperber and Wilson 1995:260).

The presumption of optimal relevance has two clauses, as follows:



The presumption of optimal relevance:

The utterance is presumed to be

- (a) At least relevant enough to be worth the speaker's effort to process it and
- (b) The most relevant one that is compatible with the speaker's abilities and preferences (Sperber and Wilson, 1995:270).

Mey (2001:85) also explains that, achieving successful communication by the way of the relevance of what is being said is a sufficient aim in conversation or other verbal interaction. Simply put, this theory upholds that in any form of communication, relevance is all that is needed; because all utterances create expectations of optimal relevance. The intention of every communicator must be to transmit something meaningful and relevant to the listeners or viewers. This will help them to interpret and apply the conversation with little mental stress.

Thus, of many interpretations possible, the hearer will automatically and spontaneously choose the one that meets the two conditions: (1) it brings about large cognitive gains, which can be generally characterised as improvements in the representation of the world and (2) it requires such amount of effort that can be justified by these gains. Diane Blakemore (2001:100-101) explains that, when applied to the study of discourse, the cognitive perspective inherent in RT means that the object of study is not discourse per se, but the understanding of discourse by human beings. Rather than define abstract relations, such as discourse coherence, RT thus focuses on how we see various elements of a text as coherent when we process them in search of optimal relevance.

Relevance Theory is a major theory in understanding comic stories because it concerns a basic component of all segments of human communication. Human communication is ostensive-inferential in nature. As such, it is based on the recognition of intentions (Grice 1975). SUCNs are able to provide humorous stimuli and the audience is able to interpret them because both the comedian and the audience adhere to the principle of relevance, Filani (2015). Once each member of the audience easily decodes the intention of the performer (SUCN), application of such relevant coded message to issues of life will be very easy.

Relevance theory will be applied to examine the socio-pragmatic dynamics of humour in ISUC and how the audience was able to interpret (para)linguistic resources and humour strategies deployed. This theory will be used to examine both the jokes and other communicative stimuli employed in ISUC. Through it, how the audience easily decodes the communicative intention of the selected ISUCNs and the effects of humour generated through SUC on the audience and the society at large will be analysed. Similarly, RT will be deployed to apply the discourse issues raised by the selected ISUCNs in deprecating societal problems.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Research design**

This explains the research design adopted for this study, population, sampling technique, instruments for data collection, procedure for methods of data collection and analysis. It equally gives detailed explanations on the theories employed to examine socio-pragmatic dynamics of humour in routines of selected Ivorian Stand-up Comedians (ISUCNs) with the view to determining the discourse issues, linguistic resources and humour strategies in the routines.

An assorted approach was employed because this study combined both qualitative and quantitative research designs. This study adopted descriptive approach because it is used to perfectly and systemically describe a population, situation or phenomenon. The descriptive approach is suitable for this study because it helps to easily find answers to the research questions. These designs (qualitative and quantitative) were adopted in order to achieve all the objectives of this study.

#### **3.2 Population**

Francophone stand-up comedians (FSUCNs) are the population for this research but our focus is on Ivorian stand-up comedians (ISUCNs).

#### **3.3 Sampling technique**

The SUCNs from Côte d'Ivoire were selected for this study basically because of easy accessibility and availability of different regular Ivorian comic platforms. Purposive sampling was deployed for the selection of seven ISUCNs because of their deployment of humour, (para)linguistic resources, socio-political engagements and their acceptance by RTI (Radio-Television Station in Côte d'Ivoire) – the organiser and the audience of 'Bonjour'. Routines of seven ISUCNs on DVD and VCD of 'Bonjour 2018 and 2019' were selected for this study. The popular ISUCNs selected are Joël, Agalawal, Papitou (Two different routines of Papitou were selected.), EnK2K, Les Zinzins de l'art, La Flamme de l'Estanguer and Mala Adamo. Simply put, these samples are sufficient for this

socio-pragmatic, content and descriptive analysis because all they did in their routines meet up with the objectives of this study.

Out of seven selected Ivorian SUCNs, only four were purposively selected for the key informant (structured) interview during participant observation in 'Bonjour 2020'. These four were selected because they featured regularly in 'Bonjour' nights (Ivorian annual comic programme ushering every New Year) organised by 'Radiodiffusion Télévision Ivoirienne' - RTI) in Côte d'Ivoire. This was done to complement the data retrieved from DVD and VCD.

The questionnaire was administered for only 100 participants that were randomly selected at 'Bonjour 2020'. This was done during the participant observation which gave room for the conduction of the structured interview and administration of the questionnaire. The questionnaire was administered at the Salle Anoumabo du Palais de la Culture Abidjan, Ivory Coast, on the 27th and 28th December, 2019.

### **3.4 Description of instruments**

The instruments used for this study are enumerated below:

#### **3.4.1 Video Compact Discs**

For this study, data were retrieved from Video Compact Discs (VCDs/DVDs) of 'Bonjour 2018 and Bonjour 2019'. The VCDs were employed in order to access the records of all what the selected ISUCNs and audiences say and do to achieve and interpret humour.

While writing out the data for this study, to complement the expertise of the researcher in French language, Mr Ibitowa Sherif Lamidi (a Nigerian who lived for so many years in Ivory Coast) and Mr Koffi Kouassi Benouan Jean-Paul (an Ivorian Doctoral student in the Department of Linguistics, Université Felix Houphouet-Boigny, Abidjan) assisted to write and translate the Ivorian native languages used in the selected ISUC. The data were transcribed using Gail Jefferson's transcription notation. This was done to capture all filler words, pauses, paralinguage and even the responses of the audience. Data were also translated from French to English; the native languages too were translated to English and were subjected to socio-pragmatic analysis.

### **3.4.2 Participant observation**

Participant observation involves observing while participating. Often, it involves in-depth interviews. This was done basically to create avenue to conduct structured interview with the selected ISUCNs and to administer questionnaire to the randomly selected participants of 'Bonjour 2020'. It was done to complement the data retrieved from Digital Video Discs. The researcher went to the field to watch live performances of all the invited (the selected) ISUCNs and the reactions of the audience while watching the SUC (See appendix). This was done during 'Bonjour 2020' at the Salle Anoumabo du Palais de la Culture Abidjan, Côte d'Ivoire, organised by RTI on the 27th and 28th December 2019 between 7pm and 11pm.

### **3.4.3 Key informant interview**

Sequel to authorisation from The Director General, RTI (See appendix) and the charming reception of Miss Soro Christelle who was in charge of television programme production at RTI, four selected ISUCNs were interviewed during 'Bonjour 2020' on the 27th and 28th December 2019. They were interviewed individually (face-to-face). Ajadi Enoc Oluwaseun, a student of Linguistics in Université Félix Houphouet-Boigny, Abidjan, Côte d'Ivoire, helped in handling the camera. The selected ISUCNs were asked few structured oral questions before their time of performance (See appendix for interview guide.). The questions were basically to find out things like: When they started their comic career? What prompted them into it? What are the techniques they are using to generate humour? What is the significance of the humour they are generating on their society? The interview was conducted to complement the data retrieved from VCDs and to get data on the effects of humour on the audience and the society.

Writing out the responses of the selected ISUCNs was a bit challenging due to the interference of the massive noise (of the SUCNs that were presenting their own jokes) that overshadowed the entire gigantic Anoumabo Hall while the interview was on with the selected ISUCNs. The questions were asked in French. Their responses were transcribed verbatimly in French after the interview, translated to English and were subjected to descriptive and content analysis. Content analysis is a research method used to analyse recorded communication retrieved from written, audio, and video sources in form of text.

Content analysis is used to gather and analyse the content of text. The text is anything written, visual, or spoken that serves as a medium of communication.

#### **3.4.4 The questionnaire**

Questionnaire is another tool used to gather data for this study. It is basically used to get data on the significance of humour on the audience and the society at large. The questionnaire comprises of close-ended questions of 41 items (See appendix). It was distributed to 100 participants that were randomly selected at Bonjour 2020. The responses were keenly analysed using descriptive statistic analysis.

In this study, administration of the questionnaire was a bit challenging because most of the respondents did not come to the comedy venue with pen or any writing materials. The researcher shared few pens she went with. Yet, it was a bit strenuous as the researcher and Ajadi Enoc Oluwaseun who was assisting her had to run and re-run round the gigantic Anoumabo Hall to collect filled questionnaires and re-share the pens to another sets of respondents that did not have pens. This continued until all the questionnaires were filled.

#### **3.5 Method of data analysis**

The analysis in this study was done through a qualitative and quantitative descriptive approach. This study adopted socio-pragmatic and descriptive analyses for data from DVD of routines of the selected ISUCNs and the key informant (structured) interview conducted for selected ISUCNs (the non-numerical data). While descriptive statistics (mean and standard deviation) was used to analyse data from the questionnaire.

The SPEAKING mnemonic of Ethnography of Communication (Dell Hymes), cognitive principle and communicative principle of relevance of RT (Dan Sperber and Deidre Wilson) complemented by concepts of paralanguage, kinesics and artifacts (George Trager and Birdwhistell) were applied to do the analysis. Discourse issues, linguistic resources and humour strategies deployed by the selected ISUCNs to generate humour and denounce societal problems were explored and analysed through the application of Ethnography of communication and RT. The paralinguistic resources employed by ISUCNs to generate humour and deprecate socio-political problems were examined and

analysed through the application of Ethnography of communication, RT and concepts of paralanguage, kinesics and artifacts.

## **CHAPTER FOUR**

### **DATA PRESENTATION, ANALYSIS AND DISCUSSION**

#### **4.1 Data from DVDs/VCDs of Bonjour 2018 and 2019**

The data got from Digital/Video Compact Discs of ‘Bonjour 2018 and 2019’ (an annual comic event in Ivory Coast organised by RTI) were transcribed using Gail Jefferson’s transcription system. After the transcription, the data were translated to English (See appendix).

#### **4.2 Interview with the selected Ivoirian Stand-up Comedians**

In order to complement the data collected via DVDs/VCDs alongside the questionnaire administered to the audience of Bonjour 2020; the researcher also conducted key informant (structured) interview with some selected Ivorian SUCNs at Bonjour 2020 on the 27th and 28th December, 2019. The recordings of the key informant (face-to-face) interview conducted for four of the selected ISUCNs were transcribed using verbatim transcription. After the transcription, the data were also translated to English. Some of the questions asked and their responses are the followings (See appendix).

#### **4.3 Results and discussion of findings in the questionnaire**

This chapter also presents the results of data analysis based on the questionnaire return rate, research questions answered, interpretation of results and discussion of the findings emanated from this study. The copies of questionnaire distributed were retrieved from the audience of ‘Bonjour 2020’ organised by Radio Télévision Ivoirienne (RTI) held on the 27th and 28th December 2019 at La Salle Anoumabo du Palais de la Culture, Abidjan, Côte d’Ivoire. Out of 100 questionnaires administered to the participants, 97 (97%) were adequately completed and were found suitable for data analysis in the study. The demographic profile and responses of the respondents were analysed using descriptive and statistical analysis.



### 4.3.1 Demographic characteristics of the respondents

**Table 4.1: Demographic characteristics of the respondents**

S/N	Background Information	Label	Frequency (F)	Percentage (%)
1	<b>Age</b>	Below 18	9	9.0
		18-29	26	27.0
		30-44	38	39.0
		45-59	14	14.0
		60+	10	11.0
2	<b>Gender</b>	Male	36	37.0
		Female	61	63.0
3	<b>Marital status</b>	Married	50	51.0
		Widowed	6	6.0
		Divorced	1	1.0
		Separated	3	3.0
		Single with child	10	10.0
		Single	24	25.0
		Living with a partner	4	4.0
4	<b>Education</b>	Literate	90	91.0
		Illiterate	7	9.0
5	<b>Highest Qualification</b>	O Level	20	21.0
		A Level	26	27.0
		First Degree	12	12.0
		Master's Degree	18	19.0
		Ph.D	21	22.0
6	<b>Employment status</b>	Gainfully employed	38	39.0
		Not satisfied with employment	6	6.0
		Self-employed	28	29.0
		No employment	7	7.0
		Student	18	19.0

Table 4.1 presents the demographic characteristics of the respondents which reveal the age range and divulges that 9% of the respondents were between the ages of 18 years and below; 27% were between the ages range of 18-29 years; 39% were between the ages of 30-44, 14% of the respondents were between the ages of 45-59 while the remaining 11% were between the ages of 60 and above. This implies that the respondents within the ages of 30-44 years participated more in the study. This is to buttress the fact that people between the ages of 30 and 34 were termed to be very active. They often generally keep up their well-being, good physical, social and mental health. It was noted that majority of the audience of Bonjour 2020 are young people. This reveals that young people crave for SUC more than old people or little children in Ivory Coast. The contribution of this study is that people should change the mindset that SUC is basically for young people. Both young and old should henceforth be encouraged to visit SUC venues or participate in humorous discourses so as to benefit from the unquantifiable positive effects of SUCs on the audience and the society at large.

The table further reveals gender distribution; 63% were female, while the remaining 37% were male. This implies that female participated more in the study. This is so because women are said to be more emotionally disturbed than men. They often experience stress, sorrow, fear, hate etc. This is the reason why cases of distress, depression and other psychological problems are common with women. In this study, the number of female participants is more because they are seeking for joy and relief to mitigate the effects of their negative emotions. On the contrary, suicide, which is one of the societal problems, is common to both men and women. As a result of the alarming rate of suicide, both men and women, young and old should see SUC as one of the ways to reduce the incessant cases of suicide in the society.

Marital status of the respondents was presented in the distribution; 51% were married, 6% were widow, 1% of the respondents were divorced, 3% were separated, 10% were single with child/children, 10% were single while the remaining 4% were living with partners (cohabiting). This implies that respondents that were married participated more in the study. This means that people are beginning to see humour as one of the ways to unite families and to ensure strong bond among family members. Humour has ability of

maintaining harmony in homes. On this note, it is therefore suggested that every family should often create time to visit SUC venues or participate indirectly in humour to minimize the rate of divorce.

The table further shows the educational background of the respondents. The 91% of the respondents were literate while the remaining 9% of the respondents were illiterate. This denotes that respondents that are educated participated more in the study. The result also shows the highest qualification of the respondents, given that 21% of the respondents have BEPC (O level), 27% of the respondents have BAC (A level), and 12% of the respondents have first degree certificate, 19% of the respondents have master's degree certificate while, the remaining 21% have Ph.D. This implies that BEPC (O level) holders participated more in this study. Education is light; this implies that few erudite, who have begun to attest to magical power of SUC in solving personal, health, and societal problems, are now participating in humorous events.

Another contribution of this study is to correct bad notion that so many people have about SUC. Many people often underrate SUC and a lot of its positive effects on the audience and the society at large. This study is therefore sensitizing people that SUC is more than laughing alone; through it, we can easily denounce some of our societal problems. Consequently, every caliber of people in the society, literate and illiterate should embrace SUCs.

The table further reveals the employment status of the respondents. The table divulges that 39% were gainfully employed, 6% were not satisfied with the employment, 29% were self-employed, 7% were not employed while 19% were students. This means that the respondents who were gainfully employed participated more in the study. Truly, the entrance fee to some SUC venues are highly expensive and most people who are not gainfully employed may find it difficult to attend. For example, the entrance fee for each participant to 'Bonjour 2020' was FCA 10,000 (Ten thousand FCA) equivalent to #6000 (Six thousand naira). The opinion of the researcher is that the entrance fee to SUC venues should not be a barrier for anyone to enjoy SUCs. If for financial reason anyone cannot participate in humour directly, he/she can participate indirectly via televised and mediatised SUCs such as: YouTube, Face book, and Whatsapp etc.

According to SPEAKING (Settings and scene, participants, ends, act sequence, key, instrumentalities, norms and genre) mnemonic of Dell Hymes, participants refer to the people who take part in the speech event, and the unique roles they perform. In SUC venues, (the setting of the selected ISUC is often a well ventilated big hall which accommodates large number of participants in urban milieu), it is noted that, there are always: Master of Ceremony, SUCNs, direct audience, and/or indirect audience (viewers of recorded SUCs). At Bonjour 2020, Bonjour 2019 and Bonjour 2018, the Masters of Ceremony (MC) introduced the comedians to the audiences, assuring them that they (SUCNs) would use their talents to make them laugh. As the selected ISUCNs were presenting their jokes; the audience interacts with them with their claps, yells, cheers, laughter, standing ovation etc to attest that, the comedies presented generated humour.

**Excerpt 1:**

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D’AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D’ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI:::SIÈME ↓MANDAT. (0.02)

**Audience:** h ((0.02 PAL, AST))

**La Flamme de l’Estanguer:** [j’ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASt))

Through the excerpt above, one can affirm really that the direct audience play active role in ISUC. When La Flamme de l’Estanguer demanded for what he just said to know whether his audience was following; they answered him enthusiastically that he said ‘troisième mandat’ ‘third term’. They also later responded with laughter and shout to prove that they got the communicative intention of La Flamme de l’Estanguer which was to ridicule the third term ambition of incumbent Ivorian president.

**4.3.2 Testing of research questions from the questionnaire**

Basically, the questionnaire was formulated to generate answers for research question 1 which seeks to find out the discourse issues deployed and the effects of humour it generated on the audience and the society at large. More answers for research questions 1, 2, 3 and 4 will still be extensively analysed using data retrieved from the routines and interview of the selected ISUCNs later in this same chapter.

**Table 4.2: Corresponding questionnaire items and their code-numbers**

<b>S/N</b>	<b>Research questions</b>	<b>Corresponding items</b>	<b>Code-numbers</b>
<b>Q1</b>	What are the discourse issues employed by the selected ISUCNs to generate humour and deprecate socio-political issues?	Section B - 8. Section C - 2, 29, 12, 25, 13, 23, 1, 26, 24, 28. Section B - 1, 2, 3, 5, 6, 7, 9, 10, 11. Section C - 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 27, 30.	Q1a. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. Q1b. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.
<b>Q2</b>	What are the linguistic resources deployed by the selected ISUCNs to generate humour and deprecate socio-political issues?	Section B, item 4	Q2.1
<b>Q3</b>	What are the paralinguistic resources employed by the selected ISUCNs to generate humour and deprecate socio-political issues?	Section B , item 4	Q3. 1
<b>Q4</b>	What are the humour strategies deployed by the selected ISUCNs to generate humour and deprecate socio-political issues?	Section B, item 4	Q4.1

## Question 1

What are the discourse issues employed by the selected ISUCNs to generate humour and deprecate socio-political issues?

**Table 4.3a: Discourse issues raised in ISUC can be applied to generate humour and deprecate societal problems**

S/N	ITEMS	YES	NO	UN	Mean	Standard deviation
Q1.1	I like humour because it reveals realities of life.	84 92.3	2 2.2	1 1.1	2.954	.2600
Q1.2	Some stand-up comedians often present jokes that can improve system of education.	78 85.7	4 4.4	3 3.3	2.882	.4200
Q1.3	Government and people should give more attention to stand-up comedy.	76 83.5	2 2.2	4 4.4	2.878	.4551
Q1.4	Stand-up comedy is a mirror of the society.	76 83.5	4 4.4	4 4.4	2.857	.4693
Q1.5	Humour can help to reduce the rate of people committing suicide.	72 79.1	6 6.6	3 3.3	2.852	.4503
Q1.6	Most times while presenting jokes, stand-up comedians proffer practical solutions to political, economic, religious and ethnical problems etc.	74 81.3	5 5.5	6 6.6	2.800	.5520
Q1.7	If the themes raised by Francophone stand-up comedians are well applied, most societal problems will be solved.	71 78.0	5 5.5	7 7.7	2.771	.5911
Q1.8	Stand-up comedy is highly educative in nature.	63 69.2	11 12.1	12 13.2	2.593	.7256
Q1.9	Most marriages have been saved from divorce through the aid of comedies.	48 52.7	11 12.1	24 26.4	2.289	.8907
Q1.10	Depressed and traumatized people should not be encouraged to watch stand-up comedies@ R	7 7.7	72 79.1	3 3.3	2.049	.3479
Q1.11	Stand-up comedy makes the comedian and audience lazier@ R	2 2.2	74 81.3	8 8.8	1.929	.3395
	<b>Weighted mean = 2.623</b>					

**Key: Y = Yes, N = No, UD = Undecided**

@ R means reversed question on the table

Table 4.3a presents how the discourse issues raised in the selected ISUC can be applied to denounce societal problems. The 92.3% ( $\bar{x}= 2.954$ ) of the respondents confirmed that they like humour because it reveals realities of life. Also, 85.7% ( $\bar{x}= 2.882$ ) agreed that some SUCNs often present jokes that can improve system of education. The 83.5% ( $\bar{x}= 2.857$ ) of the respondents agreed that SUC is a mirror of the society. “Stand-up comedy is highly educative in nature”; 69.2% ( $\bar{x}=2.593$ ) of the respondents agreed with this assertion. These responses revealed that most members of the audience confirmed that SUC reveals the happenings in the society. It is the mirror of the society because it presents its true reflections. Majority of the respondents also agreed that through the jokes presented on education, most problems ravaging our educational system can be solved and that the standard of education can be invigorated. Also, most of the respondents agreed that SUC is highly educative in nature. The SUCNs present jokes that widen the horizon of the audience.

However, 79.1% ( $\bar{x}= 2.852$ ) of the respondents agreed that humour can help to reduce the rate of people committing suicide. “Depressed and traumatised people should not be encouraged to watch SUCs”; the 79.1% ( $\bar{x}= 2.049$ ) of the respondents disagreed with this assertion. These responses really attest to one of the objectives of this study. Suicide is one of key problems ravaging African society. Majority of the respondents agreed that humour can help to reduce the rate of people committing suicide because when depressed and traumatised people watch or listen to SUC, the intensity of their problems diminishes and they will no longer consider suicide as the best option for relief.

‘Most times while presenting jokes, SUCNs proffer practical solutions to political, economic, religious and ethnical problems etc’; ( $\bar{x}= 2.800$ ) the 81.3% of the respondents agreed with this assertion. Also, 78.0% of the respondents agreed that if the themes raised by ISUCNs are well applied, most societal problems will be solved ( $\bar{x}= 2.771$ ). SUCNs are preachers of hope ( $\bar{x}= 2.593$ ); 52.7% of the respondents agreed that most marriages have been saved from divorce through the aid of comedies ( $\bar{x}= 2.289$ ).

Summarily, it means that many of the respondents agreed that so far the SUCNs present the happenings in the society. They present the problems facing the society and proffer solutions to such problems jovially. Through SUC domestic violence and divorce are

resolved. Unemployed fellows regain hope to face the future through comedy. Incumbent leaders (African presidents) who desired to overstay in the corridor power are ridiculed through SUC to leave office. Child labour or abuse, that is rampant in Ivory Coast and other African communities as noted by Papitou, is ridiculed through SUC. Graduate youths that are unemployed are advised to try entrepreneurship by Les Zinzins de l'Art. The illegal emigration to Europe through Libya is discouraged by La Flamme de l'Estanguer and Les Zinzins de l'Art. Mala Adamo enjoined the government to ensure good maintenance of roads as a sure way to stop motor accidents in the communities etc.

'Stand-up comedy makes the comedian and audience lazier'; the 81.3% of the respondents disagreed with this assertion ( $\bar{x}$ = 1.929). While 83.5% of the respondents agreed that the Government and the people should give more attention to SUC ( $\bar{x}$ = 2.878); this is as a result of obvious effects that SUC has on the audiences and the society at large. As a matter of fact, saying that SUC makes SUCNs and the audience lazier is uncalled for.

Through the result of the analysed questionnaires, it is discovered really that the themes (discourse issues) raised in the selected ISUC can be used to solve societal problems with the weighted mean = 2.623. Thus, one infers that the participants completely agreed that SUC pictures the realities of the society. It educates and provides practical solutions to the societal problems. Most of the respondents attested that once we can apply the themes (discourse issues) raised by the SUCNs, most of the societal problems would be solved. The traumatised and depressed people will regain emotional stability and hope. This will in return reduce the rate of people committing suicide in the society and complements the medical remedies.

According to the key informant (structured) interview conducted with some of the selected ISUCNs, all of them confirmed that humour generated through SUC can help reduce the rate of people committing suicide. The excerpts below complement the findings in the questionnaire and are analysed using communicative principle of relevance.

**Excerpt 1:**

**Chercheur:** Merci. Il y a un problème majeur qui se pose en Afrique, et je pense que ça existe aussi en Côte d'Ivoire.



Il y a beaucoup de gens qui se suicident maintenant, qui se tuent.

**Les Zinzins de l'Art:** Oui.

**Chercheur:** Et ça peut être à cause de problèmes psychologiques, peut être ils sont traumatisés et tous ça. Est-ce que vous pensez qu'à partir de l'humour, on peut réduire le taux de gens qui se suicident?

**Les Zinzins de l'Art:** Oui, il faut travailler dessous, parce que **le suicide est lié à mal-développement personnel, la pauvreté mentale.** C'est comme pauvreté financière.

**Quand tu es pauvre d'espoir, tu te suicides.** Dans l'église, on dit aux gens 'soyez heureux'! Pourquoi à l'église, on dit, il faut ressembler à Lazare, Lazare.

**Chercheur:** Lazarus en anglais.

**Les Zinzins de l'Art:** Ne pas manger trop! Causez avec des conseilles! Donc, il faut un développement personnel.

**Quand le mental est riche, on ne va pas se suicider parce que la vie est belle.** Tu vois, il faut accepter.

**Chercheur:** À partir d'humour, on peut réduire le taux de gens qui se suicident, vous êtes d'accord?

**Les Zinzins de l'Art:** Oui, **puis qu'on donne le rire, quand on rit on est content. Quand on est content, on n'a pas envie de mourir.**

Les Zinzins de l'Art communicated their jokes with the intention to affect the audience and their society positively. They said SUC has a lot of effects on the audience. According to them, it educates the audience. They mentioned the instance when World Health Organisation asked them to enlighten the masses through jokes on how to make the audience avoid malaria and desist from bush burning. They said SUC helps to reduce the rate of divorce and those committing suicide. They affirmed that people commit suicide because they have poor mental health but when one laughs, one is happy and would not want to die. They said when their audience applauds; it means their jokes have influence and impact on them.

**Excerpt 2:**

**Chercheur:** Finalement, le taux de gens qui se suicident en Afrique augmente de temps en temps. À partir de l'humour que vous faites, est-ce que vous pensez que ça peut réduire le taux de gens qui se suicident?

**Mala Adamo:** Hein! Je dis encore oui, parce que hein, on remarque ici en Côte d'Ivoire particulièrement maintenant, on a plein plein de spectacles, plein plein d'espaces qui est

en train d'être créé pour des gens viennent une semaine, chaque une semaine, chaque deux mois. On a Gondwana, Gondwana club, on a le BAO, on a Bonjour, on a Abidjan capitale, on a le Parlement de rire. Il y a des scènes qui est en train d'être créer pour pouvoir être en contact avec le public. En France par exemple, en France le taux de gens qui se suicident est très élevé. Chaque semaine, je dirais même chaque jour, **il y a des scènes où les gens vont pour rire, pour oublier des problèmes, pour éviter de se suicider. Donc, je pense que avec l'augmentation de ces espaces-là, les gens s'intéressent plus en humour.** Je pense que ça va assister, in sha Allah.

Mala Adamo said that every time he works with current happenings and news. He affirmed that due to crisis and war that they experienced in Ivory Coast, the ISUCNs have the sole duty of ensuring that they calm the tension of war in Ivory Coast. Their intention for communicating their jokes is to launch messages of peace and reconciliation and to help the audience and the members of the society to live together again in harmony. Really, all the jokes of Mala Adamo center on the happenings in the society with the aim of ensuring that they affect the audience and the entire member of the society positively. He therefore solicited for more comic platforms in Ivory Coast that will make Ivorians have more access to humour and thereby forget their problems and avoid committing suicide.

**Excerpt 3:**

**Chercheur:** On sait qu'il y a beaucoup de problèmes qui se posent en Afrique. Et même le taux de gens qui se suicident maintenant augmente beaucoup. Est-ce que vous pensez qu'à partir de l'humour, on peut réduire le taux de gens qui se suicident en Afrique?

**Agalawal:** Mais, bien sûr, bien sûr. **Pas éradiquer complètement, mais je pense que ça contribue forcément à régler, réduire le taux de, des problèmes de gens. Les gens ont beaucoup de problèmes. Parce que passer une soirée d'humour c'est vraiment un temps qu'on prend pour voyager dans un autre monde où à un moment donné, on oublie tous ses problèmes. Et peut être que c'est en cette petite période-là que la personne pouvait avoir un peu de dépression pour se suicider. Mais le fait de se retrouver dans un spectacle d'humour, quand tu ressors, tu ressors comme guéri. Tu es vraiment revive. Et puis, hein! Tu ne sens plus la, la,**

**L'impact du mal que tu avais là. L'intensité a diminué.**

Et tu n'as plus le même, la même façon et la même motivation pour peut être de se mettre dans les problèmes et de se suicider, même quelqu'un qui veut boire des comprimés pour mourir. Mais quand il sort de-là, il sent évidemment la vie parce qu'il vient de prendre contact avec la joie, avec la bonne humeur. Il a eu assez de temps de partager ces bons moments avec des gens, de causer avec lui. Ça lui libère. Je pense que c'est très important. L'humour c'est très important.

Agalawal affirmed that the individual member of the audience is faced with different challenges of life. He cited different significance of humour and the intention of SUCNs. He noted that through humour the rate of people committing suicide cannot be totally eradicated but it can be reduced to minimal level. He said his intention is always to preach hope and soul healing to ensure that the traumatised members of the audience forget their problems when they are watching or listening to SUC. According to him, when the audiences are returning home from SUC venues, they leave as healed souls because the heaviness of their problems is reduced. He affirmed that through humour, the rate of people committing suicide will reduce drastically.

**Table 4.3b: Statistical description of the effects of humour generated through discourse issues in ISUC on the audience and the society**

S/N	ITEMS	A +	D -	UN	Mean	Standard Deviation
Q1.1	RTI is doing a great job by staging comedy shows.	87 95.6	1 1.1	2 2.2	2.944	.3130
Q1.2	One can build strong friendship or companionship with others through stand-up comedies.	79 86.8	1 1.1	6 6.6	2.849	.5205
Q1.3	Stand-up comedy is recommended for everybody.	76 83.5	3 3.3	5 5.5	2.845	.5028
Q1.4	Laughter helps relieve my nerves.	74 81.3	2 2.2	7 7.7	2.807	.5729
Q1.5	Government should always encourage more comedic performances.	78 85.7	3 3.3	7 7.7	2.807	.5644
Q1.6	Humour teaches moral.	7 7.7	72 79.1	3 3.3	2.793	.6032
Q1.7	I often attend stand-up comedy shows.	66 72.5	23 25.3	-	2.742	.4402
Q1.8	In a way, humour is helping me to attain good physical health.	68 74.7	10 11.0	8 8.8	2.698	.6337
Q1.9	Through humour I do view my life problems as being trivial.	57 62.6	20 22.0	9 9.9	2.558	.6791
Q1.10	Stand-up comedians are preachers of hope.	59 64.8	10 11.0	15 16.5	2.524	.7835
Q1.11	Workers or employee can work more effectively if exposed to humour.	56 61.5	12 13.2	14 15.4	2.512	.7737
Q1.12	The cost of entrance fee (ticket) is often a barrier for me to enjoy comedies.	42 46.2	42 46.2	4 4.4	2.432	.5832
Q1.13	Stand-up comedies serve as caution and check for people in governance.	49 53.8	7 7.7	27 29.7	2.265	.9250
Q1.14	New young talents cannot be discovered at comedy show. @ R	22 24.2	60 65.9	2 2.2	2.238	.4814
Q1.15	Stand-up comedy is not only to make people laugh.	42 46.2	22 24.3	22 24.2	2.233	.8356
Q1.16	I can never encourage other people to watch stand-up comedies. @ R	12 13.2	67 73.6	5 5.5	2.083	.4447
Q1.17	Stand-up comedians are jobless. @ R	10 11.0	67 73.6	6 6.6	2.048	.4390

<b>Q1.18</b>	Through humour, my attitude to life has changed negatively. @ R	9 9.9	67 73.6	6 6.6	2.037	.4287
<b>Q1.19</b>	Attending comedy venue does not worth paying for. @ R	13 14.3	67 73.6	10 11.0	2.033	.5072
<b>Q1.20</b>	Comedy is only good for the aged. @ R	3 3.3	78 85.7	2 2.2	2.012	.2466
<b>Q1.21</b>	Humour is not helping me to relate well/be united with my spouse, families, friends and neighbours. @ R	8 8.8	71 78.0	7 7.7	2.012	.1084
<b>Q1.22</b>	Humour affects me negatively. @ R	1 1.1	84 92.3	-	2.011	.1084
<b>Q1.23</b>	Going to comedy venue is a waste of time. @ R	3 3.3	82 90.1	3 3.3	2.000	.2626
<b>Q1.24</b>	Humour affects my mental alertness negatively. @ R	2 2.2	77 84.6	4 4.4	1.976	.2694
<b>Q1.25</b>	Humour is not a means of relaxation. @ R	12 13.2	54 59.3	14 15.4	1.975	.5731
<b>Q1.26</b>	Humour is not a good means of convalescence. @ R	9 9.9	65 71.4	12 13.2	1.965	.4958
<b>Q1.27</b>	Stand-up comedy has negative effects on children. @ R	3 3.3	72 79.1	6 6.6	1.963	.3333
<b>Q1.28</b>	Most people that often watch stand-up comedy do not live longer than others. @ R	9 9.9	63 69.2	14 15.4	1.942	.5168
<b>Q1.29</b>	Stand-up comedy is of no economic importance. @ R	12 13.2	50 54.9	22 24.2	1.881	.6287
	<b>Weighted mean = 2.317</b>					

**Key: A = Agree, D = Disagree, UD = Undecided**

Table 4.3b shows the effects of humour generated through the discourse issues raised in the selected ISUC on the audiences and on the society. RTI is doing a great job by staging comedy shows ( $\bar{x}= 2.944$ ), that is, 95.6% of the respondents agreed that the effects of what RTI is doing by staging annual comic event 'Bonjour' in Ivory Coast are enormous. Monsieur Yaya Sanogo, the initiator of the idea of Bonjour, during his interview with the researcher explained that he personally thought of what to do to ease the tension of war from the Ivorians. According to him, the Ivorians were no longer laughing. He said he then came up with the idea of bringing the FSUCNs together in a programme called 'Bonjour'. He said he shared that idea with the Director of RTI and it was accepted. According to him, the first 'Bonjour' organised by RTI took place on the 27th December 2006. He noted that the audience went back home with conspicuous joy all over them and that aided the entire Ivorian nation to quickly come out from the scar of political and civil crisis they experienced.

Due to the positive effects that the annual Bonjour comic event has been having on the audience and the entire Ivorian nation, some other spectators do come from all over to participate in 'Bonjour'. Different people do come from Burkina Faso, France, Mali, Guinea, and even the researcher also went to participate in 'Bonjour' (in Ivory Coast) all away from Nigeria. Mr Yaya Sanogo also added that what RTI began in Ivory Coast by staging comedy show tagged 'Bonjour' has really influenced many other like-minded people to stage other comedy platforms such as le BAO, Gondwana club, Abidjan capitale, le Parlement de rire in Ivory Coast. Though, some more individuals (SUCNs) have begun to stage SUC through different platforms as just mentioned, yet 85.7% ( $\bar{x}= 2.807$ ) of the respondents solicited that the Government should always encourage more comic performances in order to complement the efforts of RTI and those individuals because the effects of humour on the audience and on the entire society cannot be quantified.

Majority of the audience agreed that one can build strong friendship or companionship with others through SUCs ( $\bar{x}= 2.849$ ). 86.8% of the respondents agreed that one can build more strong intimacy with family and friends through SUC. As noted in the demographic characteristics of the respondents, most participants of 'Bonjour 2020' were married. This

buttresses the fact that one major effect of SUC is that strong friendship or companionship can be built through it. At the SUC venues even if you do not know the people that seat very close to you, you relate together easily, laugh together and exchange pleasantries. So many people easily make and keep friends they met in SUC venues. 78.0% of the respondents disagreed with this assertion 'Humour is not helping me to relate well/be united with my spouse, families, friends and neighbours ( $\bar{x}=2.012$ )'. So far this item is reversed; it means majority of the audience attested that one of the effects of humour is that it helps them to relate well and to be united with their spouses, families, friends and neighbours.

SUC is recommended for everybody (83.5%, $\bar{x}=2.845$ ). Although, from the demographic characteristics noted above, it was discovered that majority of the audiences of 'Bonjour 2020' were young people between the ages of 30 – 44; but 83.5% of the respondents concurred that SUC is recommended for everybody. Even 85.7% ( $\bar{x}=2.012$ ) of the respondents disagreed with the item that says 'Comedy is only good for the aged'. This means that most of the respondents concurred that comedy is good not only for the young, but for both young and old. Also, 79.1% ( $\bar{x}=1.963$ ) of the respondents disagreed with this affirmation 'Stand-up Comedy has negative effects on children'. Indirectly most of them agreed that SUC has positive effects on children. These responses revealed some of the effects of SUC on the audience. These assertions really supported the contribution of this study that everybody (both young and old) should quest to participate in SUC either directly or indirectly.

Nevertheless, 81.3% ( $\bar{x}= 2.807$ ) of the respondents agreed that 'Laughter helps relieve my nerves'. Also, 74.7% ( $\bar{x}=2.698$ ) of the respondents agreed that in a way, humour is helping them to attain good physical health. Whereas, 84.6% ( $\bar{x}=1.976$ ) of the respondents disagreed that humour affects their mental alertness negatively. 'Most people that often watch SUC do not live longer than others; '69.2% ( $\bar{x}= 1.942$ ) of the respondents disagreed with this assertion. Through these responses the researcher discovers that humour really has good effects on the physical and mental health of the audiences. It helps them to relieve their nerves; maintain good physical health and have mental alertness. It also increases life expectancy of both direct and indirect audiences.

'Humour teaches moral'. The 79.1% ( $\bar{x}$  = 2.793) of the respondents disagreed with this affirmation. This response depicts that majority of the respondents misinterpreted this item because 69.2% ( $\bar{x}$  = 2.593) of the respondents formerly agreed that stand-up comedy is highly educative in nature". During the key informant interview, Les Zinzins de l'art said 'L'humour permet d'éduquer la population.' As majority of the respondents agreed that SUC is highly educative in nature and Les Zinzins de l'art also confirmed that humour helps to educate the populace; we can emphatically say that if humour helps in educating the people then it teaches moral. The 62.6% ( $\bar{x}$  = 2.558) of the respondents agreed that through humour they do view their lives' problems as being trivial. More so, the workers or employee can work more effectively if exposed to humour ( $\bar{x}$  = 2.512); 61.5% of the respondents agreed with this. The 73.6% of the respondents disagreed that through humour, their attitude to life has changed negatively ( $\bar{x}$  = 2.037). The 92.3% of the respondents disagreed that humour affects them negatively ( $\bar{x}$  = 2.011). 59.3% ( $\bar{x}$  = 1.975) of the respondents disagreed with this assertion 'Humour is not a means of relaxation'. The 71.4% ( $\bar{x}$  = 1.965) of the respondents disagreed that humour is not a good means of convalescence. Summarily, most of the respondents agreed that humour helps them to view their lives' problems as being trivial meaning that humour reduces the severity of people's problems. They agreed that humour also helps to improve the productivity of employees or workers. They added that other effect of humour is that it helps to make them have positive attitude towards life and this in a way will reduce the high rate of depression in our society. They also affirmed that humour affects them positively and that, it is a means of relaxation and convalescence.

Furthermore, 72.5% ( $\bar{x}$  = 2.742) of the respondents confirmed that they often attend SUC shows. Also, 46.2% ( $\bar{x}$  = 2.233) of the respondents agreed that SUC is not only to make people laugh. 'I can never encourage other people to watch Stand-up Comedy'; 67% ( $\bar{x}$  = 2.083) of the respondents disagreed with this assertion. This means that majority of the respondents have the habit of attending comedy venues to participate as direct audience. They also agreed that SUC is not only to make people laugh. This correlates with what this study seeks to find out. That is, there are more to SUC than laughter alone. Most of them affirmed indirectly that they will always encourage other people to watch SUC. This



could be as a result of the unquantifiable positive effects of SUC on the audience and the society at large.

‘SUCs serve as caution and check for people in governance’; 53.8% ( $\bar{x}= 2.265$ ) of the respondents agreed that SUC serves as a check for those in power. This cautions some of them (those in power) because they know that most of what they do is not hidden. So far SUCNs are the mouthpiece of the society; they will boldly satirize and ridicule most of their wrongs. As a result, most of the serving presidents and political officials curtailed some of their evil and selfish acts with the fear of becoming objects of ridicule from SUCNs, that is to say, SUC is really helping to caution and check some political conspirators of corrupt practices in the society. This is another positive effect of humour on the society.

Moreover, 73.6% of the respondents disagreed that SUCNs are jobless ( $\bar{x}= 2.048$ ). ‘SUCNs are preachers of hope’; 64.8% of the respondents ( $\bar{x}= 2.524$ ) agreed with this assertion. Also, 65.9 % of the respondents disagreed that new young talents cannot be discovered at comedy show ( $\bar{x}= 2.238$ ). ‘SUC is of no economic importance’; ( $\bar{x}= 1.881$ ) 54.9% of the respondents disagreed with this assertion. That means most of the audience agreed that SUCNs are not jobless because they are preachers of hope. Their comedies have positive effects on the emotional status of the audience. Most members of the audience that are traumatised, depressed and that even wanted to commit suicide find hope and emotional healing through SUCs. This is tantamount to the fact that SUCNs are doing a very great job in the society. During the interview conducted with some of the selected ISUCs Agalawal, Papitou, Les Zinzins de l’art and La Flamme de l’Estanguer also confirmed that the rate of the people committing suicide is reducing drastically as a result of positive effects of SUC in Ivory Coast. Through comic presentations most other young talents are easily discovered, this is also a positive effect of SUC on the audience and the society. Also, SUC has positive economic effect on the SUCNs, the organisers and the society. The interviewed SUCNs also confirmed that they started SUC based on their passion to make people find relief to their emotional, psychological etc problems not because of financial gain. The following excerpts are the responses of some selected

ISUCNs during the key informant (structured) interview which buttress the responses of the respondents of the questionnaire:

**Excerpt 1:**

**Mala Adamo:** Voilà, c'est pas forcément pour l'argent, parce qu'on a eu la chance de commencer un peu tôt parce qu'on l'aimait, on avait l'amour pour ça. Maintenant, il y a la nouvelle génération qui arrive et qui sont là. Hein! Peut être eux, je ne sais pas trop. **Mais nous, on a aimé d'abord avant de savoir qu'il y a l'argent dedans, voilà.**

**Excerpt 2:**

**Les Zinzins de l'Art:** Au moment où nous venions dans l'humour, il n'y avait pas la question d'un humoriste qui était riche. Ce n'est pas ce qui nous a attiré premièrement. C'est l'amour pour faire rire les gens. Tu sais, quand je suis avec trois ou quatre qui ne rient pas; je les présente que c'est ma faute. Je dis il faut faire quelque chose pour qu'ils rient. Ça commence d'abord dans le cœur, dans le sang. Et après maintenant, **on verra que l'humour aussi peut donner aussi de l'argent.** Donc, on avait synchronisé ce que nous faisons, on s'est concentré dessous et on a étudié vraiment l'humour et aujourd'hui, **on mange, humour; on boit, humour; on dort, humour; on conduit, humour. C'est l'humour qui a apporté tous.** Mais premièrement c'est l'amour, **après l'argent est venu.**

According to Mala Adamo and Les Zinzins de l'art, SUC has positive economic effect on the SUCNs. They affirmed that though they started humour only with passion but they later discovered that SUC pays them a lot financially.

However, 46.2% ( $\bar{x}= 2.432$ ) of the respondents agreed that the cost of entrance fee (ticket) is often a barrier for them to enjoy comedies, while the other 46.2% disagreed with the assertion. 'Attending comedy venue does not worth paying for', 73.6% ( $\bar{x}= 2.033$ ) of the respondents disagreed with this assertion. So far this question is reversed, that means, most of the respondents agreed that watching comedy is worth paying for. Also, 90.1% of the respondents disagreed that going to comedy venue is a waste of time ( $\bar{x}= 2.000$ ). From these responses, it is decoded that the same percentage of respondents that declared that the cost of entrance fee (ticket) is often a barrier for them to enjoy comedies is the same as

those that said the cost of entrance fee (ticket) is not a barrier for them to enjoy comedies. Though, majority of the respondents later agreed that watching comedy is worth paying for, considering its positive effects. Almost all the respondents agreed that going to comedy venue is not a waste of time because of all what the audience will enjoy through SUC.

From the above analysis, it is evident that humour generated through the selected ISUC has positive effects on the physical, psychological, psychosomatic and emotional well-being of the audience. It increases their life expectancy. It is good for children, young and old people. It helps the audience to view their problems of life as being trivial because it reduces the severity of those problems. It helps them to develop positive attitude to life-situations and thus promotes emotional stability. It reduces the rate of suicide in the society. It improves the productivity of workers or employees. It helps the audience and every member of the society to relate together with others peacefully and affectionately. It also influences the society positively in the sense that, it cautions some of the excesses of the traditional, political and religious leaders because some of them dread to become objects of ridicule. It also has great economic effects on the SUCNs, the organisers, the sponsors and the society at large.

## **Question 2**

What are the linguistic resources deployed by the selected ISUCNs to generate humour and deprecate socio-political issues?

**Table 4.4: Linguistic resources are deployed to generate humour**

<b>S/N</b>	<b>ITEMS</b>	<b>A</b>	<b>D</b>	<b>UD</b>	<b>MEAN</b>	<b>ST/DEV</b>
		+	-			
<b>Q2.1</b>	Linguistic and non-verbal features used by the comedians made it easy for me to understand jokes.	68 74.7	11 12.1	8 8.8	2.689	.6344

**Key: A = Agree, D = Disagree, UD = Undecided**

Table 4.4 complements the findings got and analysed from the routines of ISUC. The 74.7% of the respondents agreed that linguistic resources deployed by ISUCNs helped them to easily get the intention of the ISUCNs and understand the jokes. These linguistic resources also assist them to offer prompt responses such as: laughter, claps, shout etc to make the SUCNs really know that they got their intentions and understood their routines.

### **Question 3**

What are the paralinguistic resources employed by the selected ISUCNs to generate humour and deprecate socio-political issues?

**Table 4.5: Paralinguistic resources are employed to generate humour**

S/N	ITEMS	A +	D -	UD	MEAN	ST/DEV
Q3.1	Linguistic and non-verbal features used by the comedians made it easy for me to understand jokes.	68 74.7	11 12.1	8 8.8	2.689	.6344

**Key: A = Agree, D = Disagree, UD = Undecided**

In addition to the analysis of how linguistic and paralinguistic features are employed by ISUCNs as resources to generate humour; table 4.5 above also shows that paralinguistic features are employed to generate humour as 74.7% of the respondents agreed with this assertion. This suggests that non-verbal features and dressing (costumes) used by the comedians made it easy for majority of the audience to understand their routines ( $\bar{x}=2.69$ ). The result depicts that the participants were in strong agreement to the claim because ISUCNs purposely select their words and actions to deliberately generate humour. They often use code-switching, puns, wordplay, repetition, formulaic expressions in addition with gestures/body movement, stress, intonation etc to generate humour. What differentiates humorous discourses from other speech acts is how they are being offered.

#### **Question 4**

What are the humour strategies employed by the selected ISUCNs to generate humour and deprecate socio-political issues?

**Table 4.6: Humour strategies are deployed to generate humour**

S/N	ITEMS	A +	D –	UD	MEAN	ST/DEV
Q4.1	Linguistic and non-verbal features used by the comedians made it easy for me to understand jokes.	68 74.7	11 12.1	8 8.8	2.689	.6344

**Key: A = Agree, D = Disagree, UD = Undecided**



Table 4.6 reveals that the humour strategies (irony, ridicule, absurdity, irreverent behavior etc) employed by ISUCNs aid them (ISUCNs) to generate humour and help the audience to interpret all the jokes with little mental efforts.

#### **4.4 Application of discourse issues in ISUC to deprecate socio-political problems**

According to the SPEAKING mnemonic of Dell Hymes, genre refers to the cultural category of speech act or event in SUC; that is the kind of stories presented by the comedians. The selected ISUCNs presented different jokes that portray their interests. They presented different contemporary issues of life which in one way or the other relate with the real life of the audiences. Their performances were based on social, cultural and political issues such as: religion, education, politics, unemployment, marital unfaithfulness, economic hardship etc.

Indeed, many problems are ravaging African communities as Olaniyan (2018) noted:

Poverty and destitution have become almost endemic. The tempo of increasing mass unemployment and underdevelopment on the continent has also been accentuated by the rapidly growing population Olaniyan (2018:7).

Majority of the respondents of the questionnaire agreed that SUC is a mirror of the society. This is really true because all the discourse issues the selected ISUCNs presented in their routines reflect all the happenings and problems the audience and the society are facing. In the above analysis, majority of the respondents agreed that there is more to SUC than laughter. The excerpts below and the following analysis prove that there are a lot of benefits in SUC because aside humour generation, thematic preoccupations of the SUCNs can be applied to denounce societal problems using Relevance Theory. The key points are boldened for emphasis. The two basic principles of Relevance Theory (Cognitive Principle and Communicative Principle of Relevance) of Dan Sperber and Deirdre Wilson are employed to analyse how the discourse issues of the selected ISUCNs generate humour and are applied to denounce societal problems.

##### **4.4.1 Bad governance**

This is one of the problems that ravage not only Ivory Coast but the entire African communities. It is paramount in almost all the routines of the selected ISUCs. Though, the ISUCNs generated humour through this discourse issue, notwithstanding, the audience

decoded the communicative intention (the message) of the ISUCNs which was to proffer solutions to the eminent problems of the audience and the society. The following excerpts reveal how the selected ISUCNs presented and suggested solutions to the problem of bad governance in Ivory Coast.

**Excerpt 1:**

**Agalawal:** non, franchement 2017 est ↓passé, Dieu ↓merci, en tout cas je prie Dieu, faux plus on va croisser 2017 sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. faux jamais on va croisser ça ↓encore. on n'a qu'à continuer 2018, ↓2019. faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN, ah, wei, weh, weh-2017 non, on a trop ↓souffert. ((...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez ↓bi:::en. c'est bien vous travaillez. °vous aidez le ↓pays c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans. ((CL))

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. quand ta caution finit ↓là, mon ↓frère, il faut ↓partir. ((01.83 ...))

**Audience:** h ((AL))

**Agalawal:** ((...)) il paraît qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I.

**Audience:** h ((PAL, ASt))

**Agalawal:** C'ÉTAIT UNE SITUATION ↑COMPLIQUÉE ET ↑INEXPLICABLE.

**Audience:** C.I. ((AR))

Summarily, while applying Relevance Theory, a communication is said to be successful and effective if it contains relevant message(s) that the audience could process, interpret and understand with little mental effort. The issue of bad governance is a problem that is highly relevant to Ivorian nation and it reflects in the routines of some of the selected ISUCNs. Agalawal asked this question '~les dioulas vous êtes là ↑encore~? ça ↑va?'- because he was intentionally referring indirectly to the Ivorian incumbent President, Alassane Ouattara, a Dioula, who happens to be in office for the second term. He praised him for doing well and asked the audience to clap for him; this was highly satirical

because he later suggested that he should leave office for another person after his own tenure ‘il reste deux h ↓ans. ((CL))’ He emphasised that it remains just two years for him to go.

**Excerpt 2:**

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT  
QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT  
D’AUGMENTATION ABUSIVE DES FACTURES DE  
↑COURANT, TU ES ↓VAINCU. ESPRIT  
D’ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU.

**ESPRIT DE TROI::SIÈME ↓MANDAT.** (0.02)

**Audience:** h ((0.02 PAL, ASt))

La Flamme de l’Estanguer also confirmed the reality and gravity of political problems in Ivory Coast by identifying the cause as ‘ESPRIT DE TROI::SIÈME ↓MANDAT.’ The prolonged audience laughter and shout after La Flamme de l’Estanguer mentioned ‘third term’ portrayed that they really frowned at third term pursuit of Alassane Ouattara. Agalawal also reminded the audience what the pursuit of third term ambition could still result into ‘il paraît qu’à un moment donné °on a connu les commandants (h) invisibles° - C.I.’. The audience quickly decoded that he was referring to the post-electoral cum civil conflicts they experienced in 2010. Agalawal and La Flamme de l’Estanguer identified political problems ravaging Ivory Coast and many African countries; whereby the incumbent government seeks to re-emerge, by all means, as winner at elections for the second, third, fourth, fifth etc term. This re-occurring issue is causing a lot of chaos between different political parties and ethnic groups.

With the aim of exposing and providing solution to the problem of bad governance in Ivory Coast, Agalawal said a nation is like a rented apartment, so he suggested that when the rent paid by the current president lapses he should leave. The way Agalawal said ‘**quand ta caution finit ↓là, mon ↓frère, il faut ↓partir**’ is satirical. This buttressed the fact that most Ivorians do not expect Alassane Ouattara to embark on his third term venture. The audience attested that they deduced the communicative intention of Agalawal by responding with prolonged laughter, claps and shout. The audience also comprehended that La Flamme de l’Estanguer was deriding the plans of the Ivorian incumbent President, Alassane Ouattara, (and other African leaders) who wanted to remain in power through

constitutional manipulation. He raised the issue of deep democratic problems in Ivory Coast (West Africa) because there is no workable platform for stable political transitions in most African countries. The Ivorian President, Alassane Ouattara and the President of Guinea, Alpha Condé, through constitutional reforms wanted to remain in power beyond two-term limit. The audience quickly processed, interpreted and understood the jokes of Agalawal and La Flamme de l'Estanguer because all they presented were relevant to them and the discourse issues presented in the jokes were ostensive stimuli which gave room for audience's spontaneous claps and laughter to show that they grasped the intent of the SUCNs with little mental efforts.

**Excerpt 3:**

**Mala Adamo:** ((...)) ha h ↑vraiment, **gouvernement de Côte d'Ivoire-↓là, ils sont trop ↓ (h) réels ((CL)). Ils sont (h) exagèrent, ils se lèvent comme (h) ça et (h) puis, ils portent la [h loi. ((CL))**  
**Audience:** h] ((PAL, ASt, PAC)) (0.9)

Mala Adamo also presented the ineptitude of Ivorian government laws which are not soothing to the citizens. The audience interpreted and easily got all the intention that Mala Adamo communicated through his jokes because his jokes were relevant to them. The audience was able to deduce that the comedian frowned at the approach of the Ivorian government in solving certain issues. He wanted the Ivorian government not be lopsided in their decrees because the major problem that most African countries are facing is political problem. The African leaders know what to do to resolve issues and alleviate peoples' problems but they often refuse to do it. Mala Adamo did not want the Ivorian government to emphasize what will not bring lasting solutions and relief to the problems the masses are facing. To prove that the audience understood the communicative intention of Mala Adamo, they responded with prolonged laughter, shout and prolonged clap.

**Excerpt 4:**

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_  
**Lucas:** **notre pays la côte d'ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.**  
**Audience:** h ((AL, AC))  
**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un

↓gouvernement et une ↓armée qui nous ↑EMMERDE.  
((CP – (0.3),

**Audience:** AL

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin  
midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on  
peut passer à la ↓moutonnérie.

**Lucas:** ↓hei:::n, on ne dit pas ça ↑ici.

**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la côte  
d'ivoire ↓ha, je parle du↑ sudan, koré du nord là- h  
↓bas.

**Lucas:** ↑là, tu as très bien ↓parlé.

**Kaboré:** si ↑non, ↓ici tout va ↓bien.

Les Zinzins de l'art also talked about the happenings in Ivory Coast ironically. They prayed that from 2018 there would no longer be bad governance in Ivory Coast. They wished that Ivory Coast would be a country whose problems will not overwhelm the citizens. They prayed that Ivory Coast would be a country with a government and an army that can manage well and not a country with a government and an army that would become burden to the citizens. They wanted the Ivorian government to ensure that military men do not work against the civilians. These confirmed what Agalawal said in his jokes that the Ivorians suffered seriously in 2017. According to Kaboré (Les Zinzins de l'art), unrest every now and then will truncate the flow of true democracy and the citizens would become sheepish. For Lucas to say '↓hei:::n, on ne dit pas ça ↑ici' – 'we don't say such things here' reveals the policy of no freedom of speech in Ivory Coast and even in most African nations where the citizens are not really free to express their displeasure about the government. For Kaboré to reply that: '↓ha, ↓non, ↓non, je ne parle pas de la Côte d'Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas' – 'ha, no, no, I am not talking of Ivory Coast ha, I am talking of Sudan, North Korea over there' confirms the absence of right to freedom of speech especially against the government. Kaboré later used his professionalism to cover-up that he was not talking of Ivory Coast but of Sudan and North Korea. Their audience easily processed, interpreted their jokes and inferred that they were actually indirectly appealing to Ivorian government to embrace good governance and policies that will alleviate citizens' problems.

#### 4.4.2 Unemployment

Another serious problem in Ivory Coast is unemployment. Some of the selected ISUCNs exposed and proffered practical solutions to solve this problem. The excerpts below reveal their contributions.

##### Excerpt 1:

**Lucas:** ↑oui, ↓eh, mon ↓ami.

**Kaboré:** ↓oui.

**Lucas:** nous, on est ↓parti à l'↑école, on est ↓rentré en ↑classe.

**Kaboré:** ↓oui mai::s c'est ça qui m'↑étonne chez toi-↓là.

**Lucas:** ↑oui.

**Kaboré:** tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer ↓ici devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là, et les ↓Gerhvinos, et tu ↓insultes les ↓femmes.

**Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC?

**Kaboré:** >MAIS TU AS LE BAC.<

**Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?

**Kaboré:** >ÇA EXISTE, LE ↓BAC.<

**Lucas:** DANS CE PAYS-↑LÀ?

**Kaboré:** ↓OUI.

**Lucas:** >tu sais ce que BAC ↑signifie?<

**Kaboré:** ça signifie ↑quoi?

**Lucas:** BAC – B-A-C- <°bien↑venu au ↓chômage°>

**Audience:** h ((AL, PAC, ASt)) (0.6) ((1.73 ...))

These duo ISUCNs presented another relevant discourse issue that does not only concern Ivory Coast but the entire African community. They presented the issue of unemployment whereby students with A level and other degrees have no employment opportunity. The audience interpreted the above cited joke fast because it presented one of the current challenges many graduates are facing. They exhibited their accurate conception of the comedians' intention through their prompt prolonged claps, laughter and shout.

Les Zinzins de l'art sarcastically condemned the way the Ivorian government has not been able to fight the problem of unemployment among the graduate youths. This is really the unpalatable experience most youths are having. Despite that they have studied hard while at school with the hope of securing a befitting job after A level and tertiary education. Due to this incessant challenge, many youths have been discouraged and frustrated out of school. The fear of tomorrow is making many youths to commit suicide.

While applying Communicative Principle of Relevance the audience decoded that the intention of Les Zinzins de l'art here was to persuade the Ivorian youths not to be discouraged with their academics; also to emphatically expose the youth to the realities of life. That is, if at all they were unable to secure white-collar-jobs, they must have entrepreneur's mind and always think of other good and profitable business they can do. Kaboré said: 'tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer ↓ici devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là, et les ↓Gerhvinos,...'

Youths are always encouraged to find out their talents or learn certain skills so as to alleviate the problem of unemployment that is ravaging Ivory Coast and other African countries. For les Zinzins de l'art to mention 'Monsieur le ↓gouverneur,' was deliberate. Through their jokes, they appealed indirectly to the Ivorian government to make more efforts in creating jobs opportunities for graduate youths.

If the audience could infer from the jokes of Les Zinzins de l'art, there is going to be a very drastic positive social and economic change in the society. It is also an avenue for the government to double effort on the reduction of the unemployment rate which is one of the causes of suicide among youths.

### **Excerpt 2:**

**Agalawal:** enfin je vais parler un peu de la Côte d'Ivoire parce que cette ↑année comme vous le ↓savez, le thème qu'on nous ait ↓imposé c'est l'union, discipline, travail\_ et c'est très important parce qu'il faut qu'on connaisse notre ↓devise, mais moi, quand j'ai ↓réfléchi, et que j'ai regardé la devise = je me dis, la devise de la Côte d'Ivoire c'est bi:::en ↓hein. **l'union, discipline, ↓travail.** mais je dis ↓oh. Vraiment il y a un problème de disposi↓tion et d'↓organisation quand même du, du, de la ↓devise. vous même regardez où l'union ↑est et où travail ↓est.

**Audience:** h ((AL))

**Agalawal:** on dirait qu'ils sont pas dans même groupe-↓là.

**Audience:** h ((AL))

**Agalawal:** c'est-à-↑dire, moi je pense que dans la ↓vie **tout doit commencer par le ↓travail.** et c'est parce que, parce que c'est quand on ↓travaille qu'on ↓mange. et quand on ↓mange on est ↓tranquille, on est en ↑paix = maintenant on va chercher à être ↓discipliné. **MAIS**

QUELQU'UN QUI N'A PAS ↓MANGÉ, QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL ↑MOMENT? ((CP)) (0.7)

**Audience:** h ((PAL, AC, Ast))

**Agalawal:** ↑non, je pense qu'on doit ↑réorganiser, en disant peut-être ↓travail, ↓discipline, >maintenant que tu as ↓travaillé, que tu es ↓discipliné, si tu veux va faire ↓association, maintenant union on s'en fou de ↓ça.< ((0.8 ...))

The above excerpt reveals the effects of unemployment on the society. Agalawal suggested that the Ivorian motto should be reframed from 'Union, discipline, work' to 'Work, discipline, union'. According to him, work should come first before any other thing. If somebody has worked well, he/she would also eat well, he/she should be at peace and be disciplined and would then be able to relate well (be united) with others in the society. Agalawal emphasised that whoever is jobless will be lawless; that is, he/she would not be tamed at all. He would certainly be a burden to the society. All what Agalawal said in his jokes was full of cognitive effects because the audience was able to process them fast because they are relevant issues. So, they responded with laughter, prolonged laughter, claps and shout.

The communicative intention of Agalawal here was to frown at the problem of unemployment that is rampant among the youths in Ivory Coast. The audience inferred from his jokes that unemployment or joblessness is the root of all evil such as lack of discipline, lawlessness, robbery, fraud, depression and even suicide. For Agalawal to suggest that the motto of Ivory Coast be reformed from 'Union, discipline, work' to 'Work, discipline, union'; the audience inferred that he wanted the government to prioritize job creations for her citizens. Also, individuals should embrace hard work which will help everyone to be disciplined and maintain healthy relationship with others in their communities.

#### **4.4.3 Marital unfaithfulness**

This is another key problem common to both young and old that some selected ISUCNs presented in their routines. Negative effects of marital unfaithfulness on individuals and the society at large are enormous. Below are the excerpts that expose the effects of marital infidelity and suggest how to caution such illicit act in our society.



### Excerpt 1:

**Papitou:** ((...)) et ↑puis en cas **il y a des hommes-↓là, les tontons qui cherchent femmes-↑là**, ils, ils, ils savent ↓payer poisons dix milles et ↑puis eux-↓mêmes, ils mangent ↓CONDIMENTS. ((R, CP, CS))

**Audience:** h ((AL, ASt))

**Papitou:** ils h sont ↓là. et puis (h) quand la fille-↓là demande c'est ↑doux? ils disent c'est doux oh ça ↑BRÛLE. ((CL))

**Audience:** h ((AL))

**Papitou:** eh ↓garçons, ils sont ↓infidèles, ~infidèles~.

The jokes of Papitou were full of relevant discourse issues. He also exposed deceitful habit of most young men when they are trying to woo ladies to marry. They would not mind spending CFA 10,000 on a lady in the restaurant. And they (the men) would not eat anything. He emphasised that marital infidelity is so common with men. The audience did not take longer time to interpret Papitou's jokes because they reflected common practice of most members of the audience. So, they reacted through their laughter and shout.

While applying communicative principle of relevance, it is discovered that Papitou did not just present his jokes only to make his audience laugh. The discourse issues he presented are true reflections of the happenings in Ivory Coast. The audience gave rapt attention to his jokes and they responded with laughter and shout because they saw beyond laughter in his presentation. They deduced that Papitou was deriding the level of marital unfaithfulness in Ivory Coast.

### Excerpt 2:

**Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à cause de ↓ça mon papa sort PLUS~ (h).

**Audience:** h ((AL, ASt))

**Papitou:** ~mais malgré ça ↑là, **mon papa a maîtresse dehors ↓là-bas~**.

**Audience:** h ((AL, ASt))

**Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et mama fait ↓tout. mais eux, ils ont maîtresses dehors là↑bas. **TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~**.

**Audience:** h ((0.04 PAL, ASt))

Being a lover of children, Papitou acted and spoke like a child to reveal his mind on matrimonial unfaithfulness. This is not only relevant to the Ivorian couples/families; it is common to all African communities. Through his jokes, Papitou narrated the great effects of matrimonial unfaithfulness on the woman and her children. His costumes of tattered knickers added cognitive effects to his jokes. The audience did not waste time to deduce the interpretation of Papitou's joke so far it portrayed the common phenomenon in the society. Many members of the audience are even victims of marital infidelity at one point or the other. So they responded through laughter and prolonged laughter.

The communicative intention of Papitou was to reveal the emotional, financial and psychological problems of wives and children whose husbands and fathers are playing unfaithful games outside wedlock. The woman alone would not be able to cater for the needs of her children. As a result, such children may grow to become nuisance in the society. Considering the great havoc marital unfaithfulness causes on the wife, the husband, or even the children, Papitou does not want any man or woman engaging in marital unfaithfulness to get away scot-free. He wished God would kill all the unfaithful men (unfaithful women inclusive). His wish sounded like a great caution for any member of the audience that might be engaging in such an unfaithful act. His intention was to frown at marital infidelity and make the audience infer that it is when the family is united in perfect harmony that our society too can experience peace and development educationally, socially, culturally, economically etc.

**Excerpt 3:**

**EnK2K:** ((...)) mais en ↑réalité, on ↑dit garçon ↓ment, ↓honnêtement mais quand les filles ↑vraiment, ↓eux, ils veulent ↓frapper, ils laissent ↓tomber. >il y a un gars qui croissé une got (goton). ils ont échangé toute et ↑toute,< le ↑weekend = >tout le lendemain il appelle la fille pour voir comment elle ↓va.< ↑bébé, allo, tu es ↑où? elle ↓dit, ~je suis à la ↓maison. en fait, je voudrais aller pour faire ↑shoppi:::ng = ma maman est sortie a (avec) sa ↓voiture = papa aussi est sorti avec sa range ↑rover~ = ↓actuellement, je suis dans la petite voiture de ma petite soeur-↓là, je veux partir au ↓supermarché. ↑chéri, ↑toi, tu es ↑où? le gars ↓dit, ↑non, en fait ↑moi, je voulais te dire que toi et ↓moi, on est ensemble dans le même ↓[gbaka. si l'apprenti arrive à ton ↑niveau là-↓bas, j'ai déjà payé ton ↓transpor:::t.

**Audience:** h ((PAL, PAC))]

(0.7)

**EnK2K:** ça c'est pas ↓VI ↑hein. ça c'est ↑VIHT, vendeur  
d'↓illusion £haut tension.£ ((CL))

**Audience:** h ((AL))

The jokes of EnK2K did not take the audience longer time to process at all because he presented the issue of lies and unfaithfulness which is so rampant these days among people in Ivory Coast and in Africa generally. He cited the case of a young lady who was in the same commercial bus with her lover though at different extremes unknown to her. Her lover called her on phone to test her and to ask for where she was. And the lady lied that she was inside her sister's small car on her way to the supermarket for shopping. The lover made her to know that he was in the same public transport (Gbaka) with her, that he just wanted to inform her not to pay again, that he had paid for her transport. What a deceit! Lie is an abnormal phenomenon that is now becoming normal way of life in our society. The audience responded with claps and laughter to indicate that they understood the jokes well because it is highly relevant to them.

EnK2K revealed the current way of life of most people in Ivory Coast in his jokes. He noted that lies have become the order of the day. Truly, the comedian is trying to prove that telling lies is too common with ladies than men. Through the communicative principle, the audience got the intention of the comedian that he was actually trying to correct this abnormality. He was encouraging the audience to always speak the truth no matter how because lies have many negative effects on individuals and the society at large.

#### **4.4.4 Immigrant trade**

Slave trade was abolished in Africa around 1865 but it is a pity that so many Africans (especially youths) are still engaging in modernized slavery in this contemporary era. This is one of the problems retarding Africa. The excerpts below present details on this subject.

##### **Excerpt 1:**

**Agalawal:** ↑moi, je suis un ↑comédien ↓international.

**Audience:** C.I. ((AR, AC, Ast))

**Agalawal:** un ↑comédien ↓intellectuel.

**Audience:** C.I. ((AR))

**Agalawal:** un ↑comédien ↓intelligent.

**Audience:** C.I. ((AR))  
**Agalawal:** ça faut dire que je ne suis pas un ↑comédien  
 ↓idiot.  
**Audience:** C.I. ((AR, Ast))  
**Agalawal:** c'est pourquoi je dis ↓non au ↑commerce des  
 ↓immigrés.  
**Audience:** C.I. ((AR))  
**Agalawal:** c'est ↑in↓humain.  
**Audience:** C.I. ((AR))  
**Agalawal:** c'est ↓immoral.  
**Audience:** C.I. ((AR))  
**Agalawal:** c'est ↓idiot.  
**Audience:** C.I. ((AR))  
**Agalawal:** car pour l'↑Europe, la Libye n'est pas le  
 canal ↓indiqué.  
**Audience:** C.I. ((AR))  
**Agalawal:** c'est ↑un chemin ↓incertain.  
**Audience:** C.I. ((AR))

The discourse issue Agalawal raised here was a stimulus to the audience because of how relevant it was to the audience, the Ivorian nation and the entire Africa. The audience quickly inferred that he was referring to the case of immigrant trade/human trafficking that is now very rampant among the Ivorians. In the name of travelling to Europe they ended up being subjected to a lot of vices in Libya. La Flamme de l'Estanguer also raised similar points in his jokes. All the discourse issues Agalawal presented in his jokes and all the wordplay, that is, both linguistic and paralinguistic resources he used helped the audience to easily interpret his jokes. They later responded with shout, prolonged laughter and prolonged claps.

Through Communicative Principle of Relevance it is discovered that Agalawal's intention was to tell the Ivorians and other Africans to note that it is not until they go to Europe before they can get fulfilment/satisfaction in life. Many youths, that chose to boycott the normal process of immigration to Europe, died in the process; many young ladies were compelled into prostitution. There are so many fake travelling agencies that are dedicated in promoting this immoral and inhuman act. Just as les Zinzins de l'art advised the youths and the government, Agalawal also wanted African youths to stop going through this uncertain route. He wanted his audience to infer that Africans too must aspire to be more diligent in their careers so as to develop Africa as a continent and desist from seeking to

travel abroad at the detriment of the development of their own communities. The audience attested that they deduced the communicative intention of Agalawal by responding with prolonged laughter, claps and shout.

**Excerpt 2:**

**La Flamme de l'Estanguer:** (...) ESPRIT  
D'ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU.  
**Audience:** h ((0.02 PAL, ASt))

The issue of slavery in Lybia that La Flamme de l'Estanguer presented is also one of the contemporary problems facing entire Africa because an average African especially young ladies pursue travelling to Europe by land at all cost and even by all means. And they are compelled to forcefully engage in prostitution in Lybia for them to be able to cross to Europe. The audience easily processed and interpreted the jokes of La Flamme de l'Estanguer and responded with prolonged laughter and shout because the discourse issues he raised were relevant to them. They comprehended that La Flamme de l'Estanguer wanted all the Ivorians (Africans) who were fond of migrating to Europe through Libya in search of greener pastures to desist from such; because such venture is just a mirage. As they are trying to boycott normal travelling procedures, they would be ending up engaging in slavery, human trafficking, prostitution etc in Lybia. Through La Flamme de l'Estanguer's jokes they decoded that he was clamouring that Ivorians desist from illegal emigration.

**4.4.5 Agriculture**

In Africa, agriculture is one of the key sectors that should not be relegated but reverse is the case. The Ivorian government is no longer paying needful attention to Agriculture as noted by the Papitou in the excerpt below. He also suggested way out from this challenge.

**Excerpt 1:**

**Papitou:** (...) tonton ↑gouverneur, je t'ai envoyé cadeaux par là ↑ça. il est ↑où? tonton ↑gouverneur? petit ↑bouba, accompagne-moi là-↓bas.  
**Audience:** ((AL))  
**Papitou:** fais ton rôle-↓là, tu t'appelles ↓bouba.  
**Audience:** h ((AL))  
**Papitou:** ça-↓là, IL VA DIRE AU VILLAGE QU'IL ↓TRAVAILLE.  
**Audience:** h ((AL, ASt))

**Papitou:** eh, eh, bouba, bouba, papa est ↑où? papa, voilà ton cadeau. #il ne faut lui donner, il va dire que c'est toi qui a donné. donne-↑moi#.

**Audience:** h ((AL))

**Papitou:** papa est ↑où? **papa, il faut ↑ouvrir, tout le monde va ↓voir.**

**Audience:** ((ASt))

**Papitou:** je vais t'↓aider. aidez-↓nous. non, on n'a pas ↓ouvrir. il faut sortir cadeau- ↓là. (0.2 ...) **papa, ↓prends. papa, montrez à tout le ↓monde.**

**Audience:** ((ASt, AC, AL))

**Papitou:** en tout ↑cas, je veux dire devant la nation ↑ivoirienne, si j'ai donné cacao-↓là, on dit le succès de ce ↑pays repose sur l'↓agriculture.

**Audience:** ((AC, ASt))

**Papitou:** et je dis à papa que il faut dire à Papa Alassane ↓Ouattara et puis au premier ministre et puis tous les membres de ↑gouvernement il ne qu'à bien payer cacao des paysans-↓là et puis nous, on va aller à l'↓école.

**Audience:** ((PAL, AC, ASt))

**La mère de Papitou:** eh, papitou viens ↓ici.

**Papitou:** je suis parti chercher mon ↑avenir ((1.97...))

**Audience:** ((AL, ASt)).

The jokes of Papitou are all encompassing. His costume, gift's wrapper and the gift he presented to the Governor aided the audience to quickly process and understand his jokes. Papitou always imitates little children. The mini apron he wore on his dress symbolises the child-labour practice in Ivory Coast which he was trying to discontinue. Papitou offered a well-wrapped pod of cocoa (with colour green wrapper) to the Governor and sent direct message to the President, Alassane Ouattara and other top government officials to pay more attention to Agriculture so that the younger generation can have access to education. What Papitou presented happen to be the true reflection of what is happening in Ivory Coast, as a result, the audience responded with laughter, prolonged laughter, claps and shout.

Papitou's jokes and the mini apron he put on his dress reflected the problems the children are facing in Ivory Coast and in most African communities. Due to the level of poverty among peasant farmers (common men), most children who are to be given basic education are found doing manual labour on cocoa plantations in Ivory Coast. The gift (cocoa) wrapped with green wrapper that he presented to the Governor who happened to be one of

the audience made the audience get his intention. The audience decoded that Papitou wanted to eradicate such practice because he forwarded direct message to the President of the Federation, Alassane Ouattara and others in power to concentrate more on Agriculture. He suggested that the government should ensure the purchase of farm produce from farmers to encourage them and to boost their income so that they would be able to send their wards to school. The audience displayed that they understood and appreciated the points Papitou communicated through their laughter, prolonged laughter, clap and shout.

#### 4.4.6 Education

Education is light but most Ivorian students displayed negative attitude to the learning of English as foreign language. The excerpt below reflects the status of English language teaching and learning in Ivorian schools.

##### Excerpt 1:

**Joël:** ((0.21 ...)) ↑MOI, je fais un petit tout en ↑arrière, et je pense un peu en ce qui s'est ↓passé en arrière = quand on était au ↓collège. tu arrives en ↑classe, **tu as de nouveau ↑professeur, mais il y a un ↑monsieur que nous on n'aimait pas bien= quoi<? >**quand il entre< pendant une heure on ne va pas se ↓comprendre. →dès qu'il entre et puis dit 'good morning ↑class'. →et puis on répond ↑comment? how are ↑you?

**Audience:** ↓fine.

**Joël:** am fine, sit ↓down. jusqu'à présent il y en a qui ne savent pas même pas ce que ça faut dire.

**Audience:** h ((AL))

**Joël:** oui.

(0.02)

**Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →**ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.**

**Audience:** h ((AL))

**Joël:** h↑ jah, ((CL)) c'est quatre ans plus tard que ~tu te, tu, tu as, tu te rencompte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais. ((0.92 ...))

Joel pictured attitude of many Ivorian students in English class. So far Ivory Coast is a Francophone country where French is the language of instruction, commerce, and jurisdiction; so many Ivorian students see the learning of the English language as a big

burden. Most of them do not have interest at all in the study of English as a foreign language that is why he said in his joke ‘May I go out please?’

While applying cognitive principle, the jokes of Joel did not take his audience longer time to process at all because he presented relevant issue. Most members of the audience who have been to the Primary and Secondary Schools in Ivory Coast were victims of what Joel presented. He said most of them (the students) did not even like their English teachers probably because of their harsh modus operandi of teaching. The points he made were relevant to the audience. At this, the audience made inferences and responded with laughter.

According to Joel, most of the Ivorian students do look for the opportunity to excuse themselves out of English class. It is later in life that they would then see the need for learning English language. What Joel presented here is a replica of the challenge the teaching and learning of French as a foreign language is facing in Nigeria. Most Nigerian students even define French as ‘an unknown language that my father and mother do not speak, that the teacher is forcing me to learn’. This kind of attitude and mindset can never make our students be internationally relevant. The intention of Joel was to encourage every Ivorian student to create interest in learning English as a foreign language so that they would not live to regret their actions. The audience infers from Joel’s routine that he wanted the Ivorian (African) students to grow to be self-reliant; breaking every linguistic barrier and our society will be egalitarian indeed.

#### **4.4.7 High rate of accident in Africa**

This is another dilemma that is claiming so many lives in Africa (especially in Ivory Coast). It is a pity that most approaches that Ivorian government is adopting to face this challenge are not feasible. The excerpt below presents the contributions of Mala Adamo through his humorous discourse.

##### **Excerpt 1:**

**Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le ↓gouverneur, c’est ↑vous avec ↓moi. ça c’est un secret de ↓famille. **j’appris ↑que le gouvernement de côte d’ivoire veut ↓limiter hein l’âge de véhicules ↑importées à cinq ↓ans, que c’est pour lutter contre la pollution d’↑air**



avec les ↓chauffements qui ↓matissent avec les ↓(h) accidents (h). ((PCL.)) (0.15)

Audience: h ((AL))

Mala Adamo: ha h ↑vraiment, gouvernement de côte d'Ivoire-↓là, ils sont trop ↓ h réels ((CL)). Ils sont h exagèrent, ils se lèvent comme h ça et h puis, ils portent la [h loi. ((CL))

Audience: h] ((PAL, ASt, PAC)) (0.9)

Mala Adamo: ↑qui vous a dit ↑que c'est l'âge de ↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS? NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES ↓CHAUFFEURS.

Audience: h ((AL, AC))

Mala Adamo: en Côte d'↑Ivoire, un chauffeur qui a 15 ↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

Audience: h ((AL))

Mala Adamo: ce sont des ↓enfants. QUI VA CONDUIRE QUI?

Audience: h ((AL))

Mala Adamo: et puis quand tu vois la casquet-↑là, c'est ↓renversé, ça regarde vers la ↓brousse. casquet ↓renversé qui regarde vers la ↓brousse, IL VA AUSSI ↑ENVOYER PASSEGEURS EN ↑BROUSSE.

Audience: h ((AL, AC))

Mala Adamo: <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture, il faut venir chez ↓nous au ↑Niger.£>

Audience: h ((AL))

Mala Adamo: ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans,

Audience: h ((AL))

Mala Adamo: LA ROUTE-LÀ A 50 ↓ANS.

Audience: h ((AL))

Mala Adamo: ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver ↓hein, alhamdulillah ↓allah.

Audience: h ((AL))

Mala Adamo: ((...)) arrêtez de dire ↑non £avec des ouis que c'est 5 ↓ans, c'est pour lutter contre-£ qui vous a parlé ↑ça? ↑hein?

Audience: h ((AL))

Mala Adamo's jokes revolved round the age of imported vehicles, age of the drivers and the causes of accident in Ivory Coast. He presented sarcastically the bylaw of the Ivorian

government on the required age of imported cars. He laughed and ridiculed the Ivorian government for ordering that an imported vehicle should not spend more than five years on the road in order to mitigate air pollution and road accidents. Mala Adamo explained through his jokes that it is not only the age of the vehicle that causes accident. He elucidated that the age of the driver and the condition of the road also cause accidents. The audience comprehended his jokes fast because the theme he raised in his jokes is highly relevant to them. His own prolonged laughter also added cognitive effect to the jokes he presented. The audience thereby responded with laughter, claps, shouts and prolonged claps.

The audience interpreted and got all the intention that Mala Adamo communicated through his jokes. The audience was able to deduce that the comedian frowned at the approach of the Ivorian government in solving certain issues. He wanted the Ivorian government not be lopsided in their decrees because the major problem that most African countries are facing is the political problems. The African leaders know what to do to resolve issues but they often refuse to do it.

He did not want the Ivorian government to emphasise what will not bring lasting solutions and relief to the problems the masses are facing. From Mala Adamo's jokes the audience decoded that he was suggesting that aside from the decree on the required age limit for imported vehicles, children should not be allowed to drive. For example in Nigeria, a child below eighteen years must not drive. Also, the government should ensure good condition of roads if actually they are set to ensure lasting solution to the problem of accident in Ivory Coast.

The audience decoded that for Mala Adamo to mention that the best drivers are found in Niger in his jokes, depicts that he was ridiculing the entire practice (transportation system) in Africa where you see old drivers driving old and rickety cars on bad roads with no maintenance for the past fifty years. The audience inferred from Mala Adamo's jokes that he was picturing the poor transportation system in Africa and that he wanted the government to ensure that children do not drive again, also they should ensure that they maintain our roads if actually they want to reduce the rate of accident in Africa. These will complement their decree on age limit for imported vehicles. The audience responded with

claps; laughter; shouts and prolonged claps to indicate that they comprehended the intention of the communicator (SUCN).

#### **4.4.8 Economic hardship**

Epileptic economy characterises Africa today. Most of the sectors in Africa are upturned. Some selected ISUCNs presented this issue in their routines and suggested possible solutions. The excerpts below reveal the details.

##### **Excerpt 1:**

**La Flamme de l'Estanguer:** ESPRIT DE L'ARGENT  
QUI NE CIRCULE ↑PAS, TU  
ES ↓VAINCU. ESPRIT D'AUGMENTATION ABUSIVE  
DES FACTURES DE ↑COURANT, TU ES ↓VAINCU.  
ESPRIT D'ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU.  
ESPRIT DE TROI::SIÈME ↓MANDAT.

(0.02)

**Audience:** h ((0.02 PAL, ASt))

La Flamme de l'Estanguer presented certain common problems in Africa such as: poor economy and high crazy electricity bills. All the themes he raised in his joke were relevant to his audience and their society, in the sense that the issue of poor economy or poverty is ravaging not only Ivory Coast but the whole of Africa. Poor electricity and high crazy electricity bill is affecting almost everybody and every business in Ivory Coast and even Africa because it is not everyone that can afford solar power.

The intention of La Flamme de l'Estanguer surpasses creating verbal humour. The major message he communicated through his jokes was to correct the anomalies in the lives of his audience and the society at large. La Flamme de l'Estanguer jovially presented prevailing issues in the lives of the audience, Ivorian communities and in the entire African societies. His intention was to ridicule most of the systems that are epileptic in Ivory Coast which are also applicable to most African communities. He derided the economic status of Ivory Coast whereby money that could help to fight poverty is not in circulation. He rated high crazy electricity bills to be a huge problem because it is affecting many businesses. So far the themes he raised were relevant to the audience that made the audience to easily get the intention that La Flamme de l'Estanguer was communicating through his jokes. His costume and BM/G also complemented his

utterances. He dressed as prophet and moved round the stage prophesying, rebuking all the evil spirits that are responsible for the problems he cited that the Ivorians are facing. The audience easily got his intention and deduced that La Flamme de l'Estanguer wished the Ivorian economic be boosted so that the population of the people living in abject poverty could be reduced. They decoded that he wanted the Ivorian government to subsidize electricity bills so as to reduce the burden it is causing for households and entrepreneurs in Ivory Coast. This will in return affect the Ivorian economy positively.

The audience processed and interpreted all the themes that La Flamme de l'Estanguer raised through his jokes and responded with laughter, prolonged laughter and shout. These reactions were strong feedbacks for the comedian to prove that aside that his jokes generated verbal humour, the audience also easily got relevant points he communicated to them through his jokes.

**Excerpt 2:**

**Agalawal:** non, franchement 2017 est ↓passé, Dieu ↓merci. en tout cas je prie Dieu, faux plus on va croisser 2017 sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. faux jamais on va croisser ça ↓encore. on n'a qu'à continuer 2018, ↓2019. faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN, ah, wei, weh, weh- 2017 non, on a trop ↓souffert. ((...))

**Audience:** h ((AL))

**Agalawal:** ça c'est en ↓2017. ((0.19 ...)) ↑non, ↑non, pour comme on n'est pas là pour ↓ça, on va faire shap, ↓shap. ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. mon hévéa.com. ha! ça fatigue les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. dès qu'ils ont créé ↓agrobusiness, le lendemain il y a d'autres qu'ils sont créées pour ↓eux, <°ADO ↓business° >

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions. ((CL))

**Audience:** h ((AL))

**Agalawal:** si tu es ambitieux même on peut te donner villa  
(h) ↓dedans. non, **on a trop souffert, même faux plus  
2017 va arriver ↓encore. NON, ON A TROP  
↓SOUFFERT.** ((0.08 ...))

Agalawal emphasised the level of sufferings the Ivorians experienced in 2017. He also narrated series of problems the Ivorians witnessed in 2017, such as creation of different business platforms such as agribusiness, monhévéea.com; ADO business; monfusil.com etc. The comedian intentionally used ADO business from the initials of the incumbent president, meaning **Alassane Dramane Ouattara's** business. According to him, all the business platforms created by the Ivorian government to alleviate sufferings of the masses did not work out at all. The audience was able to process and interpret his jokes because they reflected what the Ivorians went through in 2017.

Agalawal's jokes were so real to the audience, so they later responded with claps and laughter. For him to mention ADO (Alassane Dramane Ouattara) business, the audience got his communicative intention that he was not just presenting the happenings in Ivory Coast but was soliciting that the Ivorian government find a lasting solution to economic challenges the people are facing. The audience got to know that, it is very true that, all the get rich quickly business platforms whereby you subscribe and get paid like Pennywise, MMM, Mega wealth etc in Nigeria cannot add long life value to economy.

#### **4.4.9 Corruption**

This is another major vice ravaging not only Ivory Coast but all African communities. Corrupt practices are not only found with those in authority but have spread to every sector and to almost all the citizens. The excerpt below presents the details.

##### **Excerpt 1:**

**Papitou:** ((1.6 ...)) ~les les gens qui ↑trichent sur les  
↓carrefours, **TU LES VOIS ↑PAS?**~

**Audience:** h ((AL))

**Papitou:** et ↑puis, les gens qui vendent dans  
l'embouteillage-là tu les vois ↓pas, c'est nous qu'il prend-

Papitou pictured the level of corruption and injustice in Ivory Coast. Many public figures steal billions of CFA but no one can challenge them for doing so. It is only the common

men that are under the law. The point Papitou made here was so clear to the audience so they responded with laughter in a way to deride corruption in Ivory Coast.

While applying Communicative Principle of Relevance, it is discovered that Papitou did not just present his jokes only to make his audience laugh. The discourse issues he presented are true reflections of the happenings in Ivory Coast. The audience gave rapt attention to his jokes and they responded with laughter and shout because they saw beyond humour in his presentation. They deduced that Papitou was deriding the level of corruption in Ivory Coast and was indirectly appealing to Ivorian government and others concerned to restrain from such evil practice.

#### **4.5 Linguistic resources in the selected ISUC**

According to Dell Hymes, instrumentalities refer to the forms and styles of speech. They are referred to as particular channels, languages, dialect speech varieties that were used to convey jokes in the selected routines. The instrumentalities the selected ISUCNs used to convey their messages were both linguistic and paralinguistic. The selected ISUCNs also used informal register and often switched codes between ‘Français Standard’ (Standard French), ‘Français Populaire Africain’ (Popular African French), Nouchi, English, Arabic and some of their native languages like Malinké and Baoulé etc. In this study, the selected ISUCNs equally utilized music and artifacts (costumes) to buttress the points they were making and helped the audience to interpret the jokes easily.

In this section, analysis of linguistic resources that helped the ISUCNs to generate verbal humour and that aided the audience to easily decode their intention is done. Also, the functions of the humour generated are revealed. Schwarz (2010:10) confirmed that American SUCNs use various linguistic and rhetorical structures to achieve their aim of making the audience laugh. In this study, ISUCNs also deployed linguistic resources to generate humour and deprecate socio-political problems. SUC is seen as a combination of various linguistic features of joke telling such as wordplay, repetitions, formulaic expressions and code switching as analysed below.

##### **4.5.1 Wordplay in the selected ISUC**

As explained earlier, wordplay includes puns, rhymes, double entendres, acronyms, alliteration and onomatopoeia etc. In this study, it is noted that wordplay is a linguistic

creative display that adds linguistic beauty to the humorous discourses, generates verbal humour and facilitates easy interpretation of the jokes by the audience.

**Excerpt 1:**

**Agalawal:** (...) ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. mon hévéa.com. ha! ça fatigué les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. Dès qu'ils ont créé ↓agrobusiness, le lendemain il y a d'autres qu'ils sont créées pour ↓<°ADO ↓business° > ((LF – Wordplay-acronym))

**Audience:** h ((AL))

Agalawal used this acronym (abbreviation) satirically because to him Agrobusiness changed to ADO business which means Alassane Dramane Ouattara's business (President's business). He used this to deride different business platforms created by the incumbent Ivorian government in 2017. According to him, those business platforms did not alleviate the socio-economic problems the Ivorians are facing as a result of incessant political crisis they witnessed in 2002 that brought about war for about five years and the other civil war they experienced between 2010 and 2011. The wordplay that Agalawal used in his routine made his jokes to be relevant to the audience and to Ivory Coast as a nation. It also added cognitive effects to his jokes because the audience responded with laughter.

Another (wordplay) acronym of certain two words that begin with **C.I.** used by Agalawal in his routine is analysed below:

**Excerpt 2:**

**Agalawal:** donc pour terminer, je voulais vous ↓dire que la côte d'Ivoire est un beau ↓pays, ↓mais, en ↓abrégé, quand vous abrégez la côte d'Ivoire, vous allez trouver deux ↓lettres, C.I. donc on va faire ça ↓ensemble. la côte d'Ivoire est ↑abrégé, ça donne ↓C.I. c'est une chance ↓inouïe, un cadeau ↓inestimable, ↓C.I. deux principales ↓religions, ↓christianisme et ↓islamisme ↓C.I. ((0.8 ...)) il paraît qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I. ((CL))

**Audience:** h ((PAL, ASt))

**Agalawal:** C'ÉTAIT UNE SITUATION ↑COMPLIQUÉE ET ↓INEXPLICABLE. (LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** évitons les ↑conflits ↓inutiles. ((LF – Wordplay – acronym))

**Audience:** C.I. ((AR))

**Agalawal:** eh, nous ↑luttons pour la ↑cohésion et l'↓intégration. ((LF – Wordplay – acronym))

**Audience:** C.I. ((AR))

**Agalawal:** l'Afrique est un ↑continent ↓indispensable, ((LF – Wordplay – acronym))

**Audience:** C.I. ((AR))

**Agalawal:** un ↑continent ↓irrésistible, ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** un ↑continent ↓inattaquable.

**Audience:** C.I. ((AR))

**Agalawal:** ↑moi, je suis un ↑comédien ↓international.

**Audience:** C.I. ((AR, AC, Ast))

**Agalawal:** un ↑comédien ↓intellectuel.

**Audience:** C.I. ((AR))

**Agalawal:** un ↑comédien ↓intelligent.

**Audience:** C.I. ((AR))

**Agalawal:** ça faut dire que je ne suis pas un ↑comédien ↓idiot.

**Audience:** C.I. ((AR, Ast))

**Agalawal:** c'est pourquoi je dis ↓non au ↑commerce des ↓immigrés. ((LF – Wordplay acronym))

**Audience:** C.I. ((AR))

**Agalawal:** c'est ↑in↓humain. ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** c'est ↓immoral. ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** c'est ↓idiot.

**Audience:** C.I. ((AR, LF – Wordplay – acronym))

**Agalawal:** car pour l'↑europe, la libye n'est pas le canal ↓indiqué. ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** c'est ↑un chemin ↓incertain. ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))

**Agalawal:** j'↑espère que vous passez une cérémonie ↑inoublable\_

(0.7)

**Audience:** h ((PAL, Ast, PAC))

**Agalawal:** J'ESPÈRE QUE VOUS PASSEZ UNE CÉRÉMONIE INOUBLIABLE\_ ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR))



**Agalawal:** on continue, j'espère que vous passez une cérémonie ↓inoublable ((R))

**Audience:** C.I. ((AR))

**Agalawal:** car bonjour est une création ↓inégalable. ((LF – Wordplay - acronym))

**Audience:** C.I. ((AR)) (0.10 ....)

**Agalawal:** merci pour votre contribution ↓inqualifiable. Dieu vous ↓bénisse.

**Audience:** h ((Ast, PAL, PAC))

The series of acronyms that Agalawal used in his routine as noted above show his high level of linguistic competence. The richness of his linguistic display may be because he studied language at the University. In chapter one of this study, it was noted that he has a Master's degree in English. The acronyms he used added linguistic and stylistic prettiness to his jokes. The C.I. acronyms assisted Agalawal to generate verbal humour. He used the words that commence with C.I. to reveal a lot of contemporary issues in Ivory Coast; for example, he talked about 'Commerce des Immigrés' - immigrants trade; 'Commandants Invisibles' – unseen army that attacked citizens during the civil and political unrest in Ivory Coast. He also reiterated in his joke that 'Bonjour' an annual comic event organised by RTI is 'une Cérémonie Inoubliable' – an unforgettable ceremony and 'une Création Inégalable' – an unquantifiable creation. The assertion of Agalawal as touching 'Bonjour' was confirmed by the respondents of the questionnaire administered during 'Bonjour 2020'. 95.6% of the respondents agreed that RTI is doing a great job by staging comedy shows.

The wordplay Agalawal deployed equally helped the audience to achieve maximum cognitive effects with little mental efforts that is the reason why they responded accordingly with claps, prolonged claps, laughter, prolonged laughter and shout.

### **Excerpt 3:**

**EnK2K:** le gars ↓dit, ↑non, enfait ↑moi, je voulais te dire que toi et ↓moi, on est ensemble dans le même ↓[gbaka. si l'apprenti arrive à ton ↑niveau là-↓bas, j'ai déjà payé ton ↓transpor:::t.

**Audience:** h ((PAL, PAC))]

(0.7)

**EnK2K:** ça c'est pas ↓VI ↑hein. ça c'est ↑VIHT, vendeur d'↓illusion £haut tension.£ ((Wordplay – Acronym, CL))

**Audience:** h ((AL))

EnK2K also used wordplay in his routine. The acronym VIHT (Vendeur d'Illusion Haut Tension) is a formal register that refers to a person presenting falsehood. The acronym he used added comic and cognitive effects to his jokes because the audience got his intention and responded with laughter.

**Excerpt 4:**

**Kaboré:** >MAIS TU AS LE BAC.<

**Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?

**Kaboré:** >ÇA EXISTE, LE ↓BAC.<

**Lucas:** DANS CE PAYS-↑LÀ?

**Kaboré:** ↓OUI.

**Lucas:** >tu sais ce que BAC ↑signifie?<

**Kaboré:** ça signifie ↑quoi?

**Lucas:** BAC – B-A-C- <°bien↑venu au ↓chômage°>  
((Wordplay – Acronym))

**Audience:** h ((AL, PAC, AS<sub>t</sub>)) (0.6) ((1.73 ...))

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_

**Lucas:** notre pays la côte d'ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent. ((Wordplay – homophonic pun))

**Audience:** h ((AL, AC))

**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((Wordplay - homophonic pun))

**Audience:** AL

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie. ((Wordplay - homophonic pun))

Just as Agalawal utilised acronyms, les Zinzins de l'art also used funny acronym in their routine. When they were talking about the level of unemployment in Ivory Coast, the short form of **B**accalauréat - BAC which is equivalent to A level was used to form another word – **B**ienvenu **Au** **C**hômage, meaning welcome to unemployment. When applying communicative principle of relevance, the words the Zinzins de l'art formed with BAC were highly relevant to the audience, because of a truth; many graduates are unemployed in Ivory Coast and in other African nations. The acronym 'BAC' as **B**ienvenu **Au** **C**hômage also portrayed their high level of linguistic creativity. This aided the interpretation of the joke and in return stirred up expected responses from the audience which were in form of prolonged claps, laughter and shout.

Les Zinzins de l'art also used homophonic puns such as: '**emmer:::des** and **submer:::gent**'; '**démerde** and **emmerde**'; '**la mutinerie** and **la moutonnérie**'. These homophonic puns are parts of the linguistic instrumentalities that les Zinzins de l'art used to generate humour. The puns added great comic and cognitive effects to their joke because the audience responded with claps and laughter.

**Excerpt 5:**

**Mala Adamo:** <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans,

**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

**Mala Adamo:** ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver ↓hein, alhamdulillah ↓allah. ((Wordplay – onomatopoeia))

**Audience:** h ((AL))

Mala Adamo also used a linguistic instrumentality to generate humour. He used figurative wordplay - onomatopoeia '**wi, wi, wi**' to explain how the siren of the ambulance in Niger Republic sounds. The onomatopoeia he used aided the audience to easily process and understand what he was saying in his jokes. The audience therefore responded with laughter.

In this study it is found out that one of the essential instrumentalities used to generate verbal humour is wordplay which can be in form of acronyms/abbreviations, puns etc. Wordplay can be termed as a comic magic power because of its potent ability to drill forth adequate responses from the audience. Though, this calls for adequate linguistic competence and creativity together with good mastery of the comic art from the end of the SUCNs. It is not an overstatement to say that a comic presentation without the use of wordplay is an incomplete cycle. The roles of wordplay in SUC cannot be over emphasised because it aids the SUCNs to easily generate verbal humour and it helps the audience to interpret and understand the jokes with little mental stress.

#### 4.5.2 Repetition in the selected ISUC

Schwarz (2015) affirmed that repetition is the re-using of a word within words for the purpose of emphasis. This study also complements the findings of Schwarz. In this study, it is noted that repetition is an essential aspect of SUC because aside for emphasis, it also increases the comic effects of jokes. The analysis of linguistic use of repetition in this study is analysed below:

##### Excerpt 1:

**Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →ANGLAIS, FIN::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** h↑ jah, c'est quatre ans plus tard que ~**tu te, tu, tu as, tu te** ((R)) rends compte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais. ((0.92 ...)) Hhhha ↑ANGLAIS,

Repetition is part of linguistic instrumentalities used to generate humour. 'Tu, te, tu, tu as, tu te rends compte que tu aurais du resté là' is an example of repetition used to display the unserious attitude of most Ivorian students in English language class, which would later lead to linguistic incompetence. Joel also repeated the word 'tu' and 'te' to emphasise that the effects of unserious attitude of Ivorian students towards the learning of English as a foreign language would be on each student. He repeated 'tu' and 'te' to affirm that any student that is indifferent to the learning of foreign language will live to regret his/her actions. While applying communicative principle of relevance, the audience decoded that the intention of Joel was to communicate that Ivorian students should desist from taking the study of English language with levity.

##### Excerpt 2:

**Agalawal:** non, franchement 2017 est ↓passé, Dieu ↓merci. en tout cas je prie Dieu, **faux plus on va croître 2017** sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. **faux jamais on va croître ça ↓encore.** ((R)) on n'a qu'à continuer 2018, ↓2019. **faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN, ((R)) ah, wei, weh,**

weh- 2017 non, **on a trop** ↓**souffert**. ((R)) par exemple, °éléphant a été éliminé par le ↓Maroc°.

**Audience:** h ((AL))

**Agalawal:** ça c'est en ↓2017. ((0.19 ...)) ↑non, ↑non, pour comme on n'est pas là pour ↓ça, on va faire shap, ↓shap. ↓non, ↓2017, **on a trop** ↓**souffert** ((R)) et ↓puis, il y a eu ↓<**agrobusiness**>.

**Audience:** h ((AL))

**Agalawal:** oh ↓**agrobusiness**. mon hévéa.com. ha! ça fatigué les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓**business**, ↓**business**, ↓**business**, ↓**business**. dès qu'ils ont créé ↓**agrobusiness**, le lendemain il y a d'autres qu'ils sont créées pour ↓eux, <°ADO ↓**business**° >

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions. ((CL))

**Audience:** h ((AL))

**Agalawal:** si tu es ambiteux même on peut te donner villa (h) ↓dedans. non, **on a trop souffert**, même **faux plus 2017 va arriver** ↓**encore**. ((R)) **NON, ON A TROP** ↓**SOUFFERT**. ((R)) ((0.08 ...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** **vous êtes** ↓**forts**. **vous êtes** ↓**forts**. ((R)) vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans.

**Audience:** h ((AL))

((...))

**Agalawal:** **j'↑espère que vous passez une cérémonie** ↑**inoubliable**\_ (0.7)

**Audience:** h ((PAL, Ast, PAC))

**Agalawal:** **J'ESPÈRE QUE VOUS PASSEZ UNE CÉRÉMONIE INOUBLIABLE\_** ((R))

**Audience:** C.I. ((AR))

**Agalawal:** on continue, **j'espère que vous passez une cérémonie** ↓**inoubliable** ((R))

**Audience:** C.I. ((AR))

All that Agalawal repeated in his jokes helped the audience to easily get his intention because through his repetitions, the points he emphasised were glaring. He put emphasis

on the degree of suffering in Ivory Coast in 2017. He laid emphasis on different types of business that most Ivorians did to alleviate their poverty which eventually did not work out. The repetition of ‘Vous êtes forts’ is satirical. The audience decoded that Agalawal repeated ‘vous êtes forts’ to ridicule the efforts of incumbent government in Ivory Coast. The repeated C.I. shows the high level of linguistic display of Agalawal through which he raised different relevant subject matters. On the other hand, the audience responded with laughter because the repetition Agalawal used added both comic and cognitive effects to the jokes.

**Excerpt 3:**

((...))

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_

**Lucas:** notre pays la côte d’ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.

**Audience:** h ((AL, AC))

**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((CP – 0.3))

**Audience:** AL

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinérie on peut passer à la ↓moutonnérie. ((R))

**Lucas:** ↓hei:::n, on ne dit pas ça ↑ici.

**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la côte d’ivoire ↓ha, je parle du↑sudan, koré du nord là- h ↓bas.

Les Zinzins de l’art repeated the word ‘mutinérie’ which means mutiny or uprising with the intention to ridicule series of civil and political unrest that Ivory Coast experienced in times past. The repetition of this word helped the audience to easily decode the communicative intention of Kaboré and Lucas. It also added cognitive effects to the jokes. Through it, the audience processed and interpreted the jokes with little mental stress. The comedians were trying to establish that constant unrest will turn the citizens to being sheepish.

In this study, it is discovered that repetition is one of the linguistic features that help to determine the rhythmic flow of the jokes and to make many ideas clearer and memorable. It helps the audience to note the essential points emphasised by the SUCNs. It stimulates quick understanding of the jokes. Simply put, it helps the audience to

process the jokes with little mental efforts. Through it, the audience will live to remember the repeated points and they will be able to apply such points to their real life situations.

### 4.5.3 Formulaic expressions in the selected ISUC

Schwarz (2010) submitted that formulaic expressions describe relatively fixed units of words which are often repeated during a performance. Special formulas effect the transition from a joke to a completely new topic. In this study, few excerpts of formulaic expressions in the selected ISUC were analysed.

#### Excerpt 1:

**Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** h↑ **jah**, ((F)) c'est quatre ans plus tard que ~tu te, tu, tu as, tu te rends compte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais. ((0.92 ...)) **Hhhha** ((F)) ↑ANGLAIS, c'est-à-dire, > il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme qui l'a énervé ↑**wah**? = ((F)) >il rentre et puis il dit good morning class, on dit good morning ↓sir. il dit **oh!**< ((F)) have your seat!' **ha!** ((F)) this morning, during this lesson, if you speak French I will give you ZERO<. tu comprends o, tu ne comprends o, tu as entendu zéro.

**Audience:** h ((AL)) ((...))

**Joël:** ↑**ha**, ↑**oh**, vraiment cours d'anglais était chic-dès **hein** (h)  
↓**hein**. ((F)) ((...))

Joel also used linguistic instrumentality called formulaic expressions such as: **jah**, **ha**, **wah**, **oh**, and **hein!** in his jokes for the purpose of fluency and coherence. All the formulaic expressions he used are pause fillers.

#### Excerpt 2:

**Agalawal:** JE VOUS SENS ↓PAS. ↑BONSOIR. EST-CE QUE ÇA ↑VA? **ah** ((F)) vraiment bonne et heureuse année à tout le ↓monde. ((01.32 ...)) ça va un ↑peu? non, franchement 2017 est ↓passé, Dieu ↓merci. en tout cas je prie Dieu, faux plus on va croître 2017 sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. ((F)) faux jamais on va croître ça ↓encore. on n'a qu'à continuer 2018, ↓2019. faux jamais 2017 va ↓rapparaître. on a trop

souffert dans 2017-↓là. **CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT** ↑**HEIN**, **ah**, **wei**, **weh**, **weh-** ((F)) 2017 non, on a trop ↓souffert. par exemple, °éléphant a été éliminé par le ↓Maroc°.

**Audience:** h ((AL))

**Agalawal:** ((...)) et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** **oh** ↓agrobusiness. ((F)) mon hévéa.com. ha! ça fatigué les gens ↑**hein**. ((F)) du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. ((...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ça ↑va? ah, applaudissez les ↓dioulas. ((F))

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est↓ bien°. mais ↑**eh**, vous-↑là, votre caution est en train de finir ↑**hein**. ((F)) il reste deux h ↓ans.

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓**hein**. ((F)) quand ta caution finit ↓là, mon ↓frère, il faut ↓partir. ((01.83 ...))

**Audience:** h ((AL))

**Agalawal:** enfin je vais parler un peu de la Côte d'Ivoire parce que cette ↑année comme vous le ↓savez, le thème qu'on nous ait ↓imposé c'est l'union, discipline, travail\_ et c'est très important parce qu'il faut qu'on connaisse notre ↓devise, mais moi, quand j'ai ↓réfléchi, et que j'ai regardé la devise = je me dis, la devise de la Côte d'Ivoire c'est bi:::en ↓**hein**. ((F)) l'union, discipline, ↓travail. mais je dis ↓**oh**. ((F)) vraiment il y a un problème de disposi↓tion et d'↓organisation quand même du, du, de la ↓devise. vous même regardez où l'union ↑est et où travail ↓est.

**Audience:** h ((AL))

**Agalawal:** ((...)) **eh**, nous ↑luttons pour la ↑cohésion et l'↓intégration. ((F))

**Audience:** C.I. ((AR))

Agalawal also used certain formulaic words such as: **Hein! Chié! Ah, Wei, Weh, Weh, Eh, Oh**, in his jokes.

### Excerpt 3:

**La mère de Papitou:** je n'aime pas ton comportement ↑là, ↓**hein**. ((F)) ↑Papitou, tu cherches ↑quoi ↑ici? tu cherches ↑quoi ↑ici? ici ↑là c'est pas pour les enfants\_

**Papitou:** ~c'est pour les ↓enfants~.

**Audience:** h ((AL, ASt))



**La mère de Papitou:** non, non, papitou ↓pardon. aujourd'hui ↑là, je ne suis pas venue pour ↓ça. PARDON. regarde, le boubou là est sale=depuis je t'ai dit un enfant ne porte pas les habits de son papa\_ tu as quel ↑problème? enlève le ↓boubou.

**Papitou:** ~↑unh ↓unh~. ((F))

**La mère de Papitou:** [↓pardon, ↓papitou.

**Papitou:** est-ce c'est-]

**La mère de Papitou:** il ne faut pas me faire courir ↓ici. ENLÈVE LE ↑BOUBOU.

((...))

**Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à cause de ↓ça mon papa sort PLUS~ (h). ((F))

**Audience:** h ((AL, AS<sub>t</sub>))

((...))

**Papitou:** e:::h (h) les ↑mamans, vous êtes ↑contentes?((CL)) mais pourquoi vous êtes ↓contentes et puis vous ne criez ↑pas? hi hi hi.

**Audience:** ((AS<sub>t</sub>))

**Papitou:** ((...)) eh, eh, bouba, bouba, papa est ↑où? ((F)) papa, voilà ton cadeau. #il ne faut lui donner, il va dire que c'est toi qui a donné. donne-↑moi#.

**Audience:** h ((AL))

Papitou used formulaic expressions such as: **unh**, **hu:::p**, **e:::h**, and **eh** in his routine.

#### Excerpt 4:

**Lucas:** ↑oui, ↓eh, mon ↓ami.

**Kaboré:** ↓oui.

((...))

**Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC? ((F))

**Kaboré:** >MAIS TU AS LE BAC.<

((...))

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_

**Lucas:** notre pays la côte d'ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.

**Audience:** h ((AL, AC))

**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE.

(0.3)

**Audience:** AL

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie.

**Lucas:** ↓**hei:::n**, on ne dit pas ça ↑ici.  
**Kaboré:** ↓**ha**, ↓non, ↓non, je ne parle pas de la côte d'ivoire  
 ↓**ha**, je parle du↑sudan, koré du nord là- h ↓bas.  
**Lucas:** ↑là, tu as très bien ↓parlé.  
**Kaboré:** si ↑non, ↓ici tout va ↓bien.

Les Zinzins de l'art used formulaic expressions like: **Eh, Hein, Ha**, in their jokes.

**Excerpt 5:**

**Mala Adamo:** (0.24...) ↓**ha:::**, ↓**he**, c'est ↓vrai, dans ce pays-↓là, la devise de la côte d'ivoire c'est ↑union, ↑discipline, ↓travail. et ce ↓soir, vous êtes ↑unis, vous êtes ↑disciplinés, et ↓nous, on peut travailler pour ↓vous. ↑applaudissez.

**Audience:** ((AC))

**Mala Adamo:** merci ↓beaucoup. ↓**hein**, ↑monsieur le↓gouverneur, c'est ↑vous avec ↓moi. ça c'est un secret de ↓famille. j'appris ↑que le gouvernement de côte d'ivoire veut ↓limiter **hein** l'âge de véhicules ↑importées à cinq ↓ans, que c'est pour lutter contre la pollution d'↑air avec les ↓chauffements qui ↓matissent avec les ↓(h) accidents (h). (0.15)

**Audience:** h ((AL))

**Mala Adamo:** ((...)) <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:**↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans,

**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

**Mala Adamo:** ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver ↓**hein**, alhamdulillah ↓allah.

**Audience:** h ((AL))

**Mala Adamo:** la femme a ↓accouché. l'enfant est né dans l'↓ambulance et c'est l'enfant comme ça ↓là, il est ↑chauffeur que ↓lui.

**Audience:** h ((AL))

**Mala Adamo:** il a fini avec ça ↑non? arrêtez de dire ↑non £avec des ouis que c'est 5 ↓ans, c'est pour lutter contre-£ qui vous a parlé ↑ça? ↑**hein**?

**Audience:** h ((AL))

Mala Adamo also used **Ha! He! Hein!** in his jokes. Norrick (2003:1356/1357) purports that ‘hesitation, formulaic expression, and repetition help tellers gain planning time, but they also contribute to the overall rhythm of the performance, marking the flow of information and serving as guides to listeners’. In this study, it is discovered that formulaic expressions are displays of communicative competence of the SUCNs which help to harness series of jokes and reduce the length of pauses. They also promote fluency of the presentation. In other words, formulaic expressions help to catch the attention of the audience and increase the cognitive and comic effects of the jokes.

From the above analysis, it is noted that this study employed Relevance Theory to find out how the selected ISUCNs were able to use language to generate humour; how the audiences were also able to decode the intentions of the selected ISUCNs; make inferences from the jokes; process the jokes and respond with corresponding actions to complete the interactional chain of SUC. The two basic principles of Relevance Theory (Cognitive and Communicative principle of relevance) were applied to analyse every factor that facilitated the quick interpretation of the jokes and the corroborating responses from the audience. All the linguistic features (ridicule, wordplay, repetition and formulaic expression) used in the selected ISUC were ostensive stimuli that aided the audience to process and interpret the jokes with little mental stress.

#### 4.5.4 Code-switching in the selected ISUC

The language used in the selected ISUC is most times informal. The selected ISUCNs also switched codes between ‘Français Standard’ (Standard French); ‘Français Populaire Africain’ (Popular African French/Nouchi), English, Arabic and their native languages such as: Baoulé and Malinké.

##### Excerpt 1:

**Joël:** ((...)) mais il y a un ↑monsieur que nous on n’aimait pas bien= quoi<? >quand il entre< pendant une heure on ne va pas se ↓comprendre. →**dès qu’il entre et puis dit ‘good morning ↑class’.** ((CoS – Français – French-English)) →**et puis on répond ↑comment? how are ↑you?** ((CoS – Français - French-English))

**Audience:** ↓fine.

**Joël:** am fine, sit ↓down. jusqu’à présent il y en a qui ne savent pas même pas ce que ça faut dire.

**Audience:** h ((AL))

**Joël:** ...MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, ((CoS – Français – French-English)) →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** ((...)) Hhhha ((F)) ↑ANGLAIS, c'est-à-dire, >il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme qui l'a énervé ↑wah? = >il rentre et puis il dit good morning class, on dit good morning ↓sir. il dit oh!< have your seat, ha this morning, during this lesson, if you speak French I will give you ZERO<. ((CoS – French-English)) tu comprends o, tu ne comprends o, tu as entendu zéro.

**Audience:** h ((AL))

**Joël:** on sait que ça là est dedans. il est entrain de faire son cours, il y a des gens qui bavardent. il dit **THAT'S NOT THE ↑JOB, TAKE YOUR COPY WE HAVE TO MAKE ↑QUIZ interrogation ↓surprise.** ((CoS – French-English)) on est entrain de ↓composer. il y a deux petits ↓baoulés. est-ce que les baoulés £sont£ ↑là?

**Audience:** h ((AL))

**Joël:** konan assied devant, koffi assied ↓derrière. on ↑compose, le bic de Konan est ↓tombé. koffi a ↓vu=si koffi dit ↑konan, ton bic est ↑tombé, il a parlé en français on va lui donner ↓zéro. donc il dit <konan>

**Audience:** h ((AL))

**Joël:** konan.

**Audience:** h ((AL))

**Joël:** konan se retourne et il ↑dit, £what ↓koffi?£ ((CoS – French-English))

**Audience:** h ((AL))

**Joël:** il dit ↓konan il dit ↑WHAT ↑KOFFI? il ↓dit ~konan I want to tell you that your bic is ↓toli~. ((CoS - French, English, and Baoulé – toli means to fall down – tomber))

**Audience:** h ((AL))

**Joël:** il dit what? Il dit I say your bic is toli. quand il a vu ça, il dit oh thank you mba (h) manssou blè(h)blè. ((CL, CoS - French, English, and Baoulé - mba manssou blèblè means I am taking it quietly. - Je le soulève doucement.))

**Audience:** h →0.04 ((PAL, AC))

**Joël:** ↑ha, ↑oh, vraiment cours d'anglais était chic-dès hein (h) ↓hein. ((CL)) ((...))

Code-switching is one of the instrumentalities that aided the SUCNs to generate verbal humour. It also aided the audience to decode the intention of the SUCNs. Joel intentionally switched codes between French, English and Baoulé, one of the native languages spoken in Ivory Coast, for a number of reasons. For Joel, a Francophone African, to be able to switch codes between French and English shows that he has an amazing level of linguistic and communicative competence in English. His French, English and Baoulé code switches revealed his consideration of the linguistic and social status of his audience. From the questionnaire that was administered at Bonjour 2020 which would be analysed in the later part of this chapter, it was discovered that majority of the audience of ‘Bonjour’ are elites or literates; i.e. most of them speak French, they speak some of the Ivorian native languages and they have equally learnt English while at the College.

Also, Joel deliberately switched codes to best express his intent of satirising the status of English language teaching and learning as a foreign language in Ivory Coast. The routine of Joel was full of code switches which made his jokes to serve as ostensive stimuli which made the audience to easily process, interpret the jokes and respond with series of laughter, prolonged laughter and claps.

**Excerpt 2:**

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D’AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D’ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI::SIÈME ↓MANDAT.

(0.02)

**Audience:** h ((0.02 PAL, ASt))

**La Flamme de l’Estanguer:** [j’ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASt))

**La Flamme de l’Estanguer:** [↑pardonnez, j’ai dit quoi\_

**Audience:** h ((AL, AR)) troisième mandat.]

**La Flamme de l’Estanguer:** troisième mandat; donc c’est de troisième ↑mandat↑moi je suis ↓venu ↑parler?

**Audience:** → ((ASt))

**La Flamme de l’Estanguer:** pardonnez ↑o, enmm-yaki, o ↓sabari. ((CoS – French-Baoulé-Malinké)) attendez, est-ce que c’est pas la “sutana” même qui me fait dire les choses comme ↓ça.

**Audience:** h ((AL))

In a bit to acknowledge linguistic diversities of the audience of Bonjour 2018, La Flamme de l'Estanguer also switched codes between French, Baoulé and Malinké. He did this deliberately to further explain his intention of ridiculing the practice of most African (Ivorian) serving presidents or leaders who prefer to re-emerge as winners at elections for second term, third term, fourth term etc.

According to the communicative principle of relevance in every communication relevance is all that is needed. The issue of third term that La Flamme de l'Estanguer raised was highly relevant to Ivorian nation. Having seen the great reaction and responses of the audience when la Flamme de l'Estanguer mentioned 'troisième mandat' third term, he switched codes between French, the Ivorian official language that he was using to present his jokes, Baoulé and Malinké which are parts of widely spoken native languages in Ivory Coast. **Pardonnez o.** (French meaning 'Please o.'). **Enmm-yaki**, (Baoulé meaning I beg.) **o sabari** (Malinké meaning I beg). His code switches were to make the audience decode that he didn't mean to preach third term propaganda of incumbent Ivorian president. He therefore pleaded in French and in two other native languages (Baoulé and Malinké) to make the audience decode that he was only satirising the selfish ambition of most Ivorian leaders. The audience therefore responded with colossal shout.

**Excerpt 3:**

**Agalawal:** ça c'est en ↓2017. ((0.19 ...)) ↑non, 25↑non, pour comme on n'est pas là pour ↓ça, on va faire shap, ↓shap. ((CoS – French-Nouchi)) ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. ((R, PLF – Intonation, F)) mon hévéa.com. ha! ça fatigué les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. ((CoS – French-English)) dès qu'ils ont créé ↓agrobusiness, le lendemain il y a d'autres qu'ils sont créées pour ↓eux, <°ADO ↓business° >

**Audience:** h ((AL))

In the first chapter of this study, it was indicated that Agalawal (though an Ivorian) has a Master's degree in English. He switched codes between French, English and Nouchi to display his linguistic competence in English language and to confirm (and cater for) the linguistic diversity status of Ivory Coast. This proves that most of the audiences of

‘Bonjour’ are bilingual or even multilingual. **Shap, shap** he used is Nouchi word (Popular African French) that means rapidly/quickly. He also switched between French and English. ...**Tout le monde est rentré dans business...** ‘Business’ in French can mean ‘l’affaire’ or ‘le commerce’. These code switches added cognitive effects to the jokes presented; also they made the jokes to be really relevant to the audience.

**Excerpt 4:**

**EnK2K:** (02.45 ...) mais en ↑réalité, on ↑dit garçon ↓ment, ↓honnêtement mais quand les filles ↑vraiment, ↓eux, ils veulent ↓frapper, ils laissent ↓tomber. >**il y a un gars qui croissé une got** (goton). ((CS, CoS – French-Nouchi)) ils ont échangé toute et ↑toute,< le ↑weekend = >tout le lendemain il appelle la fille pour voir comment elle ↓va.< ↑bébé, allo, tu es ↑où? elle ↓dit, ~je suis à la ↓maison. en fait, je voudrais aller pour faire ↑shoppi::ng = ma maman est sortie a (avec) sa ↓voiture = papa aussi est sorti avec sa range ↑rover~ = ↓actuellement, je suis dans la petite voiture de ma petite soeur-↓là, je veux partir au ↓supermarché. ↑chéri, ↑toi, tu es ↑où? **le gars ↓dit**, ↑non, en fait ↑moi, je voulais te dire que toi et ↓moi, **on est ensemble dans le même ↓[gbaka**. si l’apprenti arrive à ton ↑niveau là-↓bas, j’ai déjà payé ton ↓transpor::t. ((CoS – French-Nouchi))  
**Audience:** h ((PAL, PAC))  
 (0.7)

EnK2K switched codes between Standard French and Popular African French also known as Nouchi in Ivory Coast in order to carry every member of the audience along. Also, this is to confirm that familiar registers are allowed in SUCs. ‘**Un gars**’ in standard French means ‘un homme - a man’; ‘**une goton**’ means ‘une fille - a girl/lady’; while ‘**Gbaka**’ means ‘une sorte de transport commercial - a kind of public commercial vehicle in Ivory Coast. These code switches aided the audience to understand the jokes presented because they responded with claps and laughter.

**Excerpt 5:**

**Mala Adamo:** ((...)) <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu’un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>  
**Audience:** h ((AL))  
**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans, ((CoS – Arabic-French))  
**Audience:** h ((AL))  
**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

**Mala Adamo:** ↑*imagine une femme* ↓*enceinte qui est dans son* ↓*ambulance qui fait* ↑*wi, wi, wi qui doit aller* ↓*accoucher à l'* ↓*hôpital d'ici elle va* ↑*arriver* ↓*hein, Alhamdulillah* ↓*allah.* ((CoS – Arabic-French))

**Audience:** h ((AL))

Mala Adamo also switched codes between French and Arabic because of his religious background and because of his linguistic status and that of the audience of 'Bonjour'. Mala Adamo is an imitator. He imitates people very perfectly. He also loves to make his jokes real to the audience. As a result of all these, when he was presenting the age of drivers, that of the vehicles and the condition of roads in Republic of Niger, he has to switch codes between French and Arabic, the languages widely spoken in Niger and in Ivory Coast by Muslims but generally understood by non- Muslims too. **Wahalai** means 'truly' while **Alhamdulillah Allah** means 'Thank God'. Mala Adamo's code switches made his jokes real to the audience and it also assisted the audience to easily interpret the jokes.

It has been noted that SUCNs use code switching to orient their audiences (Furukawa 2007). Adetunji (2013:6) found out that in 'Nigerian SUC context, three broad languages are spoken: (Standard/Nigerian) English, Nigerian pidgin and local languages (L1s)'. In this study, almost all the selected ISUCNs switched codes intentionally between Standard French, Popular African French/Nouchi, English, Baoulé, Malinké (native languages spoken in Ivory Coast) and Arabic. Contrary to the opinion of some researchers that opine that code switching is generally a phenomenon that reveals linguistic incompetence of the speaker, in this study, it is discovered that the use of code switching in SUC is not a sign of linguistic incompetence, rather a display of linguistic competence and high level of linguistic manipulation which reveals the bilingual or multilingual communicative competence of both the SUCNs and their audiences. This is to respect the linguistic and social status of their audiences.

Code switching is one of the instrumentalities used by the selected ISUCNs to easily generate humour. It is one of the linguistic features used in SUC to add both comic and cognitive effects to the jokes presented. In the sense that of a truth, generating verbal humour is not a joke and it is not an easy task. The selected ISUCNs deliberately choose



and switch their codes in order to buttress or emphasize their points. Code switching helps in making the jokes relevant to the audience. It also helps the audience to easily decode the intention of the SUCNS.

#### 4.6 Paralinguistic resources in the selected ISUC

The analysis in this study was also done through the application of concept of paralinguistics, kinesics and artifacts to examine all the means of nonverbal communication such as paralinguistics (stress, intonation of voice, volume, rate, and silent pauses); kinesics (body motion/gestures, posture, eye movement, facial expressions); and artifacts (dressing/costumes and other accessories). This was done to find out the roles of nonverbal resources in comedic repertoire because paralinguistic features help a lot to convey meaning more than words.

##### 4.6.1 Stress in the selected ISUC

The selected SUCNs intentionally stressed some words just to make them sound so funny to their audience. Through stress, the SUCNs compare, connect and clarify their opinions. Stress also helps the SUCNs to emphasize the word(s) of significant value.

##### Excerpt 1:

**Joël:** ...↑MOI, ((CS)) je fais un petit tout en ↑arrière, ... il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là,  
→ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.  
((CS))

**Audience:** h ((AL))

**Joël:** h↑ jah, c'est quatre ans plus tard que ~tu te, tu, tu as, tu te ((R)) rends compte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais. ((0.92 ...)) Hhhha ↑ANGLAIS, ((CS)) c'est-à-dire, > il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme qui l'a énervé ↑wah? =>il rentre et puis il dit good morning class, on dit good morning ↓sir. il dit oh.< have your seat.' ha! this morning, during this lesson, if you speak French I will give you ZERO<. ((CS)) tu comprends o, tu ne comprends o, tu as entendu zéro.  
((CS))

**Audience:** h ((AL))

**Joël:** on sait que ça là est dedans. il est entrain de faire son cours, il y a des gens qui bavardent. il dit THAT'S NOT

THE ↑JOB, TAKE YOUR COPY WE HAVE TO MAKE  
 ↑QUIZ ((CS)) interrogation ↓surprise. on est entrain de  
 ↓composer. il y a deux petits ↓baoulés. est-ce que les  
 baoulés £sont£ ↑là?  
**Audience:** h ((AL))

While applying the Communicative principle of Relevance, it is noted that relevance is all that is needed in every communication. The words Joel stressed in his jokes exposed his communicative intention. The words: ‘Moi – Me’; ‘ANGLAIS, FINI PENDANT UNE HEURE – English, finished between one hour’; ‘ANGLAIS – English’; ‘ZERO, zéro – zero’ made his jokes relevant to the audience and the entire Ivory Coast. Through the words he stressed, he emphasized the bad attitudes of most Ivoirian students and the poor teaching methodology of most Ivoirian teachers towards the teaching and learning of French language as a foreign language in Ivory Coast. His paralanguage (stressed words) made the audience decode that he was ridiculing the status of English language teaching in Ivory Coast.

**Excerpt 2:**

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT QUI  
 NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT  
 D’AUGMENTATION ABUSIVE DES FACTURES DE  
 ↑COURANT, TU ES ↓VAINCU. ESPRIT D’ESCLAVAGE  
 EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE  
TROI:::SIÈME ↓MANDAT. ((CS))  
 (0.02)  
**Audience:** h ((0.02 PAL, ASt))

Just as the use of stress revealed the communicative intention of Joel, the stressed ‘TROI:::SIÈME ↓MANDAT – Third term’ helped La Flamme de l’Estanguer to generate verbal humour and assisted the audience to easily decode that the comedian was indirectly ridiculing the third term ambition of the Ivorian incumbent government. The stress he used can also be termed as an ostensive stimulus because it added cognitive effects to his jokes because the audience responded with prolonged laughter and shout.

**Excerpt 3:**

**Agalawal:** ((La musique traditionnelle – 0.76)) C’EST  
 ↑BON, ↑bonsoir,  
**Audience:** ↓bonsoir.  
**Agalawal:** ↑BONSOIR ((CS))  
**Audience:** ↓bonsoir.

**Agalawal:** JE VOUS SENS ↓PAS. ↑BONSOIR. EST-CE QUE ÇA ↑VA? ((CS)) ah vraiment bonne et heureuse année à tout le ↓monde. ((01.32 ...)) ça va un ↑peu? non, franchement 2017 est ↓passé, Dieu ↓merci. ((CS)) en tout cas je prie Dieu, faux plus on va croître 2017 sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. ((CS)) faux jamais on va croître ça ↓encore. on n'a qu'à continuer 2018, ↓2019. faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN, ah, wei, weh, weh- ((CS)) 2017 non, on a trop ↓souffert. par exemple, °éléphant a été éliminé par le ↓Maroc°.

**Audience:** h ((AL))

**Agalawal:** ça c'est en ↓2017. ((0.19 ...)) ↑non, ↑non, pour comme on n'est pas là pour ↓ça, on va faire shap, ↓shap. ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. mon hévéa.com. ha! ça fatigue les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. dès qu'ils ont créé ↓agrobusiness, le lendemain il y a d'autres qu'ils sont créées pour ↓eux, <°ADO ↓business°>

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions.

**Audience:** h ((AL))

**Agalawal:** si tu es ambiteux même on peut te donner villa (h) ↓dedans. non, on a trop souffert, même faux plus 2017 va arriver ↓encore. NON, ON A TROP ↓SOUFFERT. ((0.08 ...))

Agalawal stressed series of words in his routine in order to generate humour and also to make the audience get his intention. He shouted and stressed '↑BONSOIR – good evening' and '↑BONSOIR. EST-CE QUE ÇA ↑VA? = Good evening, are-you fine?' in order to arouse the interest of the audience and to ensure that the audience respond in a more lively manner. Agalawal's stress on 'Dieu ↓merci – Thank God'; 'JE PRIE ↑HEIN – I pray hein'; 'CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN – Chai! Ivory Coast suffered hein' and 'NON, ON A TROP ↓SOUFFERT. – No, we suffered a lot'; were highly satirical. He stressed the noted words to generate verbal humour and to emphasize that the Ivorians really suffered in 2017. According to Relevance theory, in every

communication, relevance is all we need. The stressed words Agalawal used emphasized the points that made his jokes highly relevant to the audience so they responded with laughter and clap.

**Excerpt 4:**

**Agalawal:** (...) mais ça va un peu? ~les dioulas vous êtes là  
↑encore~? ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez  
↓bi:::en. c'est bien vous travaillez. °vous aidez le ↓pays  
c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de  
finir ↑hein. il reste deux h ↓ans.

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein.  
quand ta caution finit ↓là, mon ↓frère, il faut ↓partir. ((CS))  
((01.83 ...))

**Audience:** h ((AL))

The stress Agalawal placed on '↓partir – leave' is also satirical. Through the Communicative principle of relevance, the audience decoded that he was ridiculing the ambition of the incumbent Ivorian government to opt for more tenure in office. In his joke, he told the Dioula man (President Alassane Ouattara) it remains two years for him in office and that after those two years, he should leave. While applying the Cognitive principle of Relevance theory, it is noted that the stress Agalawal used on the word 'partir' added cognitive effects to his jokes because the audience used fewer time to process and interpret the jokes. They quickly infer from the jokes that he was deriding this relevant issue in Ivory Coast and in other African nations. The stress he placed on 'partir – leave' was highly relevant to what the audience also had in mind so, they therefore responded with laughter.

**Excerpt 5:**

**Agalawal:** enfin je vais parler un peu de la Côte d'Ivoire  
parce que cette ↑année comme vous le ↓savez, le thème  
qu'on nous ait ↓imposé c'est l'union, discipline, travail\_ et  
c'est très important parce qu'il faut qu'on connaisse notre  
↓devise, mais moi, quand j'ai ↓réfléchi, et que j'ai regardé la  
devise = je me dis, la devise de la Côte d'Ivoire c'est bi:::en  
↓hein. l'union, discipline, ↓travail. mais je dis ↓oh. vraiment  
il y a un problème de disposi↓tion et d'↓organisation quand  
même du, du, de la ↓devise. vous même regardez où l'union  
↑est et où travail ↓est.

**Audience:** h ((AL))

**Agalawal:** on dirait qu'ils sont pas dans même groupe-↓là.

**Audience:** h ((AL))

**Agalawal:** c'est-à-↑dire, moi je pense que dans la ↓vie tout doit commencer par le ↓travail. ((CS)) et c'est parce que, parce que c'est quand on ↓travaille qu'on ↓mange. et quand on ↓mange on est ↓tranquille, on est en ↑paix = maintenant on va chercher à être ↓discipliné. MAIS QUELQU'UN QUI N'A PAS ↓MANGÉ, QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL ↑MOMENT? ((CS)) (0.7)

**Audience:** h ((PAL, AC, Ast))

When Agalawal was talking about the motto of Ivory Coast, 'Union, discipline, work', he stressed '↓travail – work' intentionally, in order to make his communicative intention of ridiculing unemployment which is a paramount social problem in Ivory Coast. He also stressed 'tout doit commencer par le ↓travail – All must begin with work'; and 'À QUEL ↑MOMENT? – At what time?'; to emphasize that without being employed or having work to do, being cultured and relating well in the society cannot be attained at all. The stress he used in his jokes made his jokes to be an ostensive stimulus because when he asked satirically that at what point can someone that has no food to eat and no job be tamed and obey social order. The audience responded with prolonged laughter, clap and shout because they decoded that through the words he stressed in his jokes he was ridiculing the level of unemployment and poverty in Ivoirian society just as Les Zinzins de l'art also noted in their jokes.

#### **Excerpt 6:**

**Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à cause de ↓ça mon papa sort PLUS~ (h). ((CS))

**Audience:** h ((AL, Ast))

**Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et mama fait ↓tout. mais eux, ils ont maîtresses dehors là↑bas. TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~. ((CS))

**Audience:** h ((0.04 PAL, Ast))

As Papitou's mother was leaving the stage, Papitou was laughing, exclaiming that despite his mother's beauty, his father goes out the more, that is, he has more concubines. The audience decoded the communicative intention of Papitou when he emphasized that he would be please or extremely happy if God could kill all the unfaithful men. The stress he

used added cognitive effects to his jokes. It took the audience little mental effort to process and to interpret the jokes, so they responded with prolonged laughter and shout.

**Excerpt 7:**

**Papitou:** ((1.6 ...)) ~les les gens qui ↑trichent sur les  
↓carrefours, TU LES VOIS ↑PAS?~

**Audience:** h ((AL))

**Papitou:** et ↑puis, les gens qui vendent dans  
l’embouteillage-là tu les vois ↓pas, c’est nous qu’il  
prend- et ↑puis en cas il y a des hommes-↓là, les tontons  
qui cherchent femmes-↑là, ils, ils, ils savent ↓payer  
poisons dix milles et ↑puis eux-↓mêmes, ils  
mangent ↓CONDIMENTS. ((CS))

**Audience:** h ((AL, ASt))

**Papitou:** ils h sont ↓là. et puis (h) quand la fille-↓là  
demande c’est ↑doux? ils disent c’est doux oh ça  
↑BRÛLE.

**Audience:** h ((AL))

**Papitou:** eh ↓garçons, ils sont ↓infidèles, ~infidèles~.  
tonton ↑gouverneur, je t’ai envoyé cadeaux par là ↑ça. il  
est ↑où? tonton ↑gouverneur? petit ↑bouba,  
accompagne-moi là-↓bas.

**Audience:** ((AL))

**Papitou:** fais ton rôle-↓là, tu t’appelles ↓bouba.

**Audience:** h ((AL))

**Papitou:** ça-↓là, IL VA DIRE AU VILLAGE QU’IL  
↓TRAVAILLE.

**Audience:** h ((AL, ASt))

Papitou stressed certain words like ‘VOIS PAS – not see, CONDIMENTS – condiments, garçons – boys, infidèles – unfaithful, and travaille – work’ in his jokes. He emphasised these words intentionally with the aim of generating verbal humour and to make the audience decode his intention easily. All that Papitou stressed in his routine made his jokes to be relevant to the audience and the entire Ivorian nation. Through his stress on ‘VOIS ↑PAS?~’ in the above excerpt, the audience decoded that his communicative intention was to deride the social injustice which is the order of the day in Ivory Coast and other African communities whereby the law is only meant for common men. He also stressed ‘CONDIMENTS, garçons, and infidèles’ to reveal the bad attitudes of the unfaithful men who offer to women what they are not up to. Papitou even emphasised that all men are unfaithful. Through his stress on ‘↓TRAVAILLE’ he derided the lazy attitude of most young people in Ivory Coast who do disguise and pretend to their families in the

villages that are working hard in the cities, whereas reverse is the case. The audience did not see Papitou's stress as overstatements but they rather responded promptly with laughter and shout to show that they processed, interpreted and understood his jokes with little mental efforts. The reaction of the audience confirms that all what Papitou presented in his routine is relevant to the audience.

**Excerpt 8:**

**Kaboré:** tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer ↓ici devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là, et les ↓Gerhvinos, et tu ↓insultes les ↓femmes. ((CS))

**Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC?

**Kaboré:** >MAIS TU AS LE BAC.< ((CS))

**Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?

**Kaboré:** >ÇA EXISTE, LE ↓BAC.<

**Lucas:** DANS CE PAYS-↑LÀ? ((CS))

**Kaboré:** ↓OUI. ((CS))

**Lucas:** >tu sais ce que BAC ↑signifie?<

**Kaboré:** ça signifie ↑quoi?

**Lucas:** BAC – B-A-C- <°bien↑venu au ↓chômage°>

**Audience:** h ((AL, PAC, ASt)) (0.6) ((1.73 ...))

The stress that Les Zinzins de l'art used in their routine revealed their intentions and added cognitive effects to jokes. The audience easily decoded their intention of deriding the rate at which most Ivorian graduates are jobless or taking up meager jobs. This was revealed when Kaboré queried his partner (Lucas) for not seeking better employment despite his A level certificate, instead, he stood before the audience presenting jokes. Meanwhile, Lucas also emphasized that BAC (Baccalaureate) no longer exist in Ivory Coast because of its valueless status. He stressed that BAC signifies 'Bienvenu Au Chômage' which means 'welcome to unemployment'. The emphasis Les Zinzins de l'art placed on BAC in Ivory Coast was highly relevant to the audience and the entire Ivory Coast, so the audience promptly responded with laughter, prolonged clap and shout.

**Excerpt 9:**

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_

**Lucas:** notre pays la Côte d'Ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent. ((CS))

**Audience:** h ((AL, AC)) (...)

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention,de la ↓mutinerie on peut passer à la ↓moutonnérie.

**Lucas:** ↓hei::n, on ne dit pas ça ↑ici.

**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la Côte d'Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas.

**Lucas:** ↑là, tu as très bien ↓parlé.

**Kaboré:** si ↑non, ↓ici tout va ↓bien.

**Lucas:** que les SICOGI soient débarrassés des joueurs de ↓da::mes.

**Kaboré:** ↓amen. ((CS))

**Audience:** ((ASt))

**Kaboré:** que Yopougon soit débarrassé des ↓embouteillages.

**Lucas:** que Abobo soit débarrassé des ↓MICRO::BES. ((CS))

**Audience:** h ((AL, AC))

**Kaboré:** que Koumassi soit débarrassé des ↓inondations.

**Lucas:** que Bassam ((Grand-Bassam)) soit débarrassé des ↓jihadistes.

**Kaboré:** pour que Odienné soit débarrassé des ↓Chinois.

**Audience:** ((AC))

**Lucas and Kaboré:** ↑bonsoir.

Les Zinzins de l'art emphasised that they wished that their country Ivory Coast would despite his bugging problems be a country whose problems will not overwhelm them. Through the stress they used, they portrayed and ridiculed most of the problems people are facing in Ivory Coast. They emphasised that they wanted SICOGI to be free from draughts players. They stressed that they wanted Abobo to be free from micro-organisms. Likewise, they stressed that they wanted Bassam to be free from the extremist jihadists that are ravaging the area. All what Les Zinzins de l'art stressed in their jokes were ostensive stimuli which added cognitive effects to their jokes. It aided them (the comedians) to easily generate verbal humour. The deployment of stress in their jokes also assisted the audience to easily process, interpret and understand the jokes, they therefore responded with laughter and clap.



### Excerpt 10:

**Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de  
↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS?  
NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES  
↓CHAUFFEURS. ((CS))

**Audience:** h ((AL, AC))

**Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15  
↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

**Audience:** h ((AL))

**Mala Adamo:** ce sont des ↓enfants. QUI VA  
CONDUIRE QUI? ((CS))

**Audience:** h ((AL))

**Mala Adamo:** et puis quand tu vois la casquet-↑là, c'est  
↓renversé, ça regarde vers la ↓brousse. casquet ↓renversé  
qui regarde vers la ↓brousse, IL VA AUSSI  
↑ENVOYER PASSEGEURS EN ↑BROUSSE. ((CS))

**Audience:** h ((AL, AC))

**Mala Adamo:** <quand tu veux les vrais, vrais  
↓chauffeurs, quand tu veux quelqu'un tu connais  
↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son  
véhicule a 50 ↓ans, ((CS))

**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS. ((CS))

**Audience:** h ((AL))

Mala Adamo also emphasized certain words in his routine. He emphasized words like 'LES ↑ACCIDENTS – Accidents, L'ÂGE DES ↓CHAUFFEURS – Age of the drivers, CONDUIRE – to drive, ↑BROUSSE - jungle, Cinquante ans – fifty years'. Through the stress he used, his communicative intention was revealed. He even shouted most of the words he stressed just to prove that he meant what he was emphasizing. The audience decoded that Mala Adamo was ridiculing the order the Ivorian government gave on the age limit of imported cars. He emphasized that, it is the age of the vehicle and drivers that is causing accidents. He gave example of underage and overage drivers. He specifically stressed that in Niger Republic, the driver is fifty years old, the vehicle is fifty years old and even the road is fifty years old. The audience responded with laughter and clap because the stress Mala Adamo used added cognitive effects to his jokes.

#### 4.6.2 Intonation of voice, volume, rate and silent pauses in the selected ISUC

Intonation of voice is the use of changing vocal pitch, rising and falling tone, to convey grammatical information or personal attitude in order to generate verbal humour; while volume has to do with the loudness or quietness of speech.

##### Excerpt 1:

**Joël:** ↓°je vous entend pas bien°... ↑MOI, ((CS)) je fais un petit tout en ↑arrière, et je pense un peu en ce qui s'est ↓passé en arrière... MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** ... Hhhha ((F)) ↑ANGLAIS, c'est-à-dire, > il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme qui l'a énervé ↑wah? = >il rentre et puis il dit good morning class, on dit good morning ↓sir. il dit oh.< have your seat. ((...)) on sait que ça là est dedans. il est entrain de faire son cours, il y a des gens qui bavardent. il dit THAT'S NOT THE ↑JOB, TAKE YOUR COPY WE HAVE TO MAKE ↑QUIZ interrogation ↓surprise. ((PLF- Intonation - He raised his voice and frowned his face to depict the displeasure of the teacher.)) on est entrain de ↓composer. il y a deux petits ↓baoulés. est-ce que les baoulés £sont£ ↑là?

**Audience:** h ((AL))

**Joël:** ... Konan se retourne et il ↑dit, £what ↓koffi?£

**Audience:** h ((AL))

**Joël:** il dit ↓Konan il dit ↑WHAT ↑KOFFI? il ↓dit ~**Konan** I want to tell you that your bic is ↓**toli**~. ((PLF- Intonation – He whispered while calling Konan.))

**Audience:** h ((AL))

In SUC, another thing that helps the SUCNs to generate humour is the way the jokes are being said. Joel used humorous tone and different intonations in his routine. He shouted some words like 'MOI; MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE. il dit THAT'S NOT THE ↑JOB, TAKE YOUR COPY WE HAVE TO MAKE ↑QUIZ; ↑WHAT ↑KOFFI?'. He shouted most of the above mentioned words in order to emphasize the strictness (or displeasure) of many English language teachers in Ivorian schools. The tempo he used

when he said ‘> il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu’il a fait à la ↓maison. si c’est sa femme qui l’a énervé ↑wah? = >il rentre et puis il dit good morning class, on dit good morning ↓sir. il dit oh.< have your seat.’ was very fast. This was to reveal the displeasure of Ivoirian English teachers to the bad attitude of most Ivorian students towards the learning of English language as a foreign language. He used corresponding voice to best present the character he is portraying. He whispered while calling Konan because the teacher must not hear that Konan and Koffi (the characters in his jokes) speak French in English class. Some of his words were pronounced quietly while many words were pronounced more loudly than others. Joel prolonged vowel ‘/i/’ in ‘ANGLAIS, FIN::I PENDANT (h) UNE ↓HEURE’ for emphasis’ sake. Rise and fall intonation were used in his routine. He used smiley voice or suppressed laughter when he was asking whether the Baoulés were present and when Konan asked ‘What Koffi.’ This was done intentionally to generate verbal humour. The tone, intonation of voice and volume he used were ostensive stimuli which assisted the audience to process, interpret and respond to the jokes with little mental stress. His communicative intention was revealed through the paralinguistic features such as tone, intonation of voice and volume he used in his routine.

### Excerpt 2:

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D’AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D’ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI::SIÈME ↓MANDAT.

**Audience:** h ((0.02 PAL, ASt))

**La Flamme de l’Estanguer:** [j’ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASt))

**La Flamme de l’Estanguer:** [↑pardonnez, j’ai dit quoi\_

**Audience:** h ((AL, AR)) troisième mandat.]

**La Flamme de l’Estanguer:** troisième mandat\_ donc c’est de troisième ↑mandat↑moi je suis ↓venu ↑parler?

**Audience:** → ((ASt))

**La Flamme de l’Estanguer:** ...attendez, je vais enlever ↑ça, faut pas avoir DES PROBLÈMES. ((3.27 ...))

**Audience:** h ((AL, ASt)).

La Flamme de l’Estanguer also used humorous tone in his routine. Rise and fall intonation characterised his jokes. He elongated vowel ‘/i/’ in ‘TROI::SIÈME ↓MANDAT.’ After he

mentioned ‘troisième mandat’ he paused intentionally to give room for the audience to react in form of shout and laughter before he continued his jokes and to enable him also to gain time. Through the words that the comedian shouted, the audience decoded easily that his communicative intention was to ridicule the happenings in the society, most especially the ambition of the incumbent Ivorian government to extend his tenure in office. The audience responded with prolonged laughter, laughter and shout because all he pronounced loudly emphasised relevant socio-political issues in Côte d’Ivoire.

**Excerpt 3:**

**Agalawal:** ((La musique traditionnelle – 0.76)) C’EST  
 ↑BON, ↑bonsoir,

**Audience:** ↓bonsoir. ((Only few members of the audience responded ‘bonsoir’, so he repeated the greeting with a high tempo.))

**Agalawal:** ↑BONSOIR ((PLF - Pitch))

**Audience:** ↓bonsoir.

**Agalawal:** JE VOUS SENS ↓PAS. ↑BONSOIR. EST-CE QUE ÇA ↑VA? ((PLF - High pitch)) ah vraiment bonne et heureuse année à tout le ↓monde. ((01.32 ...)) ça va un ↑peu? non, franchement 2017 est ↓passé, Dieu ↓merci. en tout cas je prie Dieu, faux plus on va croître 2017 sur notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. faux jamais on va croître ça ↓encore. on n’a qu’à continuer 2018, ↓2019. faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D’IVOIRE A SOUFFERT ↑HEIN, ah, wei, weh, weh-2017 non, on a trop ↓souffert. par exemple, °éléphant a été éliminé par le ↓Maroc°. ((PLF – Low pitch))

**Audience:** h ((AL))

**Agalawal:** ça c’est en ↓2017. ((0.19 ...)) ↑non, ↑non, pour comme on n’est pas là pour ↓ça, on va faire shap, ↓shap. ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. ((PLF – Intonation)) mon hévéa.com. ha! ça fatigue les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. dès qu’ils ont créé ↓agrobusiness, le lendemain il y a d’autres qu’ils sont créées pour ↓eux, <°ADO ↓business°> ((PLF – Low pitch))

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions. ((CL))

**Audience:** h ((AL))

**Agalawal:** si tu es ambitieux même on peut te donner villa (h) ↓dedans. non, on a trop souffert, même faux plus 2017 va arriver ↓encore. NON, ON A TROP ↓SOUFFERT. ((0.08 ...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ((PLF – Intonation - He asked this question sarcastically.)) ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. ((PLF - Intonation)) vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est ↓bien°. ((PLF – Intonation)) mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans.

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. quand ta caution finit ↓là, mon ↓frère, il faut ↓partir. ((PLF – Intonation)) ((01.83 ...))

**Audience:** h ((AL))

**Agalawal:** ((...)) c'est-à-↑dire, moi je pense que dans la ↓vie tout doit commencer par le ↓travail. et c'est parce que, parce que c'est quand on ↓travaille qu'on ↓mange. et quand on ↓mange on est ↓tranquille, on est en ↑paix = maintenant on va chercher à être ↓discipliné. MAIS QUELQU'UN QUI N'A PAS ↓MANGÉ, QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL ↑MOMENT? ((PLF – Intonation)) (0.7)

**Audience:** h ((PAL, AC, Ast))

**Agalawal:** ((...)) donc pour terminer, je voulais vous ↓dire que la côte d'Ivoire est un beau ↓pays, ↓mais, en ↓abrégé, quand vous abrégez la côte d'Ivoire, vous allez trouver deux ↓lettres, C.I. donc on va faire ça ↓ensemble. la côte d'Ivoire est ↑abrégé, ça donne ↓C.I. c'est une chance ↓inouïe, un cadeau ↓inestimable, ↓C.I. deux principales ↓religions, ↓christianisme et ↓islamisme ↓C.I. ((0.8 ...)) il paraît qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I. ((PLF- Low pitch, CL))

**Audience:** h ((PAL, ASt))

**Agalawal:** C'ÉTAIT UNE SITUATION ↑COMPLIQUÉE ET ↑INEXPLICABLE. ((PLF- High tempo))

**Audience:** C.I. ((AR))

**Agalawal:** ((...)) j'↑espère que vous passez une cérémonie ↑inoubliable\_ (0.7)

**Audience:** h ((PAL, Ast, PAC))

**Agalawal:** J'ESPÈRE QUE VOUS PASSEZ UNE CÉRÉMONIE ↑INOUBLIABLE\_ ((PLF – High tempo, LF – Wordplay - acronym))  
**Audience:** C.I. ((AR))

Agalawal also used humorous tone and his routine was full of different paralinguistic features. Agalawal shouted and pronounced many words more loudly in his jokes to signify emphasis for example: 'NON, MOI, JE PRIE ↑HEIN.' 'CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN' 'NON, ON A TROP ↓SOUFFERT.' C'ÉTAIT UNE SITUATION ↑COMPLIQUÉE ET ↑INEXPLICABLE. etc. While he pronounced some words loudly in order to disdain the subject matter. For example: MAIS QUELQU'UN QUI N'A PAS ↓MANGÉ, QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL ↑MOMENT?' He said this jovially to deride the effect of unemployment in Ivory Coast. He used both low and high pitches in his routine. His use of high pitch portrays emphasis, while he used low pitch (quiet voice) to deride his subject of discussion; for example: °éléphant a été éliminé par le ↓Maroc°; <°ADO ↓business°>; il paraît qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I. etc. He used shaky voice to say '~les Dioulas vous êtes là ↑encore~?' He asked this question sarcastically in order to deride the Ivoirian incumbent government. His falling and rising intonation and all other paralanguage used added comic and cognitive effects to his jokes. Agalawal made room for intermittent intentional silent pauses in his routine just to plan time and to allow the audience responds to the jokes. The paralanguage used by Agalawal aided the audience to easily process, interpret and understand the jokes with little mental efforts because they responded with laughter, prolonged laughter, clap and shout.

#### **Excerpt 4:**

**La mère de Papitou:** ((...)) il ne faut pas me faire courir ↓ici. ENLÈVE LE ↑BOUBOU.

**Papitou:** C'EST BOUBOU ↓WOBÉ.

**Audience:** h ((AL))

**La mère de Papitou:** ↓pardon, ↓pardon.

**Audience:** h ((AL))

**Papitou:** ~maman, ↓tiens. hu:::p, e::h h ↑MAMAN, à cause de ↓ça mon papa sort PLUS~ (h).

**Audience:** h ((AL, ASt))

**Papitou:** ~mais malgré ça ↑là, mon papa a maîtresse dehors ↓là-bas~.

**Audience:** h ((AL, ASt))

**Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et  
mama fait ↓tout. mais eux, ils ont maîtresses dehors là↑bas.  
TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT  
LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~.

**Audience:** h ((0.04 PAL, ASt))

Papitou's intonation is enough to generate verbal humour. He used shaky voice throughout his routine because he is fond of imitating little children. He used rising and falling intonation. Some of what he shouted portrayed emphasis; for example: 'ENLÈVE LE ↑BOUBOU.' 'C'EST BOUBOU ↓WOBÉ.' '↑MAMAN,' and 'PLUS'. He exclaimed that despite his mother's beauty, his father still has more concubines outside. While some of what he shouted depicted mockery; for example: TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~. Papitou shouted that he would be happy if God could kill all the men that are opting for matrimonial unfaithfulness. The audience decoded that Papitou was deriding the act of marital unfaithfulness through his jokes and his paralanguage. They thereby promptly responded with prolonged laughter and shout as a result, Papitou also paused so that the audience could have quality time to express humour.

### Excerpt 5:

**Papitou:** ((1.6 ...)) ~les les gens qui ↑trichent sur les  
↓carrefours, TU LES VOIS ↑PAS?~

**Audience:** h ((AL))

**Papitou:** et ↑puis, les gens qui vendent dans  
l'embouteillage-là tu les vois ↓pas, c'est nous qu'il prend-  
et ↑puis en cas il y a des hommes-↓là, les tontons qui  
cherchent femmes-↑là, ils, ils, ils savent ↓payer poisons dix  
milles et ↑puis eux-↓mêmes, ils mangent ↓CONDIMENTS.  
((CP))

**Audience:** h ((AL, ASt))

**Papitou:** ils h sont ↓là. et puis (h) quand la fille-↓là  
demande c'est ↑doux? ils disent c'est doux oh ça  
↑BRÛLE. ((CL))

**Audience:** h ((AL))

**Papitou:** eh ↓garçons, ils sont↓infidèles, ~infidèles~.  
((PLF – Intonation,)) tonton ↑gouverneur, je t'ai envoyé  
cadeaux par là ↑ça. il est ↑où? tonton ↑gouverneur? petit  
↑bouba, accompagne-moi là-↓bas.

**Audience:** ((AL))

**Papitou:** fais ton rôle-↓là, tu t'appelles ↓bouba.

**Audience:** h ((AL))

**Papitou:** ça-↓là, IL VA DIRE AU VILLAGE QU'IL  
↓TRAVAILLE.

**Audience:** h ((AL, ASt))

**Papitou:** eh, eh, bouba, bouba, papa est ↑où? ((PLF –  
Intonation)) papa, voilà ton cadeau. #il ne faut lui donner, il  
va dire que c'est toi qui a donné. donne-↑moi#.

**Audience:** h ((AL))

Papitou's intonation is very funny because he presented his routine as if he was a kid. He pronounced some words louder than others in order to highlight his points. He used sprechsimme while saying 'eh ↓garçons, ils sont↓infidèles, ~infidèles~.' He said this as if he was singing. He used creaky voice while saying – '#il ne faut lui donner, il va dire que c'est toi qui a donné. donne-↑moi#'. He paused in between his routine in order to receive corresponding feedback from the audience. The paralinguistic Papitou employed in his routine helped him to generate verbal humour and also aided quick comprehension of jokes by the audience.

Through this study, it is ascertained that most selected ISUCs are imitators. EnK2K imitated young ladies by modulating his voice to mimic how young ladies in love do speak with tiny voice as noted below. The intonation of voice he used added cognitive effects to his jokes.

#### **Excerpt 6:**

**EnK2K:** (...) ↑bébé, allo, tu es ↑où? elle ↓dit, ~je suis à la  
↓maison. en fait, je voudrais aller pour faire ↑shoppi::ng =  
ma maman est sortie a (avec) sa ↓voiture = papa aussi est  
sorti avec sa range ↑rover~ = ↓actuellement, je suis dans la  
petite voiture de ma petite soeur-↓là, je veux partir au  
↓supermarché. ↑chéri, ↑toi, tu es ↑où?

Just as EnK2K mimicked how young ladies in love do speak, Papitou imitated little children and Mala Adamo also mimicked the drivers in Republic of Niger just to add more cognitive effects to the jokes which will aid the audience to quickly understand what is said in the jokes.

#### **Excerpt 7:**

**Mala Adamo:** <quand tu veux les vrais, vrais ↓chauffeurs,  
quand tu veux quelqu'un tu connais ↑voiture, £il faut venir  
chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))



In this study, it is noted that paralinguistic features used by almost all the selected ISUCNs inform of tone, intonation, stress, pitch or tempo etc, helped them to easily generate verbal humour. It complements the jokes, in the sense that it makes the jokes more explicit and relevant. In this study, most paralinguistic features were used to emphasize what is being said in the joke or to deride the happenings in the society. Paralinguistic features equally assisted the audience to easily decode the communicative intention of the ISUCNs. Through the use of paralinguistic features, the audiences were able to process, interpret and respond promptly to the jokes. Silent pauses and hesitations between words were used intentionally to make the SUCN gain time and to rapidly receive the feedbacks from the audience inform of laughter, prolonged laughter, clap, prolonged clap or shout.

#### 4.6.3 Kinesics in the selected ISUC

Kinesics is part of paralinguistic features that help the audience to easily decode the meanings of jokes. According to Ray L. Birdwhistell kinesics can be grouped as: body movements, gestures, posture, eye contact and facial expression. All the selected ISUCNs were very active on the stage. They were all seen moving up and down, demonstrating all their jokes in order to make the audience understand well their jokes.

#### Excerpt 1:

**Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** (...) et puis il dit good morning class, on dit good morning ↓sir. il dit oh.<have your seat. ha! this morning, during this lesson, if you speak French I will give you ZERO<. tu comprends o, tu ne comprends o, tu as entendu zéro.

**Audience:** h ((AL))

**Joël:** on sait que ça là est dedans. il est entrain de faire son cours, il y a des gens qui bavardent. il dit THAT'S NOT THE ↑JOB, TAKE YOUR COPY WE HAVE TO MAKE ↑QUIZ interrogation ↓surprise.

All the kinesics markers Joel used in his jokes aided the audience to easily deduce the meanings of the jokes. Joel's gestural actions corroborated all he said. While saying

‘ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE.’ He demonstrated by using his hand to cancel the class. To say ‘<have your seat’ he used his right hand to demonstrate how the English teacher asked his students to sit. While saying ‘tu comprends o, tu ne comprends o,’ he used his right hand to point to his head to signify comprehension. All his kinesics displays added cognitive effects to his joke. While Joel was presenting how some English teachers do teach in Ivorian schools, he raised his tone and frowned his face to depict the displeasure of the teacher over students who were fond of making noise in English class. He employed all these gestural displays to best represent the character (the English language teacher) he is presenting.

**Excerpt 2:**

**La Flamme de l’Estanguer:** ESPRIT DE L’ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D’AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D’ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI:::SIÈME ↓MANDAT.

(0.02)

**Audience:** h ((0.02 PAL, ASt))

**La Flamme de l’Estanguer:** [j’ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASt))

**La Flamme de l’Estanguer:** [↑pardonnez, j’ai dit quoi\_

**Audience:** h ((AL, AR)) troisième mandat.]

**La Flamme de l’Estanguer:** troisième mandat\_ donc c’est de troisième ↑mandat↑moi je suis ↓venu ↑parler?

**Audience:** → ((ASt))

In the above excerpt the use of kinesics enriched the jokes. La Flamme de l’Estanguer moved round the stage vehemently, he shook his hand rigorously to demonstrate the jingling of a bell of a prophet as he was shouting round the stage. He presented himself as a prophet, prophesying victory over all the financial and socio-political problems in Ivory Coast. His kinesics markers revealed that he was ridiculing the contemporary issues in Ivory Coast such as crazy electricity bills, lack of funds, slavery of Ivorian youths in Libya and third term ambition of the incumbent president. After saying ‘TROISIÈME ↑MANDAT.’ he opened his mouth to pretend that he did not know what he said. He then looked round to hear the response from his audience who later repeated what he said. His facial expression therefore depicted that he was not pleased with what he said and

displayed that he has realized the gravity of the ‘third term’ he mentioned. All the kinesics markers such body movements, gestures and facial expression employed by La Flamme de l’Estanguer added comic and cognitive effects to the jokes because the audience responded promptly with laughter, prolonged laughter and shout.

**Excerpt 3:**

**Agalawal:** ((La musique traditionnelle – 0.76)) C’EST  
↑BON, ↑bonsoir,

**Audience:** ↓bonsoir.

**Agalawal:** ↑BONSOIR

**Audience:** ↓bonsoir.

**Agalawal:** JE VOUS SENS ↓PAS. ↑BONSOIR. EST-CE  
QUE ÇA ↑VA? ah vraiment bonne et heureuse année à tout  
le ↓monde. ((01.32 ...)) ça va un ↑peu? non, franchement  
2017 est ↓passé, Dieu ↓merci. en tout cas je prie Dieu, faux  
plus on va croiser 2017 sur notre chemin ↓encore. NON,  
MOI, JE PRIE ↑HEIN. faux jamais on va croiser ça  
↓encore. on n’a qu’à continuer 2018, ↓2019. faux jamais  
2017 va ↓rapparaître. on a trop souffert dans 2017-↓là.  
CHIÉ! LA CÔTE D’IVOIRE A SOUFFERT ↑HEIN, ah,  
wei, weh, weh- 2017 non, on a trop ↓souffert. par exemple,  
°éléphant a été éliminé par le ↓Maroc°.

**Audience:** h ((AL))

**Agalawal:** ça c’est en ↓2017. ((0.19 ...)) ↑non, ↑non, pour  
comme on n’est pas là pour ↓ça, on va faire shap, ↓shap.  
↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu  
↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. mon hévéa.com. ha! ça  
fatigue

les gens ↑hein. du ↓coup, tout le monde est rentré dans  
↓business, ↓business, ↓business, ↓business. dès qu’ils ont  
créé ↓agrobusiness, le lendemain il y a d’autres qu’ils sont  
créées pour ↓eux, <°ADO ↓business°>

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as  
douze (h) ↓millions. ((CL))

**Audience:** h ((AL))

**Agalawal:** si tu es ambiteux même on peut te donner villa  
(h) ↓dedans. non, on a trop souffert, même faux plus 2017  
va arriver ↓encore. NON, ON A TROP ↓SOUFFERT.  
((0.08 ...)) mais ça, ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans. ((CL))

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. quand ta caution finit ↓là, mon ↓frère, il faut ↓partir. ((01.83 ...))

**Audience:** h ((AL))

**Agalawal:** (...) c'est-à-↑dire, moi je pense que dans la ↓vie tout doit commencer par le ↓travail. et c'est parce que, parce que c'est quand on ↓travaille qu'on ↓mange. et quand on ↓mange on est ↓tranquille, on est en ↑paix = maintenant on va chercher à être ↓discipliné. MAIS QUELQU'UN QUI N'A PAS ↓MANGÉ, QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL ↑MOMENT? ((CP))

(0.7)

**Audience:** h ((PAL, AC, Ast))

From the above excerpt, Agalawal used kinesics markers that aided understanding of his jokes. He raised his hand to notify the DJ to stop playing the music to which he was dancing and jumped to demonstrate that he was ready for the business and that the audience should equally get set for him. He put up his two hands to show appreciation to God that at last 2017 has ended despite all the problems the Ivorian nation faced. The audience decoded that he did this specifically to deride efforts of the incumbent Ivorian government; because according to him, Ivorians suffered greatly in 2017 and he hoped 2018 (the New Year) would be better. He used his right hand to affirm that 2017 would never come back again. He moved forward, he also demonstrated this with his hands and legs. He held his waist with his two hands to further demonstrate how people were tired of all that happened in Ivory Coast in 2017. He waved his right hand and frowned his face to demonstrate the degree of suffering the Ivorians went through in 2017 and kept his hands on his waist. His facial expression demonstrated that the Ivorians went through hell in 2017 because he frowned his face when talking about what happened in 2017. He used his two hands to demonstrate how everybody went into different kinds of business. When he was indirectly satirising the incumbent Ivorian government he used his two hands to demonstrate how to chase somebody away. This was done to inform the incumbent Ivorian president that after his remaining two years in office, he should leave office. His

facial expression showed that he meant what he was saying. All the kinesics markers Agalawal employed complemented his jokes in the sense that they aided the audience to understand the jokes easily. The audience thereby responded with prolonged laughter, clap and shout.

**Excerpt 4:**

**Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à cause de ↓ça mon papa sort PLUS~ (h).

**Audience:** h ((AL, AS<sub>t</sub>))

**Papitou:** ~mais malgré ça ↑là, mon papa a maîtresse dehors ↓là-bas~.

**Audience:** h ((AL, AS<sub>t</sub>))

**Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et mama fait ↓tout. mais eux, ils ont maîtresses dehors là↑bas. TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~.

**Audience:** h ((0.04 PAL, AS<sub>t</sub>))

**Papitou:** e:::h (h) les ↑mamans, vous êtes ↑contentes? mais pourquoi vous êtes ↓contentes et puis vous ne criez ↑pas? hi hi hi.

**Audience:** ((AS<sub>t</sub>))

Papitou stretched his left hand outside to demonstrate that some men have concubines outside wedlock. All the kinesics acts of Papitou confirm his childlike idiosyncrasy of a child. He also clapped his two hands childishly and played with his fingers while presenting his jokes. This was to buttress the point he was trying to make. These kinesics displays helped the audience to decode that marital unfaithfulness has a lot of negative effects on the children.

**Excerpt 5:**

**Lucas:** ↑oui, ↓eh, mon ↓ami.

**Kaboré:** ↓oui.

**Lucas:** nous, on est ↓parti à l'↑école, on est ↓rentré en ↑classe.

**Kaboré:** ↓oui mai:::s c'est ça qui m'↑étonne chez toi-↓là.

**Lucas:** ↑oui.

**Kaboré:** tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer ↓ici devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là, et les ↓Gerhvinos, et tu ↓insultes les ↓femmes.

**Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC?

**Kaboré:** >MAIS TU AS LE BAC.<  
**Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?  
**Kaboré:** >ÇA EXISTE, LE ↓BAC.<  
**Lucas:** DANS CE PAYS-↑LÀ?  
**Kaboré:** ↓OUI.  
**Lucas:** >tu sais ce que BAC ↑signifie?<  
**Kaboré:** ça signifie ↑quoi?  
**Lucas:** BAC – B-A-C- <°bien↑venu au ↓chômage°>  
**Audience:** h ((AL, PAC, ASt)) (0.6) ((1.73 ...))  
**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_  
**Lucas:** notre pays la Côte d’Ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.  
**Audience:** h ((AL, AC))  
**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((CP – (0.3)  
**Audience:** AL  
**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie.  
**Lucas:** ↓hei:::n, on ne dit pas ça ↑ici.  
**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la Côte d’Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas.  
**Lucas:** ↑là, tu as très bien ↓parlé.  
**Kaboré:** si ↑non, ↓ici tout va ↓bien.  
**Lucas:** que les SICOGI soient débarrassés des joueurs de ↓da:::mes.  
**Kaboré:** ↓amen.  
**Audience:** ((ASt))

From the above excerpt, it is noted that les Zinzins de l’art also employed kinesics markers which added cognitive effects to their jokes. Kaboré frowned his face and insisted that his partner has BAC – A Level to ridicule his partner that despite his A level certificate, instead for him to secure a well paid employment he ended going up and down presenting jokes in front of the audience. Lucas shook his right hand rigorously while asking his partner if he knows the real meaning of BAC he was emphasizing that he (Lucas) has. Meanwhile, Kaboré opened his mouth widely and frowned his face to depict inquisitiveness because he wanted to know the meaning of BAC. According to Lucas, BAC means ‘Bienvenu Au Chômage’ that is welcome to unemployment. Their kinesics

acts here reveal that they were actually deriding the worthless value of (BAC) A level certificate and the alarming rate of unemployment in Ivory Coast.

Kaboré bowed a little bit, held his two hands and opened his eyes more widely while saying that he wished 2018 would be a year when the country's multiple problems will not overwhelm the citizens. Lucas whispered to caution his partner (Kaboré) not to say such words about Ivory Coast in public. While Kaboré waved his two hands and pointed his right hand elsewhere to prove that he was not talking about Ivory Coast. He said all is well in Ivory Coast that he was actually talking about Sudan and North Korea. The audience understood that les Zinzins de l'art used the above analysed kinesics markers to stylishly and ironically deride the social problems in Ivory Coast, they therefore responded with laughter and shout.

**Excerpt 6:**

**EnK2K:** (02.45 ...) mais en ↑réalité, on ↑dit garçon ↓ment, ↓honnêtement mais quand les filles ↑vraiment, ↓eux, ils veulent ↓frapper, ils laissent ↓tomber. >il y a un gars qui croissé une got (goton). ils ont échangé toute et ↑toute,< le ↑weekend = >tout le lendemain il appelle la fille pour voir comment elle ↓va.< ↑bébé, allo, tu es ↑où? elle ↓dit, ~je suis à la ↓maison. enfait, je voudrais aller pour faire ↑shoppi::ng = ma maman est sortie a (avec) sa ↓voiture = papa aussi est sorti avec sa range ↑rover~ = ↓actuellement, je suis dans la petite voiture de ma petite soeur-↓là, je veux partir au ↓supermarché. ↑chéri, ↑toi, tu es ↑où? le gars ↓dit, ↑non, enfait ↑moi, je voulais te dire que toi et ↓moi, on est ensemble dans le même ↓[gbaka. si l'apprenti arrive à ton ↑niveau là-↓bas, j'ai déjà payé ton ↓transpor::t.

**Audience:** h ((PAL, PAC))]

(0.7)

Enk2k also employed kinesics displays in his routine. He used his two hands to demonstrate the romantic rapport between the guy and the lady he was talking about. He used his right hand to portray a hand-set used by the guy. He also used his left hand to portray the usual demonstration of young ladies when chatting especially with the people they want to impress. These kinesics acts revealed that Enk2k wanted every scenario in his jokes and the roles the characters in the jokes played to be really real. Also, the kinesics displays he used assisted the audience to easily decode the meaning of his jokes which

was to deride the level of unfaithfulness and falsehood among the so-called young people in love in Ivory Coast.

**Excerpt 7:**

**Mala Adamo:** (0.24...) ↓ha:::, ↓he, c'est ↓vrai, dans ce pays-↓là, la devise de la côte d'↑ivoire c'est ↑union, ↑discipline, ↓travail. et ce ↓soir, vous êtes ↑unis, vous êtes ↑disciplinés, et ↓nous, on peut travailler pour ↓vous. ↑applaudissez.

**Audience:** ((AC))

**Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le ↓gouverneur, c'est ↑vous avec ↓moi. ça c'est un secret de ↓famille. j'appris ↑que le gouvernement de côte d'ivoire veut ↓limiter hein l'âge de véhicules ↑importées à cinq ↓ans, que c'est pour lutter contre la pollution d'↑air avec les ↓chauffements qui ↓matissent avec les ↓(h) accidents (h).

(0.15)

**Audience:** h ((AL))

**Mala Adamo:** ha h ↑vraiment, gouvernement de côte d'Ivoire-↓là, ils sont trop ↓ h réels ((CL)). Ils sont h exagèrent, ils se lèvent comme h ça et h puis, ils portent la [h loi.

**Audience:** h] ((PAL, ASt, PAC)) (0.9)

**Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de ↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS? NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES ↓CHAUFFEURS. ((CS))

**Audience:** h ((AL, AC))

**Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15 ↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

**Audience:** h ((AL))

**Mala Adamo:** ce sont des ↓enfants. QUI VA CONDUIRE QUI?

**Audience:** h ((AL))

**Mala Adamo:** et puis quand tu vois la casquet-↑là, c'est ↓renversé, ça regarde vers la ↓brousse. casquet ↓renversé qui regarde vers la ↓brousse, IL VA AUSSI ↑ENVOYER PASSEGEURS EN ↑BROUSSE.

**Audience:** h ((AL, AC))

**Mala Adamo:** <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans,



**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

**Mala Adamo:** ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver ↓hein, alhamdulillah ↓allah.

**Audience:** h ((AL))

**Mala Adamo:** la femme a ↓accouché. l'enfant est né dans l'↓ambulance et c'est l'enfant comme ça ↓là, il est ↑chauffeur que ↓lui.

**Audience:** h ((AL))

**Mala Adamo:** il a fini avec ça ↑non? arrêtez de dire ↑non £avec des ouis que c'est 5 ↓ans, c'est pour lutter contre-£ qui vous a parlé ↑ça? ↑hein?

**Audience:** h ((AL))



**Plate 4.1: Picture showing one of kinesis displays of Mala Adamo**  
**Source: Bonjour 2018**



**Plate 4.2: Picture showing one of kinesis displays of Mala Adamo**

**Source: Bonjour 2018**



**Plate 4.3: Picture showing the reactions of Mala Adamo's audience**

**Source: Bonjour 2018**

Mala Adamo also performed some kinesics acts such as looking straight to the direction of the Governor (a member of the audience); using his left hand to point to himself and the Governor. He performed those kinesic acts when he was ridiculing the law the Ivorian government made on the reduction of the age limit of imported cars to five years with the aim of reducing air pollution and accidents. His kinesics display revealed that he was mocking how Ivorian government used to come up with unfeasible and vain laws. Mala Adamo laughed to the point of lying on the podium. While laughing and kneeling on the stage trying to stand, he even said openly that Ivorian government exaggerates a lot. These made the audience too to scream, clap and laugh for about nine seconds (0.9). He used his right hand to hold his waist and also frowned his face while asking the audience if a fifteen year old driver who is driving a five year old car as stated in the law would not cause accident. He used his right hand to demand for response from the audience. He later used his right hand to point side-way, indicating that baby drivers will cause accident even if the car is new.

All the kinesic markers employed by Mala Adamo helped the audience to comprehend his communicative intention which were to generate humour, deride the unproductive policies made by Ivorian government and the means to emphasize that it is the bad condition of the road, the age of the driver and the condition of the car (not only the age of the car) that cause accidents.

#### **4.6.4 Costumes (dressing) in the selected ISUC**

Costumes are parts of artifacts most of selected ISUCNs employed in their routines. Some of them used costumes to portray their intention and to aid easy interpretation of their jokes. The following excerpts and pictures reveal the use and the roles of costumes in ISUC.

##### **Excerpt 1:**

**La Flamme de l'Estanguer:** pardonnez ↑o, enmm-yaki, o ↓sabari. attendez, est-ce que c'est pas la "sutana" même qui me fait dire les choses comme ↓ça.

**Audience:** h ((AL))

**La Flamme de l'Estanguer:** attendez, je vais enlever ↑ça, faut pas avoir DES PROBLÈMES. ((CCo))

**Audience:** h ((AL, ASt)).



**Plate 4.4: Picture showing La Flamme de L'Estanguer in his ('sutana') costume**  
**Source: Bonjour 2018**



**Plate 4.5: Picture showing La Flamme de l'Estanguer removing his 'sutana'**  
**Source: Bonjour 2018**



**Plate 4.6: La Flamme de l'Estanguer in his underwears**

**Source: Bonjour 2018**



When La Flamme de l'Estanguer was presenting his jokes, he dressed like a prophet and demonstrated as if he was prophesying against the contemporary predicaments in Ivory Coast. After he mentioned 'Troisième mandat' third term, he paused to hear the responses of the audience. He knew well himself that the third term ambition that the Ivorian incumbent president was nursing did not go down well with most Ivorian citizens. He knew the gravity of the word 'third term' that he mentioned and pleaded the audience to forgive him. According to the excerpt above he claimed it might be the 'sutana' prophetic dress he wore that made him to be saying things like that. He then put it off.

The prophetic dress and underwear of La Flamme de l'Estanguer added both comic and cognitive effects to his jokes. His costume helped his audience to easily process, interpret and understand his jokes. Through the prophetic dress he wore the audience decoded that his intention was to ridicule the economic and socio-political issues in Ivory Coast such as: crazy electricity bill, epileptic economy, illegal immigration and unlawful extension of tenure in office by government official especially presidents. The audience therefore responded with laughter and shout.

**Excerpt 2:**

**La mère de Papitou:** ↑papitou

**Audience:** ((ASt))

**La mère de Papitou:** ↑papitou,

**Audience:** ((ASt))

**La mère de Papitou:** je n'aime pas ton comportement ↑là, ↓hein. ↑papitou, tu cherches↑quoi ↑ici? tu cherches ↑quoi ↑ici? ici ↑là c'est pas pour les enfants\_

**Papitou:** ~c'est pour les ↓enfants~.

**Audience:** h ((AL, ASt))

**La mère de Papitou:** non, non, papitou ↓pardon. aujourd'hui ↑là, je ne suis pas venue pour ↓ça. PARDON. regarde, le boubou là est sale=depuis je t'ai dit un enfant ne porte pas les habits de son papa\_ tu as quel ↑problème? enlève le ↓boubou.

**Papitou:** ~↑unh ↓unh~.

**La mère de Papitou:** [↓pardon, ↓papitou.

**Papitou:** est-ce c'est-]

**La mère de Papitou:** il ne faut pas me faire courir ↓ici. ENLÈVE LE ↑BOUBOU.

**Papitou:** C'EST BOUBOU ↓WOBÉ.

**Audience:** h ((AL))

**La mère de Papitou:** ↓pardon, ↓pardon.

**Audience:** h ((AL))

**Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à  
cause de ↓ça mon papa sort  
PLUS~ (h).  
**Audience:** h ((AL, ASt))



**Plate 4.7: Papitou in his father's boubou**

**Source: Bonjour 2018**



**Plate 4.8: Papitou with his stage mother**

**Source: Bonjour 2018**



**Plate 4.9: Papitou removing his father's boubou**

**Source: Bonjour 2018**



**Plate 4.10: Papitou in his own tattered knickers**

**Source: Bonjour 2018**



**Plate 4.11: The backview of Papitou’s tattered knickers**

**Source: Bonjour 2018**



**Plate 4.12: Papitou with mini-apron on his cloth**

**Source: Bonjour 2019**



With reference to the above excerpts and plates, Papitou wore the ‘boubou’ of his father and he later removed it after his stage mother asked him to do so. On removing the boubou which was termed to be for his father, his own tattered knickers was revealed. Papitou’s costumes always portray his identity as children’s mouthpiece because he has the habit of displaying the lives of children in his routines. His torn knickers was symbolic as it complemented the theme he raised in his presentation. His jokes were coined around the marital unfaithfulness. His costume added cognitive effects to his jokes because through it the audience got to know that marital unfaithfulness has a lot of psychological, physical, mental and economic effects on the child/ren. Most of the children from such families will not be able to access adequate care. This will in return have negative effects on the society.

In Bonjour 2019, Papitou put on a mini-apron on his cloth to deride the child abuse acts most children in Ivory Coast are subjected to, such as hawking on the street, child trafficking, child labour on cocoa plantation etc instead for them to be given access to basic education. The artifacts Papitou and some of the selected ISUCNs employed made their jokes more explicit. They aided the SUCNs to easily generate humour. Also, even without words their artifacts communicated messages which assisted the audience to easily process, interpret and understand what is said in their jokes with little mental efforts.

#### **4.7 Humour strategies in selected ISUC**

According to Dell Hymes, key is the tone and manner in which something is said or written. This has to do with the tone and manner of the speech act. In SUC emphasis is placed on how things are being said. In this study, the selected ISUCNs deployed humour strategies in form of ridicule, irony, irreverent behavior, absurdity, allusion and imitation to generate humour and to deprecate socio-political problems.

##### **4.7.1 Use of ridicule in the selected ISUC**

Berger (1993:48) notes that ridicule is ‘a form of direct verbal attack against a person, thing or idea’. Even to Schwarz (2010:157), humorist principally wants to make himself look silly in order to create a humorous or a funny story rather than badly criticize his own behavior. In this study the researcher noted that ridicule is the use of language intended to mock or deride a person or a situation. The selected ISUCNs used linguistic display such

as ridicule to deride the anomalies in the society through different themes they raised. It has been noted through this study that SUC is a mirror of the society as it reflects its true representation.

Few extracts from the routines of the selected ISUCNs are written below to unveil how the use of ridicule in SUC helped to generate humour and aided the audience to decode the intention of the SUCNs.

**Excerpt 1:**

**Joël:** ↑Abidjan ça ↑va?

**Audience:** ↓oui.

**Joël:** ((...)) ↑MOI, je fais un petit tout en ↑arrière, et je pense un peu en ce qui s'est ↓passé en arrière = quand on était au ↓collège. tu arrives en ↑classe, tu as de nouveau ↑professeur, mais il y a un ↑monsieur que nous on n'aimait pas bien= quoi<? >quand il entre< pendant une heure on ne va pas se ↓comprendre. →dès qu'il entre et puis dit 'good morning ↑class'. →et puis on répond ↑comment? how are ↑you?

**Audience:** ↓fine.

**Joël:** am fine, sit ↓down. jusqu'à présent il y en a qui ne savent pas même pas ce que ça faut dire.

**Audience:** h ((AL))

**Joël:** oui. (0.02)

**Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là, il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes? ~may i go out ↑please~? quand il dit yes comme ça ↑là, →ANGLAIS, FIN::I PENDANT (h) UNE ↓HEURE.

**Audience:** h ((AL))

**Joël:** (h)↑ jah, c'est quatre ans plus tard que ~tu te, tu, tu as, tu te rends compte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais.

Ridicule is one of the linguistic humour strategies the selected ISUCNs employed to generate humour and to deride socio-political issues in their routines. This affirms the assertion of Sperber and Wilson that in Relevance Theory, an input (a sight, a sound, a memory, an utterance, or an action) is relevant to an individual if its processing in a context of available assumptions yields positive cognitive effects. This was seen as the audience responded with laughter, prolonged laughter, yell, claps etc to signify that they understood the intention of the comedians.

Joel pictured and ridiculed the status of teaching and learning of English as foreign language in Ivory Coast. He derided the attitude of Ivorian students towards the learning of English. He stated that most Ivorian students hate their English teachers. With this, they would live to regret their actions. This affirms the assertion of Dan Sperber and Deidre Wilson as noted above that in Relevance Theory, an input (a sight, a sound, a memory, an utterance, or an action) is relevant to an individual if its processing in a context of available assumptions yields positive cognitive effects. This was seen as the audience responded promptly with laughter to signify that they understood the intention of the comedian. Also, Joel frowned at the teaching methodology of most English teachers in Francophone setting. The excerpt below reveals this:

**Excerpt 2:**

**Joël:** H(hhh)a ((F)) ↑ANGLAIS, c'est-à-dire, > il y a un jour le gars, il est entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme qui l'a énervé ↑wah? ((...))

According to Communicative principle of Relevance Theory, any communication is tagged effective if it is relevant to the hearer(s). Through ridicule, the audience was able to decode the relevant message Joel was passing across. He ridiculed the teaching methodology of certain English teachers that always transfer aggression to their students. When the language teachers are faced with marital challenges, they often tend to be too harsh on the students, instead of taking time to arouse the interest of the students through various motivational teaching methodologies and activities. The audience later responded with laughter because what Joel presented here is the true representation of how English language as a foreign language is being taught in Ivory Coast.

**Excerpt 3:**

**La Flamme de l'Estanguer:** ESPRIT DE L'ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D'AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D'ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI::SIÈME ↓MANDAT. (0.02)

**Audience:** h ((0.02 PAL, AST))

**La Flamme de l'Estanguer:** [j'ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASst))

La Flamme de l'Estanguer also ridiculed the happenings in Ivory Coast as a means of passing across his message to the audience. He mocked the epileptic economic situation of

Ivory Coast, high crazy electricity bills, and slavery in Libya where most African ladies that wanted to travel to Europe through Libya are subjected to prostitution and human trafficking.

He also sarcastically derided the malady in the political terrain of most African societies, (especially in Ivory Coast) whereby those in the corridor of power display selfish interest of re-imposing themselves as elected leaders for second term, third term and even more. La Flamme de l'Estanguier generated humour through ridicule as seen in the above excerpt. The prolonged laughter of the audience, their shout and even their response 'Troisième mandat' also depict that the linguistic element (ridicule) that the comedian used was an ostensive stimulus which aided them to process and interpret the jokes of La Flamme de l'Estanguier as being really relevant to them (the audience) and the entire Ivoirian nation.

#### **Excerpt 4:**

**Agalawal:** faux jamais 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. CHIÉ! LA CÔTE D'IVOIRE A SOUFFERT ↑HEIN, ah, wei, weh, weh- 2017 non, on a trop ↓souffert. par exemple, °éléphant a été éliminé par le ↓Maroc°.

**Audience:** h ((AL))

**Agalawal:** ((...)) ↓non, ↓2017, on a trop ↓souffert et ↓puis, il y a eu ↓<agrobusiness>.

**Audience:** h ((AL))

**Agalawal:** oh ↓agrobusiness. mon hévéa.com. ha! ça fatigué les gens ↑hein. du ↓coup, tout le monde est rentré dans ↓business, ↓business, ↓business, ↓business. dès qu'ils ont créé ↓agrobusiness, le lendemain il y a d'autres qu'ils sont créées pour ↓eux, <°ADO ↓business° >

**Audience:** h ((AL))

**Agalawal:** monfusil. ↓com.

**Audience:** h ((AL))

**Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions. ((CL))

**Audience:** h ((AL))

**Agalawal:** si tu es ambiteux même on peut te donner villa (h) ↓dedans. non, on a trop souffert, même faux plus 2017 va arriver ↓encore. NON, ON A TROP ↓SOUFFERT. ((...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez ↓bi:::en. c'est bien vous travaillez. °vous aidez le ↓pays

c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans. ((CL))

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. quand ta caution finit ↓là, mon ↓frère, il faut ↓partir.

**Audience:** h ((AL))

**Agalawal:** ((...)) il paraît qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I.

**Audience:** h ((PAL, ASt))

Ambassador Agalawal scornfully presented the happenings in Ivory Coast in 2017. He derided the level of sufferings that the Ivorians were subjected to in 2017. He firstly noted how national football team was defeated by Moroccans' football team. Secondly, he presented the sufferings in Ivory Coast in 2017 ironically. He emphasized how different types of business such as rob Peter to pay Paul businesses were created but not in favour of the masses. He was referring to businesses such as ADO business, monfusil.com, agrobusiness that can be likened to Wonder bank, Mega wealth, Pennywise, MMM etc in Nigeria. He wished that Ivorians would no longer witness what they experienced in 2017. Thirdly, he jokingly scorned the way most Ivorian Presidents remained in power unnecessarily just as La Flamme de l'Estanguier also derided the ambition of some Ivorian presidents who wished to stay in office up to third term or more. He was sounding warning to the then government not to forget that it has just two more years to go. The use of ridicule in Agalawal's routine helped him to generate humour; it also added cognitive effects to all his jokes and made his audience to respond with laughter, prolonged laughter, shout, and clap.

#### **Excerpt 5:**

**Papitou:** ((1.6 ...)) ~les les gens qui ↑trichent sur les ↓carrefours, TU LES VOIS ↑PAS?~

**Audience:** h ((AL))

**Papitou:** et ↑puis, les gens qui vendent dans l'embouteillage-là tu les vois ↓pas, c'est nous qu'il prend- et ↑puis en cas il y a des hommes-↓là, les tontons qui cherchent femmes-↑là, ils, ils, ils savent ↓payer poisons dix milles et ↑puis eux-↓mêmes, ils mangent ↓CONDIMENTS.

**Audience:** h ((AL, ASt))

**Papitou:** ils h sont ↓là. et puis (h) quand la fille-↓là demande c'est ↑doux? ils disent c'est doux oh ça ↑BRÛLE. ((CL))

**Audience:** h ((AL))

**Papitou:** eh ↓garçons, ils sont↓infidèles, ~infidèles~. tonton ↑gouverneur, je t'ai envoyé cadeaux par là ↑ça. il est ↑où? tonton ↑gouverneur? petit ↑bouba, accompagne-moi là-↓bas.

**Audience:** ((AL))

**Papitou:** fais ton rôle-↓là, tu t'appelles ↓bouba.

**Audience:** h ((AL))

**Papitou:** ça-↓là, IL VA DIRE AU VILLAGE QU'IL  
↓TRAVAILLE.

**Audience:** h ((AL, ASt))

Papitou scorned the injustice practice in the society whereby the real thieves among those in power who steal billions of Franc CFA (Naira) are not caught, but those who stole a token due to the fact that they did not have what to eat, are the ones judged in the courts of law. This symbolises inequality of the highest order. He also derided the young men who practice deceit because they wanted to woo young ladies. He said 'they often pay ten thousand (10,000 CFA) for fish but they (themselves) eat condiment'. He noted that this attitude is nothing but unfaithfulness and deception which is now new normal practice in our society.

Papitou also mocked the attitude of lazy young men that live in town, telling lies to their families in the village that they are working assiduously. His laughter portrayed that he is satirising the society through his ironical presentations. According to Relevance Theory, an input or stimuli is more relevant to an individual when its processing yields positive cognitive effects. The ridicule that Papitou used in his jokes had a lot of cognitive effects on the audience. They took little time to process and interpret the jokes. Thus, they responded to all these with their laughter and shout.

#### **Excerpt 6:**

**Lucas:** ↑oui, ↓eh, mon ↓ami.

**Kaboré:** ↓oui.

**Lucas:** nous, on est ↓parti à l'↑école, on est ↓rentré en ↑classe.

**Kaboré:** ↓oui mai::s c'est ça qui m'↑étonne chez toi-↓là.

**Lucas:** ↑oui.

**Kaboré:** tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer ↓ici devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là, et les ↓Gerhvinos, et tu ↓insultes les ↓femmes.

**Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC?

**Kaboré:** >MAIS TU AS LE BAC.<

**Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?

**Kaboré:** >ÇA EXISTE, LE ↓BAC.<  
**Lucas:** DANS CE PAYS-↑LÀ?  
**Kaboré:** ↓OUI.  
**Lucas:** >tu sais ce que BAC ↑signifie?<  
**Kaboré:** ça signifie ↑quoi?  
**Lucas:** BAC – B-A-C- <°bien↑venu au ↓chômage°>  
**Audience:** h ((AL, PAC, ASt)) (0.6) ((1.73 ...))  
**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_  
**Lucas:** notre pays la Côte d’Ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.  
**Audience:** h ((AL, AC))  
**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((CP – (0.3)  
**Audience:** AL  
**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie.  
**Lucas:** ↓hei:::n, on ne dit pas ça ↑ici.  
**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la Côte d’Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas.  
**Lucas:** ↑là, tu as très bien ↓parlé.  
**Kaboré:** si ↑non, ↓ici tout va ↓bien.

Les Zinzins de l’art, through their dialogical comic presentation, satirised the level of unemployment in Ivory Coast. Most school graduates who have A level certificates and even more higher certificates are not catered for by the Ivorian government. Most of them are struggling to survive. The comedians derided that due to the level of unemployment, education is of no significant value.

The comedians also mocked that their government and their army are dreary to them; because Ivorians are being manipulated not to be anti-government. The way one of the comedians denied that he was not talking of Ivory Coast that he was talking of Sudan and North Korea; claiming that everything is going on well in Ivory Coast is also ironical. The ridicule used by Les Zinzins de l’art made their jokes to be highly relevant to the audience, so they responded with laughter, prolonged laughter, clap, shout etc.

**Excerpt 7:**

**Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le ↓gouverneur, c’est ↑vous avec ↓moi.ça c’est un secret de ↓famille. j’apparis ↑que le gouvernement de côte d’ivoire

veut ↓limiter hein l'âge de véhicules ↑importées à cinq ↓ans, que c'est pour lutter contre la pollution d'↑air avec les ↓chauffements qui ↓matissent avec les ↓(h) accidents (h). ((PCL))

(0.15)

**Audience:** h ((AL))

**Mala Adamo:** ha h ↑vraiment, gouvernement de côte d'Ivoire-↓là, ils sont trop ↓ h réels ((CL)). Ils sont h exagèrent, ils se lèvent comme h ça et h puis, ils portent la [h loi. ((CL))

**Audience:** h] ((PAL, ASt, PAC))

(0.9)

**Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de ↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS? NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES ↓CHAUFFEURS.

**Audience:** h ((AL, AC))

**Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15 ↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

**Audience:** h ((AL))

**Mala Adamo:** ce sont des ↓enfants. QUI VA CONDUIRE QUI?

**Audience:** h ((AL))

**Mala Adamo:** et puis quand tu vois la casquet-↑là, c'est ↓renversé, ça regarde vers la ↓brousse. casquet ↓renversé qui regarde vers la ↓brousse, IL VA AUSSI ↑ENVOYER PASSEGEURS EN ↑BROUSSE.

**Audience:** h ((AL, AC))

**Mala Adamo:** <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans,

**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

**Mala Adamo:** ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver ↓hein, alhamdulillah ↓allah.

**Audience:** h ((AL))

**Mala Adamo:** la femme a ↓accouché. l'enfant est né dans l'↓ambulance et c'est l'enfant comme ça ↓là, il est ↑chauffeur que ↓lui.

**Audience:** h ((AL))



Mala Adamo ridiculed Ivorian government's laws as touching the reduction of the age limit of the imported cars to five years to curb rampant accidents; he termed it a waste of time and futility. He frowned at children driving. He also mocked over-aged drivers, bad unmaintained roads, and rickety cars that ply most African roads. His description of drivers in Republic of Niger as the best is ironical. His prolonged laughter on stage and the ridicule he used were ostensive stimulus that helped to generate verbal humour. The audience's responses (laughter, prolonged laughter, clap, prolonged clap and shout) confirmed that Mala Adamo's jokes has a lot of cognitive effects and that the audience easily got his intention.

According to Schwarz (2010:113) 'satire can be considered a subcategory of ridicule and is thus a further humour technique....' There is an adage in Yoruba that says 'Ọrọ̀ to jẹkun lọ, ẹrin laa fi rin.' That is to say critical cases are taken for joke. This is to reduce the gravity of such nasty issues. As it has been said earlier in this study that SUC is a mirror of the society, the selected ISUCNs portrayed the true picture of the happenings in the society (Ivory Coast). All that they revealed through their presentations are the reflection of the contemporary issues in most African countries. They presented the problems in the society satirically. Through ridicule, the selected ISUCNs presented their relevant message indirectly. According to Communicative principle of RT, relevance is all we need in every communication. The use of ridicule in selected ISUC also made the jokes of the selected ISUCNs to be relevant to the audience and the entire Ivoirian community. So, the audience processed, interpreted and responded to the jokes promptly.

#### 4.7.2 Use of allusion in the selected ISUC

Allusion is one of the humour strategies that the ISUCNs deployed to make indirect reference to someone or something where as the audience is left to make a direct connection. The excerpts below portray the use of humour strategies in the selected ISUC.

##### Excerpt 1:

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est↓ bien°. mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. ((F)) il reste deux h ↓ans.  
**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein.  
 ((F)) quand ta caution finit ↓là, mon ↓frère, il faut  
 ↓partir.  
 ((01.83 ...))  
**Audience:** h ((AL))

Agalawal used allusion in the above excerpt to make indirect reference to the current tenure of incumbent Ivorian president while he was actually talking about rent of an apartment. He said 'quand ta caution finit ↓là, mon ↓frère, il faut ↓partir', that is, 'when your rental fee elapses, please go.' The audience responded with laughter because what he said was highly relevant to Ivorian nation. The audience used little mental effort to interpret what Agalawal said. They got his communicative intention which was to ridicule the third term agenda of Alassane Dramane Ouattara, who wanted to elongate his stay in office.

#### 4.7.3 Use of irreverent behaviour in the selected ISUC

This is another humour strategy used to show lack of proper respect for authority or the prevailing standards.

##### Excerpt 1:

**Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le  
 ↓gouverneur, c'est ↑vous avec ↓moi. ça c'est un secret de  
 ↓famille. j'appris ↑que le gouvernement de Côte  
 d'Ivoire veut ↓limiter hein l'âge de véhicules ↑importées  
 à cinq ↓ans, que c'est pour lutter contre la pollution  
 d'↑air avec les ↓chauffements qui ↓matissent avec les  
 ↓(h) accidents (h). ((PCL.)) (0.15)

**Audience:** h ((AL))

**Mala Adamo:** ha h ↑vraiment, gouvernement de Côte  
 d'Ivoire-↓là, ils sont trop ↓ h réels ((CL)). Ils sont h  
 exagèrent, ils se lèvent comme h ça et h puis, ils portent  
 la [h loi. ((CL))

**Audience:** h] ((PAL, ASt, PAC))  
 (0.9)

**Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de  
 ↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS?  
 NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES  
 ↓CHAUFFEURS.

**Audience:** h ((AL, AC))

**Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15  
 ↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

**Audience:** h ((AL))

**Mala Adamo: ce sont des ↓enfants. QUI VA CONDUIRE  
QUI?**

**Audience:** h ((AL))

Irreverent behaviour is often used to buttress the fact that the SUCNs have immunity of saying what is not sayable. For Mala Adamo to address a government official that was a member of his audience that he learnt that Ivorian government has just made a law concerning the age limit of imported cars. That is the age of imported cars should not exceed five years in order to reduce accident rate in Côte d'Ivoire. He said Ivorian government is fond of making laws that are not practicable and not beneficial to the populace. He noted that it the age of the driver and the condition of the road that cause accident most. The way Mala Adamo ridiculed the order of age limit of Ivorian government on imported cars and his prolonged laughter to the point of lying on the stage (See his kinesics display above.) is irreverent behaviour. This humour strategy and his prolonged laughter on stage were ostensive stimuli to the audience. They quickly decoded that he was ridiculing all the Ivorian government laws that are not alleviating citizen's problems but are making life difficult for them. The audience got his communicative intention that he wanted Ivorian government to look inward and come up with practicable and beneficial laws. The audience responded with prolonged laughter, prolonged clap, shout and even standing ovation from some members of the audience to prove that Mala Adamo's humour strategy made his jokes highly relevant to them.

**Excerpt 2:**

**Agalawal:** si tu es ambitieux même on peut te donner villa (h) ↓dedans. non, on a trop souffert, même faux plus 2017 va arriver ↓encore. NON, ON A TROP ↓SOUFFERT. ((0.08 ...)) mais ça va un peu? ~les dioulas vous êtes là ↑encore~? ça ↑va? ah, applaudissez les ↓dioulas.

**Audience:** ((AC))

**Agalawal:** vous êtes ↓forts. vous êtes ↓forts. ((PLF - Intonation)) vous travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est ↓bien°. ((PLF - Intonation)) **mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein. il reste deux h ↓ans.**

**Audience:** h ((AL))

**Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. **quand ta caution finit ↓là, mon ↓frère, il faut ↓partir.** ((01.83 ...))

**Audience:** h ((AL))

For Agalawal to refer to the incumbent Ivorian president as ‘my brother’ when they are not related by blood is irreverent behaviour. His allusion of referring the tenure of the president to rent of an apartment, emphasizing that Alassane Ouattara has just two more years in office after which he must leave; and his satirical intonation of saying ‘**mon** ↓**frère, il faut** ↓**partir**’ are also irreverent behaviour. His audience quickly got his intention of ridiculing the third term agenda of the Ivorian incumbent president. They thereby responded with laughter.

#### 4.7.4 Use of irony in the selected ISUC

Irony is another humour strategy employed by the ISUCNs to say one thing and mean something else or exactly the opposite of what one is saying. The excerpt below shows the deployment of irony.

##### Excerpt 1:

**Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_

**Lucas:** notre pays la Côte d’Ivoire soit un pays qui malgré ses problèmes emmer:::des et non un pays dont les problèmes nous submer:::gent.

**Audience:** h ((AL, AC))

**Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((CP – (0.3))

**Audience:** AL

**Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.< ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie.

**Lucas:** ↓hei:::n, on ne dit pas ça ↑ici.

**Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la Côte d’Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas.

**Lucas:** ↑là, tu as très bien ↓parlé.

**Kaboré:** si ↑non, ↓ici tout va ↓bien.

Les Zinzins de l’art (the duo comedians) deployed irony in their jokes when Lucas said he wished that Côte d’Ivoire would be a country whose government and army would no longer bore the citizens. Kaboré said if otherwise, if there is mutiny every time it will lead the entire nation to being sheepish. And Lucas cautioned that such things should not be said in public. For Kaboré to reply that ‘↓ha, ↓non, ↓non, je ne parle pas de la Côte d’Ivoire ↓ha, je parle du↑ Sudan, Corée du Nord là- h ↓bas.’ ‘si ↑non, ↓ici tout va ↓bien.’ That is, he was not speaking of Côte d’Ivoire but of Sudan and North Korea because

everything is fine in Côte d'Ivoire is ironical. The humour strategy deployed added cognitive effect to the jokes because the audience quickly decoded that what they said was ironical. They are only using opposite way to say that everything is not fine in Côte d'Ivoire. So far what they (SUCNs) presented was relevant to the audience, they promptly responded with laughter and claps.

**Excerpt 2:**

**Mala Adamo:** ((...)) <quand tu veux les vrais, vrais  
↓chauffeurs, quand tu veux quelqu'un tu connais ↑voiture,  
£il faut venir chez ↓nous au ↑Niger.£>

**Audience:** h ((AL))

**Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son  
véhicule a 50 ↓ans, ((CoS – Arabic-French))

**Audience:** h ((AL))

**Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS.

**Audience:** h ((AL))

After Mala Adamo has ridiculed the bylaw of Ivorian government on the five years age limit for imported cars, he suggested that if anybody needs best drivers, he/she should come to Republic of Niger. He said most Nigerien drivers are fifty years old; the car itself is fifty years old and the road is also fifty years. His audience quickly decoded his communicative intention and responded with laughter because they discovered that for him to mention that best drivers are in Republic of Niger is ironical. They knew he meant to ridicule the poor transportation system in Africa where many drivers are over aged, rickety cars are many and the condition of the road is extremely bad. They audience decoded that he was ridiculing the caused of incessant accidents in African communities.

**4.7.5 Use of absurdity in the selected ISUC**

Some selected ISUCNs employed absurdity in their routines to present a situation that is against all logical rules.

**Excerpt 1:**

**Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le ↓gouverneur, c'est  
↑vous avec ↓moi. ça c'est un secret de ↓famille. **j'appris**  
**↑que le gouvernement de Côte d'Ivoire veut ↓limiter**  
**hein l'âge de véhicules ↑importées à cinq ↓ans, que c'est**  
**pour lutter contre la pollution d'↑air avec les**  
**↓chauffements qui ↓matissent avec les ↓(h) accidents (h).**  
((PCL.)) (0.15)

**Audience:** h ((AL))

**Mala Adamo:** ha h ↑vraiment, **gouvernement de Côte d'Ivoire-↓là, ils sont trop ↓ h réels ((CL)). Ils sont h exagèrent, ils se lèvent comme h ça et h puis, ils portent la [h loi. ((CL))**

**Audience:** h] ((PAL, ASt, PAC))  
(0.9)

**Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de ↑véhicule qui ↓PROVOQUE LES ↑ACCIDENTS?  
**NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES**  
**↓CHAUFFEURS.**

**Audience:** h ((AL, AC))

**Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15  
↓ans, la voiture a 5 ↓ans, les ↓deux, ils ont 20 ↓ans.

**Audience:** h ((AL))

Through Mala Adamo's jokes, the audience was able to see that Mala Adamo proved that the laws that Ivorian government gave on the age limit of imported cars not to exceed five year is absurd, that is, illogical. He explained that if the car is five years old, the driver is fifteen years. The two are twenty years old and the immature driver will definitely drive the car to the bush. The audience decoded that Mala Adamo was ridiculing the illogical efforts of Ivorian government to reduce the rate of accident. They also decoded that he was soliciting that the Ivorian government should come up with ideas that will stop accident, for example; he suggested indirectly that government should ban minor drivers and they should ensure there are good roads.

#### 4.7.6 Use of imitation in the selected ISUC

This is another humour strategy that has to do with mimicking or copying someone's appearance or movement while keeping one's own identity at the same time.

##### Excerpt 1:

**Papitou:** ~mais malgré ça ↑là, mon papa a maîtresse dehors ↓là-bas~.

**Audience:** h ((AL, ASt))

**Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et  
mama fait ↓tout. mais eux, ils ont maîtresses dehors là↑bas.  
TOUS LES GARÇONS INFIDÈLES, SI DIEU POUVAIT  
LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~.

**Audience:** h ((0.04 PAL, ASt))

From the above excerpt, Papitou was seen imitating little children. He presented the effect of marital unfaithfulness on the children through his words, actions and costume of tattered knickers which reflect the wretchedness of children whose parents are infidel. The

audience got his intention of ridiculing such evil practice when he mentioned that he wished God would kill all the unfaithful fathers.

**Excerpt 2:**

**Papitou:** Je suis hein! Monsieur Germain Koloko. Germain Koloko. Je suis ivoirien. Et je suis artiste, comédien, humoriste, imitateur. Parce que j'adore les enfants, Je regarde toujours les enfants jouer. Je prends ce qui est bon dedans. Ce qui sort de la bouche de l'enfant c'est la vérité. Un enfant ne ment pas. Moi, dans mes exhibitions, j'aime beaucoup imiter les enfants. Et je suis comme avocat pour ces enfants. Je suis contre la maltraitance de l'enfant.

The above excerpt also confirmed that Papitou is fond of imitating small children in his routines and this really makes him to stand out from all the ISUCNs. During the key informant interview at Bonjour 2020, Papitou confirmed that he is an imitator. He said he is like a lawyer to children that is the reason why he talks like little children and present discourse issues on children's welfare. He wants to ensure that child abuse/labour of all sorts stop in Côte d'Ivoire.

**Excerpt 3:**

**La Flamme de l'Estanguer:** ESPRIT DE L'ARGENT QUI NE CIRCULE ↑PAS, TU ES ↓VAINCU. ESPRIT D'AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES ↓VAINCU. ESPRIT D'ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT DE TROI::SIÈME ↓MANDAT. (0.02)

**Audience:** h ((0.02 PAL, AST))

**La Flamme de l'Estanguer:** [j'ai dit quoi\_

**Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASst))

**La Flamme de l'Estanguer:** pardonnez ↑o, enmm-yaki, o ↓sabari. attendez, est-ce que c'est pas la "sutana" même qui me fait dire les choses comme ↓ça.

**Audience:** h ((AL))

**La Flamme de l'Estanguer:** attendez, je vais enlever ↑ça, faut pas avoir DES PROBLÈMES. ((CCo))

**Audience:** h ((AL, ASst)).

La Flamme de l'Estanguer also deployed imitation as a humour strategy in his routine. He put on 'sutana' a prophetic dress; he was running round the stage, shaking his hand vehemently as if he was jingling a bell. The humour strategy he used added cognitive

effects to the jokes. His audience therefore quickly got his intention of mimicking religious leaders to present and satirize socio-political problems in Côte d'Ivoire.

According to Relevance Theory, an input or stimuli is more relevant to an individual when its processing yields positive cognitive effects. This means that the cognitive principle establishes the fact that human cognitive systems process their inputs in such a way that maximum cognitive effect is achieved through little mental effort. This principle entails the factors that determine and influence the production and interpretation of relevant utterances. In ISUC, the audience process and interpret the jokes with little mental efforts because the jokes presented by the selected ISUCNs are really relevant to both the performers and the audiences. SUC is interactional in nature. SUCNs often present their jokes with an expectation to receive instant responses from their direct audiences, as this will make them rate the success of their performances. Achieving humour is not a small task, in respect of this, the selected ISUCNs enthusiastically presented jokes that easily stimulated the responses of both their direct and indirect audiences which were in form of laughter, smile, yell, claps etc. These were proofs to confirm that the audience comprehended the jokes presented.

In order to achieve quick cognitive effects that will take the audience fewer efforts to process, the selected ISUCNs (the communicators) presented relevant information. All the ISUCNs selected for this study presented relevant discourse issues that reflect contemporary happenings in the society to their audience. All utterances, jokes, (para)linguistic resources and humour strategies presented by the selected ISUCNs were stimuli that created expectations of optimal relevance for the audience. All the selected ISUCNs presented a series of problems confronting their audience, as an individual, and the society at large; these are also applicable to other African communities.

Relevance theory claims that each utterance raises an expectation that it will be optimally relevant. This is because each utterance is an ostensive stimulus, that is, an open attempt to get the hearer's precious attention. Mey (2001:85) also explains that, achieving successful communication by the way of the relevance of what is being said is a sufficient aim in conversation or other verbal interaction. Simply put, this theory upholds that in any form of communication, relevance is all that we need; because all utterances create expectations of optimal relevance as seen in the above analyses.



Thus, for communication to take place in SUC, the SUCNs use both linguistic and paralinguistic features (different instrumentalities) in order to gain the attention of the audience. Also, we would say SUC (communication) is successful when the audience/hearer gets the intention of the SUCN (speaker) easily. The intention of every communicator must be to transmit something meaningful and relevant to the listeners or viewers. This will help them to interpret and apply the conversation with little mental stress. Through this principle, one can say that what is communicated in ISUC is of great significance to SUCNs, their direct and indirect audiences. The content of the jokes in SUC is termed ‘ostensive-inferential communication’ because it reflects the fact that communicators (SUCN) communicate ostensively (openly showing an intention to communicate) and that audiences make inferences about the intentions of the communicators.

The selected ISUCNs do not just present jokes to merely entertain. The intention for their humorous discourse is not just to make the audience laugh, but to also deride the anomalies in the lives of the audience and the society at large. Through SUC, the ISUCNs’ aim is to transform the lives of their audiences and the society at large positively. Also, once the audience is able to interpret easily the relevant information from the routines of the ISUCNs; making inferences and applying such information to personal and societal issues shall not be difficult at all.

Conclusively, most respondents of the questionnaires and the interviewed ISUCNs also confirmed that humour generated through SUC has positive effects on their physical, psychological, emotional, social and financial well-being. The discourse issues raised by all the selected ISUCNs revealed contemporary issues in the lives of the members of the audience and in the society at large. This confirmed the claims of Nwankwo (2014: iii) that ‘SUC is a theatre due to its liveness and embodiment use’. In fact, this study also supported the findings of Imo (2010:2) that revealed that ‘the emergence of SUC as popular culture serves as a springboard for the renaissance of live theatre culture in Nigeria’; this is similar to the findings in this study because most of the ISUCNs interviewed also confirmed that they started acting drama (theatre) before engaging in SUC. Though, these days, people do not often go to cinema houses to pay and watch

drama; instead they prefer paying to watch SUC directly. While analysing Q3.7 of the questionnaires, 72.5% of the respondents affirmed that they often attend SUC shows. This confirms that really SUC is a catalyst for the revitalization of live theatre culture not only in Nigeria, but also in Francophone African societies. This study confirms that SUC is a new progression of live theatre.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary

All the reviewed works on SUC and humour concentrated on Western and Nigerian SUCs. Extant linguistic studies on humour in Côte d'Ivoire concentrated on the semiological analysis of about sixty *Gbich* copies. Though, there are many SUC platforms in Côte d'Ivoire which came up as a means of alleviating the shock of the civil and political wars that ravaged the nation. This study really fills a lot of gaps because it is basically a socio-pragmatic analysis of selected ISUC that have almost nil existing works. This work analysed routines of selected ISUCNs (from 'Bonjour' 2018 and 2019) with both sociolinguistic and pragmatic approaches. Most researchers in this field have not viewed SUC with double linguistic lens as this study has done. This study employed Ethnography of Communication approach (Sociolinguistic approach) to explore the use of language in SUC as related to its social context. This was done using the SPEAKING model of Dell Hymes. In this socio-pragmatic analysis, emphasis was placed on speech event, participants, ends, act sequence, key, instrumentalities, norms and genre. Concepts of Paralanguage, Kinesics and Artifacts (Performance theory) were used to analyse the functions of paralinguistic resources and costumes (dressing) in the selected ISUC. Relevance theory (Pragmatic theory) and Ethnography of communication were deployed to examine the discourse issues, (para)linguistic resources and humour strategies deployed in ISUC. They (the theories) were also applied to find out how the audience easily decoded the intention of the SUCNs, interpreted the jokes, responded with laughter, claps, yells etc and later applied the messages decoded from jokes to denounce personal and societal issues.

## **5.2 Findings**

### **Discourse issues mirror socio-political problems**

Stand-up comedy is the mirror of society because it presents its true reflection. The selected ISUCNs presented different discourse issues which reflect diverse contemporary issues such as economic hardship, educational problem, marital infidelity, bad governance, human trafficking, unemployment, corruption etc. The selected ISUCNs presented very sensitive topics in the society, though jovially, to mirror and denounce the key socio-political problems in Côte d'Ivoire. Discourse issues presented in the routines of the selected ISUCNs were ostensive stimulus; in the sense that, they stimulate reactions in form of laughter, claps, shout etc from the audience. Relevance is all that is needed in every communication. In ISUC, discourse issues presented made the jokes relevant to the audience.

### **Linguistic resources are employed to generate humour and denounce socio-political problems**

The selected ISUCNs deployed linguistic resources in form of wordplay, repetition, formulaic expressions and code switching in their routines. Wordplay is employed to display creative and humorous manipulation of words. Repetition was used to establish the rhythmic flow of the jokes and to make many points clearer and memorable. Formulaic expressions were deployed to plan time and to make the pauses shorter or less recurrent. Code switching, which involves Standard French, Popular African French (Nouchi), English, Arabic and native languages (Baoulé and Malinké), was employed to display linguistic competence of the comedians in catering for the linguistic diversities of Ivorians. All the linguistic resources employed add linguistic beauty to the jokes, generate humour and deprecate societal problems. They were ostensive stimuli which aided the audience to quickly process and interpret the jokes with little mental efforts.

### **Paralinguistic resources add cognitive effects to the jokes**

In ISUC emphasis is placed not only on what is said, but also on how things are said. Paralinguistic resources in form of body motion/gestures, kinesics displays, costumes (dressing) etc were deployed to corroborate what is said. This is to confirm that actions speak louder than voice. All the paralinguistic resources (even the dressing) deployed were ostensive stimuli which aided the audience to easily decode the communicative

intention of the communicators (ISUCNs). Paralinguistic resources were employed to generate humour and denounce socio-political problems.

### **Humour strategies are deployed to generate humour and denounce societal problems**

Humour strategies in form of ridicule, absurdity, irony, irreverent behaviour, imitation and allusion are employed in ISUC. Ridicule was employed to deride socio-political problems verbally and nonverbally. Allusion was used to make indirect reference to incumbent Ivorian president who wanted to elongate his tenure in office. Irreverent behaviour was deployed to show the lack of proper respect for authority. Absurdity was deployed to present Ivorian government laws that go against all logical rules. Imitation was employed to mimic little children and religious leaders while presenting socio-political problems. Irony was deployed to satirize the socio-political problems in Côte d'Ivoire. All the humour strategies deployed mirror societal problems, generate humour and deprecate the identified socio-political problems.

### **5.3 Conclusion**

This study determined all the linguistic and paralinguistic resources the ISUCNs employed to easily generate verbal humour and to deprecate societal problems. Through the (para)linguistic resources deployed, it is noted that so many personal and societal problems would be solved if the solutions suggested jovially by the selected ISUCNs can be applied. Through the selected ISUCs the rate of divorce is highly reduced. Couples in separated marriages are encouraged to re-unite. Infidelity in marriages is condemned. Most unemployed youths are encouraged to consider entrepreneurship. Illegal emigration to Europe that subjects African youths to slavery and prostitution in Libya is discouraged. The government is encouraged to improve the status of public schools in Côte d'Ivoire and other African communities. Students are motivated to develop interest in foreign language learning while foreign language teachers are encouraged to adopt appealing and effective methods of teaching. Child labour and abuse is totally discouraged. The government is advised to maintain good roads to eradicate frequent road accidents. Crazy electricity bills are discouraged. Minors are discouraged from driving. The rich are advised to help the poor. Corrupt practices in different sectors are discouraged. The African presidents who wish to elongate their tenure in office dubiously are advised to discard such selfish ambitions. Also, the interviewed ISUCNs and majority of the

respondents of the questionnaire affirmed that SUC help to reduce the rate of people committing suicide. It is noted that each time traumatised and depressed members of the audience visit SUC's venues; the intensity of their problems is highly reduced. The communicative intention of ISUCNs is always to present jovially lifelong messages that will correct and transform the lives of the audience and the society at large.

Different from the findings of existing researches on SUC, it is not an overstatement to conclude that in addition to humour creation through the blended linguistic and paralinguistic resources; SUC has potent ability to sustain our socio-cultural values and transform positively the lives of its audience and the entire society.

#### **5.4 Recommendations**

In view of the summarized findings of this study, the researcher therefore recommends that scholars should henceforth see SUC as a researchable field considering its innumerable effects on the audience and the society. Though there are now a few numbers of existing works on Western and Nigerian SUCs, scholars are advised to explore Francophone African SUC as this field still relatively lacks previous works, a gap this study is also filling. This work analysed the eight routines of only selected male popular SUCNs in Côte d'Ivoire; further works can explore the routines of the few female FSUCNs. Likewise subsequent studies can also consider comparative analysis of Nigerian or Western SUCs and FSUC.

Nevertheless, this study was faced with a lot of challenges of which the key one was financial. In order to do this kind of analysis (Socio-pragmatic), the conduct of fieldwork and interview is paramount. The researcher was only able to conduct fieldwork, interview and distributed questionnaires only in Côte d'Ivoire. The researcher herself catered for the transportation fare, accommodation, feeding, and the honorarium paid to the Ivorian student of Linguistics, Université Houphet Boigny, Abidjan (Ajadi Enoc Oluwaseun) who assisted to distribute the questionnaires and handled the camera when the interview was on. The researcher could not afford traveling by air; she opted for road transportation. So, the stress of traveling by road to and from Côte d'Ivoire was also very scary. The conduct of fieldwork, interview and the distribution of questionnaires could not be done in two or

more Francophone African countries basically for financial reasons because there was no fund inform of scholarship or grant for this study.

## **5.5 Contributions to knowledge**

The following are the contributions to knowledge made through this study:

**1. Ivorian Stand-up Comedians use linguistic resources to generate humour.**

The ISUCNs use linguistic features such as wordplay, repetition, formulaic expressions and code-switching to generate humour. They use casual registers, colloquial language such as non-standard French (Nouchi). They switch codes between Standard French, Popular African French (Nouchi), Arabic, Malinké, Baoulé and English etc. They intentionally switch codes to impress their audience; to cater for linguistic status of different members of the audience; and also to best explain the intention of their jokes.

**2. Ivorian Stand-up Comedians use paralinguistic features and artifacts to generate humour.**

The ISUCNs use paralinguistics and kinesics in form of stress, BM/G, intonation of voice, pitch as well as their different costumes (dressing) to generate humour easily. They are also used to complement what is being said.

**3. All the (para)linguistic resources used by the Ivorian Stand-up Comedians are ostensive stimuli.**

The ISUCNs deliberately choose their words and corroborating actions to generate humour. All the linguistic and paralinguistic features as well as code-switching, kinesics and artifacts (costumes) that ISUCNs deploy add comic and cognitive effects to their jokes. They assist the direct and indirect audiences to easily process and understand the jokes with little mental efforts; so they responded with laughter, claps, shout etc.

**4. The discourse issues in the routines of Ivorian Stand-up Comedians add cognitive effects to the jokes.**

In every communication, relevance is all we need. ISUCNs employ discourse issues that are relevant to the audience. The thematic engagements of ISUCNs are all about politics, education, family affairs, child abuse, unemployment, corruption, illegal emigration, agriculture etc. The discourse issues in their routines

add cognitive effects to their jokes and thus help the audience to easily process and interpret the jokes.

**5. The Ivorian Stand-up Comedians can say things not sayable.**

SUC gives the SUCNs immunity to present things that common citizen can not say without being penalized. It is true that are norms and rules governing their routines, however, they can highlight societal problems and even challenge the government jovially. As a result, SUC serves as checks for some public and government officials because of the fear of being derided.

**6. Direct audience play active roles in Ivorian Stand-up Comedy.**

There are direct and indirect audiences. The direct audiences are those that watch SUC in comedy venues, while indirect audiences are those that watch mediatised SUC via Whatsapp, YouTube, DVDs/VCDs, and Face book etc. Direct audience plays an active role in SUC. The corroborating reactions of the audiences which are always prompt and are always in form of laughter, smile, claps, yells, standing ovation etc are essential feedbacks for the SUCNs. Through these, the ISUCNs believe their jokes are successful and have both comic and cognitive effects which would aid the audience to easily process, interpret and apply the jokes when necessary. The success of SUC depends on the collaborating efforts of SUCNs and the audience.

**7. SUC is a catalyst for the revitalisation of live theatre.**

The use of kinesics and artifacts in ISUC added comic and cognitive effects to the jokes. SUC is a new progression of live theatre.

**8. SUC is not a mere entertainment.**

SUC is the mirror of society. Almost everything going on in the lives of members of the audience and in every sphere in the society is presented through jokes. Most members of the audience have personal, marital, psychological, emotional and spiritual problems. Ivory Coast which is the case of study is experiencing a lot of societal upheavals (marital, educational, political, ethnical, religious problems) which are indeed common to most African communities. SUC is a mirror of the society because it presents its true reflections and denounces societal problems.



9. **Humour generated through SUC has great impacts on the audience and the society.**

Through SUC, the ISUCNs highlight and proffer practical solutions to audience and societal common problems. There is more to SUCs than mere laughter. The audiences (direct and indirect) process, interpret and apply the relevant information that the SUCNs communicate through their routines.

10. **SUC is a tool for social transformation.**

SUC is very rich in nature. It is a tool for denouncing personal and societal problems and thus transforms the society positively.

11. **SUC reduces suicide rate.**

The rate of depressed and traumatised people committing suicide is reduced through SUC. The intensity and heaviness of their problems diminish and they should no longer consider suicide as the best option for relief. SUC complements medical remedy for stamping out suicide in the societies.

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**VIDEO AND DIGITAL VIDEO DISC RECORDING**



RTI Publicité. 2018. Bonjour 2018 DVD



RTI Publicité. 2018. Bonjour Best of Vol 2. DVD



RTI Publicité. 2019. Bonjour 2019 VCD

## APPENDIX

### 4.1.1 Routine of Joël in Bonjour 2018 (03.17)

- 1 **Joël:** ↑Abidjan ça ↑va?
- 2 **Audience:** ↓oui.
- 3 **Joël:** ↓<sup>o</sup>je vous entends pas bien°. ((BM/G – He placed his left hand very close to  
4 his left ear to signify that he didn't hear the response of the audience well.)) ↑est  
5 ce que ça va?
- 6 **Audience:** ↑oui.
- 7 **Joël:** ↓non, je vous entends pas bien. ↑est-ce que ça va?
- 8 **Audience:** ↑oui.
- 9 **Joël:** ((0.21 ...)) ↑MOI, ((CS)) je fais un petit tout en ↑arrière, et je pense un peu  
10 en ce qui s'est ↓passé en arrière = quand on était au ↓collège. tu arrives en ↑classe,  
11 tu as de nouveau ↑professeur, mais il y a un ↑monsieur que nous on n'aimait pas  
12 >quand il entre< pendant une heure on ne va pas se ↓comprendre. ((BM/G – He  
13 used his right hand to demonstrate that it was very difficult for them to understand  
14 what the English teacher was saying.)) →dès qu'il entre et puis dit 'good morning  
15 ↑class'.((CoS – Français – French-English)) →et puis on répond ↑comment? How  
16 are ↑you? ((CoS – Français - French-English))
- 17 **Audience:** ↓fine.
- 18 **Joël:** am fine, sit ↓down. jusqu'à présent il y en a qui ne savent pas même pas ce  
19 que ça faut dire. ((BM/G - He demonstrated this by waving his index finger to  
20 prove that many people did not know the meaning of 'I am fine'...))
- 21 **Audience:** h ((AL))
- 22 **Joël:** oui.
- 23 (0.02)
- 24 **Joël:** MAINTENANT QUAND IL COMMENCE SON COURS COMME ÇA ↑là,  
25 il y a une partie que nous, on ↓attend. →tu viens et puis tu dis ↑sir, il dit ↑yes?  
26 ~may i go out ↑please~? quand il dit yes comme ça ↑là, ((CoS – Français –



27 French-English)) →ANGLAIS, FIN:::I PENDANT (h) UNE ↓HEURE. ((CS, CL,  
28 BM/G - He demonstrated by using his hand to cancel the class.))

29 **Audience:** h ((AL))

30 **Joël:** h↑ jah, ((F, CL)) c'est quatre ans plus tard que ~tu te, tu, tu as, tu te ((R))  
31 rends compte que tu aurais du resté là~ ↑quoi, parce que c'est oral ↓d'anglais.  
32 ((0.92 ...)) Hhhha ((F)) ↑ANGLAIS, c'est-à-dire, > il y a un jour le gars, il est  
33 entré en classe, on sait pas ce que ce qu'il a fait à la ↓maison. si c'est sa femme  
34 qui l'a énervé ↑wah? = ((F)) >il rentre et puis il dit good morning class, on dit  
35 good morning ↓sir. il dit oh!< ((F)) have your seat!' ((BM/G - He used his right  
36 hand to demonstrate how the English teacher asked his students to sit.)) ha! ((F))  
37 this morning, during this lesson, if you speak French I will give you ZERO<.  
38 ((CoS, CS)) tu comprends o, tu ne comprends o, tu as entendu zéro. ((CS, BM/G –  
39 He used his right hand to point to his head to signify comprehension.))

40 **Audience:** h ((AL))

41 **Joël:** on sait que ça là est dedans. il est entrain de faire son cours, il y a des gens  
42 qui bavardent. il dit THAT'S NOT THE ↑JOB, TAKE YOUR COPY WE HAVE  
43 TO MAKE ↑QUIZ interrogation ↓surprise. ((CoS, CS, PLF- Intonation - He raised  
44 his voice and frowned his face to depict the displeasure of the teacher.)) on est  
45 entrain de ↓composer. il y a deux petits ↓baoulés. est-ce que les baoulés £sont£  
46 ↑là? ((CL))

47 **Audience:** h ((AL))

48 **Joël:** Konan assied devant, koffi assied ↓derrière. ((BM/G - He used his right hand  
49 and leg to indicate forward and backward positions where Konan and Koffi were  
50 seated.)) on ↑compose, le bic de Konan est ↓tombé. Koffi a ↓vu=si Koffi dit  
51 ↑konan, ton bic est ↑tombé, il a parlé en français on va lui donner ↓zéro. donc il dit  
52 <konan> ((PLF – Intonation, BM/G - He called Konan, he peeped and stepped  
53 forward, in a way to depict that Koffi did not want the teacher to hear their  
54 conversation.))

55 **Audience:** h ((AL))

56 **Joël:** konan.

57 **Audience:** h ((AL))



58 **Joël:** Konan se retourne et il ↑dit, £what ↓koffi?£ ((BM/G - He turned his head to  
59 demonstrate the reaction of Konan. CoS – French-English))  
60 **Audience:** h ((AL))  
61 **Joël:** il dit ↓Konan il dit ↑WHAT ↑KOFFI? ((R)) il ↓dit ~**Konan** I want to tell you  
62 that your bic is ↓**toli**~. ((PLF- Intonation – He whispered while calling Konan. CoS  
63 - French, English, and Baoulé – toli means to fall down – tomber))  
64 **Audience:** h ((AL))  
65 **Joël:** il dit what? Il dit I say your bic is **toli**. ((R))  
66 quand il a vu ça, il dit oh thank you **mba** (h) **manssou blè(h)blè**. ((CL, CoS –  
67 French, English, and Baoulé - mba manssou blèblè means I am taking it quietly. –  
68 Je le soulève doucement.))  
69 **Audience:** h →0.04 ((PAL, AC))  
70 **Joël:** ↑ha, ↑oh, vraiment cours d’anglais était chic-dès hein (h) ↓hein. ((F, CL))  
71 ((...))

### **Translation of Joel’s routine in Bonjour 2018**

**Joel:** Abidjan, is all well?

**Audience:** Yes.

**Joel:** I don’t hear you well. Is all well?

**Audience:** Yes.

**Joel:** No, I don’t hear you well. Is all well?

**Audience:** Yes.

**Joel:** ... Me, I am doing a little flash back, and I think a little about what happened when we were in the College. You arrive in class; you have a new teacher, but there is a gentleman we did not like at all. What? When he comes in, for an hour we would not understand each other. As soon as he enters and says ‘Bonjour classe’, then how do we reply?

**Audience:** Fine.

**Joel:** Comment vas-tu? Je vais bien, assieds-toi. Till today there are those who do not even know what that means.

**Audience:** AL

**Joël:** Yes, then when he began his lesson like that, there was a segment that we always waited for. You come and say ‘Monsieur’, he answers ‘oui’. ‘Puis-je sortir s’il vous plait?’ When he says ‘oui’ like that, English is over for an hour.

**Audience:** AL

**Joël:** Jah! It is after four years that you, you, you would understand that you supposed to have stayed in the class because it is oral English .... Ha! English, that is to say there was a day, the man arrived class. We didn’t know what happened in his home before coming; if his wife had made him angry. Eh! And then he says ‘Good morning class.’ We say ‘Good morning sir’. He says oh! Have your seat! Ah! This morning during this lesson, if you speak French I will give you zero; whether you understand that or not, you have heard zero.

**Audience:** AL

**Joël:** We know that rings in your brain. While teaching some people were talking. He said that’s not the work, take your book we have to make oral quiz. While trying to compose, there are two small Baoulés. Are there Baoulés present here?

**Audience:** AL

**Joël:** Konan sits in the front, Koffi sits at the back. We are trying to form sentences, Konan’s pen fell down; Koffi saw it. If Koffi said (Konan, ton bic est tombé.) Konan, your pen has fallen down; he has spoken French, he would score zero. Therefore, he called Konan.

**Audience:** AL

**Joël:** Konan.

**Audience:** AL

**Joël:** Konan turned back and asked “What Koffi?” He said Konan, I want to tell you that your pen has fallen down.

**Audience:** AL

**Joël:** He asked “what”? He said I want to tell you that your pen has fallen down. When he saw it, he said oh thank you, I am taking it quietly.

**Audience:** PAL and AC

**Joël:** Ha! Oh! Really English lesson was superb hein (CL) hein ....’

**4.1.2 Routine of La Flamme de l'Estanguer in Bonjour 2018 (00.81)**

1 **La Flamme de l'Estanguer:** ESPRIT DE L'ARGENT QUI NE CIRCULE ↑PAS,  
2 TU ES ↓VAINCU. ((CCo, BM/G - The comedian dressed in "sutana". He moved  
3 round the stage vehemently, he shook his hand rigorously to demonstrate the  
4 jingling of a bell of a prophet as he was shouting round the stage.)) ESPRIT  
5 D'AUGMENTATION ABUSIVE DES FACTURES DE ↑COURANT, TU ES  
6 ↓VAINCU. ESPRIT D'ESCLAVAGE EN ↑LIBYE, TU ES ↓VAINCU. ESPRIT  
7 DE TROI::SIÈME ↓MANDAT. ((BM/G - The comedian dressed in "sutana". He  
8 moved round the stage vehemently, he shook his hand rigorously to demonstrate  
9 the jingling of a bell of a prophet as he was shouting round the stage. CCo, CS,  
10 CP)) (0.02)

11 **Audience:** h ((0.02 PAL, ASt))

12 **La Flamme de l'Estanguer:** [j'ai dit quoi\_((BM/G – He opened his mouth to  
13 pretend that he did not know what he said. He then looked round to hear the  
14 response from the audience.))

15 **Audience:** h TROISIÈME ↑MANDAT.] ((AL, AR, ASt))

16 **La Flamme de l'Estanguer:** [↑pardonnez, j'ai dit quoi\_

17 **Audience:** h ((AL, AR)) troisième mandat.]

18 **La Flamme de l'Estanguer:** troisième mandat\_ donc c'est de troisième  
19 ↑mandat↑moi je suis ↓venu ↑parler? ((BM/G - His facial expression depicted  
20 that he was not pleased with what he said.))

21 **Audience:** → ((ASt))

22 **La Flamme de l'Estanguer:** pardonnez ↑o, enmm-yaki, o ↓sabari. ((BM/G - He  
23 used his right hand to plead. CoS – French-Baoulé-Malinké)) attendez, est-ce que  
24 c'est pas la "sutana" même qui me fait dire les choses comme ↓ça.

25 **Audience:** h ((AL))

26 **La Flamme de l'Estanguer:** attendez, je vais enlever ↑ça, faut pas avoir DES  
27 PROBLÈMES. ((BM/G - He put off his "sutana", CCo)) ((3.27 ...))

28 **Audience:** h ((AL, ASt)).

**Translation of La Flamme de l'Estanguer's routine in Bonjour 2018**

**La Flamme de l'Estanguer:** Spirit of money that is not circulating, you are defeated! Spirit of high crazy electricity bills, you are defeated! Spirit of slavery in Libya, you are defeated! Spirit of third term.

**Audience:** PAL, AST

**La Flamme de l'Estanguer:** What did I say?

**Audience:** Third term.

**La Flamme de l'Estanguer:** Please, what did I say?

**Audience:** Third term. AL, AR

**La Flamme de l'Estanguer:** Third term? So, have I come to talk about third term?

**Audience:** AST

**La Flamme de l'Estanguer:** Forgive me o. Please, please. Wait; is it not even this “sutana” that is making me to say things like that?

**Audience:** AL

**La Flamme de l'Estanguer:** Wait, I am going to put it off, so that I would not have problems.

**Audience:** AL

#### 4.1.3 Routine of Ambassadeur Agalawal in Bonjour 2018 (11.02)

1 **Agalawal:** ((La musique traditionnelle – 0.76)) C'EST ↑BON, ((BM/G - He raised  
2 his hand to tell the DJ to stop playing the music to which he was dancing.))  
3 ↑bonsoir,

4 **Audience:** ↓bonsoir. ((Only few members of the audience responded ‘bonsoir’, so  
5 he repeated the greeting with a high tempo.))

6 **Agalawal:** ↑BONSOIR (CS, PLF - Pitch)

7 **Audience:** ↓bonsoir. ((More members of the audience responded ‘bonsoir’..))

8 **Agalawal:** JE VOUS SENS ↓PAS. ((He jumped to demonstrate that he was ready  
9 for the business and that the audience should equally get set for him.))

10 ↑BONSOIR. EST-CE QUE ÇA ↑VA? ((CS, PLF - Pitch)) ah ((F)) vraiment bonne  
11 et heureuse année à tout le ↓monde. ((01.32 ...)) ça va un ↑peu? non, franchement  
12 2017 est ↓passé, Dieu ↓merci. ((CS, BM/G – He put up his two hands to show  
13 appreciation to God.)) en tout cas je prie Dieu, faux plus on va croître 2017 sur

14 notre chemin ↓encore. NON, MOI, JE PRIE ↑HEIN. ((F)) faux jamais on va  
15 croisser ça ↓encore. ((R, CS, BM/G – He used his right hand to affirm that 2017  
16 would never come back again.)) on n’a qu’à continuer 2018, ↓2019. ((BM/G – He  
17 moved forward, he also demonstrated this with his hands and legs.)) faux jamais  
18 2017 va ↓rapparaître. on a trop souffert dans 2017-↓là. ((He held his waist with his  
19 two hands to demonstrate how people were tired of all that happened in Ivory  
20 Coast in 2017.)) CHIÉ! LA CÔTE D’IVOIRE A SOUFFERT ↑HEIN, ah, wei,  
21 weh, weh- ((CS, F, BM/G – He waved his right hand and frowned his face to  
22 demonstrate the degree of suffering the Ivorians went through in 2017.)) 2017 non,  
23 on a trop ↓souffert. par exemple, °éléphant a été éliminé par le ↓Maroc°. ((PLF –  
24 Low pitch, BM/G – He kept his hands on his waist.))

25 **Audience:** h ((AL))

26 **Agalawal:** ça c’est en ↓2017. ((He pointed his left thumb backward.)) ((0.19 ...))  
27 ↑non, ↑non, pour comme on n’est pas là pour ↓ça, on va faire shap, ↓shap. ((CoS  
28 – French-Nouchi)) ↓non, ↓2017, on a trop ↓souffert ((R, BM/G – He frowned his  
29 face to demonstrate that the Ivorians went through hell in 2017.)) et ↓puis, il y a eu  
30 ↓<agrobusiness>.

31 **Audience:** h ((AL))

32 **Agalawal:** oh ↓agrobusiness. ((R, PLF – Intonation, F)) mon hévéa.com. ha! ça  
33 fatigué les gens ↑hein. ((F, BM/G – He used his right hand to demonstrate how  
34 Ivorians were tired seriously of different types of business.)) du ↓coup, tout le  
35 monde est rentré dans ↓business, ↓business, ↓business, ↓business. ((CoS – French-  
36 English, R, BM/G – He used his two hands to demonstrate how everybody went  
37 into different kinds of business.)) dès qu’ils ont créé ↓agrobusiness, le lendemain il  
38 y a d’autres qu’ils sont créées pour ↓eux, <°ADO ↓business° > ((LF – Wordplay-  
39 acronym, PLF – Low pitch))

40 **Audience:** h ((AL))

41 **Agalawal:** monfusil. ↓com.

42 **Audience:** h ((AL))

43 **Agalawal:** quand tu souscris là-↑bas le même jour tu as douze (h) ↓millions.  
44 ((CL))

45 **Audience:** h ((AL))

46 **Agalawal:** si tu es ambiteux même on peut te donner villa (h) ↓dedans. non, on a  
47 trop souffert, même faux plus 2017 va arriver ↓encore. ((R)) NON, ON A TROP  
48 ↓SOUFFERT. ((R)) ((0.08 ...)) mais ça va un peu? ~les Dioulas vous êtes là  
49 ↑encore~? ((PLF – Intonation - He asked this question sarcastically. BM/G – He  
50 stretched out his hand to portray that he was waiting for response to the question  
51 he asked.)) ça ↑va? ah, applaudissez les ↓Dioulas. ((F))

52 **Audience:** ((AC))

53 **Agalawal:** vous êtes ↓forts. vous êtes ↓forts. ((R, PLF - Intonation)) vous  
54 travaillez ↓bi:::en. c'est bien vous travaillez . °vous aidez le ↓pays c'est↓ bien°.  
55 ((PLF – Intonation)) mais ↑eh, vous-↑là, votre caution est en train de finir ↑hein.  
56 ((F)) il reste deux h ↓ans. ((CL))

58 **Audience:** h ((AL))

59 **Agalawal:** pays-↓là, c'est comme maison à louer ↓hein. ((F)) quand ta caution finit  
60 ↓là mon ↓frère, il faut ↓partir. ((CS, PLF – Intonation, BM/G - He used his two  
61 hands to demonstrate how to chase somebody away.)) ((01.83 ...))

62 **Audience:** h ((AL))

63 **Agalawal:** enfin j'ai parlé un peu de la Côte d'Ivoire parce que cette ↑année  
64 comme vous le ↓savez, le thème qu'on nous ait ↓imposé c'est l'union, discipline,  
65 travail\_ et c'est très important parce qu'il faut qu'on connaisse notre ↓devise, mais  
66 moi, quand j'ai ↓réfléchi, et que j'ai regardé la devise = je me dis, la devise de la  
67 Côte d'Ivoire c'est bi:::en ↓hein. ((F, BM/G - He stretched his two hands forward  
68 to demonstrate his total agreement on the point he just raised and to convince the  
69 audience of what he was elaborating.)) l'union, discipline, ↓travail. mais je dis ↓oh.  
70 ((F)) vraiment il y a un problème de disposi↓tion et d'↓organisation quand même  
71 du, du, de la ↓devise. ((R, BM/G - He frowned his face to portray to the audience  
72 that he had a different opinion.)) vous même regardez où l'union ↑est et où travail  
73 ↓est. ((BM/G - He used his two hands to demonstrate two things at extremes.))

74 **Audience:** h ((AL))

75 **Agalawal:** on dirait qu'ils sont pas dans même groupe-↓là.

76 **Audience:** h ((AL))

77 **Agalawal:** c'est-à-↑dire, moi je pense que dans la ↓vie tout doit commencer par le  
78 ↓travail. ((CS)) et c'est parce que, parce que c'est quand on ↓travaille qu'on  
79 ↓mange. et quand on ↓mange on est ↓tranquille, on est en ↑paix = maintenant on  
80 va chercher à être ↓discipliné. MAIS QUELQU'UN QUI N'A PAS ↓MANGÉ,  
81 QUI TRAVAILLE ↑PAS, TU VEUX QU'IL SOIT ↓DISCIPLINÉ. À QUEL  
82 ↑MOMENT? ((CS, CP, PLF – Intonation, BM/G – His facial expression showed  
83 that he meant what he was saying.)) (0.7)

84 **Audience:** h ((PAL, AC, Ast))

85 **Agalawal:** ↑non, je pense qu'on doit ↑réorganiser, en disant peut-↑être ((BM/G –  
86 He put his two hands forward as if he was pleading the audience to agree with his  
87 suggestion.)) ↓travail, ↓discipline, >maintenant que tu as ↓travaillé, que tu es  
88 ↓discipliné, si tu veux va faire ↓association, maintenant union on s'en fou de  
89 ↓ça.< ((BM/G – He demonstrated with his right hand the freedom to go ahead and  
90 enjoy association.)) ((0.8 ...))

91 **Agalawal:** donc pour terminer, je voulais vous ↓dire que la côte d'Ivoire est un  
92 beau ↓pays, ↓mais, en ↓abrégé, quand vous abrégez la Côte d'Ivoire, vous allez  
93 trouver deux ↓lettres, C.I. donc on va faire ça ↓ensemble. la Côte d'Ivoire est  
94 ↑abrégé, ça donne ↓C.I. c'est une chance ↓inouïe, un cadeau ↓inestimable, ↓C.I.  
95 deux principales ↓religions, ↓christianisme et ↓islamisme ↓C.I. ((0.8 ...)) il paraît  
96 qu'à un moment donné °on a connu les commandants (h) invisibles° - C.I. ((PLF-  
97 Low pitch, CL))

98 **Audience:** h ((PAL, ASt))

99 **Agalawal:** C'ÉTAIT UNE SITUATION ↑COMPLIQUÉE ET ↓INEXPLICABLE.  
100 ((PLF- High tempo, LF – Wordplay - acronym))

101 **Audience:** C.I. ((AR))

102 **Agalawal:** évitons les ↑conflits ↓inutiles. ((LF – Wordplay – acronym))

104 **Audience:** C.I. ((AR))

105 **Agalawal:** eh, nous ↑luttons pour la ↑cohésion et l'↓intégration. ((F, LF –  
106 Wordplay – acronym))

107 **Audience:** C.I. ((AR))

- 108 **Agalawal:** l’Afrique est un ↑continent ↓indispensable, ((LF – Wordplay –  
109 acronym))
- 110 **Audience:** C.I. ((AR))
- 111 **Agalawal:** un ↑continent ↓irrésistible, ((LF – Wordplay - acronym))
- 112 **Audience:** C.I. ((AR))
- 113 **Agalawal:** un ↑continent ↓inattaquable.
- 114 **Audience:** C.I. ((AR))
- 115 **Agalawal:** ↑moi, je suis un ↑comédien ↓international.
- 116 **Audience:** C.I. ((AR, AC, Ast))
- 117 **Agalawal:** un ↑comédien ↓intellectuel.
- 118 **Audience:** C.I. ((AR))
- 119 **Agalawal:** un ↑comédien ↓intelligent.
- 120 **Audience:** C.I. ((AR))
- 121 **Agalawal:** ça faut dire que je ne suis pas un ↑comédien ↓idiot. ((BM/G – He  
122 waved his index finger to prove that he was not a foolish comedian.))
- 123 **Audience:** C.I. ((AR, Ast))
- 124 **Agalawal:** c’est pourquoi je dis ↓non au ↑commerce des ↓immigrés. ((LF –  
125 Wordplay – acronym))
- 126 **Audience:** C.I. ((AR))
- 127 **Agalawal:** c’est ↑in↓humain. ((LF – Wordplay - acronym))
- 128 **Audience:** C.I. ((AR))
- 129 **Agalawal:** c’est ↓immoral. ((LF – Wordplay - acronym))
- 130 **Audience:** C.I. ((AR))
- 131 **Agalawal:** c’est ↓idiot.
- 132 **Audience:** C.I. ((AR, LF – Wordplay – acronym))
- 133 **Agalawal:** car pour l’↑Europe, la Libye n’est pas le canal ↓indiqué. ((BM/G – He  
134 stretched out his left hand to indicate a route. LF – Wordplay - acronym))
- 135 **Audience:** C.I. ((AR))
- 136 **Agalawal:** c’est ↑un chemin ↓incertain. ((LF – Wordplay - acronym))
- 137 **Audience:** C.I. ((AR))
- 138 **Agalawal:** j’↑espère que vous passez une cérémonie ↑inoubliable\_ ((BM/G – He



139 stretched out his two hands towards the audience. CP)) (0.7)  
 140 **Audience:** h ((PAL, Ast, PAC))  
 141 **Agalawal:** J'ESPÈRE QUE VOUS PASSEZ UNE CÉRÉMONIE  
 142 INOUBLIABLE\_ ((R, PLF – High tempo, LF – Wordplay - acronym))  
 143 **Audience:** C.I. ((AR))  
 144 **Agalawal:** on continue, j'espère que vous passez une cérémonie ↓inoublable ((R))  
 145 **Audience:** C.I. ((AR))  
 146 **Agalawal:** car bonjour est une création ↓inégalable. ((LF – Wordplay - acronym))  
 147 **Audience:** C.I. ((AR)) (0.10 ....)  
 148 **Agalawal:** merci pour votre contribution ↓inqualifiable. Dieu vous ↓bénisse.  
 149 ((BM/G – He stretched out his two hands towards the audience as a means to show  
 150 appreciation.))  
 151 **Audience:** h ((Ast, PAL, PAC))  
 152 **Agalawal:** ((BM/G – He danced to a music that was played very briefly before  
 153 leaving the stage.))

### **Translation of Ambassadeur Agalawal's routine in Bonjour 2018**

**Agalawal:** (Traditional musique) It is okay. Good evening.

**Audience:** Good evening.

**Agalawal:** Good evening.

**Audience:** Good evening.

**Agalawal:** I don't feel you. Good evening. How are you? Oh, really, happy new year to everybody. Is all fine a bit? No, honestly, thank God 2017 is gone. Anyway, I pray to God that 2017 must not cross our ways again. No, me, I pray hein! We are not going to experience 2017 again. 2017 is never going to come back. We suffered a lot in that 2017. Chié! Ivory Coast suffered hein! Ha, wei weh weh! 2017 no, we suffered a lot, for example, elephant was eliminated by Morroco.

**Audience:** AL

**Agalawal:** That was in 2017... No, no, as we are not here for that, we are going to do sharp, sharp. No, 2017, we suffered a lot and then, there was agribusiness.

**Audience:** AL

**Agalawal:** Oh agribusiness! Mon hévéa.com. Ha! It tired people hein! Suddenly, everybody went into business, business, business, business. As soon as they started agribusiness, the next day there were others that were created for them: ADO business,

**Audience:** AL

**Agalawal:** monfusil.com.

**Audience:** AL

**Agalawal:** When you subscribe there, the same day you will have twelve million.

**Audience:** AL

**Agalawal:** Even, if you are ambitious they can give you a villa also. No, we suffered too much; 2017 will never come back again. No, we suffered too much.... The Dioulas you are still there? Are you fine? Ah! Clap for the Dioulas!

**Audience:** AC

**Agalawal:** You are strong. You are strong. You are working well. It is good that you are working. It is good that you are helping the country. But eh! You there, your deposit is about to finish hein! It remains two years.

**Audience:** AL

**Agalawal:** The country is like rented house hein! My brother when your deposit lapses please leave. (...)

**Audience:** AL

**Agalawal:** I'm going to speak a little about Ivory Coast because this year, as you know, the theme we have been asked to talk about is 'union, discipline, work'. And it is very important because we need to know our motto. But me, when I thought, and I examined the motto. I told myself that the motto of Ivory Coast is good huh! 'Union, discipline, work'. But I say oh, really there is a problem of wrong disposition and arrangement of, the, the, the motto. You too, look at where union is; and where work is.

**Audience:** AL

**Agalawal:** It looks as if they are not even in the same group.

**Audience:** AL

**Agalawal:** That is, I think in life everything has to start with work. And that is because; because it is when we work that we eat. And when we eat, we are restful, and we are at

peace. Then, we will be disciplined. But someone who did not eat, who is not working, you want him to be disciplined. At what time?

**Audience:** PAL, AC, Ast

**Agalawal:** No, I think we have to rearrange it, maybe like this work, discipline, now that you have worked, that you are disciplined, if you want to do association, now union we do not care about that... then to conclude, I want to tell you that Ivory Coast (Côte d'Ivoire) is a fine country when shortened, when you shorten Côte d'Ivoire you will find two letters 'C.I.' Hence, we are going to do that together. When you shorten Côte d'Ivoire it gives C.I. - It is an incredible luck, a priceless gift. C.I. Two major religions, Christianity and Islam C.I.... It seems that at one time we knew the invisible commandants - C.I.

**Audience:** PAL, ASt

**Agalawal:** It was a complicated and inexplicable situation.

**Audience:** C.I. (AR)

**Agalawal:** Let's avoid unnecessary conflicts!

**Audience:** C.I. (AR)

**Agalawal:** Eh! We are fighting for close union and integration.

**Audience:** C.I. (AR)

**Agalawal:** Africa is an indispensable continent,

**Audience:** C.I. (AR)

**Agalawal:** An irresistible continent.

**Audience:** C.I. (AR)

**Agalawal:** An impregnable continent.

**Audience:** C.I. (AR)

**Agalawal:** Me, I am an international comedian,

**Audience:** C.I. (AR, AC, Ast)

**Agalawal:** an intellectual comedian,

**Audience:** C.I. (AR)

**Agalawal:** an intelligent comedian,

**Audience:** C.I. (AR)

**Agalawal:** that is to say I am not a stupid comedian.

**Audience:** C.I. (AR, Ast)

**Agalawal:** That is why I say no to the trade of immigrants.

**Audience:** C.I. (AR)

**Agalawal:** It is inhuman.

**Audience:** C.I. (AR)

**Agalawal:** It is immoral.

**Audience:** C.I. (AR)

**Agalawal:** It is stupid.

**Audience:** C.I. (AR)

**Agalawal:** Because for Europe, Libya is not the indicated carnal

**Audience:** C.I. (AR)

**Agalawal:** It is an uncertain route.

**Audience:** C.I. (AR)

**Agalawal:** I hope you have an unforgettable ceremony.

**Audience:** PAL, ASt, PAC

**Agalawal:** I hope you have an unforgettable ceremony.

**Audience:** C.I. (AR)

**Agalawal:** We continue, I hope you have an unforgettable ceremony

**Audience:** C.I. (AR)

**Agalawal:** because 'Bonjour' is an incomparable creation.

**Audience:** C.I. (AR) (...)

**Agalawal:** Thank you for your incomparable contribution. God bless you!

**Audience:** Ast, PAL, PAC

**Agalawal:** (BM/G – He danced to a music that was played very briefly before leaving the stage.)

#### **4.1.4 Routine of Papitou in Bonjour 2018 (06.52) (01.22)**

1 **La mère de Papitou:** (00.22 ...) ↑Papitou, ((Papitou stayed quietly on the stage  
2 without answering his stage mother.))

3 **Audience:** ((ASt))

4 **La mère de Papitou:** ↑Papitou,

5 **Audience:** ((ASt))

6 **La mère de Papitou:** je n'aime pas ton comportement ↑là, ↓hein. ↑Papitou, tu  
7 cherches ↑quoi ↑ici? tu cherches ↑quoi ↑ici? ici ↑là c'est pas pour les enfants\_  
8 **Papitou:** ~c'est pour les ↓enfants~.

9 **Audience:** h ((AL, ASt))

10 **La mère de Papitou:** non, non, Papitou ↓pardon. aujourd'hui ↑là, je ne suis pas  
11 venue pour ↓ça. PARDON. regarde, le boubou là est sale=depuis je t'ai dit un  
12 enfant ne porte pas les habits de son papa\_ tu as quel ↑problème? enlève le  
13 ↓boubou.

14 **Papitou:** ~↑unh ↓unh~. ((F, BM/G – Papitou tied the hem of the boubou together  
15 as children often play with things.))

16 **La mère de Papitou:** [↓pardon, ↓Papitou.

17 **Papitou:** est-ce c'est-]

18 **La mère de Papitou:** il ne faut pas me faire courir ↓ici. ENLÈVE LE ↑BOUBOU.

19 **Papitou:** C'EST BOUBOU ↓WOBÉ.

20 **Audience:** h ((AL))

21 **La mère de Papitou:** ↓pardon, ↓pardon.

22 **Audience:** h ((AL))

23 **Papitou:** ~maman, ↓tiens. hu:::p, e:::h h ↑MAMAN, à cause de ↓ça mon papa sort  
24 PLUS~ (h). ((F, CL, BM/G – As Papitou's mother was leaving the stage, Papitou  
25 was laughing, exclaiming that despite his mother's beauty, his father still have  
26 concubines. CCo – Papitou wore the boubou of his father. He later removed this  
27 after his mother asked him to do so. While he removed the boubou, he was left  
28 with his torn knickers to portray effects of matrimonial unfaithfulness on the  
29 children.))

30 **Audience:** h ((AL, ASt))

31 **Papitou:** ~mais malgré ça ↑là, mon papa a maîtresse dehors ↓là-bas~. ((BMG – He  
32 stretched his left hand outside to demonstrate that some men have concubines  
33 outside wedlock.))

31 **Audience:** h ((AL, ASt))

32 **Papitou:** ~moi je n'aime pas les papas infidèles ↓là. et mama fait ↓tout. mais eux,  
33 ils ont maîtresses dehors là↑bas. ((BMG – He clapped his two hands childishly

34 and played with his fingers.)) TOUS LES GARÇONS INFIDÈLES, SI DIEU  
 35 POUVAIT LES TUER MÊME ÇA VA ME FAIRE PLAI↓SIR~. ((CS, CCo – The  
 36 comedian wore the boubou of his father. He later removed this after his mother  
 37 asked him to do so. While he removed the boubou, he was left with his torn  
 38 knickers to portray effects of matrimonial unfaithfulness on the children).  
 39 **Audience:** h ((0.04 PAL, ASt))  
 40 **Papitou:** e::h (h) les ↑mamans, vous êtes ↑contentes? ((F, CL)) mais pourquoi  
 41 vous êtes ↓contentes et puis vous ne criez ↑pas? hi hi hi. ((CL, BMG – He played  
 42 with his two hands as little children do play with their hands and fingers.))  
 43 **Audience:** ((ASt))  
 44 **Papitou:** ((05.08 ...))

#### **Translation of Papitou’s routine in Bonjour 2018**

**Papitou’s mother:** Papitou,

**Audience:** ASt

**Papitou’s mother:** Papitou.

**Audience:** ASt

**Papitou’s mother:** I don’t like that your habit, hein. Papitou, what are you looking for here? What are you looking for here? This place is not meant for children.

**Papitou:** It is for children.

**Audience:** AL, ASt

**Papitou’s mother:** No, no, Papitou excuse me, I did not come for that today, excuse me. See, the “boubou” is dirty! I have been telling you since that a child should not wear his father’s dress. What is your problem? Take off the “boubou”!

**Papitou:** Unh, unh!

**Papitou’s mother:** Excuse me, Papitou.

**Papitou:** Is it-

**Papitou’s mother:** Don’t make me run around here. Remove the “boubou”!

**Papitou:** It is Wobe’s “boubou”.

**Audience:** AL, ASt

**Papitou’s mother:** Excuse me, excuse me.

**Papitou:** Maman, take! Hup, eh mom, because of that my dad goes out more. (CL)

**Audience:** AL, ASt

**Papitou:** But despite that, my dad has mistress outside there. Me, I don't like those unfaithful dads. And mama does everything, but they, they have concubines outside there. I will even be happy if God could kill all the unfaithful men.

**Audience:** PAL, ASt

**Papitou:** Mothers, are you happy? (CL) But why are you happy and you don't shout? hi hi hi. (CL)

**Audience:** ASt

**Papitou:** (...)

#### 4.1.5 Routine of Papitou in Bonjour 2019 (5.68) (02.31)

1 **Papitou:** ((1.6 ...)) ~les les gens qui ↑trichent sur les ↓carrefours, TU LES VOIS

2 ↑PAS?~ ((BM/G – He frowned his face to indicate displeasure.))

3 **Audience:** h ((AL))

4 **Papitou:** et ↑puis, les gens qui vendent dans l'embouteillage-là tu les vois ↓pas,  
5 c'est nous qu'il prend- et ↑puis en cas il y a des hommes-↓là, les tontons qui  
6 cherchent femmes-↑là, ils, ils, ils savent ↓payer poisons dix milles et ↑puis eux-  
7 ↓mêmes, ils mangent ↓CONDIMENTS. ((R, CP, CS))

8 **Audience:** h ((AL, ASt))

9 **Papitou:** ils h sont ↓là. et puis (h) quand la fille-↓là demande c'est ↑doux? ils  
10 disent c'est doux oh ça ↑BRÛLE. ((CL))

11 **Audience:** h ((AL))

12 **Papitou:** eh ↓garçons, ils sont↓infidèles, ~infidèles~. ((R, PLF – Intonation,  
13 BMG– He danced.)) tonton ↑gouverneur, je t'ai envoyé cadeaux par là ↑ça. il est  
14 ↑où? ((BM/G –He looked round to see where the governor was sitting.)) tonton  
15 ↑gouverneur? petit ↑bouba, accompagne-moi là-↓bas.

16 **Audience:** ((AL))

17 **Papitou:** fais ton rôle-↓là, tu t'appelles ↓bouba.

18 **Audience:** h ((AL))

19 **Papitou:** ça-↓là, IL VA DIRE AU VILLAGE QU'IL ↓TRAVAILLE.

20 **Audience:** h ((AL, ASt))

- 21 **Papitou:** eh, eh, bouba, bouba, papa est ↑où? ((F, PLF – Intonation)) papa, voilà  
 22 ton cadeau. #il ne faut lui donner, il va dire que c’est toi qui a donné. donne-  
 23 ↑moi#.
- 24 **Audience:** h ((AL))
- 25 **Papitou:** papa est ↑où? papa, il faut ↑ouvrir, tout le monde va ↓voir.
- 26 **Audience:** ((ASt))
- 27 **Papitou:** je vais t’↓aider. aidez-↓nous. non, on n’a pas ↓ouvrir. il faut sortir  
 28 cadeau-↓là. (0.2 ...) papa, ↓prends. papa, montrez à tout le ↓monde.
- 29 **Audience:** ((ASt, AC, AL))
- 30 **Papitou:** en tout ↑cas, je veux dire devant la nation ↑Ivoirienne, si j’ai donné  
 31 cacao-↓là, on dit le succès de ce ↑pays repose sur l’↓agriculture.
- 32 **Audience:** ((AC, ASt))
- 33 **Papitou:** et je dis à papa que il faut dire à Papa Alassane ↓Ouattara et puis au  
 34 premier ministre et puis tous les membres de ↑gouvernement il ne qu’à bien payer  
 35 cacao des paysans-↓là et puis nous, on va aller à l’↓école. ((BM/G – He jumped up  
 36 in happiness that he was able to give the Governor his gift.))
- 37 **Audience:** ((PAL, AC, ASt))
- 38 **La mère de Papitou:** eh, papitou viens ↓ici.
- 39 **Papitou:** je suis parti chercher mon ↑avenir ((1.97...))
- 40 **Audience:** ((AL, ASt)).

### Translation of Papitou’s routine in Bonjour 2019

**Papitou:** (...) You did not see men that steal on the crossroads.

**Audience:** AL

**Papitou:** And then you did not see those that sell in hold-ups, it is us that they are arresting. And then concerning those men; the uncles that are looking for wives. They often pay ten thousand (10,000) for fish but they themselves eat condiment.

**Audience:** AL, ASt

**Papitou:** They are there. And then when the lady asked ‘is it sweet?’ They say it is sweet oh it is burnt!

**Audience:** AL



**Papitou:** Eh men! They are unfaithful, unfaithful. Uncle Governor, I brought you a gift through this. Where is he, Uncle Governor? Small Bouba lead me there.

**Audience:** AL

**Papitou:** Play your role. Your name is Bouba.

**Audience:** AL, ASt

**Papitou:** Like that, he is going to tell people in the village that he is working. Eh! Eh! Bouba, Bouba, where is Papa? Papa, here is your gift. Don't give him! He is going to think that you are the one that offers him. Give me!

**Audience:** AL

**Papitou:** Where is Papa? Papa, you need to open it for everybody to see.

**Audience:** ASt

**Papitou:** I am going to help you. Help us! No, we have not opened it. Bring out that gift (0.2 ...) Papa, take! Papa, show it to everybody.

**Audience:** ASt, AC, AL

**Papitou:** Generally, I want to tell the entire Ivorian nation that if I offered cocoa, I am saying that the success of this country lies on Agriculture.

**Audience:** AC, ASt

**Papitou:** Also, I tell Papa that he needs to tell Papa Alassane Ouattara, Prime Minister, and all the members of government that it is better to buy cocoa in good price from the farmers. That is when we shall be able to go school.

**Audience:** PAL, AC, ASt

**Papitou's mother:** Eh! Papitou come here!

**Papitou:** I went to secure my future. (...)

**Audience:** AL, ASt

#### **4.1.6 Routine of Zinzins de l'art in Bonjour 2018 (07.32) (03.16)**

1 **Lucas:** (04.16 ...) ↑oui, ↓eh, mon ↓ami.

2 **Kaboré:** ↓oui.

3 **Lucas:** nous, on est ↓parti à l'↑école, on est ↓rentré en ↑classe. ((BM/G – He  
4 pointed to himself and used his two hands to demonstrate that he has formal  
5 education.))

6 **Kaboré:** ↓oui mai:::s c'est ça qui m'↑étonne chez toi-↓là.

7 **Lucas:** ↑oui.

8 **Kaboré:** tu as le ↓BAC, au lieu d'aller chercher du ↑boulot, tu viens te ↑pointer

9 ↓ici

10 devant Monsieur le ↓gouverneur, devant Madame ↓Kandia, devant les joueurs-↑là,

11 et les ↓Gerhvinos, et tu ↓insultes les ↓femmes. ((CS, BM/G – He frowned his

12 face to express displeasure. He also used his two hands and his upright standing

13 position to describe how his partner stood before the audience. He also stretched

14 his two hands to the audience.))

15 **Lucas:** ↓hein, calme-↑toi mon ↓ami, tu as dit ↓quoi, j'ai le ↑BAC? ((F, BM/G – He

16 stretched his right hand to his partner so that he could hear him out.))

17 **Kaboré:** >MAIS TU AS LE BAC.< ((CS, BM/G – He frowned his face and

18 insisted that his partner has BAC – A Level.))

19 **Lucas:** ce mot-↓là, ça existe encore dans ce pays-↓là?

20 **Kaboré:** >ÇA EXISTE, LE ↓BAC.<

21 **Lucas:** DANS CE PAYS-↑LÀ? ((CS))

22 **Kaboré:** ↓OUI. ((CS))

23 **Lucas:** >tu sais ce que BAC ↑signifie?< ((BM/G – He shook his right hand

24 rigorously.))

25 **Kaboré:** ça signifie ↑quoi? ((BM/G – He opened his mouth widely and frowned

26 his face to depict inquisitiveness.))

27 **Lucas:** BAC – B-A-C- <<sup>o</sup>bien↑venu au ↓chômage<> ((Wordplay – Acronym))

28 **Audience:** h ((AL, PAC, ASt)) (0.6) ((1.73 ...))

29 **Kaboré:** ↓alors nous souhaitons que cette ↓année 2018\_ ((BM/G - He bowed a

30 little bit and held his two hands.))

31 **Lucas:** notre pays la côte d'ivoire soit un pays qui malgré ses problèmes

32 emmer:::des et non un pays dont les problèmes nous submer:::gent. ((CS,

33 Wordplay – homophonic pun))

34 **Audience:** h ((AL, AC))

35 **Kaboré:** un ↓pays avec un ↓gouvernement et une ↓armée qui se ↓démerde et non

36 un ↑pays avec un ↓gouvernement et une ↓armée qui nous ↑EMMERDE. ((CP –

37 (0.3), Wordplay - homophonic pun, BM/G – He opened his eyes widely.))

38 **Audience:** AL

39 **Kaboré:** >parce que matin midi soir ↓mutinérie, matin midi soir ↓mutinérie.<  
 40 ↓attention, de la ↓mutinerie on peut passer à la ↓moutonnérie. ((R, Wordplay –  
 41 homophonic pun))

42 **Lucas:** ↓hei::n, on ne dit pas ça ↑ici. ((BM/G - His partner whispered to caution  
 43 his partner not to say such words about Ivory Coast in public.))

44 **Kaboré:** ↓ha, ↓non, ↓non, je ne parle pas de la Côte d’Ivoire ↓ha, je parle du↑  
 45 Sudan, Corée du Nord là- h ↓bas. ((CL, BM/G - He waved his two hands and  
 46 pointed his right hand elsewhere.))

47 **Lucas:** ↑là, tu as très bien ↓parlé.

48 **Kaboré:** si ↑non, ↓ici tout va ↓bien.

49 **Lucas:** que les SICOGI soient débarrassés des joueurs de ↓da::mes.

50 **Kaboré:** ↓amen. ((CS))

51 **Audience:** ((ASt))

52 **Kaboré:** que Yopougon soit débarrassé des ↓embouteillages.

53 **Lucas:** que Abobo soit débarrassé des ↓MICRO::BES. ((CS))

54 **Audience:** h ((AL, AC))

55 **Kaboré:** que Koumassi soit débarrassé des ↓inondations.

56 **Lucas:** que Bassam ((Grand-Bassam)) soit débarrassé des ↓jihadistes.

57 **Kaboré:** pour que Odienné soit débarrassé des ↓Chinois.

58 **Audience:** ((AC))

59 **Lucas and Kaboré:** ↑bonsoir.

### Translation of Les Zinzins de l’art’s routine in Bonjour 2018

**Lucas:** (...) Yes, my friend.

**Kaboré:** Yes.

**Lucas:** We, we went to school, we went back to school.

**Kaboré:** Yes but that is what surprises me about you.

**Lucas:** Yes.

**Kaboré:** You have A level certificate, instead for you to go and get a job, here you are in front of the Governor, in front of Mrs Kandia, in front of the players, the Gerhvinos and you are insulting the women.

**Lucas:** Hein, relax my friend, you said what, I have (BAC) A level?

**Kaboré:** But you have (BAC) A level.

**Lucas:** Does that word exist again in this country?

**Kaboré:** There is (BAC) A level.

**Lucas:** In this country?

**Kaboré:** Yes.

**Lucas:** Do you know what (BAC) A level means?

**Kaboré:** It means what?

**Lucas:** BAC – B-A-C- Welcome to unemployment.

**Audience:** AL, PAC, ASt

**Kaboré:** Hence, in this year 2018:

**Lucas:** We wish that our country Ivory Coast would despite his bugging problems be a country whose problems will not overwhelm us.

**Audience:** AL, AC

**Kaboré:** A country with a government and an army that can manage well and not a country with a government and an army that bore us.

**Audience:** AL

**Kaboré:** Because morning, noon, evening, mutiny. Morning, noon, evening, mutiny. Note! From mutiny one can graduate to being sheepish.

**Lucas:** Hein! You don't say that here.

**Kaboré:** Ha, no, no. I am not talking of Ivory Coast. Ha, I am speaking of Sudan, North Korea over there.

**Lucas:** You have spoken well that way.

**Kaboré:** Everything is going on well here.

**Lucas:** May SICOGI be free from draughts players!

**Kaboré:** Amen.

**Audience:** ASt

**Kaboré:** May Yopougon be free from hold-ups!

**Lucas:** May Abobo be free from micro-organisms!

**Audience:** AL, AC

**Kaboré:** May Koumassi be free from flood!

**Lucas:** May Bassam (Grand-Bassam) be free from Jihadists!

**Kaboré:** May Odienné be free from Chinese!

**Kaboré and Lucas:** Good evening.

#### 4.1.7. Routine of EnK2K in Bonjour 2018

(05.22) (1.26)

- 1 **EnK2K:** (02.45 ...) mais en ↑réalité, on ↑dit garçon ↓ment, ↓honnêtement mais  
2 quand les filles ↑vraiment, ↓eux, ils veulent ↓frapper, ils laissent ↓tomber. >il y a  
3 un gars qui croisé une got (goton). ((CS, CoS – French-Nouchi)) ils ont échangé  
4 toute et ↑toute,< le ↑weekend = >tout le lendemain il appelle la fille pour voir  
5 comment elle ↓va.< ((BM/G – He used his two hands to demonstrate the  
6 romantic rapport between the guy and the lady he was talking about.)) ↑bébé, allo,  
7 tu es ↑où? ((BM/G – He used his right hand to portray a hand-set. He used  
8 his left hand to portray the usual demonstration of young ladies when chatting.))  
9 elle ↓dit, ~je suis à la ↓maison. en fait, je voudrais aller pour faire ↑shoppi::ng =  
10 ma maman est sortie a (avec) sa ↓voiture = papa aussi est sorti avec sa range  
11 ↑rover~ = ↓actuellement, je suis dans la petite voiture de ma petite soeur-↓là, je  
12 veux partir au ↓supermarché. ↑chéri, ↑toi, tu es ↑où? ((LF- Intonation – He  
13 changed his voice to mimick how young ladies in love do speak with tiny voice.))  
14 le gars ↓dit, ↑non, en fait ↑moi, je voulais te dire que toi et ↓moi, on est ensemble  
15 dans le même ↓[gbaka. si l'apprenti arrive à ton ↑niveau là-↓bas, j'ai déjà payé ton  
16 ↓transpor::t. ((CoS – French-Nouchi))  
17 **Audience:** h ((PAL, PAC))] (0.7)  
18 **EnK2K:** ça c'est pas ↓VI ↑hein. ça c'est ↑VIHT, vendeur d'↓illusion £haut  
19 tension.£ ((F, Wordplay – Acronym, CL))  
20 **Audience:** h ((AL))  
21 **EnK2K:** ((1.91...))

#### Translation of EnK2K's routine in Bonjour 2018

**EnK2K:** (...) But really, we say guys do tell lies. Honestly, ladies own are too much. There is a guy that met a lady. They exchanged things on weekend. The next day, he called the lady to ask for her well-being.

Baby, hello, where are you?

She says: I am at home. Infact, I want to go for shopping. My mother has gone out in her car. Daddy has also gone out in his Range Rover. Presently, I am in the small car of that my younger sister. Darling, where are you too?

The guy says, no, infact me, I want to tell you that you and I are in the same (Gbaka) commercial bus. When the conductor gets to your side over there, I have already paid for your transport.

**Audience:** PAL, PAC

**EnK2K:** That is not (VI) small lie hein! That is a (VIHT) lie with high tension.

**Audience:** AL

**EnK2K:** (...)

#### 4.1.8 Routine of Mala Adamo in Bonjour 2018

(05.31) (2.80)

1 **Mala Adamo:** (0.24...) ↓ha:::, ↓he, c'est ↓vrai, dans ce pays-↓là, la devise de la  
2 côte d'↑ivoire c'est ↑union, ↑discipline, ↓travail. et ce ↓soir, vous êtes ↑unis, vous  
3 êtes ↑disciplinés, et ↓nous, on peut travailler pour ↓vous. ↑applaudissez.

4 **Audience:** ((AC))

5 **Mala Adamo:** merci ↓beaucoup. ↓hein, ↑monsieur le ↓gouverneur, c'est ↑vous  
6 avec ↓moi. ((BM/G - He used his left hand to point to himself and the Governor  
7 who was among the audience.)) ça c'est un secret de ↓famille. ((BM/G - He looked  
8 straight to the direction where the Governor was sitting.)) j'appris ↑que le  
9 gouvernement de côte d'ivoire veut ↓limiter hein l'âge de véhicules ↑importées à  
10 cinq ↓ans, que c'est pour lutter contre la pollution d'↑air avec les ↓chauffements  
11 qui ↓matissent avec les ↓(h) accidents (h). ((BM/G – He laughed to the point of  
12 lying on the podium, PCL.)) (0.15)

13 **Audience:** h ((AL))

14 **Mala Adamo:** ha h ↑vraiment, gouvernement de Côte d'Ivoire-↓là, ((BM/G – He  
15 said this while he was trying to stand.)) ils sont trop ↓ h réels ((CL)). Ils sont h

16 exagèrent, ils se lèvent comme h ça et h puis, ils portent la [h loi. ((CL, BM/G –  
17 He said this while kneeling on the podium.))

18 **Audience:** h] ((PAL, ASt, PAC)) (0.9)

19 **Mala Adamo:** ↑qui vous a dit ↑que c'est l'âge de ↑véhicule qui ↓PROVOQUE  
20 LES ↑ACCIDENTS? NON, LES ACCIDENTS SONT LIÉES À L'ÂGE DES  
21 ↓CHAUFFEURS. ((CS))

22 **Audience:** h ((AL, AC))

23 **Mala Adamo:** en Côte d'↑Ivoire, un chauffeur qui a 15 ↓ans, la voiture a 5 ↓ans,  
24 les ↓deux, ils ont 20 ↓ans.

25 **Audience:** h ((AL))

26 **Mala Adamo:** ce sont des ↓enfants. QUI VA CONDUIRE QUI? ((CS, BM/G –  
27 He used his right hand to demand for response from the audience.))

28 **Audience:** h ((AL))

29 **Mala Adamo:** et puis quand tu vois la casquet-↑là, c'est ↓renversé, ça regarde vers  
30 la ↓brousse. casquet ↓renversé qui regarde vers la ↓brousse, IL VA AUSSI  
31 ↑ENVOYER PASSEGEURS EN ↑BROUSSE. ((CS, BM/G – He used his right  
32 hand to point side-way.))

33 **Audience:** h ((AL, AC))

34 **Mala Adamo:** <quand tu veux les vrais, vrais ↓chauffeurs, quand tu veux  
35 quelqu'un tu connais ↑voiture, £il faut venir chez ↓nous au ↑Niger.£>

36 **Audience:** h ((AL))

37 **Mala Adamo:** ↓wahalai, le ↓chauffeur, il a 50 ↓ans, son véhicule a 50 ↓ans, ((CS,  
38 CoS – Arabic-French))

39 **Audience:** h ((AL))

40 **Mala Adamo:** LA ROUTE-LÀ A 50 ↓ANS. ((CS, BM/G – He opened his eyes  
41 too widely.))

42 **Audience:** h ((AL))

43 **Mala Adamo:** ↑imagine une femme ↓enceinte qui est dans son ↓ambulance qui  
44 fait ↑wi, ↑wi, ↑wi qui doit ↑aller ↓accoucher à l'↓hôpital d'ici elle va ↑arriver  
45 ↓hein, alhamdulillah ↓allah. ((CoS – Arabic-French, wordplay – onomatopoeia))

46 **Audience:** h ((AL))

47 **Mala Adamo:** la femme a ↓accouché. l'enfant est né dans l'↓ambulance et c'est  
48 l'enfant comme ça ↓là, il est ↑chauffeur que ↓lui.  
49 **Audience:** h ((AL))  
50 **Mala Adamo:** il a fini avec ça ↑non? arrêtez de dire ↑non £avec des ouis que c'est  
51 ↓5ans, c'est pour lutter contre-£ qui vous a parlé ↑ça? ↑hein? ((BM/G - He used his  
52 right hand to hold his waist and also frowned his face.))  
53 **Audience:** h ((AL))  
54 **Mala Adamo:** (2.27...) merci ↑beaucoup. bonne ↑année 2018. ↓merci. c'est Mala  
55 ↓Adamo.  
56 **Audience:** ((AC))

### **Translation of Mala Adamo's routine in Bonjour 2018**

**Mala Adamo:** (0.24...) Ha! He! It is true, in this country; the motto of Ivory Coast is union, discipline, work. And this evening, you are united, you are disciplined, and we, we can work for you. Clap!

**Audience:** AC

**Mala Adamo:** Thank you very much. Hein, The Governor Sir, it is you and I. It is a family secret. I learnt that Ivorian governments want to limit hein age of imported cars to five years; because they want to fight against air pollution, overheating and accidents.

**Audience:** AL

**Mala Adamo:** Really, Ivorian governments are very realistic, they exaggerate, and they just came up and make laws.

**Audience:** PAL, ASt, PAC

**Mala Adamo:** Who told you that, it is the age of the vehicle that causes accidents? No, accidents are caused by the age of the drivers.

**Audience:** AL, AC

**Mala Adamo:** In Ivory Coast, a driver that is fifteen years old, and the car is five years, the two are twenty years old.

**Audience:** AL

**Mala Adamo:** They are children. Who will drive who?

**Audience:** AL



**Mala Adamo:** And then when see, la casquet-là, it is turned upside down, and heads to the jungle. Casquet that is turned upside down and headed to the jungle, he is going to also drive the passengers to the jungle.

**Audience:** AL, AC

**Mala Adamo:** When you want the real, real drivers, when you need somebody that knows vehicle well, you need to come to us in Niger.

**Audience:** AL

**Mala Adamo:** Wahalai, the driver is fifty years old; his vehicle is fifty years old,

**Audience:** AL

**Mala Adamo:** and the road too is fifty years.

**Audience:** AL

**Mala Adamo:** Imagine a pregnant woman in his ambulance that is sounding wi wi wi, that must go to give birth to a baby in a hospital from here she is going to arrive hein! Alhamdulillah Allah.

**Audience:** AL

**Mala Adamo:** The woman gave birth. The baby was born. The baby was born in the ambulance and even that child drives more than him.

**Audience:** AL

**Mala Adamo:** Didn't he end up like that? Stop saying no and yes that it is five years, it is to fight against- who told you that? Hein?

**Audience:** AL

**Mala Adamo:** Thank you. It is Mala Adamo.

**Audience:** AC

#### **4.2.1 Interview with les Zinzins de l'Art (15.14)**

**Chercheur:** Je m'appelle Madame Akinade, doctorante à l'Université d'Ibadan, au Nigéria. J'effectue une recherche sur l'Analyse Socio-pragmatique de la Comédie Stand-up Francophone Sélectionnée. Je suis venue en Côte d'Ivoire en 2018 et 2019 pour acheter ces DVDs. C'est par rapport à ça que j'avais vu vos prestations et je les aime beaucoup.

**Les Zinzins de l'Art:** Merci beaucoup.

**Chercheur:** Parce que l'un des objectifs de ma thèse est de savoir ce que les humoristes font pour arriver à faire rire. Parce que maintenant, je vous parle, et vous ne riez pas. Mais

vous, si vous êtes là-bas en face de l'audience, ils rient. Donc, je me dis qu'il y a autant de méthodes que vous utilisez pour faire rire. Aussi, un autre objectif de ma thèse, j'aimerais savoir si vraiment on peut utiliser la comédie stand-up pour résoudre les problèmes de la société. Si vous demandez aux gens, ils vont vous dire que la comédie c'est simplement pour rire et rire, et après le rire il n'y a rien. Je suis en train de voir dans ma recherche, la comédie que beaucoup de gens considèrent comme inutile, on peut l'utiliser pour résoudre les problèmes de la société. Et ça c'est la raison pour laquelle je suis là.

**Les Zinzins de l'Art:** D'accord.

**Chercheur:** J'aimerais vous connaître, votre nom, votre personnalité. J'aimerais aussi vous poser certaines questions par rapport à la comédie que vous faites.

**Les Zinzins de l'Art:** Oui, bon! Merci. Moi, c'est Kaboré Hamadou, à l'état civil, lui c'est Allain Dalah. Allain. Oui, on est les Zinzins de l'Art. C'est un duo qui existe depuis 2011. Voilà, eh bon, la question c'est quoi? Est-ce que l'humour peut t'aider à fournir les gens? Oui, effectivement, en 2011, la Côte d'Ivoire a fini de sortir d'une crise, une crise austère où on a eu tant de morts. Et grâce à la comédie que nous faisons, à l'humour parce qu'il y avait assez trop de militaires dans la ville. Ils ne connaissent pas droit de l'homme. Donc, tu étais comme la réfugiée. Tu ne peux pas dire il ne peut pas faire ça. Tu passes à la télé. Donc, l'humour permet d'éduquer la population. D'éduquer surtout les hommes analphabètes. Donc, c'est pour ça que les Zinzins a pu faire son premier spectacle à Bonjour 2012 avec les vêtements de militaires. Voilà!

**Chercheur:** Vous avez parlé de 2011, est-ce que c'était en 2011 que vous avez commencé la comédie ou bien quand vous étiez jeunes, peut-être quand vous étiez au Collège?

**Les Zinzins de l'Art:** Oui, parce qu'en Afrique, bon! Nous, on a eu cette chance depuis l'école. On participait à ce qu'on appelle le théâtre scolaire, théâtre de l'école. Voilà! Donc, on a commencé et après on est devenu les acteurs des cinémas. On jouait dans les séries, dans les films ivoiriens, mais la comédie, l'humour de faire aux gens Ha! Ha! Ça c'est en 2011, on a commencé à écrire les sketches highbrow, voilà!

**Chercheur:** Qu'est-ce qui vous a intéressé dans l'humour? Est-ce parce qu'il y a beaucoup d'argent là-bas? Est-ce parce que les humoristes sont très riches ou bien quoi?

**Les Zinzins de l'Art:**

<= Au moment où nous venions dans l'humour, il n'y avait pas la question d'un humoriste qui était riche. Ce n'est pas ce qui nous a attiré premièrement. C'est l'amour pour faire rire les gens. Tu sais, quand je suis avec trois ou quatre qui ne rient pas; je les présente que c'est ma faute. Je dis il faut faire quelque chose pour qu'ils rient. Ça commence d'abord dans le cœur, dans le sang. Et après maintenant, on verra que l'humour aussi peut donner aussi de l'argent. Donc, on avait synchronisé ce que nous faisons, on s'est concentré dessous et on a étudié vraiment l'humour et aujourd'hui, on mange, humour; on boit, humour; on dort, humour; on conduit, humour. C'est l'humour qui a apporté tous. Mais premièrement c'est l'amour, après l'argent est venu.

<= Pour ajouter à ce qu'il a dit, ce qui est nécessaire pour l'humour c'est l'apprentissage, c'est-à-dire la formation.

**Chercheur:** Donc, vous avez parlé de la formation. Est-ce que c'est à l'école supérieure que vous avez appris l'humour? Au Nigéria on appelle quelque chose Theatre Arts, est-ce ça c'est ce que vous avez étudié au Collège?

**Les Zinzins de l'Art:** Non, au Collège ce qu'on a appris c'est le théâtre, c'est pas l'humour. C'est le théâtre, les comédiens, si c'est une heure, c'est de faire rire. Maintenant faire rire aux gens c'est ce qu'on fait. Maintenant, il fallait regarder beaucoup de films, beaucoup de sketches et puis côtoyer c'est-à-dire poser la question aux grands humoristes sur plan. Il n'y a pas une école d'humour. Il n'y a pas. Il y en a au Canada; une seule école au Canada. Qui va avoir le moyen d'aller au Canada? C'est sur place. On a essayé de réfléchir et de travailler avec les techniques des grands humoristes pour pouvoir créer le bon propre personnage. Maintenant, on sait combien de types d'humour. Il y a l'humour d'actualité. Il y a l'humour de religion. Il y a l'humour universel, et il y a l'humour historique, de l'histoire: Adam et Eve, Jay Okocha, ou bien Yakubu Gowon. Avec l'histoire Yakubu Gowon, on peut faire un sketch historique, mais c'est communautaire. C'est que les Nigériens et les gens d'Afrique de l'Ouest, ils comprennent. Si tu apportes cette sketch en France, ils ne comprennent pas; en Belgique, ils ne comprennent pas.

**Chercheur:** Oui.

**Les Zinzins de l'Art:** Ça c'est communautaire. L'humour universelle, c'est créé un humour qui passe partout, comme ce qu'on fait. Un humour que toutes les humanités ont ensemble, par exemple, les toilettes. Tout le monde va aux toilettes. Corée, Corée du

Nord, ils vont aux toilettes. Chinois, ils vont aux toilettes. Nigériens, tout le monde va aux toilettes. Si tu crées un sketch autour de toilette, tout le monde comprend.

**Chercheur:** Oui, oui.

**Les Zinzins de l'Art:** Est-ce que tu vois? Ça c'est l'humour universel. Donc, c'est sur ça nous travaillons beaucoup. C'est ce qui nous permet de voyager. C'est ce que nous présente à RFI. Voilà!

**Chercheur:** J'aimerais savoir les méthodes que vous utilisez; parce que chacun a sa méthode. Si vous demandez à un autre comédien, comme Papitou maintenant. On sait que Papitou parle comme enfant; il fait comme enfant. Quelles méthodes est-ce que vous utilisez en tant que les Zinzins de l'Art pour faire rire?

**Les Zinzins de l'Art:** On observe beaucoup l'environnement, l'entourage, à l'église, à la mosquée, à la gare, au marché. On observe tout, à l'école, à l'université. Les hommes politiques, on observe et quand il y a une actualité. Nous, nous savons comment on va parler de l'actualité pour faire rire des gens sans choquer les gens. Et cette technique fonctionne tout le temps. On traite les trois étapes d'une vanne. Le contexte, la suspense et la chute. Tu comprends? Une phrase a le contexte, la suspense et la chute. Je dis par exemple, il y a des gens dans la vie, quand tu vois une fille qui se sent, qui sort mais qui ne travaille pas; on pense qu'elle est prostituée. Non, c'est pas elles deux qui sont prostituées. Il y a des autres qui volent. Tu vois?

**Chercheur:** D'accord, merci beaucoup.

**Les Zinzins de l'Art:** Merci à vous.

**Chercheur:** Je ne sais pas si vraiment ce que vous attendez de votre publique est le rire. Est-ce que c'est seulement le rire ou bien vous attendez les effets positifs dans leurs vies quotidiennes? Et si vous avez les attentes comme ça, comment est-ce que vous allez savoir s'ils ont été réalisés? Parce qu'ici, ils sont là, ils rient et partent mais est-ce que l'humour que vous faites a l'influence positives sur leurs vies avec la société?

**Les Zinzins de l'Art:** Mais oui, ça a eu l'influence énorme. Parce que quand tu parles des hommes mariés qui trompent leurs épouses; ils vont passer les nuits dans les hôtels et les femmes disent oui ce que tu dis est la vérité, on va contrôler au lieu des hommes, au lieu des maris. Quand on parle des militaires avant qui faisaient des inactions, qui communiquaient n'importe quoi. Et maintenant militaires normaux, ils ne contrôlent pas

les gens à la maison. Ils ne signifient pas les gens. Il y a des choses qui ont changé vraiment; et nous, on a compris que ce que nous faisons est très important quand une grande organisation comme hein, l'Organisation Mondiale de la Santé (OMS) vient de commander un sketch. Il faut faire un sketch sur le paludisme parce qu'ils savent qu'à partir de l'humour, les gens vont savoir éviter le paludisme. Quant au réchauffement climatique; nous, on a fait un sketch pour les faire savoir à l'Hôtel Pullman. Ils ont commandé un sketch sur le réchauffement climatique et on a fait et les gens ont aimé parce que c'est nous-mêmes qui réchauffons les climats. Nous, on a brûlé toute la brousse. Lui, il a brûlé toute la brousse pour chercher à manger. Il est venu en ville, il est devenu Pasteur. Alléluiah! Dieu est fâché. Dieu n'est pas fâché. Dieu est fâché contre toi parce que tu es tout brûlé. Et les gens applaudissent; ça faut dire qu'il y a l'influence et l'impact sur la population.

**Chercheur:** Merci. Il y a un problème majeur qui se pose en Afrique, et je pense que ça existe aussi en Côte d'Ivoire. Il y a beaucoup de gens qui se suicident maintenant, qui se tuent.

**Les Zinzins de l'Art:** Oui.

**Chercheur:** Et ça peut être à cause de problèmes psychologiques, peut être ils sont traumatisés et tous ça. Est-ce que vous pensez qu'à partir de l'humour, on peut réduire le taux de gens qui se suicident?

**Les Zinzins de l'Art:** Oui, il faut travailler dessous, parce que le suicide est lié à mal-développement personnel, la pauvreté mentale. C'est comme pauvreté financière. Quand tu es pauvre d'espoir, tu te suicides. Dans l'église, on dit aux gens 'soyez heureux'! Pourquoi à l'église, on dit, il faut ressembler à Lazare, Lazare.

**Chercheur:** Lazarus en anglais.

**Les Zinzins de l'Art:** Ne pas manger trop! Causez avec des conseils! Donc, il faut un développement personnel. Quand le mental est riche, on ne va pas se suicider parce que la vie est belle. Tu vois, il faut accepter.

**Chercheur:** À partir d'humour, on peut réduire le taux de gens qui se suicident, vous êtes d'accord?

**Les Zinzins de l'Art:** Oui, puis qu'on donne le rire, quand on rit on est content. Quand on est content, on n'a pas envie de mourir.

**Chercheur:** Merci les Zinzins de l'Art.

**Les Zinzins de l'Art:** Merci.

**Chercheur:** Merci pour le temps que vous avez passé avec moi. Je suis très reconnaissante.

**Les Zinzins de l'Art:** Merci beaucoup.

**Chercheur:** Dernière chose j'aimerais faire une photo avec vous.

**Les Zinzins de l'Art:** Oui, pas de soucis.

### **Translation of interview with the Zinzins de l'Art**

**Researcher:** My name is Mrs Akinade, a doctoral student at the University of Ibadan, Nigeria. I am carrying out a research on Socio-pragmatic Analysis of Selected Francophone Stand-up Comedy. I came to Ivory Coast in 2018 and 2019 to buy these DVDs. This is how I saw your performances and I really like them.

**Zinzins de l'Art:** Thank you very much.

**Researcher:** Because one of the objectives of my thesis is to know what comedians use to make people laugh; because now I am talking to you, and you are not laughing. But you, if you are there in front of the audience, they laugh. So, I told myself that there are many methods that you use to make people laugh. Also, another objective of my thesis, I would like to know if we can really use SUC to solve societal problems. If you ask people, they will tell you that comedy is just for laughter and laughter, and after laughter there is nothing. I want to find out through my research if comedy that many people consider to be useless can be used to solve societal problems. That is why I am here.

**Zinzins de l'Art:** Okay.

**Researcher:** I would like to know you, your name, your personality. I would also like to ask you some questions about the comedy you are doing.

**The Zinzins of Art:** Yes, good! Thank you. Me. My real name is Kaboré Hamadou. Him, he is Allain Dalah. Allain. Yes, we are the Zinzins of Art. It is a duo that has existed since 2011. So, well, the question is what? Can humour help you to inform people? Yes, indeed, in 2011, Ivory Coast just came out from a crisis, an austere crisis in which we recorded so many deaths. And thanks to the comedy and humour we were doing, because there were too many militaries in the city. They do not know human rights. So you were like the refugee. You cannot say he cannot do this. You go on TV. So, humour helps to educate

people; to educate especially the illiterate men. So that was why the Zinzins were able to do his first show at Bonjour 2012 in military uniform. That is it!

**Researcher:** You talked about 2011, was it in 2011 that you started comedy or when you were young, maybe when you were in college?

**Les Zinzins de l'Art:** Yes, because in Africa, good, we, we had the opportunity to start from school. We participated in what is called school theatre, school theatre. That is it! So we started and later we became the cinema actors. We played in series, in Ivorian films, but comedy, humour to make people laugh Ha! Ha! That was in 2011, we started to write highbrow sketches, that is it!

**Researcher:** What made you interested in humour? Is it because there is a lot of money there? Is it because the humorists are very rich or what?

**The Zinzins of Art:**

<= When we came into humour, there was no comedian who was wealthy. That was not what attracted us first. It is the love to make people laugh. You know, when I am with three or four people who do not laugh; I told them that it is my fault. I would say, I have to do something to make them laugh. It begins from the heart, in the blood. And after now, we shall see that humour can also bring money. So, we had synchronised what we were doing, we concentrated on it and we really studied humour and today, when we eat, it is humour; we drink, humour; we sleep, humour; we drive, humour. It is humour that brought everything. But firstly it is love, after that money came.

<= To add to what he said, what is necessary for humour is learning, that is to say training.

**Researcher:** So you talked about training. Did you learn humour in High school? In Nigeria there is something called Theatre Arts, is that what you studied at the College?

**Les Zinzins de l'Art:** No, at the College what we learned is theatre, not humour. It is the theater, the comedians, if it is an hour; it is to make people laugh. Now making people laugh is what we do. Now, you have to watch a lot of movies, a lot of sketches and then rub shoulders, that is to say, asking questions from the great comedians on the design. There is no humour school. There's none. There is one in Canada; only one school in Canada. Who will have the means to go to Canada? It is here. We tried to reflect and work with the techniques of great humorists in order to be able to create the right personage.

Now we know the types of humour. There is humour on news. There is religious humour. There is universal humour, and there is historical humour, of history: Adam and Eve, Jay Okocha, or Yakubu Gowon. With the Yakubu Gowon's story, you can write a historical sketch, but it is communal. It is the one that the Nigerians and the people of West Africa understand. If you take this sketch to France, they don't understand; in Belgium, they don't understand.

**Researcher:** Yes.

**Zinzins de l'Art:** That is communal. Universal humour is the creation of humour that goes everywhere, like what we do. A humour that all humanities have in common, for example, the toilet. Everyone goes to the toilet. Korea, North Korea, they go to the toilet. Chinese, they go to the toilet. Nigerians, everyone goes to the toilet. If you create a sketch on toilet, everyone understands.

**Researcher:** Yes, yes.

**The Zinzins of Art:** Do you see? That is universal humour. So, we work a lot on that. This is what allows us to travel. This is what we present on RFI. That is it!

**Researcher:** I would like to know the methods you are using; because everyone has their own method. Now, if you ask another comedian, like Papitou. We know that Papitou speaks as a child; he does as a child. What methods do you use as Art Zinzins to make people laugh?

**Zinzins de l'Art:** We observe a lot, the environment, the surroundings, at church, at mosque, at the car park, at the market. We observe all, at school, in the university. We observe politicians and when there is news. We, we know how to talk about current affairs to make people laugh without shocking people. And this technique works all the time. We treat the three stages of a sneer: the context, the suspense and the fall. You understand? A sentence has context, suspense and the fall. I say for example, there are people in life, when you see a girl who feels, who goes out but who does not work; she is believed to be a prostitute. No, it is not the two of them who are prostitutes. There are others who steal. You see?

**Researcher:** Okay, thank you very much.

**Les Zinzins de l'Art:** Thank you.



**Researcher:** I don't know if what you really want from your audience is laughter. Is it just laughter or do you expect positive effects in their daily lives? And if you have expectations like that, how are you going to know if they have been achieved? Because here they are there, they laugh and go, but does the humour you are making have a positive influence on their lives and the society?

**Zinzins de l'Art:** Yes, it has a huge influence. Because when you talk about married men who cheat on their wives; they will spend the nights in hotels and the women will say yes what you said is true, we will verify from men, from the husbands. When we speak of former military men who were idle; who communicated anything. And now normal military men, they don't control people at home. They don't represent people. There are things that have really changed; and we, we understood that what we were doing was very important when a big organisation like eh, the World Health Organisation (WHO) has just demanded for a sketch. You have to do a sketch about malaria because they know that from humour, people will know how to avoid malaria. As for bush burning; we did a skit to let them know at the Pullman Hotel. They ordered a skit on bush burning and we did it and people liked it because we are the ones who warm the climates. We have burnt off the whole bush. Him, he burnt the entire bush in search of what to eat. He came to town, he became a pastor. Hallelujah! God is angry. God is not angry. God is angry with you because you have burnt everything. And the people applauded; that means it has influence and impact on the population.

**Researcher:** Thank you. There is a major problem that ravages Africa, and I think it also exists in Côte d'Ivoire. There are many people who commit suicide now, those who kill themselves.

**Zinzins de l'Art:** Yes.

**Researcher:** And it can be because of psychological problems, maybe they are traumatised and all that. Do you think that with humour, we can reduce the rate of people committing suicide?

**Les Zinzins de l'Art:** Yes, one has to work on it, because suicide is linked to poor personal development, mental poverty. It is like financial poverty. When you are hopeless, you commit suicide. In the church, people are told to 'be happy'! Why do they say in church, you have to look like Lazarus, Lazarus.

**Researcher:** Lazarus in English.

**Zinzins de l'Art:** Don't eat too much! Seek counsel! So, there is need for personal development. When the mind is rich, we are not going to commit suicide because life is good. You see, you have to accept.

**Researcher:** Do you agree that we can use humour to reduce the rate of people committing suicide?

**Les Zinzins de l'Art:** Yes, since we offer laughter, when we laugh we are happy. When we are happy, we do not desire to die.

**Researcher:** Thank you Zinzins de l'Art.

**Zinzins de l'Art:** Thank you.

**Researcher:** Thank you for the time you spent with me. I am very grateful.

**Zinzins de l'Art:** Thank you very much.

**Researcher:** Last thing, I would like to take a photo with you.

**Les Zinzins de l'Art:** Yes, no problem.

#### **4.2.2 Interview with Mala Adamo**

**(9.39)**

**Chercheur:** Je m'appelle Madame Akinade Esther. Je suis doctorante à l'Université d'Ibadan au Nigéria. Je fais une recherche sur l'analyse socio-pragmatique d'une sélection de la comédie Francophone et il y a deux ans maintenant que j'ai commencé ma recherche; j'avais acheté les DVDs de Bonjour.

**Mala Adamo:** D'accord.

**Chercheur:** Et c'est par rapport cela que j'ai vu vos prestations; et je les aime beaucoup.

**Mala Adamo:** Merci.

**Chercheur:** Et ça c'est la raison pour laquelle j'ai décidé de venir participer au 'Bonjour' pour vous interroger. Ah! Ça c'est la raison pour laquelle je suis là.

**Mala Adamo:** Ah! Ça c'est une bonne chose. Ça s'annonce bien. Ça veut dire qu'on n'est pas loin d'arriver au Nigéria.

**Chercheur:** Oui.

**Mala Adamo:** Voilà, parce que j'ai une communauté francophone là-bas aussi. In sha Allah, ça c'est bonne nouvelle.

**Chercheur:** Merci. J'aimerais vous connaître. Comme j'ai dit. Moi, je m'appelle Madame Akinade Esther. Votre nom, votre personnalité et tous ça. J'aimerais savoir aussi quand

est-ce que vous avez commencé la comédie. Est-ce que c'était à l'école ou bien ça fait un an ou bien deux ans que vous vous trouvez à la comédie?

**Mala Adamo:** Ok. Merci beaucoup. Déjà c'est Mala Adamo. À l'état civil Zébanie Souleymane. Je suis un comédien, humoriste ivoirien, imitateur. Ah! Hein! Je peux dire que déjà que ma carrière, j'ai commencé un peu tôt. J'ai commencé à l'école primaire. Voilà, quand il y avait les fins d'années. On organisait les sketches comme ça, voilà. Bon après, je voulais me professionnaliser. Je voulais faire ce métier. Donc, c'est en 2000 exactement que je suis à l'école de Kôrô Abou, voilà qu'ils m'ont enseigné comment il faut s'adresser au public; comment il faut faire. C'est à partir de là que j'ai commencé la formation. Voilà, j'ai fait ma première série en 2005 - la série Laughing. Voilà, c'est à partir de ça que j'ai commencé. Et j'ai fait mon premier Bonjour en 2013. Voilà!

**Chercheur:** Pourquoi est-ce que vous êtes intéressé en humour? Est-ce que c'est parce qu'il y a beaucoup d'argent ou bien?

**Mala Adamo:** Non, non pas du tout. Je dirais que l'humour c'est le seul métier où on fait par amour. On l'aime d'abord avant de chercher de l'argent. Voilà, c'est-à-dire, c'est le seul métier où tu montes sur la scène, hein! Tu n'as pu faire ta prestation, peut-être tu ne montes pas sur la scène. Le propriétaire vient et te paie, il dit 'Ah! Mala Adamo, voilà, tu sois hein x, y, tu n'as pas pu jouer mais voilà, ton cachet, rentre à la maison! Et puis tu n'es pas content, parce que tu voulais apprendre le micro. Tu voulais t'exprimer; tu voulais parler pour que les gens t'écoutent. Voilà, c'est pas forcément pour l'argent, parce qu'on a eu la chance de commencer un peu tôt parce qu'on l'aimait, on avait l'amour pour ça. Maintenant, il y a la nouvelle génération qui arrive et qui sont là. Hein! Peut être eux, je ne sais pas trop. Mais nous, on a aimé d'abord avant de savoir qu'il y a l'argent dedans, voilà.

**Chercheur:** Merci. Est-ce qu'il y a les effets positifs de vos prestations sur le public et comment est-ce que vous mesurez ça, que ça change ou bien affecte positivement le public et même la Côte d'Ivoire en général?

**Mala Adamo:** Je dirais oui, et oui et oui. Pourquoi? Parce que moi, je suis imitateur. J'imite le président de la République de la Côte d'Ivoire, le président actuel. J'imite d'autres présidents qui ne sont pas les présidents de la Côte d'Ivoire comme Burkina Faso, Niger, etc. Voilà, pour imiter cela, on travaille avec l'actualité. Il y a eu la crise en Côte

d'Ivoire. Il y a eu la guerre en Côte d'Ivoire. Et nous les humoristes, on a eu une grande responsabilité n'est-ce pas? On a eu à abaisser, hein, dans l'humour. Quand on monte sur la scène, on lance un message de paix. Donc, d'humour, ça aide dans la réconciliation, ça aide la population vraiment à se mettre ensemble.

**Chercheur:** Et, j'aimerais savoir s'il y a des problèmes que vous avez rencontré par rapport à la comédie que vous faites.

**Mala Adamo:** Non, moi, personnellement, j'ai pas eu des problèmes voilà, parce que je sais ce que je fais. Je sais où je dois parler. Je sais où je dois pas parler. Voilà, pourquoi on dit c'est important d'apprendre. Il ne faut pas te dire c'est un truc de rigolo. C'est un truc où on peut venir s'amuser comme ça. Mais quand on apprend, on sait où on doit parler et où on doit pas parler. Même temps qu'on doit parler, on mesure ce qui sort de ta bouche.

**Chercheur:** Pour ne pas avoir des problèmes?

**Mala Adamo:** Oui tout à fait, pour ne pas avoir des problèmes. Puis que nous, on dit des choses que si quelqu'un d'autre a dit, il y aura forcément des problèmes. Mais quand c'est un humoriste, quand c'est un comédien, même quand le responsable même est en face de vous. Il ne peut pas se plaindre. C'est un message, tu lui dis la vérité, en même temps qu'il rit. Il reçoit ça parce que, mais il ne peut pas recevoir comme quelqu'un d'autre lui dirait, voilà. Ça c'est un peu la chose que Dieu nous a donnée. Voilà, on a la chance d'attraper le micro. On est devant le président, on peut lui dire ce qu'on veut. Voilà.

**Chercheur:** Finalement, le taux de gens qui se suicident en Afrique augmente de temps en temps. À partir de l'humour que vous faites, est-ce que vous pensez que ça peut réduire le taux de gens qui se suicident?

**Mala Adamo:** Hein! Je dis encore oui, parce que hein, on remarque ici en Côte d'Ivoire particulièrement maintenant, on a plein plein de spectacles, plein plein d'espaces qui est en train d'être créé pour des gens viennent une semaine, chaque une semaine, chaque deux mois. On a Gondwana, Gondwana club, on a le BAO, on a Bonjour, on a Abidjan capitale, on a le Parlement de rire. Il y a des scènes qui est en train d'être créer pour pouvoir être en contact avec le public. En France par exemple, en France le taux de gens qui se suicident est très élevé. Chaque semaine, je dirais même chaque jour, il y a des scènes où les gens vont pour rire, pour oublier des problèmes, pour éviter de se suicider. Donc, je pense que

avec l'augmentation de ces espaces-là, les gens s'intéressent plus en humour. Je pense que ça va assister, in sha Allah.

**Chercheur:** Merci beaucoup Mala Adamo.

**Mala Adamo:** Merci à vous également.

**Chercheur:** Merci pour le temps que vous avez passé avec moi.

**Mala Adamo:** Merci.

**Chercheur:** Et merci pour des réponses que vous m'avez données. Merci beaucoup.

**Mala Adamo:** Merci à vous également.

**Chercheur:** D'accord.

**Mala Adamo:** Merci pour la confiance. On est nombreux. Si vous m'avez choisi aussi, c'est parce que quelque part ce que j'ai fait est bon, c'est intéressant.

**Chercheur:** Oui.

**Mala Adamo:** Thank you.

**Chercheur:** Oui. You are welcome. May God bless you!

**Mala Adamo:** Oui, ils m'ont blessé. (Lol)

**Chercheur:** (Lol)

#### **Translation of interview with Mala Adamo**

**Researcher:** My name is Akinade Esther. I am a doctoral student in the University of Ibadan, and I am doing a research on Socio-pragmatic Analysis of Selected Francophone Stand-up Comedy. I started my research two years ago. I have bought some DVDs of Bonjour.

**Mala Adamo:** Alright.

**Researcher:** And it is through that, that I saw your performances, and I love them so much.

**Mala Adamo:** Thank you.

**Researcher:** And that is why I decided to come and participate in Bonjour to ask you questions.

That is the reason why I came.

**Mala Adamo:** Ah! That is a good thing. That sounds so well. That means we will soon reach Nigeria.

**Researcher:** Yes.

**Mala Adamo:** That is it, because I also have a Francophone community over there. In sha Allah. That is good news.

**Researcher:** Ah! Yes. I would like to meet you. Like I said, I am Akinade Esther. Your name, your personality and all that. I would also like to know when you started comedy.

**Mala Adamo:** Ok. Thank you so much. Already, it is Mala Adamo. My real name is Zebanie Souleymane. I am an Ivorian comedian, humorist and imitator. Ah! Hein! I can say that I started my career very early. I started when I was in primary school. That is, during the end of sessions. We used to organise sketches; that was it! Later, I wanted to be trained. I wanted to do this profession. Therefore, it was exactly in year 2000 when I was in Kôrô Abou School, that they taught me how to address the public and how to go about it. It was from there that I started the training. I started my first series in 2005 -Laughing series. It was through that; that I began. And I participated at Bonjour for the first time in 2013. That was it!

**Researcher:** Why do you have interest in humour? Is it because there is a lot of money there in or what?

**Mala Adamo:** No, no not at all. I would rather say that humour is the only profession that you do because of passion. We love it first before looking for money. That is it, that is to say, it is the only the profession where you you mount the podium, hein! You could not perform, or maybe you did not climb the podium. The organiser came to pay you, he said ‘Ah! Mala Adamo, you see hein y, z, you couldn’t perform but here is your pay, go home! And then you are not happy, because you wanted to hold microphone. You wanted to express yourself; you wanted to speak so that people could hear you. That is, it is not really because of money, because we had the chance of starting earlier because we loved it, we had passion for it. There is a new generation that is onboard now. Hein! May be them, I don’t know much. But for us, we loved it first before knowing that money is there. That is it!

**Researcher:** Thank you. Do your performances have positive effects on the audience and how do you measure that they are changing or affecting the audience and even the entire Ivory Coast positively?

**Mala Adamo:** I would say yes, yes and yes. Why? Because me, I am an imitator. I imitate the president of the Republic of Ivory Coast, the current president. I imitate other

presidents that are not from Ivory Coast like that of Burkina Faso, Niger etc. You see, to imitate like that we work with the news. There was a crisis in Ivory Coast. There was a war in Ivory Coast. And we, the humorists had a great responsibility, didn't we? We had to reduce (the shock of the crisis), hein, through humour. When we climb the stage, we pass a message of peace. Therefore, humour helps to reconcile; it helps people to really come together.

**Researcher:** Also, I would like to know if you have encountered some problems due to the comedy you are doing.

**Mala Adamo:** No, I, personally, I have not had any problem. You see, because I know what I am doing. I know where I must talk. I know where I must not talk. You see, that is why we say learning is essential. One should not say that it is just a joke. It is a thing where one just come to amuse oneself. But when we train, we know where to talk and where not to talk. Even when one must speak, they censor what comes out from your mouth.

**Researcher:** Not to have problems?

**Mala Adamo:** Yes, of course, not to have problems. Because we, if we say what somebody else has said there will be real problems. But when it is a humorist; when it is a comedian, even when the person you are talking about is in your front, he cannot complain. You are telling him the truth, a message, at the same time he is laughing. He receives that, but he cannot if it is another person that tells him. That is it. That is a bit of what God gave us. You see, we had the chance of holding microphone. If you are in front of the president, you can tell him what you want. That is it.

**Researcher:** Finally, the rate of people committing suicide in Africa is increasing from time to time. With humour that you are presenting, do you think that can reduce the rate of suicide?

**Mala Adamo:** Hein! I will also say yes, because hein, we notice that here in Ivory Coast, especially now, we have a lot of shows, a lot of rooms are about to be created for people to come every week, once per week, every two month. We have Gondwana, Gondwana club; we have le BAO, we have Bonjour, we have Abidjan capitale, we have le Parlement de rire. There are scenes that are about to be created to have contact with the people. In France for example, in France, the rate of people that are committing suicide is very high.

Every week, I would even say every day; there are shows where people go to, to laugh, to avoid their problems, to avoid suicide. Therefore, I think if the number of those shows can be increased, many people will have more interest in humour. I think that will assist by God's grace.

**Researcher:** Thank you so much Mala Adamo.

**Mala Adamo:** Thanks to you too.

**Researcher:** Thank you for the time you spent with me.

**Mala Adamo:** Thank you.

**Researcher:** Thank you also for the responses you gave me. Thank you so much.

**Mala Adamo:** Thank you too.

**Researcher:** Alright.

**Mala Adamo:** Thank you for the trust. We are many. For you to have also selected me, that means somehow what I have presented is good and interesting.

**Researcher:** Yes.

**Mala Adamo:** Thank you.

**Researcher:** Yes. You are welcome. May God bless you!

**Mala Adamo:** Yes they hurt (blessed) me. (Lol)

**Researcher:** (Lol)

#### **4.2.3 Interview with Agalawal (1.54)**

(The interview was very brief because he was going to present on stage almost immediately.)

**Chercheur:** Je m'appelle Madame Akinade Esther, une doctorante de l'Université d'Ibadan, Nigéria. Je suis là pour vous interroger brièvement par rapport à la comédie que vous faites.

**Agalawal:** Pas de problème.

**Chercheur:** On sait qu'il y a beaucoup de problèmes qui se posent en Afrique. Et même le taux de gens qui se suicident maintenant augmente beaucoup. Est-ce que vous pensez qu'à partir de l'humour, on peut réduire le taux de gens qui se suicident en Afrique?

**Agalawal:** Mais, bien sûr, bien sûr. Pas éradiquer complètement, mais je pense que ça contribue forcément à régler, réduire le taux de, des problèmes de gens. Les gens ont beaucoup de problèmes. Parce que passer une soirée d'humour c'est vraiment un temps



qu'on prend pour voyager dans un autre monde où à un moment donné, on oublie tous ses problèmes. Et peut être que c'est en cette petite période-là que la personne pouvait avoir un peu de dépression pour se suicider. Mais le fait de se retrouver dans un spectacle d'humour, quand tu ressors, tu ressors comme guéri. Tu es vraiment revivé. Et puis, hein! Tu ne sens plus la, la, l'impact du mal que tu avais là. L'intensité a diminué. Et tu n'as plus le même, la même façon et la même motivation pour peut être de se mettre dans les problèmes et de se suicider, même quelqu'un qui veut boire des comprimés pour mourir. Mais quand il sort de-là, il sent évidemment la vie parce qu'il vient de prendre contact avec la joie, avec la bonne humeur. Il a eu assez de temps de partager ces bons moments avec des gens, de causer avec lui. Ça lui libère. Je pense que c'est très important. L'humour c'est très important.

**Chercheur:** Merci beaucoup. Merci.

**Agalawal:** Merci à vous aussi.

**Chercheur:** Merci. Dernière chose je voudrais prendre une photo avec vous.

#### **Translation of interview with Agalawal**

**Researcher:** My name is Akinade Esther, doctoral student from University of Ibadan, Nigeria. I am here to interview you briefly as touching comedy that you are doing.

**Agalawal:** No problem.

**Researcher:** We know that there are a lot of problems that ravage Africa. And even the rate of people committing suicide is now increasing greatly. Do you think that we can reduce the rate of people committing suicide through humour?

**Agalawal:** But, of course, of course. Not to eradicate it completely, but I think that contributes to solving and reducing the rate of people's problems. People have a lot of problems. Because attending humourous event is really a time that one travels to another world at a given time and forgets all his problems. And maybe it is that period that one could be depressed and wished to commit suicide. But, when you come to comedy show and return, you return healed. You are revived truly. And then, hein! You do not feel again the impact of the problems you were having. The intensity has decreased. And you no longer have the urge to probably put yourself in trouble or to commit suicide, even somebody that wanted to drink poison to terminate his life. But when he comes out, he feels life because he has just had contact with joy, good humour. He had enough time to

share these happy moments with people, to chat with him. That liberates him. I think it is very important. Humour is very important.

**Researcher:** Thank you so much. Thank you.

**Agalawal:** Thanks to you too.

**Researcher:** Thank you. Last thing, I would like to take photograph with you.

#### 4.2.4 Interview with Papitou

(7.46)

**Chercheur:** Je suis doctorante à l'Université d'Ibadan au Nigéria; et j'effectue une recherche sur l'analyse socio-pragmatique d'une sélection de la comédie stand-up Francophone. Je suis venue en Côte d'Ivoire l'an dernier pour acheter ces DVDs, c'est par rapport cela que j'ai vu vos prestations et je les aime beaucoup. Et ça c'est la raison pour laquelle j'ai décidé de venir cette année, participer pour vous poser certaines questions. Ça c'est la raison pour laquelle je suis là.

**Papitou:** Oui.

**Chercheur:** Oui, merci beaucoup. J'aimerais vous connaître parce que tous ce que je sais c'est que vous parlez comme enfant lors de vos prestations. J'aimerais savoir certaines choses par rapport votre nom et votre personnalité.

**Papitou:** Mon nom à l'état civil?

**Chercheur:** Oui, à l'état civil.

**Papitou:** Je suis hein! Monsieur Germain Koloko. Germain Koloko. Je suis ivoirien. Et je suis artiste, comédien, humoriste, imitateur. Depuis hein plusieurs années, je participe à Bonjour. Je suis très heureux qu'aujourd'hui on se croise ici.

**Chercheur:** Merci Monsieur. J'aimerais savoir si vous aviez commencé l'humour dès que vous étiez à l'école primaire ou bien?

**Papitou:** Oui, j'ai commencé tout jeune en partenaire. J'appartenais à des groupes théâtres, Zoukougbeuli théâtre, et puis Djéli théâtre et après ça, j'ai fait l'émission radio, on l'appelle Allocodrome. Une émission télé, on l'appelle Dimanche passion. Et aujourd'hui, où je parle, je suis dans une émission radio, on l'appelle radio Nostagie; l'émission s'appelle After work. Voilà.

**Chercheur:** Est-ce que vous pouvez mesurer les succès ou bien les effets positifs de vos prestations?

**Papitou:** Mais comme dans chaque métier, il y a des ouis et des pas. Il y a des inconvénients et biensûr les avantages. Côté avantage, aujourd’hui à cause de la comédie, vous êtes venue me voir.

**Chercheur:** Oui.

**Papitou:** Comédie m’a fait connaître ici en Afrique. La comédie, aujourd’hui, m’a permis de jouer dans ‘La série Ma famille’ d’Akissi Delta cité national. La comédie m’a permis de voyager partout. Je suis allé en France et depuis une semaine je viens d’Addis Ababa, Bamako. Je suis à Abidjan maintenant, et je retourne même ce dimanche encore, demain, au Burkina Faso à Ouagadougou. Il y a une autre prestation.

**Chercheur:** J’aimerais savoir si selon vous on peut utiliser l’humour pour résoudre les problèmes qui se posent en Afrique.

**Papitou:** Unh! Bon, nous éveillons les consciences, on doit aussi les conseiller à travers nos différents spectacles. Ce que nous souhaitons c’est l’union parfait entre nous, les Africains. Voilà! On véhicule les messages de paix, de réconciliation, et d’amour.

**Chercheur:** Est-ce que l’humour peut aider à réduire le taux de gens qui se suicident?

**Papitou:** Bon, on a besoin de rapport du gouvernement, de différents gouvernements, pour donner des moyens, façon des chaînes pour que ça soient diffusées pour montrer à ces personnes parce que quelqu’un ne peut pas aller devant telle maison que ceci n’est pas bon; mais il faut une production guider en place et qui permet au public-là; ils regardent et ils prennent conscience. Voilà!

**Chercheur:** Et quand vous parlez, vous aimez parler comme un enfant.

**Papitou:** Oui.

**Chercheur:** J’aimerais savoir pourquoi. Pourquoi est-ce que vous aimez imiter les enfants?

**Papitou:** Parce que j’adore les enfants, Je regarde toujours les enfants jouer. Je prends ce qui est bon dedans. Ce qui sort de la bouche de l’enfant c’est la vérité. Un enfant ne ment pas. Moi, dans mes exhibitions, j’aime beaucoup imiter les enfants. Et je suis comme avocat pour ces enfants. Je suis contre la maltraitance de l’enfant. Moi, je suis contre. Voilà, Je suis vraiment contre.

**Chercheur:** Merci beaucoup Monsieur Koloko Germain, Monsieur Papitou, pour le temps que vous avez passé avec moi. Que Dieu vous bénisse!

**Papitou:** Merci à vous aussi.

### **Translation of interview with Papitou**

**Researcher:** I am a doctoral student at the University of Ibadan in Nigeria; and I am carrying out a research on Socio-pragmatic analysis of selected Francophone stand-up comedy. I came to Ivory Coast last year to buy these DVDs, it is through these, that I saw your performances and I really like them. And that was why I decided to come this year to participate and ask you some questions. That is why I am here.

**Papitou:** Yes.

**Researcher:** Yes, thank you very much. I would like to know you because all I know is that you speak as a child during your performances. I would like to know some things about your name and your personality.

**Papitou:** My family name?

**Researcher:** Yes, family name.

**Papitou:** I am huh! Mr. Germain Koloko. Germain Koloko. I am an Ivorian. And I am an artist, an actor, a humorist, an imitator. For several years now, I have been participating in Bonjour. I'm very happy that we meet here today.

**Researcher:** Thank you sir. I would like to know if you started humour when you were in elementary school or when?

**Papitou:** Yes, I started as a partner when I was very young. I belonged to some theatre groups, Zoukougbeuli theatre, and later Djéli theatre and after that, I did the radio programme called 'Allocodrome'. A TV show called 'Sunday Passion'. And today, as I speak, I am on a radio programme, it is called 'Radio Nostagie'; the show is called 'After Work'. That is it!

**Researcher:** Can you measure the success or the positive effects of your performances?

**Papitou:** But as in every profession, there are yes and no. There are disadvantages and of course the advantages. On the positive side, today because of comedy, you came to see me.

**Researcher:** Yes.

**Papitou:** Comedy made me famous here in Africa. Today, comedy made me to play in 'My Family series' of Akissi Delta National series. Comedy allowed me to travel everywhere. I went to France and for a week now I have come back from Addis Ababa,

Bamako. I am in Abidjan now, and I am even going back again this Sunday, tomorrow, to Ouagadougou in Burkina Faso. There is another performance.

**Researcher:** I would like to know if you think we can use humour to solve the problems in Africa.

**Papitou:** Unh! Well, we create awareness, we must also advise them through our different shows. What we want is the perfect union between us, Africans. That is it! We convey messages of peace, reconciliation, and love.

**Researcher:** Can humour help reduce the rate of people committing suicide?

**Papitou:** Papitou: Well, we need support from the government, from different levels of governments, to give means, channels to broadcast to show these people because someone cannot go to different houses to say this is not good; but there must be a production guide in place that allows those viewers; they watch and they take caution. That is it!

**Researcher:** And when you speak, you like to speak as a child.

**Papitou:** Yes.

**Researcher:** I would like to know why. Why do you like to imitate children?

**Papitou:** Because I love children, I always watch children play. I take what is good there in. What comes out of the child's mouth is the truth. A child does not lie. Me, in my shows, I really like to imitate children. And I am like a lawyer for these children. I am against child abuse. I am against it. That is it! I am really against it.

**Researcher:** Thank you very much, Mr. Koloko Germain, Mr. Papitou, for the time you spent with me. God bless you!

**Papitou:** Thank you too.

UNIVERSITY OF IBADAN



**UNIVERSITÉ D'IBADAN, IBADAN, OYO STATE, NIGÉRIA  
FACULTÉ DES LETTRES, DÉPARTEMENT D'ÉTUDES EUROPÉENNES  
QUESTIONNAIRE POUR L'AUDIENCE DE "BONJOUR 2020" ORGANISÉ PAR  
RADIO TÉLÉVISION IVOIRIENNE TENU LES 27 ET 28 DÉCEMBRE 2019 À  
LA SALLE ANOUMABO DU PALAIS DE LA CULTURE D'ABIDJAN, CÔTE  
D'IVOIRE**

Ce questionnaire est principalement destiné à recueillir des données sur les effets de l'humour généré par les comédies stand-up francophones sur le public. Votre réponse honnête et rapide est hautement requise. Toutes les réponses seront traitées de manière confidentielle et à des fins de recherche académique uniquement.

*Ce questionnaire est divisé en trois sections.*

**SECTION A**

**INSTRUCTION: Marquez (X) de manière appropriée.**

1. **Âge:** Moins de 18 ans  18-29  30-44  45-59  60+
2. **Sexe:** Masculin  Féminin
3. **État civil:** Marié  Divorcé  Séparé  Veuf   
Célibataire avec enfant(s)  Célibataire  Vivre avec un partenaire
4. **Éducation:** Lettré  Analphabète
5. **Spécifiez votre diplôme le plus élevé:** BEPC  Bac.  École Normale Supérieure  Licence  Maîtrise  Doctorat
6. **Statut d'emploi:** Salarié  Insatisfait de l'emploi actuel  Travailleur indépendant

Sans emploi  Étudiant

## SECTION B

**INSTRUCTION: Cochez “Oui”, “Non” ou “Je ne sais pas”.**

S/N		OUI	NON	JE NE SAIS PAS
1.	J'assiste souvent aux spectacles comiques.			
2.	Le coût du droit d'entrée (billet) est souvent un obstacle pour moi de profiter des comédies.			
3.	La comédie stand-up n'est pas seulement pour faire rire les gens.			
4.	Les contributions linguistiques et non verbales utilisées par les comédiens stand-up m'aident beaucoup de comprendre facilement leurs blagues.			
5.	Aller à l'endroit où la comédie stand-up se déroule est une perte de temps.			
6.	L'humour m'affecte négativement.			
7.	Je ne peux jamais encourager d'autres personnes à regarder la comédie stand-up.			
8.	J'aime l'humour car il révèle des réalités de la vie.			
9.	Assister à un lieu de comédies ne vaut pas la peine d'être payé.			
10.	Le gouvernement devrait toujours encourager plus des spectacles comiques.			
11.	RTI fait un excellent travail en mettant en scène un spectacle de comédie en direct.			

## SECTION C

**INSTRUCTION: Cochez “X” sous l'alternatif qui décrit le mieux votre opinion sur les effets de l'humour sur le public.**

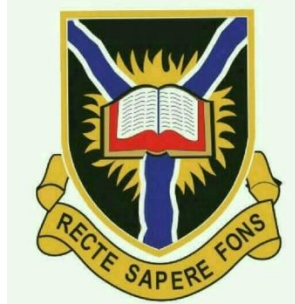
		D'ACCORD	PAS D'ACCORD	NON DÉCIDÉ
1.	La comédie stand-up est de nature très éducative.			
	Certains comédiens stand-up présentent			

2.	souvent des blagues qui peuvent améliorer le système d'éducation.			
3.	D'une certaine manière, l'humour m'aide à atteindre une bonne santé physique.			
4.	Le rire aide à soulager mes nerfs.			
5.	L'humour n'est pas un bon moyen de convalescence.			
6.	L'humour affecte ma vigilance mentale négativement.			
7.	L'humour n'est pas un moyen de délaisement qui me convient.			
8.	Grâce à l'humour, je considère mes problèmes de la vie comme insignifiants.			
9.	L'humour ne m'aide pas à bien me lier / à être uni avec mon conjoint, ma famille, mes amis et mes voisins.			
10.	On peut construire une forte amitié ou camaraderie avec les autres à travers des comédies stand-up.			
11.	Les comédies stand-up servent de précaution et contrôle de personnes dans la gouvernance.			
12.	La comédie stand-up est un miroir de la société.			
13.	La plupart du temps, en présentant des blagues, les comédiens debout proposent des solutions pratiques aux problèmes politiques, économiques, religieux, et ethniques etc.			
14.	La comédie stand-up n'a pas d'importance économique.			
15.	La plupart des gens qui regardent souvent des comédies stand-up ne vivent pas plus longtemps que les autres.			
16.	De nouveaux jeunes talents ne peuvent pas être découverts lors de spectacles d'humour.			
17.	Les comédiens stand-up sont sans emploi.			
18.	Les travailleurs ou les employés peuvent travailler plus efficacement s'ils sont exposés à l'humour.			
19.	La comédie stand-up est recommandée pour tout le monde.			
20.	La comédie stand-up a des effets négatifs sur les enfants.			
21.	Les comédiens stand-up sont des prédicateurs d'espoir.			
22.	Par l'humour, mon attitude envers la vie a changé négativement.			
	Si les thèmes soulevés par les comédiens			



23.	stand-up francophones sont bien appliqués, la plupart des problèmes de société seraient résolus.			
24.	Les personnes déprimées et traumatisées ne devraient pas être encouragées à regarder des comédies stand-up.			
25.	L'humour peut aider à réduire le taux de suicide.			
26.	La plupart des mariages ont été sauvés du divorce grâce aux comedies stand-up.			
27.	L'humour enseigne la morale.			
28.	La comédie stand-up rend les comédiens et le public plus paresseux.			
29.	Le gouvernement et le peuple devraient accorder plus d'attention à la comédie stand-up.			
30.	La comédie n'est bonne que pour les personnes âgées.			

Merci.



**UNIVERSITY OF IBADAN, IBADAN, OYO STATE, NIGERIA FACULTY OF  
ARTS, DEPARTMENT OF EUROPEAN STUDIES  
QUESTIONNAIRE FOR THE AUDIENCE OF ‘BONJOUR 2020’ ORGANISED  
BY RADIO TÉLÉVISION IVOIRIENNE HELD ON THE 27<sup>th</sup> AND 28<sup>th</sup>  
DECEMBER 2019 AT LA SALLE ANOUMABO DU PALAIS DE LA CULTURE  
D’ABIDJAN, CÔTE D’IVOIRE**

This questionnaire is mainly for gathering data on the effects of humour generated through the Francophone Stand-up Comedies on the audience. Your honest and prompt response is highly required. All responses will be treated confidentially and for the purpose of Academic research only.

*This questionnaire is divided into three sections.*

**SECTION A**

**INSTRUCTION: Mark (X) appropriately.**

1. **Age:** Below 18  18-29  30-44  45-59  60+
2. **Gender:** Male  Female
3. **Marital status:** Married  Widowed  Divorced  Separated   
Single with child/ren  Living with a partner
4. **Education:** Literate  Illiterate
5. **Specify your Highest qualification:**  
BEPC  Bac  Ecole Normale Supérieure  Licence  Maitrise   
Doctoral
6. **Employment status:** Gainfully employed  Not satisfied with present  
employment  Self employed  No employment  Student

## SECTION B

**INSTRUCTION: Tick 'Yes', 'No' or 'I do not know'.**

S/N		YES	NO	I DO NOT KNOW
1.	I often attend stand-up comedy shows.			
2.	The cost of entrance fee (ticket) is often a barrier for me to enjoy comedies.			
3.	Stand-up comedy is not only to make people laugh.			
4.	Linguistic and non-verbal features used by the comedians made it easy for me to understand their jokes.			
5.	Going to comedy venue is a waste of time.			
6.	Humour affects me negatively.			
7.	I can never encourage other people to watch stand-up comedies.			
8.	I like humour because it reveals realities of life.			
9.	Attending comedies venue does not worth paying for.			
10.	Government should always encourage more comedic performances.			
11.	RTI is doing a great job by staging live comedy show.			

## SECTION C

**INSTRUCTION: Mark 'X' under the alternative that best describes your opinion on the effects of humour on the audience.**

		AGREE	DISAGREE	UNDECIDED
1.	Stand-up comedy is highly educative in nature.			
2.	Some stand-up comedians often present jokes that can improve system of education.			
3.	In a way, humour is helping me to attain good physical health.			
4.	Laughter helps relieve my nerves.			
5.	Humour is not a good means of convalescence.			
6.	Humour affects my mental alertness negatively.			

7.	Humour is not a means of relaxation.			
8.	Through humour, I do view my life problems as being trivial.			
9.	Humour is not helping me to relate well / be united with my spouse, families, friends, and neighbours.			
10.	One can build strong friendship or companionship with others through stand-up comedies.			
11.	Stand-up comedies serve as caution and check for people in governance.			
12.	Stand-up comedy is a mirror of the society.			
13.	Most times while presenting jokes, stand-up comedians proffer practical solutions to political, economic, religious, and ethnical problems etc.			
14.	Stand-up comedy is of no economic importance.			
15.	Most people that often watch stand-up comedies do not live longer than others.			
16.	New young talents cannot be discovered at comedy shows.			
17.	Stand-up comedians are jobless.			
18.	Workers or employees can work more effectively if exposed to humour.			
19.	Stand-up comedy is recommended for everybody.			
20.	Stand-up comedy has negative effects on children.			
21.	Stand-up comedians are preachers of hope.			
22.	Through humour, my attitude to life has changed negatively.			
23.	If the themes raised by Francophone stand-up comedians are well applied, most societal problems would be solved.			
24.	Depressed and traumatized			

	people should not be encouraged to watch stand-up comedies.			
25.	Humour can help to reduce the rate of people committing suicide.			
26.	Most marriages have been saved from divorce through the aid of comedies.			
27.	Humour teaches morals.			
28.	Stand-up comedy makes the comedians and the audience lazier.			
29.	Government and people should give more attention to stand-up comedy.			
30.	Comedy is only good for the aged.			

Thank you.

## THE INTERVIEW GUIDE

**The guiding questions for the key informant interview for some selected Ivorian Stand-up comedians, at Bonjour 2020 held on the 27<sup>th</sup> and 28<sup>th</sup> December 2019 at la salle Anoumabo du palais de la culture d'Abidjan, Côte d'Ivoire, are written below; with the aim of finding out personal information on how each comedian started comedy, the status of SUC in Côte d'Ivoire and effects of humour on the audience and Ivorian nation.**

1. Puis-je vous connaître? = May I meet you?
2. Quand est-ce que vous avez commencé la comédie stand-up? = When did you begin stand-up comedy?
3. Pourquoi est-ce que vous êtes intéressé en humour? = Why did you have interest in humour?
4. Est-ce que vos prestations ont les effets positives sur le public et même la Côte d'Ivoire en général? Si oui, comment mesurez vous ces effets? = Do humour that you present have positive effects on your audience and Côte d'Ivoire in general? If yes, how do you measure such effects?
5. Quelles sont les méthodes/stratégies que vous adoptez pour faire rire? = What are the methods/strategies you adopt to make people laugh?
6. Est-ce qu'il y a des problèmes que vous rencontrez par rapport à la comédie que vous faites? = Are there problems you are encountering as a result of comedy that you are doing?
7. Pensez-vous que l'humour que vous faites peut réduire le taux de gens qui se suicident? = Do you think humour that you are presenting can reduce the rate of people committing suicide?



**UNIVERSITY OF IBADAN**  
**IBADAN, NIGERIA**

**DEPARTMENT OF EUROPEAN STUDIES**

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05 Décembre, 2019

Directeur,  
La Radiodiffusion-Télévision Ivoirienne,  
Cocody,  
Côte d'Ivoire.

Monsieur le Directeur,

**PERMISSION D'INTERVIEWER ET DE FAIRE UNE ENQUETE PAR  
QUESTIONNAIRE AU SPECTACLE COMIQUE « BONJOUR 2020 »**

Madame Akinade Esther Oluwaseun est doctorante au Département d'Etudes Européennes à l'Université d'Ibadan (University of Ibadan) au Nigéria. Elle effectue une recherche sur le titre «Une Analyse Socio-pragmatique des Spectacles Comiques Francophones Sélectionnés (A Socio-pragmatic Analysis of Selected Francophone Stand-Up Comedies)

Pour bien effectuer sa recherche, s'il vous plait, permettez Akinade Esther de participer au Spectacle Comique « Bonjour 2020 » pour faire une enquête par questionnaire parmi les participants et d'interviewer certains spectateurs et humoristes.

Merci.

Amos Iyiola, PhD  
Directeur de Thèse  
Senior Lecturer

French Phonology, Second Language Acquisition & Sociolinguistics



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Site web : www.rti.ci

N°011/19/DG -RTI/DRH/CDGPEC&F/SFS/KAT

Abidjan, le 20.12.2019

A  
L'Université de Ibadan  
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NIGERIA

**Objet:** Votre autorisation d'accès à « BONJOUR 2020 »

Monsieur/Madame,

J'accuse réception de votre correspondance visée en objet par laquelle votre Université sollicite la participation de **Mademoiselle AKINADE Esther**, étudiante à « BONJOUR 2020 » dans le cadre des recherches qu'elle effectuerait sur le thème « Une analyse Socio-pragmatique des Spectacles Comiques Francophones Sélectionnés ».

En retour, je vous prie de bien vouloir noter que la Direction Générale est sensible à l'intérêt que vous accordez à notre structure, la Radiodiffusion Télévision Ivoirienne (RTI) et vous en remercie.

Nos services ne manqueront pas de prendre les dispositions afin de permettre le bon déroulement de cette enquête. Vous voudriez à cet effet, contacter **Mademoiselle SORO Christelle**, Chargée de production de l'émission « BONJOUR 2020 » dont le numéro est : +224 84 26 68 47

Je vous prie d'agréer, Monsieur/Madame l'expression de ma considération distinguée.

Le Directeur Général  
VO Le Directeur des Ressources  
Humaines  
  
K. Huberson







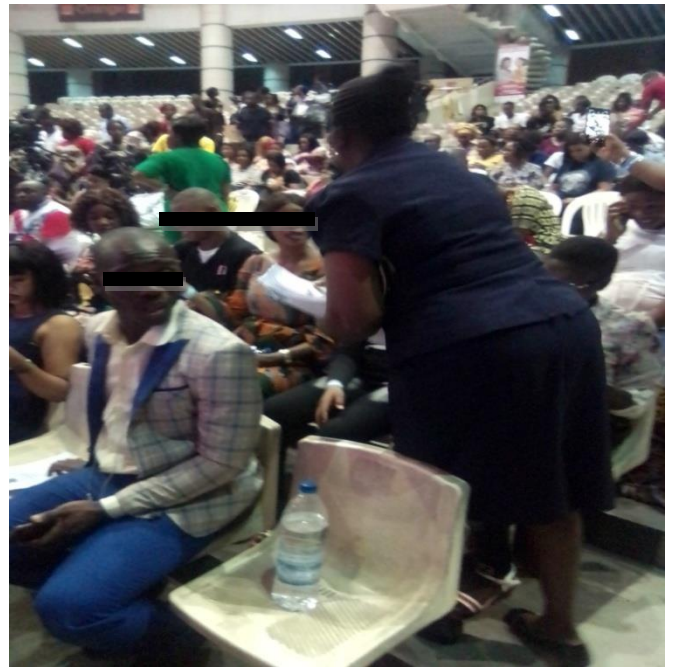
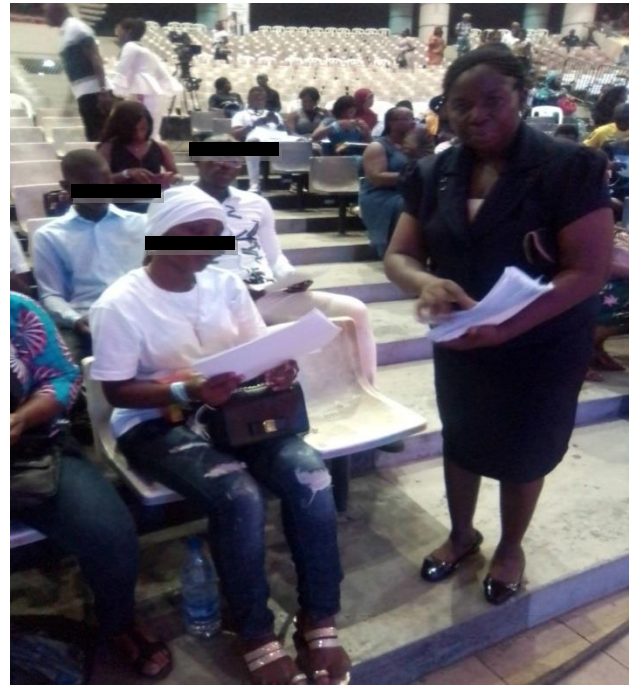
The stage

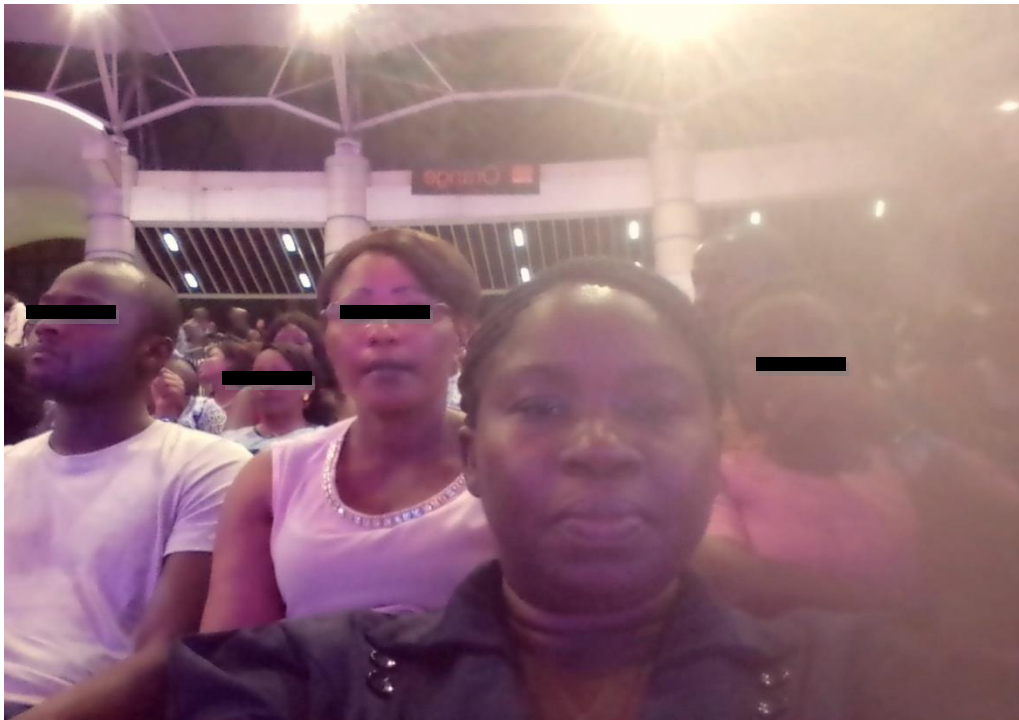


The researcher distributing the questionnaires





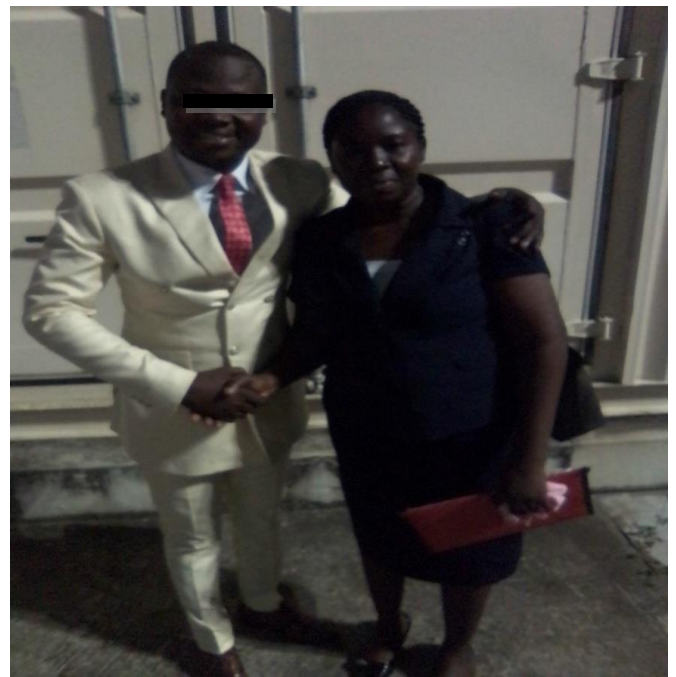




**The researcher with a cross section of the audience**  
**Source: Fieldwork 2019**

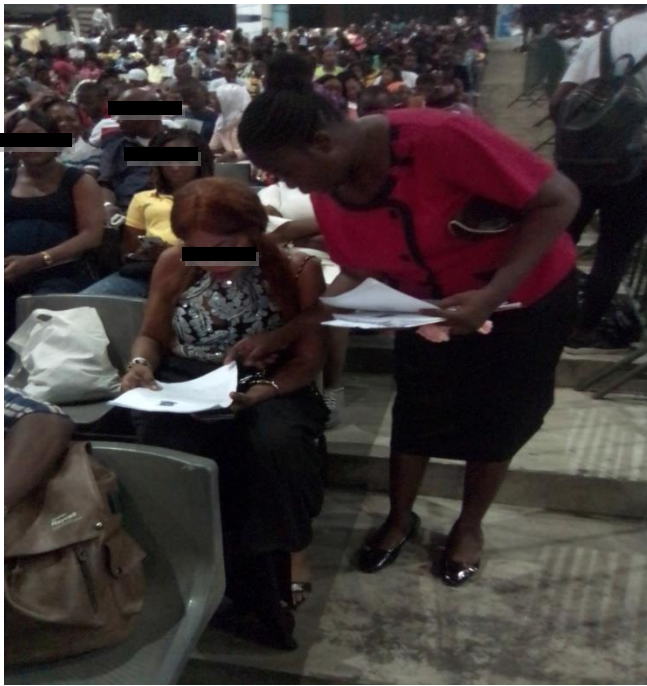


**A cross section of the audience**

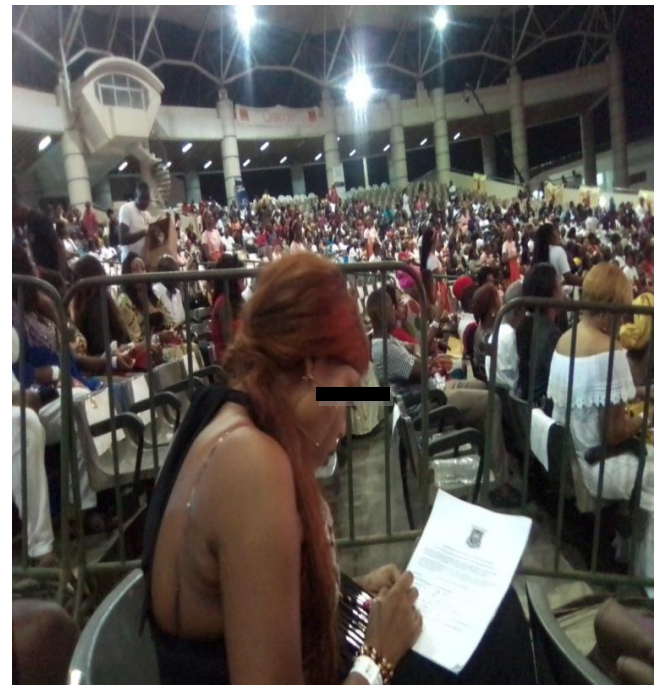


**Agalawal and the researcher**





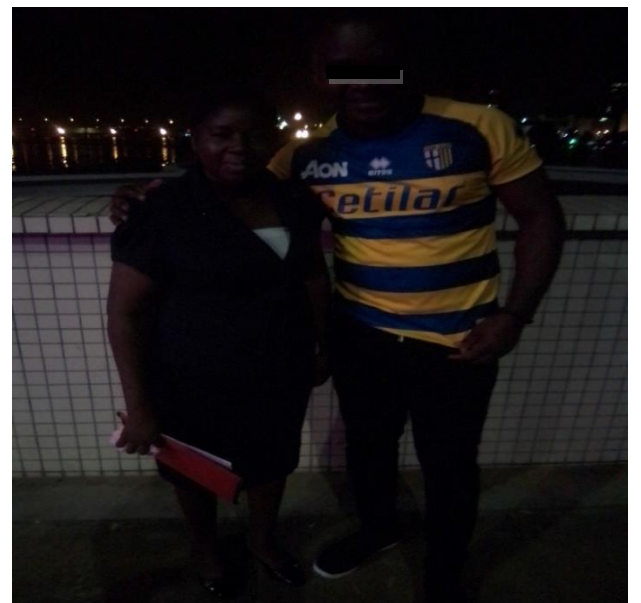
The researcher distributing the questionnaires



A cross section of the audience



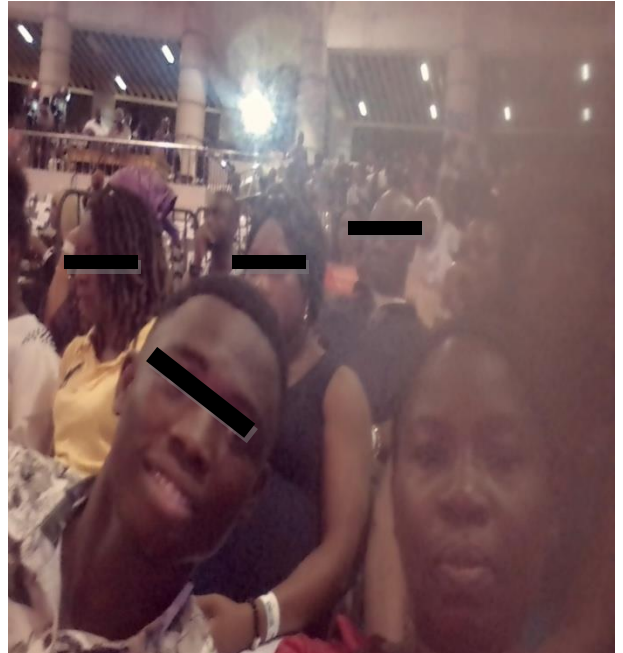
Les Zinzins de l'Art and the researcher



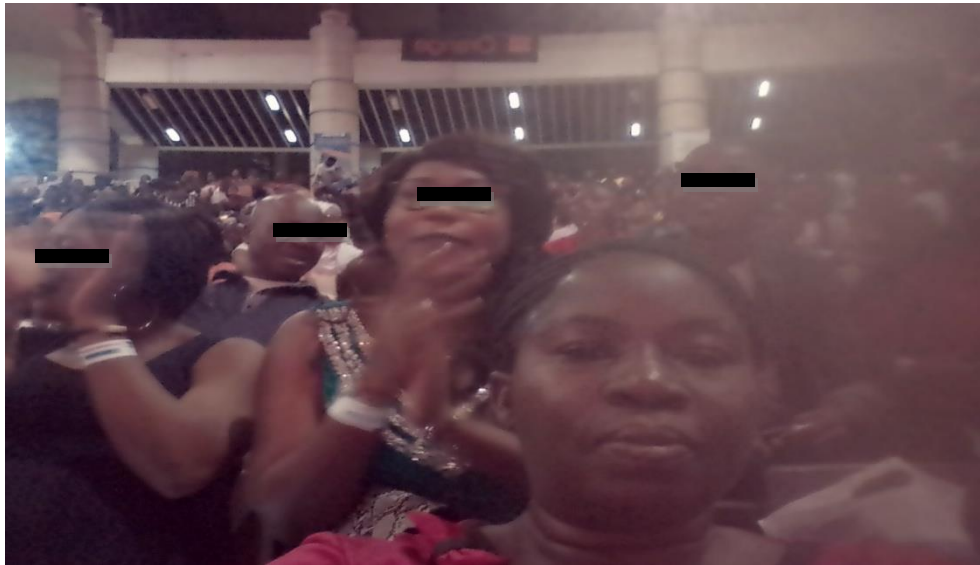
The researcher and Magnific



**La Flamme de l'Estanguer and the researcher**



**Ajadi Enoc and the researcher with a cross section of the audience**

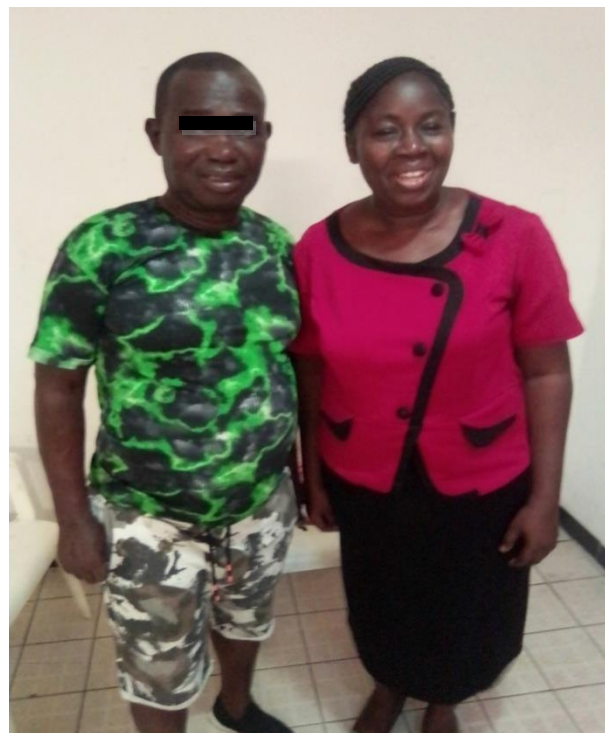


**The researcher with a cross section of the audience**





**The researcher and Mala Adamo**



**Papitou and the researcher**



**Ajadi Enoc, Miss Soro Christelle and the Researcher**



**Mr Yaya Sanogo (The Designer of 'Bonjour', Film Director RTI 1) and the Researcher**

**Esther Akinade <akinadeesther1@gmail.com>**  
to info.rti

AKINADE Esther Oluwaseun (Mme)  
L'Université d'Ibadan,  
Faculté des Lettres,  
Département des Études Européennes,  
Nigéria.

À l'attention de Monsieur le Directeur Général  
Radiodiffusion Télévision Ivoirienne  
Cocody  
Côte d'Ivoire.

### **LETTRE DE REMERCIEMENTS**

Ibadan, le 9 janvier 2020.

Monsieur le Directeur Général,

C'est avec plaisir que je vous remercie pour m'avoir donné l'autorisation d'accès à "Bonjour 2020" pour faire enquête par questionnaire et pour interviewer certains humoristes pour des fins de recherche académique. Je suis très reconnaissante pour l'accueil chaleureux que Mademoiselle SORO Christelle m'avait accordé.

Les réponses de tous les participants de Bonjour 2020 sont superbes. J'apprécie beaucoup des réponses sincères de Monsieur Yaya Sanogo, Réalisateur RTI 1; et celles des humoristes comme: Les Zinzins de l'art, Ambassadeur Agalawal, Mala Adamo, Papitou, et La Flamme de l'Estanguer.

Je vous assure que cette opportunité m'aiderais beaucoup d'atteindre facilement les objectifs de ma thèse et de voir comment appliquer l'humour pour résoudre beaucoup de problèmes qui se posent dans la société africaine.

Je vous prie Monsieur, d'accepter mes remerciements distingués.

Esther AKINADE (Doctorante).