This paper reports an investigation of schematic recurrence and pragmatic imports of humorous metaphors in selected Nigerian stand-up comedies—an area that has not been given much attention in the linguistic literature. The paper ultimately aims to analyse how Nigerian stand-up comedians use pragmatic elements to comment on social and political issues and how they use different image schemas to pass these messages across to their audience. The paper adopts the critical metaphor approach by Charteris-Black (2004) as the theoretical framework and brings elements of pragmatics to bear on the data. The data was drawn from Lagos @ 50, a fifty-day-long programme organized to celebrate the 50th year of the state’s creation, which took place between April 8 and May 27, 2017. A specific comedy video clip was purposively selected and analysed. From the analysis, it was found that the comedians use pragmatic presupposition, inference and mutual contextual beliefs in their comedies. It was also found that the comedians use some image schemas like containment schema, movement schema, financial schema, etc. to drive home their points. The paper concludes that Nigerian stand-up comedians do not only make people laugh, but also comment on certain societal maladies. Beyond this, such comedians also use certain image schemas in the process of meaning generation and association between them and their audience.
Introduction

Humour is an inseparable part of human existence. As close as it is to human existence, however, it has been greatly neglected in the literature, most especially in the Nigerian context. Therefore, it is important for scholars and researchers to conduct some studies on humour. In view of the foregoing, this paper has considered the issue of humour in Nigeria, choosing a specific stand-up comedy performance as the data and applying metaphorical and pragmatic tools to analyse the data. The chosen data is a video clip from Lagos @ 50, a programme used to celebrate the existence of the state for fifty years. The paper starts with a brief discussion of what humour is, considering the perspectives of some scholars. It goes ahead to discuss the relationship between humour and pragmatics before explaining what metaphor is. Image schema is a prominent concept in metaphor studies. There are different types of image schema, and the identified types in the selected data will be discussed later. The theoretical framework for the study is also discussed, mainly from the perspective of Chartaris-Black (2004), who is the proponent of the theory. The analysis follows, and it is divided into two parts. The first part brings out the metaphorical tools, i.e. image schemas in the data. Some of the image schemas found in the data are containment schema, movement schema, and financial schema. The second part considers the pragmatic imports
of the data, and it is discovered that the data contains presupposition, mutual
contextual beliefs, shared linguistic knowledge, etc.

Humour

Comedy can be referred to as any literary work, stage performance, audio
recording or any other piece that has humorous effects or which induces laughter
from the audience. This can be in form of theatre performance, television or film
show, stand-up comedy, magazine or newspaper write-up, cartoon presentation
or any other form that performs the function of laughter inducement. The above
assertion indicates that humour is subsumed under comedy. In the light of the
foregoing, Gulas and Weinberger (2006) perceive humour as any informal speech
or writing with the aim of amusing or arousing laughter in either the hearer or
the reader. Similarly, Adedimeji (2002, p.365) asserts that ‘the effect of jokes is
humour attained through the understanding of their meanings.” Therefore,
humour has not been attained until the listeners understand and appreciate what
has been said. In this 21st century, stand-up comedy as a means of presenting
humour has gained a lot of patronage among people of different cultures.

Humour performs a lot of roles in human society. According to Katayama
(2009, p.125), “humor brings people together under shared laughter”. This
indicates that as opposed to being an individualized phenomenon, humour is a collective phenomenon. This means that it functions as a means of uniting people. Besides this, humour also has some sociological roles (Campisano, 2016). Friedman and Kuipers (2013, p.181) submit that “there is no complete sociological consensus” regarding the sociological roles of humour. Be that as it may, humour performs the function of promoting social inclusion and exclusion. It also reduces and reinforces status differences as well as strengthens the feeling of connectedness (Alatalo & Poutiainen, 2016).

Roux (2008, p.89) opines that humour is triggered by particular mechanisms, which “can be grouped into three main categories; namely the cognitive theory, the superiority theory, and the relief theory”. Similar to Roux’s assertion, Campisano (2016) also identifies cognitive, superiority and relief theories of humour. The difference is just that while Roux refers to them as mechanisms that trigger humour, Campisano calls them the primary sociological theories of humour. Therefore, this study agrees that there are three theories of humour and they will be briefly explained.

Cognitive mechanism or cognitive theory of humour deals with the structure of the message as formed on the listener’s or reader’s mind and how this formation constrains interpretation. According to Campisano (2016, p.27), from the cognitive perspective, humour “relies on contradictions and incongruences in both the content and subject matter of the humorous message as well as the
means by which that message is communicated to an audience.” Thus, the way
the humorous message is formed on the listener’s or reader’s mind will determine
whether the message will induce laughter or not.

The second theory, which is the superiority theory or mechanism of humour,
focuses attention on the social function or relevance of humour (Gulas &
Weinberger, 2006). Whatever will be humorous must have superior comic effect
on the listener’s or reader’s mind before it can be effective. This means that what
will be considered humorous must have the capacity to induce laughter from the
audience. It has been asserted that “the superiority theory can be clarified in
terms of superiority, aggression, hostility, ridicule or even degradation.
Superiority seems to be present even in humour that appears to be harmless”
(Roux, 2008, p.90). This shows that the theory identifies some elements which can
make expressions, situations, etc. humorous.

Relief mechanism deals with how humour helps to diffuse tension, especially
when people are apprehensive about certain things that have made them feel
uncomfortable. In addition to the above, Campisano (2016, p.27) submits that the
relief theory of humour suggests that “humor is drawn from the build-up and
release of tension, often as a defense mechanism, in order for a speaker to vent or
explore deeper feelings they might not otherwise be willing to address.” This
shows that in addition to relieving tension, humour is a means of concealing the
speaker’s or societal identity while passing across an intended message. It should
be noted that this theory has a close bearing with the sociological function or role of humour as it can perform some corrective functions in the society.

**Humour and Pragmatics**

According to Yule (1996, p.3), pragmatics refers to “meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)”. This implies that what someone communicates may be different from what the other party will interpret. Thus, both the speaker (or writer) and the listener (or reader) must have a meeting point before meaning will be adequately conveyed pragmatically. Some elements of pragmatics must be present before humour can be successfully created. This explains why it has been asserted that “a speaker can only say a joke when s/he is aware that the addressees are aware of the underlying background assumptions that are needed for the interpretation of the joke. These background assumptions include the belief that the addressees will not take the joke at face value, and the belief that the situation of interaction permits her/him to tell a joke” (Filani, 2016, p.8). Therefore, the mutual contextual belief (MCB) must be in force before humour can be created. Other elements of pragmatics that may be present before humour can be negotiated include shared
cultural knowledge, shared situational knowledge, shared linguistic knowledge,
reference, inference, presupposition, etc.

These pragmatic elements will be briefly explained from the perspectives of
Although some of the scholars have different perceptions of the elements, the core
of the elements will be referred to in this work without taking sides. Shared
cultural knowledge deals with understanding of the cultural nuances that guide
utterance generation and interpretation as shared by both the speaker and the
hearer. Similarly, shared situational knowledge is the possession of the
knowledge about the situation by the discourse participants while shared
linguistic knowledge deals with linguistic competence shared by the discourse
participants. Presupposition happens when a speaker takes it for granted that the
hearer has certain background information about the subject being discussed.
Implicature is the intended meaning of an utterance but which is not encoded in
the linguistic structure of the utterance but can be 'read between the lines'.
Inference happens when a speaker or writer employs language to connect prior
knowledge to present utterance to create meaning beyond what is directly or
overtly expressed by the speaker or the writer. Reference deals with the speaker’s
or writer’s use of language in such a way that it facilitates the understanding of a
particular message by the hearer or reader.
The relationship between context and text is also important in the study of pragmatics, and it can be applicable to how humour is created. Text, which Schiffrin (1996, p. 51) refers to as “how what is said conveys what is done”, is one of the essential elements. Text can simply be referred to as the linguistic elements used to realise a particular meaning. This means that text can be written or oral, depending on the medium of communication adopted by the interlocutors.

Closely associated with text is the idea of context. Context deals with those conditions that do not only make an utterance true but also make such an utterance appropriate. Context can be referred to as the backbone of meaning because it determines what meaning will be given to a particular utterance (Odebunmi, 2002).

According to Osisanwo (2003), context can be classified or divided into physical, socio-cultural, psychological, and linguistic contexts. The physical context deals with the geographical location or environment within which an utterance is made. This includes participants, the surroundings, the time, activities taking place there and any other thing that can be associated with the physical environment. Socio-cultural context covers the speech community which the discourse participants belong to. Under this sub-type of context are issues like the people’s cultural backgrounds, belief system, habits, religion and value system among others. Psychological context describes the state of mind of the discourse participants. It deals with whether the participants are happy or sad,
whether both the speaker and the hearer are interested in the conversation or not, whether their mindset is the same or not, etc. Linguistic context deals with co-occurrence of linguistic items used in the utterance as well as the meaning of individual lexical items.

Review on Metaphor

According to Danesi (2004, p.116), metaphor can be traditionally defined as “the use of a word or phrase denoting one kind of idea in place of another word or phrase for the purpose of suggesting a likeness between the two.” Similar to this is Punter’s assertion that (2007, p.12), metaphor deals with “giving the thing a name that belongs to something else”. Considering these two definitions, the basic thing about metaphor is transfer of meaning. This meaning is expected to be transferred from a unit or entity to another. It may be transferred from the specific type of an item to its general type or vice versa. Metaphor often has a connection with the context within which it occurs and “it potentially has linguistic, pragmatic and cognitive characteristics” (Charteris-Black, 2004, p.21). There is usually a shift in the use of a word or phrase from a particular context to another before it can be referred to as metaphorical. However, there must be an entry point before the shift can occur. Rather than being limited to a word or
There should also be two domains applicable before one can refer to a word, phrase or any other expression as a metaphor. Thus, there will be a switch between the expected domain and the unexpected domain. If this switch does not take place, then a metaphor has not been used. This is why it has been asserted that metaphor is a “process of mapping between two different conceptual domains. The different domains are known as the target domain and the source domain (Simpson, 2004, p.41).

Metaphors can be categorised in different ways but for this study, the categorisation by Kovecses (2010) will be used because it is based on the different functions metaphor performs in cognition process. Thus, there are structural, ontological and orientational metaphors (Lakoff & Johnson, 1980; Kovecses, 2010, p.37). Structural metaphors deal with understanding a target concept through a source concept. According to Geeraerts (2009, p.207), “structural metaphors are based on mappings to provide a rich structure of correspondences between the domains.” It should be noted that the correspondence can only be partial, not complete or total (Kovecses, 2010, p.38). Ontological metaphors deal with the tendency of transforming processes into things. However, “this abstraction is grounded in the body, which is its necessary starting-point” (Lecercle, 2006, p.177).
Orientational metaphor deals with a spatial orientation of concepts or ideas by structuring ideas, concepts, etc. vertically. According to Geeraerts (2009, p.207), “Orientational metaphors are of the MORE IS UP type: they apply a spatial or sensorimotor image schema (like vertical orientation) to an abstract domain.” Considering the way they operate, ideas or concepts are placed in opposite direction spatially with the positive ones given the label UP, FRONT, FORWARD, BALANCE, etc., and the negative ones given the label DOWN, BACK, BACKWARD, IMBALANCE, etc. respectively. Orientational metaphors can apply to non-living things or abstract ideas. For instance, it may be said that the security of a country has stepped up, to indicate improvement in security.

Metaphor and Image Schema

In their explanation of metaphor, Lakoff and Johnson (1980 & 2003) propose the concept of image schema. According to Geeraerts (2009, p.207), “an image schema is a recurring dynamic pattern of our perceptual interactions and motor programmes that gives coherence and structure to our experience.” This is made possible by our constant experience based on our interactions with our environment. Image schemas can also be defined as “largely unconscious mental outlines of recurrent shapes, actions, dimensions, etc., that derive from perception.
and sensation” (Danesi, 2004, p.68). In other words, image schemas are mental impressions of our experiences of locations, movements, weight, shapes, sizes, colours, numbers, feelings, opinions, etc. (Atolagbe, 2014). As listeners, they help us to understand better what experience the speaker is trying to pass across to us; and as speakers, they help us to pass our thoughts and intentions across to our listeners better. When these schemas are used, they help us to concretise our experiences as language users.

According to Gärdenfors (2007, p.2), image schemas “constitute the form of representation that is common to perception, memory, and semantic meaning.” Kovecses (2010, p.43), observes that “image-schemas are not limited to spatial relations, such as “in-out.” There are many other “schemas” that play a role in our metaphorical understanding of the world”. Image schemas also point to our basic activities as well as how we relate with our environment on daily basis. In essence, a lot of our daily activities which stem from our relationship with our environment can serve as image schemas.

Danesi (2004, p.69) opines that there are “three basic types of image schemas (although a number of others have since been discovered)” and they are orientational schema, ontological thinking and structural direction. Apart from the types of image schemas identified above, Saeed (2009) and Muller (2008), among others, have also identified other ones like containment schema, path
schema, force schema, scale schema, balance schema, position schema, etc. All of these appropriate our perception and interaction with our environment.

Theoretical Framework

The theoretical framework for this study is critical metaphor (CM), which was developed by Charteris-Black (2004). According to Guo (2013, p.476) “With the development of Cognitive Linguistics (especially metaphor study), more and more scholars begin to integrate CDA with CMT, giving birth to a new research field – Critical Metaphor Analysis.” Based on the above assertion, it is safe to opine that CM is an offshoot of metaphor theory. Therefore, its components are not a complete departure from those of metaphor theory.

Li (2016, p.93) submits that “CMA, as an approach to metaphor analysis that aims to reveal the covert (and possibly unconscious) intentions of language users” and does not deny the conceptual nature of metaphor. Just like most metaphor theories, critical metaphor is also based on the claim that metaphor governs conception between the speaker and the hearer. Hence, Charteris-Black (2004, p. 17) affirms that “a metaphor is conventionalised to the extent that it is automatic, effortless and generally established as a mode of thought among members of a linguistic community.” This means that it is based on the general context in which
the language users find themselves. When metaphor is critical, it ‘critically’
examines the contextual implications of the utterances used for meaning
conveyance.

In his critical metaphor research, Charteris-Black (2004) adopts a tripartite
approach, which follows the order of identification, interpretation and
explanation of metaphoric ideas. Identification deals with a close reading of the
utterances under discussion, which may be taken from the linguistic, pragmatic
or even cognitive perspectives. Interpretation deals with determining whether the
utterances have metaphorical characteristics or not. If the utterances do not have
metaphorical characteristics, then they will be ignored. If the utterances have
metaphorical characteristics, then the characteristics will be explained. This level
of explanation completes the process of CMA.

Lagos @ 50: An Overview of the Scenery

The great city of Lagos turned 50 in 2017. Lagos is the most vibrant city in
Nigeria, known as the financial hub of Africa with exciting non-stop nightlife.
“Lasgidi” or “Eko” as it is fondly called is already showing signs of becoming a
24hours city. Lagos never sleeps is in the same bracket as cities such as New York,
Paris, Las Vegas, and Mumbai. The long awaited celebration of Lagos @ 50, meant
to celebrate the 50th anniversary of the state’s creation kicked off on April 8, 2017.

According to the Planning Committee of Lagos @ 50, the events lined up for the celebration have been carefully selected to capture the journey of the state from 1967 till date. Prior to the celebration, the state was decorated with billboards of notable personalities such as Aliko Dangote, Wole Soyinka, Sunny Irabor, Banky W., Joke Silva and the incumbent governor of Lagos, Mr Akinwunmi Ambode to highlight the contributions of the city of Lagos to their success story.

The celebration of Lagos @ 50 started with the Waaka Musical held at Muson Centre on 8th April, 2017. Following this, there was Fela Concert on the 13th of April and a boat regatta parade that displayed the culture and tradition of Lagos on the 15th of April. Several other events were also presented during the fifty day celebration.

Data Analysis

The data analysis for this study is divided into two parts. The first part deals with the image schemas found in the data, referred to as the schematic structure of Nigerian stand-up comedy. The second part is the pragmatic imports of Nigerian stand-up comedy.
Schematic Structure of the Nigerian Stand-up Comedy

The image schemas found in the data are as follows: containment schema, movement schema, financial schema, property/food schema, and political and socio-economic schema. Each of them will be discussed in turn.

**Containment schema:** Containment schema deals with how an object is perceived as a container for some items. Naturally, it is generated from the perception that the human body serves as a container for different parts of the body. Containment schema in the data is found in the expression: “…our stomach infrastructure programme…” The expression gives the impression that the stomach, which ‘houses’ food in human beings and animals, needs to be filled. The container has not performed its function until it has been filled with the appropriate content. Thus, the infrastructure being referred to here is food.

**Movement schema:** Movement schema deals with how human beings perceive themselves, others and any other object to be in motion as well as how this determines their reaction to those movements. Movement schemas are found in expressions like: “My people, you see, it is clear that as we proceed with our stomach infrastructure programme, we need speedy action. Yes, because of that, I have budgeted for the purchase of a bombardier.” The two instances of movement schema in the excerpt above are put in italics. The first example represents, in addition to being a movement schema, forward movement. This is
because ‘to proceed’ has a different position from ‘to reverse’. Therefore, the first example of movement schema projects the notion of onward movement. The second example does not only express onward movement but also represents the importance of swift movement. Therefore, it is expected of the people to move forward; and move quickly too.

**Financial schema:** This goes in the direction of expenditure. It is represented with the expression: “Yes, because of that, I have budgeted for the purchase of a bombardier.” This helps the listeners to understand the concept of money-making and money-spending. Although money-spending is the one directly mentioned, money-making is implied because money is spent after it has been made.

**Measurement schema:** Measurement schema gives us the impression that something can be measured/counted or that it is being measured/counted. This can be found in the musical interlude used in the data. Although just a phrase, which is repeated in the musical interlude, contains the indication of measurement schema, the entire expression has to be considered for full understanding because the phrase alone does not yield complete meaning. The expression that contains measurement schema is as follows:

*Melo-melo, Melo-melolefe ji* (How many, how many do you want to steal)

*Melo-melo, Melo-melolefe je* (How many, how many do you want to eat/consume)”
The measurement schema found in the data indicates, literally, that the people in question have been taking much more than they can eat or consume. Therefore, the measurement schema shows that the people’s desire to continue to amass the ‘food’ amounts to wastage. Beyond the literal meaning, however, the measurement schema satirizes the Nigerian politicians’ attitude to amassing wealth at the expense of the people’s welfare.

**Property/food schema:** The property/food schema is used to indicate the presence or acquisition of property/food by the characters mentioned. Property/food schema is represented by the following expressions:

- *Melo-melo, Melo-melolefe ji,* (How many, how many do you want to steal)
- *Melo-melo, Melo-melolefe je,* (How many, how many do you want to eat/consume).

Similar to what is found in measurement schema, property/food schema is also used by the comedian to comment on the acquisition of wealth or property by members of the political class in Nigeria. They are indirectly accused of having an insatiable desire for amassing wealth that does not belong to them.

**Pragmatic Texture of the Nigerian Stand-up Comedy**

From the pragmatic viewpoint, it is clear that the presenters of the short dramatic performance use it to satirise the life of an average Nigerian politician as
well as the Nigerian people generally. This is hinged on the fact that the musical interlude given clearly indicates how badly the Nigerian economy is being continuously looted by the political class. In fact, it seems as if the major competition among them is that of ‘who can loot best’. The following pragmatic elements have been identified in the data: presupposition, mutual contextual belief, shared linguistic knowledge, shared cultural knowledge, shared situational knowledge

**Presupposition:** In their presentation, the presenters make use of a popular Nigerian hip-hop track titled “Melo-melo” by Olamide. Olamide has been one of the most prominent Nigerian hip-hop singers since 2014 or thereabouts. The track talks about the numerous bad experiences of the singer while he was growing up, especially how his family was battered by poverty. The rhythm of the track is now employed by the comedians to pass across their message.

The presenters take it for granted that members of the audience know and understand the musical track and its message. By using the rhythm of the track, the comedians presuppose that members of the audience do not only know the musical track but also have a thorough understanding of the Nigerian political situations and how the political class has always looted the country’s economy on numerous counts. Thus, the comedians do not need to mention the political actors either by name or by political party but only use the dress type of a typical Nigerian politician to symbolise the class of people that are looting the economy.
Using the rhythm of the track, the lyric supplied by the comedians is as follows: “How many, how many do you want to steal... How many, how many do you want to eat/consume”. By repeating the expression “how many, how many”, indicating the countless number of difficult times faced by the musician, as found in the track; the comedians also portray the countless number of times the politicians have looted.

**Mutual contextual belief:** As found in the data, mutual contextual belief deals what both the speakers and the hearers know or understand about the context of communication. This affords the speakers to build on what the hearers already know so as to pass information across without too much explanation. The speakers take it for granted that the hearers also understand the message contained in the playlet.

One of the instances of mutual contextual belief is the conviction by the speakers that the hearers understand the dress pattern of an average Nigerian politician. Most Nigerian businessmen, either in corporate organisations or small and medium scale enterprises do not often wear ‘agbada’. Thus, it is believed that the main speaker is a politician. Another contextual clue is the speaker’s expression, which contains the word ‘budget’. This is a popular word in politics, and it has to do with how money is allocated to different things. In this case, the money is meant to purchase a ‘bombardier’, which may not be relevant to what people need.
Shared linguistic knowledge: Both the speakers and the hearers share the same linguistic code. Although members of the audience may consist of people of different tribes in the country, the medium of expression is English, which is Nigeria’s lingua franca. Although there is occasional use of Yoruba words, this does not impede the overall negotiation of the meaning of the playlet even by the non-Yoruba segments of the audience.

A valid reason why the presenters code-mix their expressions with some Yoruba words is because Lagos has often been referred to as “no-man’s land”. Therefore, people of different tribes and cultures of the country live and work in Lagos. Majority of such people, due to long stay or to the fact that they were born there understand Yoruba to a large extent. Thus, the mixture of English and Yoruba does not impede communication because there is shared linguistic knowledge between the speakers and the listeners.

Shared cultural knowledge: Both the presenters (i.e. speakers) and the hearers (i.e. members of the audience) share the same or similar culture, which is the Nigerian culture. In this cultural space, there exists the political culture of embezzlement coupled with other national and civil anomalies, which are understood clearly by the discourse participants.

For example, the phrase “stomach infrastructure” originated from Ekiti State, one of the south-western states of the country. Shortly before the 2014 election in the state, the incumbent government was accused of borrowing money to develop
infrastructure while the people of the state lacked food. This made the opposition
party to promise the people of the state ‘stomach infrastructure’. Based on the
promise, coupled with how the opposition was able to provide food for some
people before the election, the opposition party won the election. Since then, the
phrase ‘stomach infrastructure’ has been in use among Nigerians generally. Thus,
one can talk about the culture of ‘stomach infrastructure’. This makes the
expression to become meaningful to both the speakers and the hearers within the
socio-political terrain of the country. Therefore, neither the speakers nor the
hearers need anybody to offer further explanation of the expression to them.

Shared situational knowledge: The situation is clearly a comic scene,
presented at the occasion of Lagos @ 50. It is obvious that both the speakers and
the hearers are aware of this situation and know that whatever the comedians say
is not meant to be quoted or taken as an authoritative claim. Therefore, the
situation is a means of shielding the identity of the speakers as this gives them the
opportunity to comment freely on political cum economic matters without any
fear of molestation.
Summary of the Findings

This paper has found out that Nigerian stand-up comedians use a number of schematic structures in their attempt to pass across certain meanings, messages or ideas to the audience. Such schematic structures include containment schema, movement schema, financial schema, property schema, etc. In addition to this and apart from amusing the audience or creating humour, stand-up comedians often use their position to make strong and powerful statements about political issues without being really held responsible for whatever they say. This is because they ‘impersonate’ different characters on the stage who are completely different from such comedians. Therefore, their presentation, in addition to creating humour, also satirises both political and economic situations of the country.

It has also been found out that from the pragmatic viewpoint, a lot of pragmatic strategies are used by the stand-up comedians in Nigeria. Some of them are presupposition, shared cultural knowledge, shared situational knowledge and many more. For instance, it is presupposed that members of the audience are aware of latest musical tracks and they understand the link between such tracks and the political situations of the country. Apart from this, it is culturally shared by both the comedians and their audience that the expression “stomach infrastructure” is a political strategy used to hijack the electorates’ attention and ensure political success. In addition to this, the comedians ride on
the platform of shared linguistic knowledge to enact their illocutions more effectively, most especially by co-opting a local language that is taken to be understood by all residents of Lagos, i.e. Yoruba, as a spice in the course of their comic delivery.

Conclusion

This study has considered the Nigerian stand-up comedy from the perspectives of image schema and pragmatics. The findings have revealed that some image schemas and some elements of pragmatics are employed by Nigerian stand-up comedians. For instance, image schemas that convey people’s everyday experiences are easily identified and used by the comedians, and people do not have any problem interpreting such schemas. Similarly, the pragmatic texture in the selected data indicates a lot of the people’s experiences are expressed by Nigerian stand-up comedians without inhibition. The paper, therefore, concludes that an examination of the schematic structure and pragmatic texture of humourous metaphors in Nigerian stand-up comedies yields a lot of insight into what people may engage in as a means of voicing their observations and reservations, especially when they are not getting enough from the government.
References


2019-2846-AJHA

and culture (57–76.). Amsterdam/Philadelphia: John Benjamins Publishing

Company.


Main Speaker (Wearing agbada and dressed like a typical Nigerian politician with a native cap on his head and beads round his neck): “My people, you see, it is clear that as we proceed with our stomach infrastructure programme, we need speedy action. Yes, because of that, I have budgeted for the purchase of a bombardier.”

Supporting Voice: Yea! A bomber what?

Another Voice: Illiteracy.

Main Speaker: “My people, you see, it is clear that as we proceed with our stomach infrastructure programme, we need speedy action. Yes, because of that, I have budgeted for the purchase of a bombardier”

Supporting Voice: Yea! A bomber what?

Another Male voice: (Calls somebody who looks like a lecturer to come up stage) SMP Mr. Orisemasetan (Who comes upstage immediately)

(There is a musical interlude before his speech)

Singers’ Voices: (In unison) Melo-melo, Melo-melolefe ji, (How many, how many do you want to steal)

Melo-melo, Melo-melolefe je (How many, how many do you want to eat/consume) {It the rhythm of a popular Nigerian hip hop track by Olamide titled “Melo-melo”}

Lecturer’s Voice: GPN

Chorus: Wagbayi

Lecturer’s Voice: … yes has taken both the political and socio-economical stage by storm

Chorus: Yes!
Lecturer’s Voice: A conocopius apologia must be tendered by SFP when we save our great State of Savannah from becoming a cakisto-opokistrocacy

Different Voices: Professor! Professor! Funke! Funke! (All at the same time. One of the characters on the stage, named Funke, faints at the same time. We do not know whether character later wakes up or not.)