

**A LINGUISTIC STUDY OF SELECTED HUMOROUS COMMENTS IN JENIFA'S
DIARY EPISODES**

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Abstract

This research paper presents a linguistic study of selected humorous comments in Jenifa's Diary episodes, examining the linguistic and cultural mechanisms that underpin their comedic effect. Through a qualitative research design, this study identifies the linguistic features and structures that contribute to the humour in Jenifa's Dairy. A total of 5 Studies were reviewed with the General Theory of Verbal Humour GTVH serving as the theoretical backing for the research. By probing the intersection of humour, culture and language, this research paper offers insights into Nigerian popular culture's humour dynamic. The findings reveal that the most prominent linguistic features of humour in Jenifa's Dairy are the use of Nigerian Pidgin English. The study has also revealed that the humorous comments in Jenifa's Diary reflect societal norms related to class. These results validate the GTVH'S assertion that humour arises from the intersection of multiple knowledge resources.

Keywords: *Linguistic Study, Humorous Comments, Jenifa's Diary, Nigeria Pidgin English, Culture*

Introduction

Humour is a broad term that encompasses a wide range of experiences, from smiling and laughter to more complex forms of amusement. Humour is a vital aspect of human communication, serving as a social bonding agent, stress reliever and cognitive stimulant. In the Nigerian context, humour is an integral part of the cultural fabric. Humour can be found in all aspects of life, from everyday interactions to media and art. There are different types of humour including slapstick, irony, satire, parody, sarcasm, jokes, wordplay and more. Each type of humour is used to achieve different goals, such as creating laughter. Humour is a complex and varied concept and its study can involve multiple disciplines.

According to John Haiman, “Humour is a form of language use that exploits the gap between what is meant, often by using language in a way that is deviant, exaggerated or absurd (123)”. This definition captures the essence of humorous communications. It highlights the fundamental mechanism underlying humour: the deliberate manipulation of language to create a disparity between the literal meaning of words and the intended meaning. In the field of psychology, humour is often seen as a type of coping mechanism, as it can help people deal with difficult or stressful situations. In sociology, humour is seen as a social activity that can help build and maintain relationships. In communication studies, humour is seen as a tool for persuasion and influence. In media studies, humour is often examined in relation to the construction of meaning and representation. Overall, humour is a rich and complex concept that can be explored from many different perspectives. Language plays a crucial role in creating and conveying humour. Linguistic mechanisms such as wordplay, double meaning, incongruity and ambiguity are crucial.

Nigerian Television comedy has a rich history, dating back to the 1980s with shows like “The village headmaster” and “The Masquerade.” However, it wasn’t until 2000s that Nigerian sitcoms gained widespread popularity with shows like “Keeping pace” and “Domino.” Jenifa’s diary, a popular Nigerian sitcom known for its witty dialogue, has been a staple of Nigerian entertainment since its inception in 2015. The show, created by Funke Akindele, follows the life of Jenifa, a charismatic and humorous character, as she navigates various aspects of Nigerian society.

The motivation behind this study stems from the widespread popularity of Jenifa’s diary and its impact on audience engagement. This research dissects the various forms of humour,

including linguistic nuances, cultural references and situational comedy employed in the show. Through a systematic examination of selected episodes, this study aspires to contribute to the understanding of how humour is crafted, received and culturally embedded, shedding light on the dynamic interplay between humour and societal elements in the context of the series.

Humour plays a vital role in human communication, serving as a social binding agent, stress reliever and cultural reflector. In the Nigerian context, humour is deeply ingrained in everyday life, often employed to navigate complex social issues. *Jenifa's diary*, a popular Nigerian sitcom, expertly weaves humour into its narrative, resonating with audience nationwide. Despite its widespread appeal and cultural significance, the humour in Nigerian media, particularly in sitcoms like *Jenifa's diary*, remains understudied. Existing research such as humour and culture, humour and social identity focuses primarily on Western contexts, neglecting the unique cultural nuances and sociolinguistic characteristics of Nigerian humour. This oversight has resulted in a notable knowledge gap regarding its functions, cultural significance and linguistic features of humour in Nigerian media.

The aim of this study is to analyze the linguistic features, cultural references and social commentary embedded in selected humorous comments from episodes of *Jenifa's diary*, in order to understand the mechanisms of humour creation. This is done with the following objectives: To examine the linguistic features and structures that contribute to the humour in selected comments to the humour in selected comments from *Jenifa's diary* and to investigate the ways in which the humorous comments in *Jenifa's diary* reflect and subvert societal norms and expectations.

Review of Previous Studies

Abisoye Bamgbose (2019) in his research paper titled "Humour Strategies, Linguistic and Multimodal Devices in Two Nigerian situation comedies, *Jenifa's Diary* and *Professor John Bull*" investigates the humour strategies, linguistic devices and multimodal cues adopted by characters to engender humour. The paper explores the pragmatic acts that are used to depict the socio-political situations of the Nigerian states. The researcher employed a qualitative approach; using content analysis and discourse analysis to examine the humour strategies, linguistic devices and multimodal devices in the two sitcoms. The researcher selected episodes from both sitcoms and transcribed the dialogues, which were then analyzed for humour strategies, linguistic devices. The researcher finds that both sitcoms used various humour strategies, including wordplay, irony, sarcasm and exaggeration. The researcher also finds that linguistic devices such

as metaphor, simile and hyperbole were used to create humour. Additionally, the researcher finds that multimodal devices such as facial expressions, body language and camera angles were used to enhance humour. However, this research does not provide an in-depth analysis of humorous comments in Jenifa's diary. The research fills the gap by examining the linguistic features and structures that contribute to the humour in selected comments from Jenifa's diary.

Stephanie Williams (2022) in her research paper titled "Diary of Jenifa's Adaptation: The trans-nationalisation of the Nigerian Sitcom" examines how Jenifa's diary has been adapted into other media, including movies and stage plays and how these adaptations have changed the shows themes and representations. The researcher employed a qualitative approach using case study methodology and content analysis to examine the show's adaptation and trans-nationalisation. The researcher analyzed episodes of Jenifa's diary and its adaptation, as well as interviews with the show's creators and producers. The researcher discovered that Jenifa's diary was successfully adapted and trans-nationalised, with the show's format and content being modified to appeal to international audiences. The researcher also finds that the show's adaptation and trans-nationalisation were facilitated by the use of social media and online platforms. However, this article does not focus on the use of humour in Jenifa's diary. This research fills the gap by conducting a linguistic study of humorous comments in selected Jenifa's diary episodes with a focus on the linguistic features and structures that contributes to the humour in selected comments from Jenifa's diary.

Oyenike Abiose (2018) in her research article titled "Jenifa's Diary and the Dissemination of Modern and Yoruba Cultural Values in Nigeria" examines the ways in which Jenifa's diary blends modern and traditional Yoruba cultural values exploring themes such as gender, marriage and tradition. The researcher finds that the show challenges some traditional cultural values, such as gender roles and social hierarchies. However, this article only accounts for the modern and cultural values in Nigeria. There's a need to explore how the show's use of pidgin English affects the audience's understanding and enjoyment of the show.

Ganiu Bamgbose and Temitope Michael (2022) in their research paper titled "A semiotic analysis of humour in Jenifa's diary and Professor Johnbull" analyzes the use of semiotic resources in constructing humour, using two Nigerian situation comedies, Jenifa's diary and Professor Johnbull as case studies. The researchers used the Kress and Van Leeuwen's socio-semiotic approach to multimodality and incorporated aspects of relief, superiority and

incongruity theories of humour to form their theoretical backing for the study. The researcher's discovers that both sitcoms uses a range of semiotic resources including language, images and gestures to create humour. Additionally, the researcher's finds that the humour in both sitcoms is often culture-specific, relying on shared cultural knowledge and references. However, this research does not explore humorous comments in Jenifa's diary, such as the type of humour, humour strategies and humour devices used. The present research fills the gap by providing a detailed analysis of humorous comments in Jenifa's diary episodes, including the types of humour, humour strategies and humour devices used.

James Faleye (2022) in his research paper titled "Humour-Evoking phonological features in Jenifa's Diary by Funke Akindele" analyses the phonological features of this sub-variety of Nigerian English as dramatized by Jenifa. He discusses how the dramatized speeches evoke humour and relates the speech behaviour of the character to identity and social stereotype. The researcher employed a qualitative approach, using phonological analysis to examine the sound patterns and pronunciation used in the Sitcom. The researcher finds that phonological features such as intonation, stress and rhythm are used to create humour in Jenifa's Diary. Additionally, the researcher discovers that the use of Yoruba phonology and code-switching between Yoruba and English adds to the humour in the Sitcom. The researcher's data were sourced from Jenifa's Diary season 2 episode 13 and season 3 episode 1. The present research's data is sourced from season 1 episodes 5, season 2 episode and season 3 episode 10. The research adopted a descriptive design while the current research adopts a qualitative design.

The significant research gap between the literatures reviewed and the present research is that none of the reviewed studies specifically focused on a linguistic study of selected humorous comments in Nigerian Sitcoms, particularly Jenifa's Diary. Most studies focused on the general aspects of humour, humour in pragmatics, humour in phonology, humour in semiotics, humour in sociolinguistics but not specifically on humorous comments in Nigerian Sitcoms. This research bridges the gap by conducting a linguistic study of selected humorous comments of Jenifa's Diary episodes, exploring the linguistic features and structures that contribute to the humour in Jenifa's Diary.

Theoretical Framework

The General Theory of Verbal Humor (GTVH) propounded by Salvatore Attardo 1994 offers a comprehensive framework for understanding the intricacies of humour. At its core, the theory posits that humour arises from the manipulation of language, specifically through the creation of incongruity, ambiguity and contradiction. Attardo's General Theory of Verbal Humour (GTVH) revolutionized the study of humour, providing a comprehensive framework for analyzing and understanding verbal humour. In the 1990s, Attardo recognized the need for a unified theory of humour, integrating existing approaches. GTVH emerged as a culmination of his research, addressing the complexities of verbal humour.

Attardo identifies six components that comprise the humour mechanisms: The setup, incongruity, resolution, punch line, script opposition and logical mechanism. The setup establishes the context, while the incongruity creates tension or surprise. The resolution, typically in the form of a punchline, alleviates this tension, often by providing an unexpected twist or connection. Script opposition refers to the juxtaposition of two opposing frames of reference, and the logical mechanism explains how the humour is processed and understood.

A significant strength of the General Theory of Verbal Humour lies in its ability to account for the vast diversity of humour across cultures and languages. By focusing on the underlying mechanisms and structures of humour, Attardo provides a framework that can be applied to various humour types and styles. While the theory has faced criticisms and refinement, it remains a foundational work in humour studies. Attardo's work has paved the way for further research, offering insights into the intricacies of humour and its role in human communication.

A crucial aspect of GTVH is the concept of knowledge resources, which refers to the mental structures and frameworks that individuals use to process and understand humour. The first Knowledge resource, shared knowledge (KR1), refers to the common understanding and assumptions shared between the speaker and the listener, This includes cultural background, personal experiences, and general knowledge. Shared knowledge serves as the foundation of humour, as it enables individuals to understand the context and meaning of a joke of humorous statement.

The second knowledge resource, language and communication rules (KR2), encompasses the conventions and norms of language use. This includes grammar, syntax, semantics and pragmatics. Humour often involves the manipulation of these rules, such as through wordplay, irony, or exaggeration.

Inference and Implicature (KR3) is the knowledge resource, which involves the process of drawing conclusions and making inferences based on the information provided. Humour often relies on Implicature, where the speaker implies something without explicitly stating it, leaving the listener to infer the intended meaning.

Logical and Conceptual Mechanisms (KR4) refers to the mental processes involved in understanding humour, including reasoning, problem solving and pattern recognition. Humour often employs logical mechanisms, such as analogy, metaphor, or unexpected twists to create a comedic effect.

Cultural and Social Knowledge (KR5) is the fifth knowledge resource, which includes the shared values, beliefs, and practices of a particular culture or social group. Humour often relies on cultural references, social norms and shared experiences to create a sense of familiarity and shared understanding.

Finally Memory and Prior Knowledge (KR6) refers to the role of memory in human comprehension. This includes the recall of previous experiences, knowledge, and associations that are relevant to the humorous stimulus. Memory plays a crucial role in humour, as it enables individuals to recognize patterns, make connections, and understand the context of a joke.

By examining how these six KR6s interact and combine, the GTVH provides a detailed understanding of how verbal humour works and how jokes are constructed and interpreted. For the purpose of this research, the six knowledge resources is used for the analysis of selected humorous comments in Jenifa's Diary. As it provides a more nuanced and Comprehensive approach to analyzing humour in Jenifa's Diary episodes.

Methodology

The research adopted a qualitative research design. It focused on gaining a deeper understanding of the humorous comments used in Jenifa's diary episodes. In the case of analyzing humorous

comments in Jenifa's Diary, a qualitative research design would involve collecting and analyzing data from selected episodes of the show. The research sourced its data using the primary sources of data. The primary sources of data for this study are the selected episodes of the popular Nigerian television series, Jenifa's Diary. The show, which is a comedy-drama series, is known for its humorous and satirical portrayal of Nigerian culture and society. The episodes for this study were randomly selected from season 1 which was broadcast in 2015. The primary data for this study consists of the humorous comments made by the characters in the selected episodes. These comments were extracted from the transcripts of the episodes, which were obtained from the show's official website. The transcripts were then analyzed using a qualitative content analysis approach, which involved coding and categorizing the humorous comments into different themes and categories.

The sampling technique used in this study is the purposive sampling technique. Purposive sampling is a non-probability sampling technique that involves selecting cases or observations based on their relevance to the research questions or objectives. In this study, the purposive sampling technique was used to select 3 episodes of Jenifa's Diary that were considered to be the most humorous and representative of the show. The episodes were selected based on their popularity (viewership ratings), critical acclaim (reviews from critics and audiences), relevance to the research questions and objectives and representation. The selected episodes were then transcribed and analyzed using a qualitative content analysis approach.

The purposive sampling technique was used to select the following 3 episodes of Jenifa's Diary:

Season 1: Episodes 5

Season 2: Episodes 1

Season 3: Episodes 10

These episodes were selected because they represent some of the most popular and critically acclaimed episodes of the show. They also represent a range of themes, characters, and humorous styles, making them ideal for analysis.

The analyzed data are presented utilizing narrative data exchange, a story telling approach that conveys information through engaging narratives rather than traditional data visualization

methods like charts and graphs. This innovative method leverages dialogue as a crucial element, enabling characters to convey data insights, express emotions and propel the narrative forward, making complex data more accessible and relatable.

The method of data analysis for this study involves a qualitative approach to analyzing humorous comments in selected episodes of Jenifa's Diary. The analytical tool used in this research is the General Theory of Verbal Humour (GTVH), which is a comprehensive framework for analyzing and understanding humour. The GTVH is based on six knowledge resources that are essential for the creation and interpretation of humour. These knowledge resources include shared knowledge, language and communication rules, inference and implicature, conceptual and logical mechanisms, cultural and social knowledge, and memory and prior knowledge. These knowledge resources are interconnected and interdependent, and they work together to create and convey humorous meaning.

Data Presentation and Analysis

Excerpt 1

Jenifa: Toyosi you is bad.

Toyosi: Jenifa remember your promise?

Jenifa: That I will behavior myself.

Jenifa: Person will be doing friendly,friendly, you will be doing henemy... What's your own?

Jenifa: Is it for a sick people problem?

Toyosi: yes.

Jenifa: Me I think is a fashion mouth perfume.

Toyosi: fashion mouth perfume indeed.

Toyosi: where are you?

Jenifa: What your own...I in the campus.

Toyosi: Doing what?

Jenifa: I just mingules, see sight saw.

Jenifa: I want your help, and the help ehn, I want it to secret in us.

Magnus: ehn secret lover, I can do secret love.

Toyosi: I hope you bought the fish?

Jenifa: They are no open for the market... They say the mother of the market people she have die.
So they are no open to reskect her.

Toyosi: Really, why didn't you go to another market?

Jenifa: How? They are 419 me.

Jenifa's Diary Season 1 Episode 5. 20mins

Salvatore Attardo's General Theory of Verbal Humour GTVH provides a comprehensive framework for analyzing the humour in Jenifa's conversation. This analysis demonstrates how Jenifa's language creates humour through the six knowledge resources of GTVH. Jenifa's opening statement, "Toyosi you is bad," establishes a shared knowledge framework (KR1), referencing familiar phrases and expressions. This language choice creates an informal atmosphere, drawing the listener into Jenifa's whimsical world. The phrase "That I will behaviour myself" showcases Jenifa's mastery of language and communication rules (KR2), playfully altering "behave" to "behaviour."

The statement "person will be doing friendly, friendly you will be doing henemy... What's your own" exemplifies inference and Implicature mechanisms (KR3). Jenifa employs a logical and conceptual mechanism (KR4), highlighting the contrast between friendly and enemy behaviour. This statement requires the listener to fill in the gaps, engaging them actively in the comedic process. Cultural and social knowledge (KR5) are essential in understanding Jenifa's humour. The phrase "is it a for sick people problem" references African cultural identity and health dynamics. This statement assumes the listener is familiar with Nigerian cultural norms.

Jenifa's use of wordplay continues with "Me I think is a fashion mouth perfume." This statement leverages memory and prior knowledge, referencing common phrases and expressions. The phrase "What your own... I in the campus" showcases Jenifa's creative language use, playfully altering "what's your business" to "what your own." The statement "I just mingules, see sight saw" demonstrates logical and conceptual mechanisms. Jenifa employs a playful, unexpected comparison between "mingules" (an unclear term) and "see sight saw" (a nonsensical phrase), highlighting the absurdity of the situation.

The phrase "I want your help, and the help eh, I want it to be secret in us" exemplifies inference and implication mechanisms. Jenifa employs a logical and conceptual mechanism, highlighting the importance of secrecy. This statement requires the listener to infer meaning. The conversation takes a humorous turn with "They are no open for the market... They say the mother of the market people she have die. So they are not open to reskect her." This statement showcases Jenifa's mastery of language and communication rules, playfully altering "respect" to "reskect." Cultural and social knowledge are essential in understanding this humor.

Finally, the phrase "How? They are 419 me" leverages shared knowledge, referencing Nigerian cultural identity and scam dynamics. This statement assumes the listener is familiar with Nigerian cultural norms. Throughout the conversation, Jenifa expertly weaves together shared knowledge, language play, inference, logical mechanisms, cultural references, and memory to craft a comedic narrative.. Through Jenifa's creative language and absurd situations, the narrative critiques societal issues, celebrates societal relationships, and underscores the significance of respect and tradition.

Excerpt 2

Jenifa: Melsy, so you is believer her?

Toyosi: I don't believe her.

Jenifa: Once a beast, twice is shy.

Toyosi: is once beaten, twice shy.

Jenifa: Thanking you that you are took care of mummy. See as you are sparkles.

Toyosi's Dad: I'm trying, is that not so?

Jenifa: Where brother Femi?

Toyosi: He's upstairs, he came back since yesterday

Jenifa: He dey came to saw his parents, he's a good boy oh.

Jenifa: Toyo, you is laugh me?

Toyosi: Ahh...why will I do that?

Jenifa: Go and brought the cooler make we poured am there, na fried rice go con remainder.

Toyosi: oh okay

Jenifa: Make we creativity the thing, make erm... African style dey there.

Toyosi: Ahh Jenifa not this one.

Annie: Excuse me, can I get some rice just a little bit and chicken?

Jenifa: You no be womans. If hunger wire you well, you go stand up to come and service yourself.

Jenifa: You go and sat down anywhere.

Mercy: Toyosi where will I seat down?

Jenifa: in my hhead

Jenifa: Toyosi he don dey announce the toaster.

Jenifa's Diary Season 2 Episode 1. 31mins

The conversation between Jenifa and her interlocutor is a rich example of verbal humour adeptly employing various knowledge resources to create comedic effect. Salvatore Attardo's General Theory of Verbal Humour provides a comprehensive framework for analyzing this excerpt. Jenifa's opening statement, "Melsy so you is believer her," establishes a playful tone, leveraging shared knowledge of Nigerian Pidgin English (NPE) and its colloquialisms. This language

choice creates an informal atmosphere, drawing the listener into Jenifa's whimsical world. The phrase "Once a beast twice is shy," subverts expectations, implying transformation and showcases Jenifa's creative language use. Jenifa's language, a blend of Nigerian Pidgin English and playful malapropisms, creates comedic effect through wordplay and absurdity.

The expression "Thanking you that you are tooks care of mummy" demonstrates Jenifa's mastery of language and communication rules. The deliberate misuse of "tooks" instead of "taking" creates humour through incongruity. Additionally the phrase "see as you are sparkles" employs cultural knowledge, referencing the Nigerian concept of "sparkling" as exceptional or impressive. Jenifa's statement "he dey came to saw his parents, he is a good boys oh" exemplifies logical and conceptual mechanisms. The phrase "good boys" is an unexpected descriptor given the context, and the non-standard grammar "dey came" instead of "come" add to the comedic effect. This playful manipulation of language rules creates surprise and delight.

The conversation takes a humorous turn with "you is laugh me," where Jenifa reverses expected roles, making the listener the object of laughter. This Inference and Implication mechanism requires the listener to fill in the gaps, engaging them actively in the comedic process. Cultural and social knowledge are essential Jenifa's humour. The phrase "Make we creastivity the thing, make erm... African style dey there" references African cultural identity and creativity. This statement not only showcases Jenifa's pride in her heritage but also employ memory and prior knowledge, assuming the listener is familiar with African cultural nuances.

Jenifa's use of wordplay continues with "You no be womans...If hunger wire you well, you go stand up to come and service yourself." This statement leverages logical mechanisms, exaggerating hunger's impact and implying self-service as a solution. The phrase "in my hyead" showcases Jenifa's creative language use, playful altering "head" to "hyead." The conversation concludes with "Toyosi he don dey announce the toaster," an abrupt topic shift characteristic of Jenifa's narrative style. This statement requires memory and prior knowledge of Nigerian cultural contexts, where toast announcement are common.

Excerpt 3

Jenifa: Make your phone no ringer, if e ringer is a fine.

Toyosi: I think is good for discipline and orderliness.

Jenifa: I go saw you soon.

Jenifa: She even use my forkclery

Jenifa: Everybody knewed say she is a fishers of men.

Adaku: Jenifa your mouth no go put you for trouble.

Jenifa: When person is smiling muse,muse.

Kiki: hahaha Jenifa please leave Toyosi alone.

Jenifa: Toyosi is a falling In love, is a lover girl.

Jenifa: He no get behavioral, he no get correct brain in him.

Jenifa: I no minding to continuation them ooo.

Jenifa: We go they meet in joining together in the evening I go they company her.

Jenifa: Person dey spoke Oyibo like that they dressing con dey beg.

Jenifa's Diary Season 3 Episode 10. 27mins

In this excerpt, from a conversation between Jenifa and an unseen interlocutor, the nuances of Nigeria culture, language and social dynamics are cleverly explored through humour. Beneath the surface of playful banter and teasing, the narrative critiques societal issues, relationships and cultural norms. The conversation begins with Jenifa's statement, "Make your phone no ringer, if e ringer is a fine." This phrase establishes a shared knowledge framework, referencing familiar Nigerian idiomatic expressions. The use of "e ringer" creates a comedic effect through incongruity, as it is an unconventional way to refer to a phone's ringtone. Jenifa's subsequent statement, "I go saw you soon," showcases her mastery of language and communication rules, employing a common Nigerian idiomatic expression to convey a promise to meet soon.

The statement "She even use my forkclery" exemplifies inference and implication mechanisms. Jenifa employs a logical and conceptual mechanism, highlighting the idea that the

person being discussed has borrowed or used something without permission. This statement requires the listener to fill in the gaps, engaging them actively in the comedic process. Cultural and social knowledge are essential in understanding this humour, as the phrase "forklery" references Nigerian cultural norms surrounding food and utensils. Jenifa's statement, "Everybody knewed say she is a fishers of men," leverages shared knowledge, referencing familiar biblical phrases and expressions. The phrase "fishers of men" creates a comedic effect through incongruity, as it is an unconventional way to describe someone. The statement "when pelsin is smiling muse, muse" exemplifies logical and conceptual mechanisms. Jenifa employs a playful, unexpected comparison between "pelsin" and "muse," highlighting the absurdity of the situation.

The conversation takes a humorous turn with Jenifa's statement, "Toyosi is a falling In love, is a lover girl." This phrase showcases Jenifa's mastery of language and communication rules, employing a common Nigerian idiomatic expression to convey romantic interest. The statement "he no get behavioural, he no get correct brain in him" exemplifies inference and implication mechanisms. Jenifa employs a logical and conceptual mechanism, highlighting the idea that the person being discussed lacks good behaviour and common sense. This statement requires the listener to fill in the gaps, engaging them actively in the comedic process.

Jenifa's statement, "I no minding to continuation them ooo," leverages shared knowledge, referencing familiar Nigerian idiomatic expressions. The phrase "I no minding" creates a comedic effect through incongruity, as it is an unconventional way to express indifference. The statement "we go dey meet in joining together in the evening I go they company her" exemplifies logical and conceptual mechanisms. Jenifa employs a playful, unexpected comparison between "meet" and "joining together," highlighting the absurdity of the situation.

The conversation concludes with Jenifa's statement, "Person they spoke Oyibo like that they dressing con dey beg." This phrase showcases Jenifa's mastery of language and communication rules, employing a common Nigerian idiomatic expression to convey ridicule. The use of "Oyibo" creates a comedic effect through cultural reference, as it is a Nigerian term used to describe someone who speaks English fluently. Throughout the conversation, Jenifa expertly weaves together shared knowledge, language play, inference, logical mechanisms, cultural references, and memory to craft a comedic narrative. This humorous exchange engages and

delights the listener, demonstrating the effectiveness of Attardo's GTVH in analyzing verbal humour.

Discussion of Findings

To begin with, the study found that the linguistic features of Nigerian Pidgin English (NPE) and cultural references are crucial elements of humour in *Jenifa's Diary*. The show's characters frequently use NPE to create humorous effects, such as irony, sarcasm, and wordplay. For example, in excerpt 3, Jenifa says, "Make your phone no ringer, if e ringer is a fine." The use of NPE in this sentence creates a humorous effect through the unexpected use of "e ringer" instead of the standard English phrase "if it rings." Similarly, the show's characters frequently use cultural references, such as proverbs and cultural norms, to create humorous effects. For example, in excerpt 3, Jenifa says, "Everybody knewed say she is a fishers of men." The use of the cultural reference "fishers of men" creates a humorous effect through the unexpected application of a biblical phrase to a mundane situation.

Furthermore, the findings suggest that the humorous comments in *Jenifa's Diary* reflect and subvert societal norms and expectations, particularly with regards to gender, class, and culture. The show's characters frequently use humour to challenge traditional gender roles, highlight social and economic disparities, and challenge traditional cultural values and practices. For example, in excerpt 3, Jenifa says, "Make your phone no ringer, if e ringer is a fine." This comment challenges the traditional gender role of women being submissive and obedient, as Jenifa is depicted as being assertive and confident. Similarly, in excerpt 3, Jenifa says, "Person they spoke Oyibo like that, they dressing con dey beg." This comment highlights the social and economic disparities that exist in Nigerian society.

Following this, the findings suggest that the humorous comments in *Jenifa's Diary* rely heavily on inference and implication to create humorous effects. The show's characters frequently use language that implies a particular meaning or interpretation, which requires the audience to make inferences. For example, Jenifa says, "I go celebration for stwo both of you." This comment implies that the celebration will be much larger than just "stwo" people, which requires the audience to make an inference about the size of the celebration. Similarly, the show's

characters frequently use code-switching and code-mixing to create humorous effects.

Conclusion

This research paper has provided a comprehensive examination of humorous comments in selected episodes of Jenifa's Diary. By employing the General Theory of Verbal Humour (GTVH), this study has demonstrated the complex interplay between language, culture and humour. The findings of this research have revealed that the humorous comments in Jenifa's Diary impact the audience's perception of social issues and cultural norms by providing a platform for social commentary and critique. Furthermore, humour serves as social commentary, critiquing societal norms and expectations. These results validate the GTVH'S assertion that humour arises from the intersection of multiple knowledge resources.

The theoretical and practical implications of this study are significant. The findings inform humour theories and frameworks, highlighting the importance of cultural context. This study's contributions are multifaceted. It advances our understanding of humour mechanisms in Nigeria popular culture, demonstrates the efficacy of the GTVH in analyzing verbal humour, and provides insights into the role of language and culture in shaping humorous expressions.

In conclusion, this research paper has shown that humour in Jenifa's Diary serves as a powerful tool for social commentary, critiquing societal norms and expectations. The study's findings contribute to a deeper understanding of humour mechanisms and their cultural significance, underscoring the importance of continued research in this field.

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