

**A PRAGMATIC APPROACH TO VERBAL HUMOR IN KENYAN STAND  
UP COMEDY: THE CASE OF *CHURCHILL SHOW***

**BY**

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## DECLARATION

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## **DEDICATIONS**

This thesis is dedicated to my dear husband Caleb Sawe, dear son Brian Sawe and dear daughter Marjorie Chepkirui Sawe.

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## ABSTRACT

Humor plays an important role in everyday life. Humor is probably specific to human species and verbal humor certainly is, as it is expressed through language use in a certain context to achieve humorous effects. There is an increased proliferation of verbal humor in stand up comedies in Kenya over the last decade. The local television industry has also invested in ensuring that they get the best verbal humor to enhance their viewership. As such, *Churchill Show* one of the verbal humor comedies in Kenya has captivated Kenyans in the last decade. This explains why it forms the basis for this study. Verbal humor is often created by flouting the Gricean conversational maxims. The deviation creates incongruous experience for the audience leading to laughter. How this discrepancy in expectations is explained, has not been dealt with extensively especially in stand up comedies. In Kenya, there is currently no study that has determined the conversational maxims that are flouted by the comedians in *Churchill Show* to create verbal humor and therefore the understanding of forms of humor as well as discourse topics created by conversational maxim flouting remains passive. The study's objectives therefore determined conversational maxims flouted in *Churchill Show* to create verbal humor, described the forms embedded in maxim flouting and explained the discourse topics exploited by the comedians in humor creation in *Churchill Show*. It applied the Gricean cooperative principle to explain the maxims flouted by the stand up comedians as well as the principles of relevance theory to demonstrate how humor is evoked. The study adopted a descriptive qualitative research design since it emphasizes on the phenomenon of the use of language in its context in data interpretation. The main data of this study were in the forms of utterances taken from various seasons and episodes ranging from 2011 to 2019 where popular stand up comedians in *Churchill Show* were purposively selected. In collecting the data, the researcher applied attentive observation. Being a qualitative study, data analysis commenced during data collection. Content analyses of spoken words in the TV tape were transcribed. Classification of the data into maxims flouted was first done and discussed. This was followed by analysis of the forms of humor that came about from the flouted maxims after which; discourse topics resulting from maxim flouting were discussed. The findings drawn from this study were that the selected stand-up comedians flouted all the four conversational maxims in their utterances to create humor. As the comedians flout the maxims they employed strategies such as irony, satire, self-deprecation, stereotypes and hyperbole to enhance their humor creation. As social critics, the comedians also exploited discourse topics such as ethnicity, social class, marriage and family, gender, education, sports, love and relationships in their humor performance. The study concluded that the relevance theoretical framework is appropriate in explaining the inferential process which the audience apply in humor interpretation in order to achieve optimal relevance. This study will contribute knowledge in pragmatics especially the Grice conversational maxims and implicatures. It is recommended that another study on the most flouted maxim and the most employed humor strategies in *Churchill Show* can be carried out.

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## OPERATIONAL DEFINITION OF TERMS

**Conversational implicature:** what is implicated in an utterance.

**Conversational Maxims:** They are a set of assumptions guiding the conduct of the conversation and may be formulated as guidelines for efficient and effective use of language. They are four basic maxims of conversation which together express a general Cooperative Principle. (Cutting 2002)

- i) **Maxim of quantity:** make your contribution as informative as necessary; do not make your contribution more informative than necessary.
- ii) **Maxim of quality:** do not say what you believe to be false. Do not say that for which you lack adequate evidence.
- iii) **Maxim of manner:** avoid obscurity of expression, avoid ambiguity, be brief, and be orderly.
- iv) **Maxim of relation:** be relevant. Say things related to the current topic of conversation.

**Cooperative principle:** this according to Grice aids conversations by making them happen smoothly. Participants should be cooperative with one another in a conversation. The principle states “make your contribution such as it is required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.” (Grice, 1989)

**Inference:** process in which the hearer arrives at the speaker’s intended meaning.

**Pragmatics:** A branch of linguistics which studies speaker meaning, contextual meaning and how more gets communicated than is said i.e. how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker’s intended meaning. (Cutting, 2002).

**Stand-up comedy:** it is an art form that involves a single standing performer who behaves comically. The performer says funny things directly to an audience.

**Verbal Humor:** refers to laughter resulting from verbal jokes.

## CHAPTER ONE

### BACKGROUND TO THE STUDY

#### 1.0 Introduction

This chapter focuses on contextual background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, and significance of the study, scope and limitations of the study.

#### 1.1 Background of the Study

Humor plays an important role in everyday life (Wijewardena, Samaratunge and Härtel, 2019). Therefore, in most humans' daily lives, there is regular interaction with humor and laughter in different kinds of situations (Hewer, Smith and Fergie, 2019). The concept of humor comes from the fact that a good laugh makes any conversation so much better. Humor also represents a central aspect of humans' everyday conversation and it is a general fact that all humans naturally participate in humorous speech and behaviour (Bell and Pomerantz, 2019; Gibson, 2019; Pérez-Aranda *et al.*, 2019). Indeed it has been pointed out that without humor, everyday living becomes drab and lifeless; life would seem hardly human at all (Ruch and Heintz, 2019). The nature of humor is its important and admirable attributes.

##### 1.1.1 Verbal Humor

Verbal humor certainly is carried by language use in a certain context to achieve humorous effects. People are able to laugh at something interesting no matter how different they are in terms of their sex, age, country of origin, culture and many other aspects. Verbal humor can be viewed as a cognitive experience involving an internal redefining of socio-cultural reality and resulting in a mirthful state of mind of which laughter is a possible external display (Morison *et al.*, 2017). Smiles, grins or even sudden exhalations can also indicate verbal humorous experience. An expected pattern

is violated, or a difference is noted close enough to the norm but remarkably different from the norm. It is this difference that provokes humor in the mind of the hearer. The hearer though must have an understanding of the normal patterns of reality before they can notice differences hence, the perception of verbal humor is based on the mental capacity to note, understand and categorize incongruous changes.

Verbal humor is a tool that can be used to enhance informal communication and relationship among the users. Understanding verbal humor in the current situations is extremely necessary since it could be used to release tiredness, fatigue, and stress. By using verbal humor, it is possible for a speaker to say the truth elegantly and softly, without disturbing someone's feelings. The main aspect of verbal humor is to amuse people and to provoke laughter. It has many social functions, but mostly it is instrumental to lighten some situations, amuse people or evoke a good mood. The primary functions of verbal humor in conversation are effects that the speaker may achieve directly by using humorous segments or texts in his or her discourse during a conversation (Aaron, 2012).

Nevertheless, verbal humor is a very subjective concept, and what might be funny for some, might be considered outrageous for others. Every society or every culture has its own types of humor that are somehow particular and differ in many aspects. The judgment of whether a verbal humor is funny or not, depends on many factors including: age, culture, personal experience, level of education, and geographical location (Attardo 2017). Therefore, verbal humor is something which is not transferable from one country or one area to another. What somebody from one area may find hilarious may not be amusing at all to somebody from another country or area. Whether or not someone gets a joke is determined by their interpretation, filtered by the cultural context.

Globally, America has one of the largest number of people who are involved in verbal humor. However, an American verbal humor may not be easily understood by people from other countries. American verbal humor is different from British one. They speak the same language, but the American and the British do not share the same values when it comes to humor (Goodman, 2021). The American sense of humor is generally more slapstick than that in Britain because there are cultural differences between the two nations. American humor is more obvious and straight forward while British verbal humor tends to be more subtle with a dark or sarcastic undertone. Wawrzyniuk (2021) says that British people have used verbal humor to somehow protest against or refer to social or political attitudes. It makes politics and society become popular themes for amusement among the Britons.

### **1.1.2 History of Verbal Humor in Kenyan Television**

Verbal humor on television is currently developing in the African Continent with countries like Nigeria, Kenya, Uganda, South African having more programs devoted to verbal humor (Chukwumah, 2017; Orji, 2018). However, with a new generation of verbal humorists driven by liberalized media, technology, and globalization, African humor is beginning to draw attention from researchers. In Kenya, verbal humor in television comedies has been made possible due to several factors, but more importantly due to the political and socioeconomic changes in the last two decades (Musyoka *et al.*, 2016).

Verbal humor is regarded important in Kenya and it may even address universal themes and functions (Norricks and Chiaro, 2009). In the Kenyan case, verbal humor has come of age and gone public largely due to a liberalized media sector that has broadened the platform of tapping into the local talent market (Mutheu, 2015). During the one-party

political system period in Kenya, media waves were largely state controlled and therefore only a few comedians could display their potential and talent.

However, following the introduction of multiparty politics that reduced media censorship and the emergence of entrepreneurship among young people, many media houses emerged and ended up creating opportunities for upcoming and talented verbal humorists. Without a doubt, globalization has exposed many Kenyans to foreign verbal humor that was no longer “magical” and many wanted authentic Kenyan humor. This mindset has inspired local artists, who are adored by Kenyans happy to embrace Kenyan pride and culture both locally and internationally. Consequently, this trend has given local artists a ready market that allows them to reflect on their own society and tell their own stories.

In Kenya, verbal humor appeals to many people because of the shared values between the humorists and their audience and also because humor mirrors the lives of the audience (Kihara, 2013). It finds its true meaning and identity in the multifaceted linguistic and cultural landscape of the Kenyan people. Kenyan accents, styles, cultural practices, and other practices, lead to identity marking that not only in-group members acknowledge, but also allow out-group members to formulate stereotypes about them. Kenya’s in group identity is dynamic and available at different levels and among different groups. As a genre, the continued growth of Kenyan humor owes its present state to some of the early artists of the 1980s such as Amka Twende (Benjamin Otieno), Othorong’ong’o (Joseph Anyona), Mutiso (Kimunyo Mbuthia), Mzee Ojwang Hatari (Benson Wanjau), Mama Kayai (Mary Khavere), Baba Zero, Masanduku arap Simiti (Sammy Muya), Wariahe (Said Mohammed Said) and Otoyobambala (Samuel Mwangi) who featured prominently on *Vitimbi*, a local Swahili comedy show (*Passion For Life Magazine*, July 2011).



Although most of these comedians performed in Kiswahili, contemporary comedians tend to code switch between English and Kiswahili or utilize the urban variety of Sheng. These artists were particularly humorous because many Kenyans could identify with them. Mzee Ojwang, for example, though not Luo by ethnicity, performed on stage by stylizing his Kiswahili to project a Kiswahili speaker of Luo ethnicity entertaining all Kenyans by his parody of the Luo community. Currently, stand up comedy has become popular in Kenya.

### **1.1.3 Stand up Comedy**

Stand up comedy represents the most pervasive genre of literature across both time and space and its main role is to create humor to the audience. Schwarz (2010) observes that humor represents a central part in our everyday conversation and it is a general fact that all human beings naturally participate in humorous speech and behavior. The stand up comedian usually recites a fast paced succession of humorous stories, jokes called 'bit' and one of the many functions of the stand-up comedian apart from entertaining, is dealing with and bringing forth, explicitly or implicitly, current issues and topics with which many people in the society are concerned. Stand up comedians often offer their insights to the audience about current issues and try to get opinion from the audience. Some frequently seen topics are: social class, ethnicity, politics, and sports among other social phenomena. Many of these topics are on liners which constitute a monologue routine (Githatu, 2015).

Githatu (2015) continues to say that stand up comedy has come to be recognized as an important genre in social entertainment circle in Kenya. In the "Daily Nation" (28/6/2013), Mwaniki notes that the Kenyan entertainment industry is growing furiously, and comedy is one of the fastest. Indeed, in the last ten years it has become very popular in the country. It is increasingly finding its way into main stream TV and

sales of videos of stand up performances. Kenyans are paying to be entertained. Traditionally, children games, baby songs and humorous plays were used to relief people. In Kenya, towards the end of the twentieth century, street comedians acted out skits in return for loose change. For instance there was *Zangalewa* group that was for a long time performing in streets but people did not take them seriously since most people took it as a waste of time. There were others like *Redykulass*, *Red Corner* which gained popularity in the 1990s and *Public Noisemakers*. *Redykulass* was a political satire. Currently in Kenya, *Churchill Show* is the most popular stand up TV show.

#### **1.1.4 History of *Churchill Show* in Kenya**

As a Kenyan stand up comedy, *Churchill show* was first aired on NTV television in 2007. In the first and second seasons (2008 and 2009), it was *Churchill Live* since the live performance was fixed in one place, Carnivore; an entertainment club in Nairobi. Season three begun in January 2013 with a new name, *Churchill Show*. The show had a regular live performance every Thursday in carnivore though once in a while, they would travel to various towns in the country like Mombasa, Eldoret, Nakuru, Kisumu and Meru among others. Since season three, the recorded live performance was aired twice a week. On Thursdays it was called *Churchill Live* and it was aired from 8 p.m. to 9 p.m. hosted by MC Jessey with up coming comedians especially those who did not make to the main show on Sunday. On Sundays, it was called *Churchill Show* hosted by Churchill A.K.A Daniel Ndambuki from 8 p.m. to 9 p.m. The live audience paid 500 Kenyan shillings each for the four hours, i.e. from 6 p.m. to 10 p.m. of entertainment. The live show featured guests from all spheres of life who blended with the stand up comedians. The show also recognized the potential of young children in media through a segment called 'toto's corner. Kindergarten and primary school children in and around Nairobi were featured. The children were engaged in common and current affairs and

they did them in a hilarious way. Due to the COVID-19 pandemic in 2020-2021, the show took a break because of the ban on public gatherings: one of the Ministry of Health's COVID-19 protocols. Churchill changed the format of the programme to interviews with various personalities and newsmakers. However, the laugh industries citing production costs and logistics terminated its partnership with Nation Media Group owned station NTV which had broadcasted the comedy show since 2007 forcing Churchill to seek partnership with TV47 where the comedy show is now airing on Sundays between 8 p.m and 9 p.m.

#### **1.1.5 Performance in *Churchill Show***

As stated earlier, *Churchill Show* was performed at the carnivore and during its performance, the signature tune was played and the words, "Ladies and gentlemen... put your hands together for... Churchill show..." would be heard. The host Churchill would come on stage and begin by greeting the audience thus, "Howayuni..." as he danced to any tune played by the DJs. He further established rapport with the audience by making general comments on current affairs in a hilarious way. He would then proceed to make one or two jokes which would make the audience laugh amidst applauses. After this he would welcome the first stand up comedian who then came on stage dancing to a song befitting his ethnic background. For example David the Student would normally be welcomed on stage with the Kalenjin song, "Emily Chepchumba"; Chipukeezy was normally welcomed by a Kamba song. The same would apply to all the other stand up comedians. The comedians would dance a bit to their song before telling the DJ to cut it after which they began their presentation. Every comedian was given a chance to present what they had to offer in at least five minutes.

The stand up comedians were from all parts of the country and from diverse ethnic groups. This explains why their themes focused on ethnolinguistics, cultural,

socioeconomic and political aspects of the society. They were mainly the youth of ages 18 to around 35. Both male and female youth were given a chance to show and develop their talents.

### **1.1.6 Creation of Verbal Humor**

According to Martin (2007), verbal humor is created through maxim flouting of Cooperative Principle. Humor is a violation of principles of communication suggested by pragmatic principles, both textually and interpersonally. Moreover, in order to make a successful conversation, speakers should obey the four cooperative maxims. Grice in Crystal (2003) says that there are four maxims of Cooperative Principle; they are maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. Violating politeness principles in a conversation could also create humorous utterances. Attardo (2017) says that, noticeably, high percentage of humorous conversations is established with the violation of one or more of Grice's maxims of Cooperative Principle. That is, speakers may violate the maxims of Cooperative Principle on purpose in the process of conversation in order to arouse the hearers' laughter. The phenomena of humor as the result of flouting of maxims can be found in television situation comedy that provides many humorous scenes. Situation comedy or tape is usually a narrative-based comedy series containing short, 25-30 minutes long episodes with regular characters and setting. Apart from situational comedy, stand up comedy also provides humorous episodes through maxim flouting.

Humor arises also from some implicit shared knowledge about the denoted event whose content incorporates context from the immediate context. The content deviates from the literal meaning and it originates from every instance from nothing other than the perceived incongruity between a concept and the real objects that have been thought through it, and itself only expression of this incongruity a reflex reaction to mental

stimuli. The relatively general meanings aligned with contextually driven reasoning in humor lead to a variety of disparate inferences where the speaker has already expressed their intention of saying something and it is only the hearer who has something to do with the inference. Humor is a result of an element of surprise or twists where the hearer is confronted with a surprising incongruous stimulus. The comedian first misdirects the audience to have them assume they are going to say one thing then at the last possible moment they say something else thus shattering the image that the comedian earlier led them to believe was their intention.

Humor is often generated by employing many improper and/or uncommon language aspects and it is mostly achieved by breaking the standard rules of languages. Analyzing humor can be done by using some linguistic approaches, i.e. semantics, pragmatics, and sociolinguistics. In this research, the researcher analyzed humor using pragmatic approach. Pragmatics is one of the approaches of both spoken and written language description. This approach studies language in relation to the contextual background features. It studies the context, text, and function (Cutting, 2002). In the area of pragmatics, linguists are interested in the way humor is communicated in everyday conversation and the functions of humorous communications, such as joke-telling, teasing and irony in interpersonal interactions (Norricks in Martin, 2007). Humor in daily life is not a hard thing to find. It happens in people's everyday conversation. Humor can also be studied through mass media, such as newspaper, movie, or tape. Situation comedy or tape can be an example of how humor is used in conversations. There are many great humor television series out there. *Churchill Show* is one of the television tapes that can portray how humor plays an important role in people's daily lives.

Pragmatically, when people make some humorous utterances, they usually violate Grice's Cooperative Principle. The deviation creates an incongruous experience for the audience leading to laughter. The failure to observe the maxims is an act incongruous with the behavior expected of the interlocutors. In their humor creation, the comedians create surprises and twists which become the interest of the researcher in this study to try and explain this discrepancy in expectations. In the object of this study, *Churchill Show*, stand up comedians flouted maxims to create humorous utterances which in turn result in twists in expectations. The surprise or twist in expectations comes about because of the joke structure where the comedians play with language using various linguistic and rhetorical structures to achieve their aim. This study focused also on the forms of humor and the discourse topics embedded in the maxim flouting by stand up comedians in *Churchill Show*.

## **1.2 Statement of the Problem**

The view that humor results from a twist in expectations is widely accepted within research. What has however not been dealt with extensively, especially in the context of stand up comedy, is how this discrepancy in expectations can be explained. Against this background, this study examined maxim flouting by stand up comedians in *Churchill Show*. The study also demonstrated that embedded in the flouted maxims are forms of humor which the comedians use as strategies to enhance their humor creation. The stand up comedians in *Churchill Show* and world over are social critics as such they create their jokes from social issues that affect every human nature. This research examined the discourse topics that stand up comedians in *Churchill Show* exploit in their maxim flouting to create humor. Most studies world over have used situational comedies to study maxim flouting in humor creation. Studies on humor in Kenya have

not focused on maxim flouting. The study will bridge the academic gap on maxim flouting by Kenyan stand up comedians.

### **1.3 Purpose of the Study**

The purpose of this study was to determine a pragmatic approach to verbal humor in Kenyan stand up comedy using *Churchill Show*.

### **1.4 Objectives of the Study**

The objectives of the study were to:

1. Analyze the conversational maxims that are flouted by the stand up comedians to create verbal humor in *Churchill Show*.
2. Discuss the forms of humor created by maxim flouting in *Churchill Show*.
3. Determine the discourse topics of humor created by maxim flouting in *Churchill Show*.

### **1.5 Research Questions**

1. What conversational maxims do stand up comedians flout to create humor in *Churchill Show*?
2. How does flouting of conversational maxims in *Churchill Show* reveal forms of humor?
3. What are the discourse topics of humor created by conversational maxim flouting in *Churchill Show*?

### **1.6 Justification and Significance of the Study**

The research findings are expected to enrich the findings of humor under pragmatic study. The researcher hopes that this research can be used to understand humor under the study of pragmatic or other linguistic studies.

This research can directly give more information about how maxim flouting can be a means to make various forms of humor. It is useful for people who are interested in humor, especially humor that is brought in movies or tapes. For people who love watching humor movies and TV series, it can help them to understand humor from other countries that are problematic because sometimes humor is not transferable. For those who are interested in making tape or humor movies, this research gives some information on the techniques that are used by great tape producers to make successful humorous utterances, so that they also can make outstanding humor movies or TV series.

The study will serve as written records for reference for more research as it enriches the linguistic understanding of verbal humor in Kenya.

### **1.7 Scope and Limitation of the Study**

This study is limited to analyzing verbal humor as a result of satire, stereotypes, irony, self deprecation and hyperbole. Other tropes such as parallelism, symbolism, sarcasm and metaphors were not analyzed.

The study is a pragmatic approach to verbal humor in Kenyan stand up comedy. Sociolinguistic effects of humor, functions of humor and code mixing will not be studied as this study takes more of a pragmatic approach.

Due to limitation of the study and the fact that the nature of the data involved is a lot, the researcher studied only selected episodes derived from *Churchill Show* across various seasons and episodes which provided necessary data for this study. This means not a particular season or episode was selected. The study focused on 23 selected performances that took place between 2011 and 2019. The stand up comedians who appeared most in *Churchill Show* to perform and whose popularity was evident to the



audience were chosen. They include Churchill, David the student, Eric Omondi, Njoroge, Jemutai, Mamito, Chipkeezy, Owago Onyiro, Ayeya and Fred Omondi.

Among other theories that can be used to analyse humor, the study used the Grice's Cooperative Principle to explain maxim flouting by comedians in *Churchill Show* and Relevance Theory to determine how humor is evoked.

### **1.8 Chapter Summary**

This chapter dealt with contextual background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, justification of the study, scope and limitations. The next chapter will discuss literature review, studies related to this research, conceptual framework and theoretical framework.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0 Introduction

This chapter discusses literature review and related studies. There is literature on verbal humor, stand up comedy, evolution of stand up comedy, theoretical background: pragmatics, pragmatic aspects of humor, humor, jokes, forms of humor, theories of humor, discourse topics in Kenyan humor, related studies and conceptual framework. There is also a discussion on the theoretical framework: the relevance theory and the cooperative principle.

#### 2.1 Literature Review

##### 2.1.1 Introduction

Humor research is a multifaceted discipline of study which has been undertaken from manifold vantage points, i.e. psychological, sociological, linguistic, and so forth, resulting in an abundance of influential postulates and proposals. The volume entitled *The Pragmatics of Humor across Discourse Domains* contributes to a wealth of methodological and empirical research on humor. This book embraces, in the strictest sense, topics pertinent to humorous communication and those which are closely connected to the study of humor. The volume edited by Dynel (2011) contains 17 contributions anchored in the pragmatics of humor. The book offers a broad theoretical and empirical panorama of humor research; however, it cannot be regarded as a basis for those beginning a journey through humor or pragmatics. Thoroughly investigating a vast array of topics germane to humor, funniness and laughter, the book provides a detailed account of various genres of humor, such as puns, parody, anti-proverbs or gender jokes.

The book opens with the editor's introduction, Pragmatics and linguistic research into humor, in which Dynel briefly characterizes the interdisciplinary area of pragmatics and humor studies and discusses the central aspects of the contributions. The volume is organized in three parts: Stylistic figures as forms of humor, non interactive forms of humor, and Forms of humor in public discourse, which are further divided into subsections. In Dynel's (2011) edited volume, it appears that some articles may be fit for inclusion in more than one section. Strange as it may seem, Litovkina's (2009a) article on anti-proverbs can be filed under Jokes. Additionally, while being found within Conversational humor, Chovanec's (2008a) paper on online sports journalism can also be readily identified with Forms of humor in public discourse. Generally, the volume gives the readers an invaluable insight into the study of humor.

### **2.1.2 Literature on Verbal Humor**

According to Jodlowieck (1991), a verbal joke is a kind of mini text with well-defined boundaries in the sense that it is pretty obvious at which point the joke telling starts and where it ends. According to her, every joke has two parts: setting (the text of the joke minus the punch line) and the punch line (Hanks, 2000) each of them assigned a particular role in creating texts that are potentially funny. These findings were of great importance to the current study as they give an insight of the setting and punch line which give us a hand in identifying humorous effects exhibited by stand up comedians in selected episodes in *Churchill Show*.

Relevance Theory puts it that humorous effects require deliberately more processing effort to achieve humorous effects which can only be achieved when one reaches the desired interpretation. This highlight gave a reason why relevance theory was used to analyze verbal humor in *Churchill Show*. This was explained in detail by Goatley (1994) who believed that "one is generally reasonably certain when one has solved the

clue correctly; one simply has to go on explaining and selecting different contexts until the answer clicks.”

Jokes are context based. Therefore they are interpreted in terms of context. To achieve the punch line, the joke is designed by resorting to mind reading of both the humorist and the audience. The humorist can predict that certain stimuli will be relevant than others and that certain assumptions will inevitably be entertained by their audience during the comprehension of the joke. This suggests that what is humorous to one person may not be humorous to another. Therefore, jokes are also cultural as indicated by Ptaszynski (2004) who defined culture as a set of accessible beliefs and assumptions which play a crucial role in the selection of context during an utterance interpretation. This culture was a way of people’s lives and made use of language. This explains why most stand up comedians in *Churchill Show* use their cultural contexts to create humor. These cultural contexts are evident in the discourse topics that the *Churchill Show* comedians exploit and which is one of the objectives of this study.

In addition, Ritchie (2004) said that a joke is a relatively short text which for a given cultural group is recognizable as language as its primary purpose, the product of an amused reaction in a hearer or reader and which is typically repeatable in a wide range of contexts. These contributions are of great relevance in this study since the main goal of this study is to look at how stand up comedians in *Churchill Show* manipulate pragmatic resources, i.e. forms in order to create verbal humor.

### **2.1.3 Stand up Comedy**

Stand up comedy can be a confusing term to explain, since there is uniqueness in every stand up act derived from the personality and particularities of every performer. Swedish comedian Adde Malmberg, in his essay “Varldens nast aldsta yrke: stand up

comedian,” that serves as an introduction for the book *Stå upp! Boken om stand up-comedy*, lays down a few basic rules in order to try to define the term. These rules are:

1. One has to be funny
2. One has to be alone
3. One has to stand up
4. One has to talk directly to the audience
5. One has to be oneself, neither wearing costumes nor interpreting a character.
6. One should not be dependent upon the context, stand up by oneself without much specific explanations
7. One shall not use props
8. One shall not use a written script

Malmberg points out that those ground rules are not definitive. Some comedians might perform sitting down, some might make use of characterizations, some might use props for certain routines, etc. (Malmberg in Crispin & Danielsson 1992: pp 5-6). Malmberg also quotes American comedian Jerry Seinfeld, who explains that stand up comedy is a dialogue, not a monologue (ibid: 10). This affirmation by Seinfeld is debatable since there might not be a dialogue, in the sense of a mutual exchange of ideas between at least two persons, in this case between the comedian and the audience. The audience is there to listen and deliver the laughter, although there can be verbal interaction in the form of *heckling*, a term used to refer to those in the audience who disrupt the act by making fun of the comedian's inability to make them laugh. The comedian might also address specific members of the audience, making them part of the act usually as a target for jokes. Thus, a stand up comedy act can be regarded as a dialogue, although with a very limited interaction between performer and audience. American professor Laurence E. Mintz, who has researched American humor extensively, provides a more

detailed definition of what stand up comedy is in his article “Stand up comedy as social and cultural mediation.” His basic definition is similar to that of Malmberg’s:

A strict, limiting definition of stand up comedy would describe 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, pp 2).

Given this definition, stand up comedy can be regarded as a very simple performance art in terms of production; props, costumes and scenery are used by certain comedians, although those are not the main focus of the performance and are used very sparsely. The two authors, however, overlooked the key rule which is important in stand up comedy, i.e originality. A comedian has to come up with his or her own material, even when addressing similar subjects with similar points of view present in the material of other stand up comedians.

Mintz goes further to mention the verbal tools employed by comedians to construct their discourse:

1. One liners
2. Verbal games involving puns
3. Malapropisms
4. Double entendres
5. Violation of socially acceptable language taboos
6. Insult comedy
7. Parodies
8. Put-downs of current popular culture
9. Social and political criticism

On the role of comedians, Mintz refer to them as as comic spoke persons, mediators, articulators of culture, social commentetors, and our contemporary anthropologists (Mintz, 1985: pp 6).

Most critics see the stand up comedian as a cultural critic and/or outsider. Comedians draw from current events and social issues to develop material, and many stand up comics adopt a persona that assumes a political position and uses stage time to address cultural issues (Gillota 2015). Jesus and Mahrouse (2017) outline how some comedians use ‘charged humor’ to tackle the fraught terrain of racism, sexism, ableism and heterosexism. Gilbert (2004) explored marginalized voices in stand up comedy and claimed that marginal comics draw from their shared history of oppression to enable them serve as licensed social critics using rhetorical strategies such as self-deprecation to critique and sometimes avert the status quo.

Olson (1988) also explored the idea of comedians bringing personal sentiments to the stage in Mintz’s *Humor in America*, saying that some theorists explain the humor response of stand up comedians as a kind of self-therapy used to overcome their insecurities, channel their anger at society’s injustices and win acceptance from their audience. Scholars of stand up comedy see the stage as a place for comedians to play with the rhetorical devices and experiment with the versions of ‘themselves’ to act out (Grabert 2019).

In summary, stand up comedy is a comic style in which a comedian performs in front of a live audience, usually speaking directly to them. The performer is commonly known as a comic, stand up comic, comedian, comedienne, stand up comedian or simply stand up. The comedians give an illusion that they are dialoguing but in real sense they are monologuing a grouping of humorous stories, jokes, and one liner,

typically called a shtick, routine, act, or set. It is the freest form of comedy writing. Stand up comedy is often performed in corporate events, comedy clubs, bars, night clubs and theatres. It is often distributed commercially through television, DVD, CD and the internet. In stand up comedy, the feedback of the audience is instant and crucial for the comedian's act because the audience expects them to provide a constant stream of laughs. A performer is then always under pressure to deliver. In stand up comedy, a joke contains the least amount of information necessary to be conveyed, understood, and laughed at. The set up contains information needed by the audience in order to understand the punchline. Most of the stands up comedy's jokes are the juxtaposition of two incongruous things.

#### **2.1.4 Evolution of Stand up Comedy**

Stand up comedy can be traced back to as early as 1800s (in American minstrel shows). Minstrel shows consisted mainly of musical theatre performances, although some did include comics. The comic would stand center stage, while the interlocutor would tell jokes or ask humorous questions while the end men would then tell the punchlines. As vaudeville kicked in, in the 19<sup>th</sup> century, stand up's popularity began to fade. In the 1950s, for the following four decades, the rise and fall of comedy would drastically change due to public appeal and historical events. In the 1970s, the actual birth of stand up took place, considering a new generation comedians were born including the invention of the comedy club. In the 1980s, stand up comedy could be found almost anywhere, from TV shows, to clubs, to stand up comics. During the 1990s, however, stand up comedy had a slight downfall. But only to bounce back into the scene in the 2000s, from this period on, stand up comedy continued to flourish. These days we are surrounded by stand up comedy and stand up comics.



## **2.2 Theoretical Backgrounds**

### **2.2.1 Pragmatics**

Pragmatics is the branch of linguistics which studies how utterances communicate meaning in context (Trask, 1994). There are two types of meaning in a linguistic expression. The first type of meaning is intrinsic to a linguistic expression containing it, and it cannot be separated from that expression. The study of this kind of meaning is the domain of semantics. The second kind of meaning is one which is not intrinsic to the linguistic expression carrying it, but which rather results from the interaction of the linguistic expression with the context in which it is used. The study of this kind of meaning is the domain of pragmatics (Trask, 1994). Moreover, Yule (1996) explains that pragmatics is the study of how listeners can make inferences about what is said in order to arrive at an interpretation of speakers' intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated.

Through pragmatics, people can talk about other people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak. It is more concerned with the conversational strategies used by the speakers, how to produce utterance types, and the external linguistic elements; that is, how language is used to communicate. In other words, Yule's definition maintains that pragmatics is the study of the speaker's contextual meaning, how people can communicate more than what is said and the study of the expression of connected distance.

The scope of pragmatics is very broad. Green (1989) gives the broadest interpretation of pragmatics. He says that pragmatics is the study of understanding intentional human actions. It involves the interpretation of acts assumed to be undertaken in order to

accomplish some purpose. The central notion in pragmatics includes belief, intention, plan and act. Furthermore, Osisanwo (2003) explains that the scope of pragmatics include how messages are being communicated, the participants involved in the message, the knowledge of the world which they share, the deductions to be made from the text on the basis of the context, the implications of what is said or left unsaid, and the impact of the non-verbal aspect of interaction on meaning.

### **2.2.2 Pragmatic Aspects of Humor**

Wijana (1995) explains that humor can be analyzed through linguistics; this is because humor involves incongruity and conflict. Aspects of incongruity and conflict are explained in linguistics through the norms of pragmatics both textual and interpersonal. Textually, the incongruity is done by violating the Cooperative Principle, whereas the interpersonal incongruity is done by violating the Politeness Principle. Several linguists have been trying to make a general pragmatic explanation on humor with reference to Grice's theory concerning Cooperative Principle and conversational implicature. Raskin and Attardo (1991) claim that humor, on the one hand, involves some degrees of violation of the Cooperative Principle, but, on the other hand, humor is also a cooperative act because it can convey information. Raskin (1985) suggests that joke-telling mode of communication is still governed by the Cooperative Principle because he believed that humor carries communicative functions.

Pragmatics is primarily concerned with what people do with discourse rather than with the linguistic or cognitive processes involved in it. One of the most important concepts in pragmatics is the Cooperative Principle. Grice (1989) suggests that communication is a process that requires interlocutors to be cooperative with each other, and he formalized the Cooperative Principle that guides speakers to make their contributions appropriate to the conversation. Grice believes that there is a set of assumptions guiding

the conduct of conversation, and these assumptions may be formulated as guidelines for efficient and effective use of language. The guidelines, according to Grice, are four basic maxims of conversation which together express a general Cooperative Principle. The principle is: *making contribution as is required, at the stage at which it occurs, by the accepted purpose or directions of the talk exchange in which people are engaged* (Grice, 1989). Cutting (2002) explains the four maxims of the Cooperative Principle as follows:

### 2.2.3 Maxim of Quantity

The speakers should be as informative as they are required, that they should give neither too little information nor too much. Furthermore, Cutting (2002) says that people who give too little information risk their hearer to be unable to identify what they are talking about because they are not explicit enough; those who give more information than the hearer needs risk boredom. The following example gives more insight.

1. *Mrs. Clandon: Your necklace looks pretty, it must have cost a fortune.*  
*Gloria: Thanks, but it is not that expensive. In fact it cost only Ksh 10000. My dad bought it for my 21<sup>st</sup> birthday.*

In this conversation, Gloria is giving too much information about the necklace thus flouting the maxim of quantity. She seems to be showing off by going further to give information on how she got the necklace.

### 2.2.4 Maxim of Quality

The speakers are expected to be sincere, to say something that they believe corresponds to reality. They assumed not to say anything that they believe to be false or anything for which they lack evidence. Some speakers like to draw their hearer's attention to the fact that they are only saying what they believe to be true, and that they lack adequate evidence. Look at the example below.

2. **Julie:** *Where do you work these days?*  
**Philip:** *I'm an engineer with Kenya Airways.*

This conversation has observed the quality maxim because Philip is being truthful in his answer to Julie's question.

### 2.2.5 Maxim of Relation

The speakers are assumed to be saying something that is relevant to what has been said before. The messages provided by the speaker should be relevant and related. The hearer should be able to imagine what the utterance did not say and make the connection between the utterance and the preceding one. The hearer should assume that the next utterance would be related to the previous one. Consider this example:

3. **A:** *How was the dinner?*  
**B:** *It was very delicious.*

In this conversation, B is relevant because he gives an answer relevant to what he was asked.

### 2.2.6 Maxim of Manner

People should be perspicuous, brief and orderly, and avoid obscurity and ambiguity.

In daily communication people are supposed to observe the maxims to obtain the right information, but it is interesting and important to note that conversation participants would not like to observe these maxims strictly all the time. It is believed that there are mainly four forms of non-observance: flouting, violating, infringing and opting out. When the speaker deliberately or indeliberately adapts at least one way to break any of these maxims, his or her language becomes indirect and sometimes humorous. For example:

4. **Jim:** *Who did you say you are working for?*  
**Julie:** *Well, odd jobs here and there, but it gives me quite something to live on*

In this exchange, Julie is vague and obscure for she does not tell Jim exactly what she does. In this case the maxim has not been observed.

5. *A: Who did you say you are working for?*

*B: I work at the coca cola company, quite an exciting place to be.*

In this example, B is clear and accurate in replying the question asked.

These maxims specified the rules that speakers have to follow in order to make a conversation go on effectively. Whenever one or more of these maxims is violated, the necessity of reconstructing the meaning of the utterance arises in order to save the utterance from merely being a faulty conversational contribution. For example, self-evidently true or obviously false statements must be uttered for some purposes rather than for simply conveying their stated meanings. Several rhetorical strategies have been considered to flout Grice's maxims, i.e. metaphor, overstatements (exaggeration), understatement (euphemism), and sarcasm, which are regarded as examples of violating the maxim of quality or quantity (Black, 2006). While the rules for each of these maxims vary, at least some of the maxims should be obeyed. Black (2006) says that maxim of manner is very much a matter of convention in such situations, but the maxims of quantity, quality and relation are supposed to be obeyed by cooperative speakers. Black (2006) adds that the maxims are not always obeyed, and the failure to do so can take in a number of forms.

#### **2.2.6.1 Opting Out**

It means making clear that one is aware of the maxim, but is prevented for some reasons from obeying it. Politicians and reporters obeying an embargo on the publication of news are in this situation.

### **2.2.6.2 Violating a Maxim**

Violating a maxim is often done with the intention to mislead. This is often a quiet act, also known as lying.

### **2.2.6.3 A Clash**

It arises when one cannot be fully co-operative. For instance, to fulfill one maxim might require one to break another, in a situation where one is not certain of the accuracy of some information, and hence uncertain whether to say something which may be helpful, but where one's evidence is inadequate. One may therefore hedge one's contribution. Phrases such as *I understand that*, or *it seems to me* may indicate this.

### **2.2.6.4 Flouting**

This is the most interesting way of breaking a maxim. One makes clear to the hearer that one is aware of the Cooperative Principle and the maxims, so that the audience is led to consider why the principle or a maxim was violated. The assumption, in other words, is not that communication has broken down, but that the speaker has chosen an indirect way of achieving it. It may be that something in the situation prevents a direct answer to a question; considerations of politeness may inhibit the speaker. This is one of the most crucial aspects of Grice's theory for the interpretation of literary texts. People assume that flouts generate implicatures, and it is up to the reader to pick up appropriate ones. Thus, the maxim of manner is flouted when the speaker uses a metaphor or irony, but the speaker assumes that it has communicative effects. The same maxim is involved when a non-chronological order is selected for telling a story.

## **2.3 Maxim Flouting**

People do not always follow the four maxims as they communicate. The speaker of a conversation is free to choose whether they will follow the Cooperative Principle or

not. Black (2006) says that there is a time when people do not employ the Cooperative Principles in doing their communication with their own purposes or reasons. If speakers give a non-cooperative response in their communication, they have two choices whether to violate or to flout the maxims. Flouting is different from violating the maxims. According to Finch (2000), violating maxim involves some element of communication failure, whereas flouting is readily understood rather than real violation. Violating maxim is unintentionally done by the speakers, whereas flouting maxim is done by the speakers on purpose to make the hearers understand the meaning behind the flouted maxims.

In other words, maxim flouting happens when the speakers appear not to follow the maxims but expect the hearers to appreciate the meaning implied. All the four maxims of the Cooperative Principle may also be flouted. Thus, there will be a reason behind the maxim flouting which is done by the speaker of a conversation and the speaker himself or herself has already had a belief in their mind that the hearer will understand the implicature of his or her flouting. Cutting's (2002) explanation of maxim flouting are given in the next four sub-sections:

### **2.3.1 Maxim of Quantity Flouting**

The speaker who flouts the maxim of quantity seems to give too little information or too much information. For example:

6. *A: Well, how do I look?*  
*B: Your shoes are nice. (Cutting, 2002)*

*B* does not say that the sweatshirt and jeans do not look nice, but he knows that *A* will understand that implication because *A* asks about his whole appearance and only gets to be told about part of it.

### 2.3.2 Maxim of Quality Flouting

The speakers flout maxim of quality in several ways. First, the speakers may quite simply say something that obviously does not represent what they think. Second, they may flout the maxim by exaggerating as in the hyperbole “*I could eat a horse*”. Third, a speaker can also flout the maxim of quality by using a metaphor as in “*Don’t be such a wet blanket, we just want to have fun*” to express his or her annoyance because there is another person who is trying to reduce other people’s enjoyment.

The last two ways of flouting the maxim of quality are irony and banter. Irony means expressing a statement that is the opposite of what is intended, a student comes down to breakfast one morning and says “*If only you knew how much I love being woken up at 4 am by a fire alarm*”, she is being ironic and expecting her friends to know that she means the opposite. Sarcasm is a form of irony that is not so friendly; in fact it is usually intended to hurt, as in “*This is a lovely undercooked egg you’ve given to me here, as usual. Yum!*” or “*Why don’t you leave all your dirty clothes on the lounge floor, love, and then you only need to wash them when someone breaks a leg trying to get to the sofa?*”. On the contrary, banter means expressing negative sentiments and implies a positive one as in “*You’re nasty, mean, and stingy. How can you only give me a kiss?*” It is intended to be an expression of a flirtatious comment.

### 2.3.3 Maxim of Relation Flouting

The speakers flout maxims of relation when they expect that the hearers will be able to imagine what the speakers do not say and to make the connection between the speakers’ utterance and the preceding ones. If a speaker flouts the maxim of relation, it means that he or she gives irrelevant information. Example:

7. A: *So what do you think of Mark?*  
 B: *His flat mate’s a wonderful cook. (Cutting, 2002)*



*B* does not say that she was not very impressed with Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it.

### 2.3.4 Maxim of Manner Flouting

It occurs when a speaker gives an ambiguous response. It means that there is more than one meaning in the conversation. Cutting (2002) says those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party, as in:

8. *A: Where are you off to?*  
*B: I was thinking of going out to get some of that funny white stuff for somebody.*  
*A: OK, but don't be long, dinner's nearly ready.*  
 (Cutting, 2002)

*B* speaks in an ambiguous way, saying “*that funny white stuff*” and “*somebody*”, because he is avoiding saying “*ice cream*” and “*Michelle*”, so that his little daughter does not become excited and ask for the ice cream before her meal. Sometimes, writers also play with words to heighten the ambiguity, in order to make a point.

## 2.4 Humor

The creation of humor is an impulse shared by all human beings. Humor is a phenomenon which is influenced by culture. Humor produced by one culture is different from that produced by another. It is because those cultures differ in their histories, values and geography (Walker, 1998). Humor, like all forms of communication, requires context to find it amusing. The audience must have certain knowledge, understanding, and values. American humor is different from other countries; even British that has the same language. The differences are due to several factors, especially culture. According to Walker (1998), America, from its earliest years, has been largely a nation of immigrants, which brings former residents of many countries together. This circumstance gave rise to humor dealing with ethnic groups,

highlighting customs, accents, and other characteristics which served to distinguish one group of settlers from another.

It is nonetheless true that many of America's prominent writers have found the various techniques of humor quite genial to their purpose. Mark Twain's novel *The Adventures of Huckleberry Finn*, for example, achieves much of its effect through Twain's use of many major techniques of American humor, including slapstick, satire, mistaken identity, wordplay, and exaggeration (Walker, 1998). The purposive and embattled state of American humor comes into focus as soon as it attends to conflicts between the attempt to amuse and resistance to it, between ridicule and resentment, satire and outrage (Lewis, 2006). Certain American comedies have gained huge success in television. They are enjoyed not only by Americans, but also by people from all over the world. In America, one of the huge success forms of humor is presented in television tapes.

#### **2.4.1 Forms of Humor**

During the course of a typical day, people encounter many different forms of humor communicated by different means and for different purposes. Martin (2007), states that some of humor comes via the mass media. Radio hosts frequently crack jokes and make witty comments; television provides a constant diet of humor in the form of tapes, blooper shows, stand up comedy, political satire, and humorous advertisements; and people encounter it also in newspaper comic strips and cartoons, comedy movies, and humorous books. Humor is also often used in speeches, sermons, and lectures by politicians, religious leaders, motivational speakers, and teachers. However, most of the humor and laughter that happen in daily lives arise spontaneously in the course of people's normal relations with other people (R. A. Martin and Kuiper in Martin, 2007). This sort of interpersonal humor occurs in nearly every type of informal and formal

interaction, including conversations between lovers, close friends, fellow students, coworkers, business associates, store clerks and customers, doctors and patients, teachers and students, and even complete strangers standing in line at a bank.

Martin (2007) explains that individuals vary in the degree to which they produce humor in their daily interactions with others. Most people enjoy the positive emotion of mirth so much that they highly value those individuals who are especially good at making other people laugh. These are the people that are often described as having a good sense of humor, and they tend to be particularly sought out as friends and romantic partners. Some people develop such a talent at eliciting mirth in others and making them laugh that they become professional humor producers, entering the ranks of humorous authors, cartoonists, stand-up comedians, comedy writers, and actors. The billions of dollars spent on various forms of comedy each year further attest to the high value placed on the emotional pleasure associated with humor.

Furthermore, Martin (2007) divides humor that occurs in everyday social interactions into three broad categories: (1) jokes, which are prepackaged humorous anecdotes that people memorize and pass on to one another; (2) spontaneous conversational humor, which is created intentionally by individuals during the course of a social interaction, and can be either verbal or nonverbal; and (3) accidental or unintentional humor.

#### **2.4.2 Jokes**

Martin (2007) explains that during the course of normal conversations, some people like to amuse others by telling jokes, which are short, amusing stories ending in a punch line. These are sometimes also referred to as canned jokes to distinguish them from the sorts of informal jesting and witty quips to which the words joke and joking can also refer. Moreover, Attardo (1994) defines a canned joke as a joke which has been used

before the time of utterance in a form similar to that used by the speaker, such as those which are found in books, collections of jokes, etc. Its text does not depend on contextual factors and is quite interchangeable with respect to context. Here is an example of a joke of this sort:

A man goes to a psychiatrist who gives him a battery of tests. Then he announces his findings. Example:

9. **Doctor:** *I'm sorry to have to tell you that you are hopelessly insane.*  
**Client:** *Hell, I want a second opinion.*  
**Doctor:** *Okay, you're ugly too.*  
*(Long and Graesser in Martin, 2007)*

The joke consists of a setup and a punch line. The setup, which includes all but the last sentence, creates in the listener a particular set of expectations about how the situation should be interpreted. The punch line suddenly shifts the meaning in an unexpected and playful way, thus creating the perception of non serious incongruity that is necessary for humor to occur.

In this particular joke, the punch line plays on the meaning of the phrase second opinion, shifting the frame of reference from that of a serious, professional doctor-patient relationship to a nonsensical one in which one person is insulting another. The story is clearly playful and non serious, conveying that the whole thing is meant to be taken as fun. There is also an aggressive element in this joke.

In everyday conversation, joke-telling is usually prefaced by verbal or nonverbal cues like in “*Did you hear the one about...*” or conforms to certain stock formats like “*A man went into a bar . . .*” that indicate to the audience that the story is meant to be humorous and that the listeners are expected to laugh. Although joke-tellers typically try to draw links between the jokes they tell and the ongoing topic of conversation, a

joke is a context-free and self-contained unit of humor that carries within itself all the information needed for it to be understood and enjoyed. It can therefore be told in many different conversational contexts (Long and Graesser in Martin, 2007).

### **2.4.3 Spontaneous Conversational Humor**

Martin (2007) states that canned jokes represent only a small proportion of the humor that people experience in everyday social interactions. Spontaneous conversational humor is more context-dependent than joke-telling, and is therefore often not as funny when recounted afterwards. He explains that in such conversational humor, nonverbal cues indicating a humorous intent, such as a twinkle in the eye or a particular tone of voice, are often more ambiguous than in joke-telling, so that the listener is often not entirely sure if the speaker is jesting or being serious.

Spontaneous conversational humor takes in many different forms, and many different words exist to describe them, e.g., jest, witticism, quip, wisecrack, and gag. Long and Graesser in Martin (2007) identify the following 11 categories of spontaneous humor, which were distinguished from one another on the basis of their intentions or uses of humor. They are: irony, satire, sarcasm, overstatement, understatement, self-deprecation, teasing, replies to rhetorical questions, clever replies to serious statements, double entendres, puns, transformations of frozen expressions, contrast, unintentional humor and stereotypes.

### **2.4.4 Irony**

Irony is a factual or embellished statement in which the opposite of what is stated is really meant (Rybacki and Rybacki, 1991). A speaker expresses a statement in which the literal meaning is opposite to the intended meaning. The circumstance of irony can come in the form of a situation, action, or statement. For example:

**10. Mrs. De Marco:** *You're no different from the mob!*

**FBI agent:** *Oh, there's a big difference, Mrs. De Marco.*

*The mob is run by murdering, thieving, lying, cheating psychopaths. We work for the President of the United States of America. (Jonathan Demme's Married to the Mob)*

The irony of this statement was apparent to many members of the audience, but the FBI agent character uttered it sincerely, with no sarcastic intention. The playwright saw both the message and the metamessage; so did the elect among the audience; the characters in the play itself, however, did not. That is, irony, unlike sarcasm, may be both unintentional and unconscious. Unintentional irony is an odd or amusing situation that involves a contrast. This is according to dictionaries, encyclopedias and some textbooks. The intended irony is an utterance that means the opposite of or something different from what the speaker says. Hay (2001) regarded irony as a variety of humor. Verbal irony according to Grice's (1975) pragmatic approach is an utterance that conversationally implicates the opposite of what it literally says. Sperber and Wilson's echo theory claims that all verbal irony are echoic in that 'the speaker echoes a thought they attribute to someone else, while disassociating themselves from it' and 'the thought being echoed may not have been expressed in an utterance; it may not be attributable to any specific person, but merely to a type of person or people in general; it may be merely a cultural aspiration or norm' (Wilson and Sperber, 1992: 56). Jorgensen (1996) argues that irony saves not only the face of the addressee but also that of the speaker. According to Dews and Winners's (1995) 'tinge hypothesis', an ironic utterance 'mutes' or weakens its delivered evaluated meaning such as criticism and praise by tingeing it with the literal meaning. Most comedians make ironic utterances in their creation of humor.

### 2.4.5 Satire

Satire is aggressive humor that pokes fun at social institutions or social policy. It emphasizes on the beliefs held by the culture and presents them for criticism. This criticism provides social commentary and questions current cultural traditions (Rybacki and Rybacki, 1991). Examples of satire include humor that highlights race relations, sexual discrimination and non-specific examples of pop culture. Satire creates humor by constructing social commentary. It makes fun of a person, idea, or institution. It is meant to make the audience think deeply of what has been said. Most political cartoons are satirical. This type of satire is called *juvinalian*, those that attack sacred figures or religious beliefs are called *menippean* satire, and *horatian* is a type of satire that makes fun of things in a soft or even loving manner. It is intended to make people think.

Satire is the oldest form of social commentary. For many people, the injustices and problems in their society are too big to confront directly- one approach is comedy because by laughing at something, we can acknowledge its reality while denying it power over our reality. Satire also gets people to pay attention to social issues when they might otherwise ignore them.

For example:

*11. Omwami: Kept a level head and called the police.*

*Luke: Pfft. Police. Aren't they too busy winning the war on drugs?*

In the dialogue above, Omwami says that he wants to call a police. Luke answers it with “*Police. Aren't they too busy winning the war on drugs.*” instead of answering it with *yes* or *no*. It is a political satire to criticize that the police are too busy minding other problems so that sometimes they do not seem to care dealing with ordinary people’s problems.

### 2.4.6 Sarcasm

There is an extremely close connection between sarcasm and irony, and literary theorists in particular often treat sarcasm as simply the crudest and least interesting form of irony (Muecke in Haiman, 1998). Haiman explains in his book *Talk Is Cheap: Sarcasm, Alienation, and the Evolution of Language* that situations may be ironic, but only people can be sarcastic. He adds that people may be unintentionally ironic, but sarcasm requires intention. What is essential to sarcasm is that it is overt irony intentionally used by the speaker as a form of verbal aggression (Haiman, 1998). For example:

**12. Seibert:** *Dr. Cooper, the physics department chair tells me you're refusing to take your vacation.*

**Sheldon:** *I don't need a vacation.*

**Seibert:** *You're obligated to take one. And I'd also like you to know the most-often received suggestion in my suggestion box you installed without asking me is can Dr. Cooper take a vacation? Okay, settled, then. I'll see you all on Monday, except for you.*

**Sheldon:** *But if I don't come into work, what am I supposed to do with myself?*

**Seibert:** *Read, rest, travel. I hear Afghanistan is nice this time of year.*

(The Big Bang Theory, S5E16)

Seibert wants Sheldon to take a vacation but Sheldon refuses it. When Sheldon asks him what he should do on a vacation, Seibert answers it with sarcasm by saying that Afghanistan is nice this time of year. His utterance is the complete opposite of the reality. He does not mean seriously what he says. It is categorized as sarcasm because Seibert does it intentionally to mock Sheldon.

### 2.4.7 Overstatement

Overstatement is also known as hyperbole. Hyperbole is to say more than what is necessary. It can be used by a speaker to flout the maxim of quality (Cutting, 2002).

For example:



**13. Greg:** *Your miracle product, your miracle detergent, that was supposed to get the stain out, just ate my shirt away, and I now want the money back for my five hundred dollar silk-shirt.*

**Sandra:** *Five hundred dollars? (Laughing)*

**Greg:** *Okay, a hundred and fifty.*

**Sandra:** *Okay. (Laughing)*

(Norrick, 1993)

In this example, Greg completely exaggerates the price of his shirt and Sandra reacts to this overstatement by repeating it and laughing to express her disbelief and surprise. Greg immediately interprets Sandra's laughter as an objection to his former overstatement and admits that he was exaggerating when he responds with “*Okay*” and corrects his previous statement by drastically lowering the price.

#### **2.4.8 Understatement**

Understatement is also called euphemism. Euphemism means speaking with good words or in a pleasant manner. If someone has to say the news of death in a family, he would like to say “*pass away*” rather than “*dead*”. The speaker does observe the Cooperative Principle indirectly to realize his/her illocutionary effects. Thus, euphemism is one of the strategies of making humor by flouting of maxims of Cooperative Principle. For example:

**14.** *(Luca has taken ten exams in school and passed them all with a score of 100%).*

**Lyra:** *How did you do on your test?*

**Luca:** *I did OK.*

This is an understatement, because Luca did not say that he did the test perfectly; he only said “*I did OK*”. This is called modesty; it happens when someone does not talk about their good abilities and achievements.

#### **2.4.9 Self deprecation**

It is a humorous remark targeting oneself as the object of humor. This may be done to demonstrate modesty, to put the listener at ease, or to ingratiate oneself with the listener.

Examples of self-deprecation include highlighting the flaws on one's body, speaking of past failures, and acknowledging one's mistakes, such as *"I'm in shape. Round is a shape, right?"* This is a form of self awareness and the person using the humor only points out what they think are negative things about themselves, but say them aloud in a funny, joking way.

#### **2.4.10 Teasing**

It is a humorous remark directed at the listener's personal appearance, habit, and characteristics. Unlike sarcasm, the intention is not to seriously insult or offend (Long and Graesser in Martin, 2007). For example, saying *"Is that your face? I thought it was a Halloween mask."* and *"Where were you when the brains were passed out, Turkey, under the rug?"* are considered as teasing.

#### **2.4.11 Replies to rhetorical questions**

Rhetorical questions are not asked with the expectation of a reply. Giving an answer to one violates a conversational expectation and surprises the person who posed the question. This can therefore be perceived as funny, and the intention is usually to simply entertain a conversational partner. For example:

*15. A: Can you close the door?*

*B: I think you need to get up and move around more often.*

A's question is a rhetorical question that does not need an answer. B should directly close the door without giving any answer to the question, but B chooses to answer the question implying that B is also lazy to close the door.

#### **2.4.12 Clever replies to serious statements**

This means clever, incongruous, or nonsensical replies to a statement or question that was meant to be serious. The statement is deliberately misconstrued so that the speaker replies to a meaning other than the intended one. For example:

16. *A: Did you go to the party last night?*  
*B: Oh yeah! I went there with Bert and Ernie.*  
*A: You went to the party with Bert and Ernie without me?*  
*B: Bert and Ernie have a new car!*

B says something that was totally irrelevant to the context at that moment. By using this strategy, B intends to divert A's attention from the previous speech context.

#### 2.4.13 Double entendres

It is a statement or word that is deliberately misperceived or misconstrued so as to evoke a dual meaning. It means double intention or double meaning. It refers to any use of a word's multiple meanings. Double entendres, when used intentionally, can be fun and entertaining because the idea is to get a laugh both from people in the know, and from people who do not get the second meaning. Example:

17. *A: How do you make a cat drink?*  
*B: Easy, put it in the liquidizer.* (Ross, 1998)

In the example above, "a cat drink" can have two meanings; drink for a cat and make the cat to drink. It could also mean a drink made from a cat.

#### 2.4.14 Transformations of frozen expression

Transformations of frozen expression, happens when the speaker transforms well-known words, clichés, or proverbs into novel statements, i.e., complaint of a bald man: "*Hair today, gone tomorrow.*"

#### 2.4.15 Pun

A pun is the humorous use of a word that evokes a second meaning. It is usually based on a homophone, a word with a different meaning that sounds the same. The jokes come from the confusion of the two meanings. For example:

18. *Hammo: Is there anything else you need for your procedure?*  
*Phil: Um, I think I'm supposed to have ice cream.*  
*Hammo: Hmm. Actually, I don't.*  
*Phil: I'm sorry. Is it a vasecto-you, or a vasecto-me?*

In the dialogue above, Hammo asks Phil whether all the procedures for Phil's vasectomy later that day are already complete. Phil wants to have ice cream before doing the operation, but Hammo refuses it. Then Phil gives pun by making word with a different meaning that sounds the same as vasectomy, i.e. "*vasecto-me*".

#### **2.4.16 Contrast**

Contrast is a rhetorical device which brings out differences between two subjects, places, persons, things, or ideas. There are two types of contrast: point-by-point contrast deals with a series of feature of two subjects and then present their contrast, discussing all points successively. Then subject –by- subject contrast where one subject is thoroughly discussed before moving on to the next. In humor creation, comedians can contrast places, towns, people, families, animals etc. Through contrast, audience is shocked thus heightening the dramatic effects.

#### **2.4.17 Unintentional Humor**

Martin (2007) says that there are two types of unintentional or accidental humor; accidental physical humor and accidental linguistic humor. Accidental physical humor includes minor mishaps and pratfalls such as the person slipping on a banana peel or spilling a drink on one's shirt. These sorts of events are funny when they occur in a surprising and incongruous manner and when the person experiencing them is not seriously hurt or embarrassed. This type of humor also forms the basis of slapstick and screwball comedy.

Accidental linguistic humor arises from misspellings, mispronunciations, errors in logic, and the kinds of speaker confusions called Freudian slips, malapropisms, and spoonerisms. This type of unintentional humor occurs, for example, in newspaper headlines in which an ambiguity creates a humorous alternative meaning, e.g.,

*“Prostitutes appeal to pope”, “Dr. Ruth talks about sex with newspaper editors”, “Red tape holds up bridge”*. Spoonerisms are a speech error in which the initial sounds of two or more words are transposed, creating an unintended and humorous new meaning, e.g., a man said to have proposed a toast to Queen Victoria by saying *“Three cheers for our queer old dean”* (Martin, 2007).

#### **2.4.18 Stereotypes**

This is a mental concept which governs the process of perception and the individual's feelings. It is having preformed opinions, or impressions of a broad group, that are based on a small sample, or even no sample at all. Normally, while dealing with the world outside, the individual inevitably draws a picture or image in his mind not based on personal experience. Many of us have some idea of different factors and phenomena even before we face them in reality. We learn them from our cultures. It can also be defined as a schematic standardized representation of a social phenomenon or object usually emotionally coloured and resistant which expresses a person's habitual attitude to any phenomenon, formed under the influence of social conditions and previous experience.

Stereotype is a fixed mental impression or pattern which is believed to represent a type of person or event. (Oxford Advanced Learner's Dictionary. 7<sup>th</sup> Edition).

Stereotyping has been serving multiple purposes in the society that include cognitive and motivational dynamics (Norrick, 2009). In the media industry, stereotyping is born of the need to convey information about characters in a simplified way and to inculcate in the audience expectations about the actions of portrayed characters (Casey, et al...2002). Stereotypes are significant in comedy because they not only help to establish

instantly recognizable behavioral patterns but also the portrayal of such patterns constitutes a comic relief (Gillot, 2013).

Ethnic stereotyping is a misrepresentation of an ethnic group using what are thought to be representative characteristics of members of that ethnic group. Ethnic labels are the images that are used to misrepresent an ethnic group, and they relay underlying messages about cultural norms, status, behavioral patterns and group think of an ethnic group. Ethnic stereotyping is very common in ethnic comedy. Stereotyping is seen as a simplified mental picture of an individual or group of people who share certain stereotypical qualities (Rappoport, 2005). Audience in stand up comedy find stereotyping entertaining and the exaggerated portrayals are easy to understand.

## **2.5 Theories of Humor**

There are three major humor theories: superiority, incongruity, and relief, which are widely depicted by most researchers in humor investigation. The three theories clarify the purpose of using humor in daily lives. Theorists have noted that none of these theories is in fact adequate to provide a general theory of laughter; however, it is argued that each theory provides a helpful framework for understanding the existence of humor and laughter (Rushing, 2009). The current study will concisely define the notion of the three humor theories, which have been widely applied in a number of literature reviews (Caesilia, 2015; Shu, 2012; Sri, 2006).

### **2.5.1 Superiority**

The superiority theory of humor originated from the perception that laughter can be said to be an expression of the feeling of superiority over another person or situation.

Thomas Hobbes, the famous superiority theorist, claimed that humor arises from a

“sudden glory” which is achieved by observing the infirmities of others and comparing them with the “eminency” in ourselves (Keith-Spiegel, 1972). The “sudden glory” refers to the awareness that he/she is better than others and thus humor, joy and victory are celebrated by laughing at the misfortune, inferiority and stupidity of others (Keith-Spiegel, 1972).

Gureber points out in his laugh/ win theory that for us to enjoy humor, it must include our winning and in addition a sudden perception of it:

- i. For every humorous situation there is a winner.
- ii. For every humorous situation there is a loser.
- iii. Finding the winner in every humorous situation and what that winner wins is not easy and vice versa.

Target of humor is often a group of people, strangers, gender or other nations. Comedians joke about race, ethnicity, age or other aspects that are a sign of otherness of the other group.

Here laughter serves a social function through helping people identify with their group and solidify their social position and bonds within. Superiority theory is the emotional (social) root of laughter.

In this study, superiority theory is applied when comedians in *Churchill Show* use characters in their jokes and the characters look down upon others. The character who is looked down upon becomes the loser and the one looking down upon others feels he has won. There is a joke in this study where a caller to a certain radio station alleges

that they are heading to a stadium to watch a football match and they are using modern cars (Mercedes). The other group, four in number, is using the old model cars (NZE). The joke is poking fun on the group using the old model of cars (datum 2, pg 87). In the joke those using the Mercedes feel superior and thus winners while those using NZEs are inferior and thus, losers.

### **2.5.2 Incongruity theory**

This theory is traced back to Aristotle. ‘The cause of laughter in every case is the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter is the expression of this incongruity’ (Schopenhauer (1819) quoted in Attardo (1994)). This two stage model is usually defined as a conflict between what we, as hearers expect (what the speaker leads us to believe through the set up) and what occurs in the joke. It is the intellectual (cognitive) root of laughter.

This type of humor is applied towards people who have stepped outside social norms and it is accomplished through manipulating the power one has over others. The incongruity theory proposes that someone laughs at something owing to its impropriety when compared to the conventional patterns of things, therefore leading to amusement. The main feature of this theory is ambiguity, paradox, and dissimilarity (Raskin, 1985).

As Suls (1972) mentioned, the incongruity theory emphasizes the cognitive ability as well as one’s psychology to comprehend the humor. The response to experience and grasp the incongruity of humor may result in laughter and smiles (Rothbart, 1976).



Incongruity is a crucial concept in the interpretation of humor. Attardo (1994: 48) defined incongruity as “a mismatch, disharmony or contrast between two ideas or elements in the broadest possible sense.” This suggests that incongruity elicits humor by surprise, shock, unexpectedness and puzzlement. Meyer (2000: 314) argues that people laugh at what surprises them, that which is unexpected or the odd because an accepted pattern is violated, different and not close enough to the norm but quite different from the norm. Forabasco (2008) noted that a stimulus is perceived as incongruous when it diverts from the cognitive model of reference. This implies that incongruity relies on the world knowledge manifested in the encyclopedic cognitive environment of the hearer. The incongruous situation must contradict with the encyclopedic knowledge for humorous effects to be achieved. Incongruous occur when the set up of the joke and the punchline conflict. The set up creates the expectation and the punch line violates the expectation which the joke had previously created at the end thus becoming incongruous with the beginning.

According to Forabasco (2008), the concept of incongruity in humor involved two stages:

- a) The perception of incongruity
- b) The resolution; the process of making incongruity as logical as possible as or less incongruous than it was first thought which leads to humor.

As a process in eliciting humor, incongruity involves the following steps as given by Forabasco (2008)

- a) prerequisite- the joke which is explicit;
- b) An incongruity perceived- which is implicit;
- c) The incongruity solved- implicit and
- d) A final conclusion- funniness- the explicit.

Each of the above steps explains how the audience in *Churchill Show* arrives at the interpretation of the jokes and elicits laughter. In step one, the comedian introduces the joke, i.e the onset. In step two, the audience who are following the joke will detect an incongruity, or a twist in their expectations. The twist is implicit and the audience must use inference to solve the incongruity in a bid to understand the joke. This happens in the third step. The fourth step which is final and explicit is the punchline. It leads to laughter after the audience comprehends and unravels the incongruities in the joke.

Cundall (2007) maintains that it has been widely accepted that humor recognition requires the perception of an incongruity because it explains and describes the humor process. According to Mulder and Nijholt (2002) incongruity or incongruity resolution focuses on situations that lead to confusions or misunderstanding brought about by confliction of new information requiring a reinterpretation of what we know at a particular situation. This reinterpretation involves taking a completely contrasting view on what happened or was described and this is what brings out humor.

### **2.5.3. Relief Theory**

The relief theory of humor facilitates relieving tension and nervous energy by laughter and mirth. According to Spencer (1860) who first discovered relief humor, laughter in relief humor serves to discharge the suppressed desires in an individual.

The basic principle of the relief theory is that laughter supplies psychological support, reduces pressure, and provides supremacy energy in a nervous situation. In consequence, the usage of humor intense conditions release the nervousness and helps people to return to a stable condition after struggles, stress, and tension (Raskin, 1985).

The tenets of this theory are evident in the laughter expressed by the audience as they respond to the incongruities in the joke performances by the comedians in *Churchill Show*. The theory explains why the audience comes to watch and listen to the comedians as they perform their jokes. They have paid to be entertained. Laughter relieves tension and makes life interesting. They say, "Laughter is therapeutic".

## **2.6 Theoretical Framework**

This study applied the principles of relevance theory (RT) to demonstrate how humor is evoked. RT (Sperber and Wilson 1986, 1995, 2002, Wilson and Sperber 2002, 2004) is a cognitive based pragmatic theory which seeks to identify underlying mechanisms that are rooted in human psychology so as to explain how human beings communicate. It postulates that every moment the mind is confronted with much more information than it can possibly attend to, to operate efficiently, it must assign its memory and processing resources selectively to information which seems likely to improve the individual's overall representation of the world. RT therefore is based on background information already available to the hearer; say by answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming suspicion or correcting a mistaken impression (Wilson and Sperber 2004).

Relevance is also seen to depend on an individual's ability to process an input in a context of available assumptions to yield a positive cognitive effect which is a

worthwhile difference to the individual's representation of the world. According to Yus (2012), relevance can be evaluated following a cognitive benefit procedure.

### **2.6.1 Positive cognitive effects**

When a message is transmitted by the speaker, it is monitored against the context of the hearer. Context is used to refer to the cognitive environment which is the encyclopedic entries stored in the mind of the hearer, i.e. social-cultural norms, the world knowledge and belief system among others. Information is relevant in a context when it interacts with the context to yield cognitive effects, which are contextual implication, contextual strengthening, contextual contradiction and elimination.

The most important type of cognitive effect is achieved by processing an input in a context which is a contextual implication. This is a conclusion deduced when the input interacts with the context. Information that reinforces previous assumption is said to strengthen the contextual assumption while information that abandons or reverses the previous assumption eliminates and contradicts contextual assumption. Assumptions are mental representations of aspects of the world: propositions that are believed by the individual or at least given some degree of credence.

The notion of positive cognitive effect is needed to distinguish between information that may seem to be relevant and that is actually relevant. Wilson and Sperber (2002) note that efficiency in cognition is all about allocating processing resources so as to maximize cognitive effects. What makes an input worth to be picked from a mass of competing stimuli is the positive cognitive effects, the greater the positive effects which can be achieved by processing it then the more relevant the input is. The smaller the processing effort required to derive these effects the greater the relevance.

### 2.6.2 Processing effort

This is the mental effort required to process an input to the point that its cognitive effects are derived, i.e. the effort taken to represent the input, access contextual information and derive effects. Processing effort therefore is seen as the sum of the effort involved in perception, memory and inference (Wilson 2009, cited by Allot, 2013). Relevance therefore is dependent on two factors: cognitive effects and processing effort. Thus relevance is seen as “other things being equal, the greater the cognitive effects the greater the relevance and the smaller the processing effort the greater the relevance”

The cognitive principle captures a human mind’s tendency to automatically attend to information that is most relevant (Noh 2001) cited by Kihara and Schröder (2012). If human beings pay attention only to relevant information, a speaker by claiming an audience’s attention creates an expectation of relevance, he is attempting to convey information he believes the audience can access and thus his information will be relevant enough to be worth the audience’s attention. This kind of relationship between conveying information and optimal relevance is summarized in the communicative principle of relevance: Every act of overt communication communicates a presumption of its own relevance (Sperber and Wilson 1995).

According to Wilson and Sperber (1995), the principle has the idea that the communicated information guarantees some relevance that is whenever somebody communicates or talks, the hearer gets into a relevance-seeking procedure looking for the guaranteed relevance and the search is dependent on this communicative principle.

Yus (2008) sees communication as a game in which speakers when designing or packaging their utterances aim at relevance while the hearer when looking for an interpretation aim at the same relevance. In communication and interpretation of

utterances relevance becomes the key and requires participation of both the speaker and the hearer as laid down in relevance-theoretic procedure:

Because of the balance between cognitive effects and processing effort, the audience should follow a path of least effort in computing cognitive effects considering interpretations in order of accessibility and accepting the first interpretation which satisfies their expectation of relevance. This motivates the comprehension procedure:

- a. Follow a path of least effort in computing cognitive effects: test interpretative hypotheses (disambiguation, reference assignment, contextual assumptions, and contextual implications).
- b. Stop when your expectation of relevance is satisfied. Wilson and Sperber (2004).

Wilson and Sperber (2004) presents sub-tasks of the relevance theoretic procedure, RT sees human cognition to be dynamic, flexible and capable of accessing context, enriching the utterance at the explicit level and deriving implicated conclusions at the same time constrained by the innate search for relevance. The sub tasks are:

- a) Constructing a hypothesis about explicit content (explicature) through decoding, disambiguation, reference resolution and other pragmatic enrichment processes.
- b) Constructing an appropriate hypothesis about the intended contextual assumptions (implicated premises).
- c) Constructing an appropriate hypothesis about the intended contextual implications (implicated conclusions). (Wilson and Sperber 2004).

RT is suitable in explaining how humorous communication is devised and how hearers extract humorous effects. Wilson (1995) summarizes the basic ideas of RT in four statements:

- a. Every utterance has a variety of possible interpretations, all compatible with the information that is linguistically coded.
- b. Not all these interpretations occur to the hearer simultaneously, some take more effort to think up.
- c. Hearers are equipped with a single, general criterion for evaluating interpretations.
- d. This criterion is powerful enough to exclude all but one single interpretation, so that having found an interpretation that fits the criterion, the hearer looks no further.

Yus (2008) asserts that the above qualities of communication are exploited by humorists who are aware of multiple interpretations than their audience and are able to predict which interpretation is more likely to be picked up as the intended interpretation, and know that their audience is going to be surprised to discover that this interpretation is eventually questioned or invalidated.

In developing relevance theoretical classification of joke, Yus (2008) asserts that RT pictures communication as a highly inferential activity of human beings who have to develop the schema string of words that arrives at their minds into fully contextualized and relevant information. This development is applied to the enrichment of explicit content to the derivation of implicatures and to the extraction of the necessary amount of contextual information. Crucially for humor, these inferential tasks can be predicted

to a greater or lesser extent and hence manipulated to obtain humorous effects. Yus further classified jokes as:

- a) Those based on some invalidation of inferred explicit content.
- b) Those based on a clash between inferred explicit information and some implicit information accessible to the audience.
- c) Those based on the audience recovery of implicatures (implicit or implicated conclusions)
- d) Those which move beyond the specific processing of the joke into more broad collective information which normally generate humorous effects through a reinforcement of previously held stereotypes on issues such as sex roles, nationalities, ethnic differences or professions.

Yus (2008) provides an interface between Relevance Theory and the interpretation of humorous texts. Yus asserts that people characterize the audience mental process in that communicators can predict and manipulate the mental states of others. Comics are inherently aware of this, that their audience is likely to pick out the most relevant one between the intended interpretations. They use this to manipulate the minds of their audience.

### **2.6.3 Explicatures and implicatures**

Wilson and Sperber (2004) notes that explicatures and implicatures are arrived at by a process of mutual parallel adjustments with hypotheses about both being considered in order of accessibility. The hearer will tend to choose a first accessible interpretation in terms of the balance between cognitive effects and processing effort (Yus 2008). An implicature gives rise to extra (different) effects and demands extra effort compared to an explicature.



Carston (2002) defines an explicature as ostensive communicated assumption which is referentially developed from one of the incomplete conceptual representations (logical form) encoded by the utterance. Blakemore (1992) notes that explicatures have to be determined in all communicative interactions and they can be derived through enrichment which includes: Disambiguation, reference assignment, free enrichment and concept adjustment (broadening and narrowing). Carston (2002) notes that, an implicature is any other propositional form communicated by an utterance, its contents consist of wholly pragmatically inferred matter. Inference therefore must be done to understand the speaker's meaning. Carston's definition of explicatures and implicatures follows from Sperber and Wilson (1986/95) distinction of the two propositions:

An assumption communicated by an utterance U is an explicit if and only if it is a development of a logical form encoded by U. Sperber and Wilson (1986) call an explicitly communicated assumption, explicature and any other assumption but not explicitly so is implicitly communicated hence an implicature. RT as a theory of communication focuses on explicatures and implicatures to create humorous effects.

Yus (2008) noted that the exploitation of explicatures and implicatures is a basic assumption of humorous effects. He argued that a joke can achieve its humorous effects if the audience is able to enrich the utterance to obtain the explicit content of the joke or if the audience is able to recover the contextual assumptions to derive the contextual implications of a joke. As such a joke can be a result of a combination of explicatures and implicatures, a clash of the two, recovery of implicatures and assumed stereotypical background information about the society in which the audience lives (Yus 2008).

According to Sperber and Wilson (1986), an implicature is "an ostensively communicated assumption that is solely arrived at by the process of pragmatic

inference. Implicatures are intended contextual assumptions which function as premises in the inference process and provide intended contextual implicatures.” Sperber and Wilson (1986) argue that a speaker who intends to have an utterance interpreted in a given way, must also expect the hearer to be able to supply a context which allows that interpretation to be recovered.

Explicatures and implicatures are crucial in this study because the forms of humor manipulated by the comedians in *Churchill Show* are a result of explicatures and implicatures. The same explicatures and implicatures give rise to the discourse topics that the stand up comedians exploit as they flout the maxims in *Churchill Show*. The comprehension procedure of RT is important to this study because the researcher used it in an attempt to explain the inferential processes that the audience goes through in order to interpret the jokes leading to optimal relevance.

#### **2.6.4 RT and Stand up Comedy**

RT has also addressed stand up comedy performance (Yus, 2004). The monologues told therein seem to base their effectiveness not so much on manipulations of discourse specific inferential strategies (though they are also used), but rather on a strategy regarding the personal verses collective status of the audience’s mental representations. In other words, the comedian stirs the audience’s stored beliefs and mental representation in a number of ways. Sometimes they challenge or strengthen typical social issues such as professions or sex role stereotypes, which overlap to a greater or lesser extent, with the personal beliefs of every member of the audience. On other occasions, what the comedian does is to remind the audience that some beliefs, habits or activities that the audience previously regarded as personal, are collective, carried out by everyone in the audience, and in this personal to collective shift, the audience ends up amused. The mutual manifestation of certain representation leads to a change

of attitude towards them because the representations which the audience regarded as essentially private or personal are now treated as public, and eventually undoubtedly social or cultural. As such, much of the enjoyment from stand-up performance comes from the individual vs collective interface. Laughter triggers a realization in the audience that the representations regarding these issues are public, collective and mutually manifest to the whole audience. The immediate effect is a cultural status for these public representations. This explains why the stand up comedians in *Churchill Show* exploit every day topics during their humor creation and performances.

### **2.6.5 The Cooperative Principle Theory**

This study also used Gricean (1975/1995) Cooperative principle theory. According to Grice, in order to make a conversation happen smoothly, a speaker is expected to observe a communicative principle or the participants should be cooperative with one another in the conversation. Grice proposes the Gricean cooperative principle in order to guide the speaker to make the contribution that is appropriate to the conversation (Grice 1975, 1989). The principle states '*make your contribution such as it is required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which it is engaged.*' Grice proposes four Gricean conversational maxims that are used as the principle in a conversation to guide the speaker in order to make the conversation happen efficiently. They are maxim of quality, maxim of quantity, maxim of relation and maxim of manner. Their details were given in the literature review section.

This study focused on non observance of the maxims which consequently creates humor. When a speaker fails to observe conversational maxims, an implicature will be created where the hearer will have to resort to inference in order to unravel the intended meaning of the speaker's utterance. A non observance of the maxim also creates

humorous effects in conversations (Grice 1975). This is what happens in stand up comedy. Raskin and Attardo (1991), state that humor involves some degree of violation of the cooperative principle. Grice (1975, 1995) distinguishes non observance of conversational maxims into 5 types: flouting, infringing, violating, opting out and suspending the conversational maxims.

Flouting of conversational maxims happens when a speaker breaks the maxims but has no intention to deceive or mislead the listener (Grice 1975, 1995). It is an intentional non observance of maxims. The speaker is blatantly saying something that is implied beyond what is said and also understood by its interlocutors. The speaker fails to observe maxims because they wish to encourage or lead the listener to look for a different form of meaning i.e. a conversational implicature (Grice 1975, 1995). As already stated in section 2.3, flouting maxims can be done in several ways: overstatement (hyperbole), understatement (euphemism), self-deprecation, teasing, metaphor and irony. The reasons for the speakers to flout maxims can be to create humor, avoid an inappropriate or uncomfortable situation or to show disdain or scorn.

This research focused on flouting the conversational maxims to create humor by stand up comedians in *Churchill Show*. This explains the appropriateness of this theory.

This study used both the Relevance Theory and the Cooperative Principle because they compliment each other in that where one lacks, the other supplements. Grice analysis of speaker meaning was intended to shed light on traditional semantic notions such as sentence meaning and word meaning and his accounts of the derivation of implicatures were rational reconstruction of how a speaker's meaning might be inferred rather than empirical hypotheses about what actually goes on in hearers' minds. Relevance theorists have been trying to develop Grice's insights in a different direction by

incorporating them into a psychologically plausible empirically testable theory of overt (ostensive) communication. Relevance theory, takes as its starting point, three of Grice's assumptions about verbal communication:

- i. A sentence meaning is a vehicle for conveying a speaker's meaning where a speaker's meaning is an overtly expressed intention that is fulfilled by being recognized.
- ii. Speaker's meaning cannot be simply perceived or decoded but has to be inferred from his or her behavior together with contextual information.
- iii. In inferring a speaker's meaning, the hearer is guided by the expectation that communicative behavior should meet certain standards: for Grice, a cooperative principle and conversational maxims, for relevance theorists, a presumption of optimal relevance.

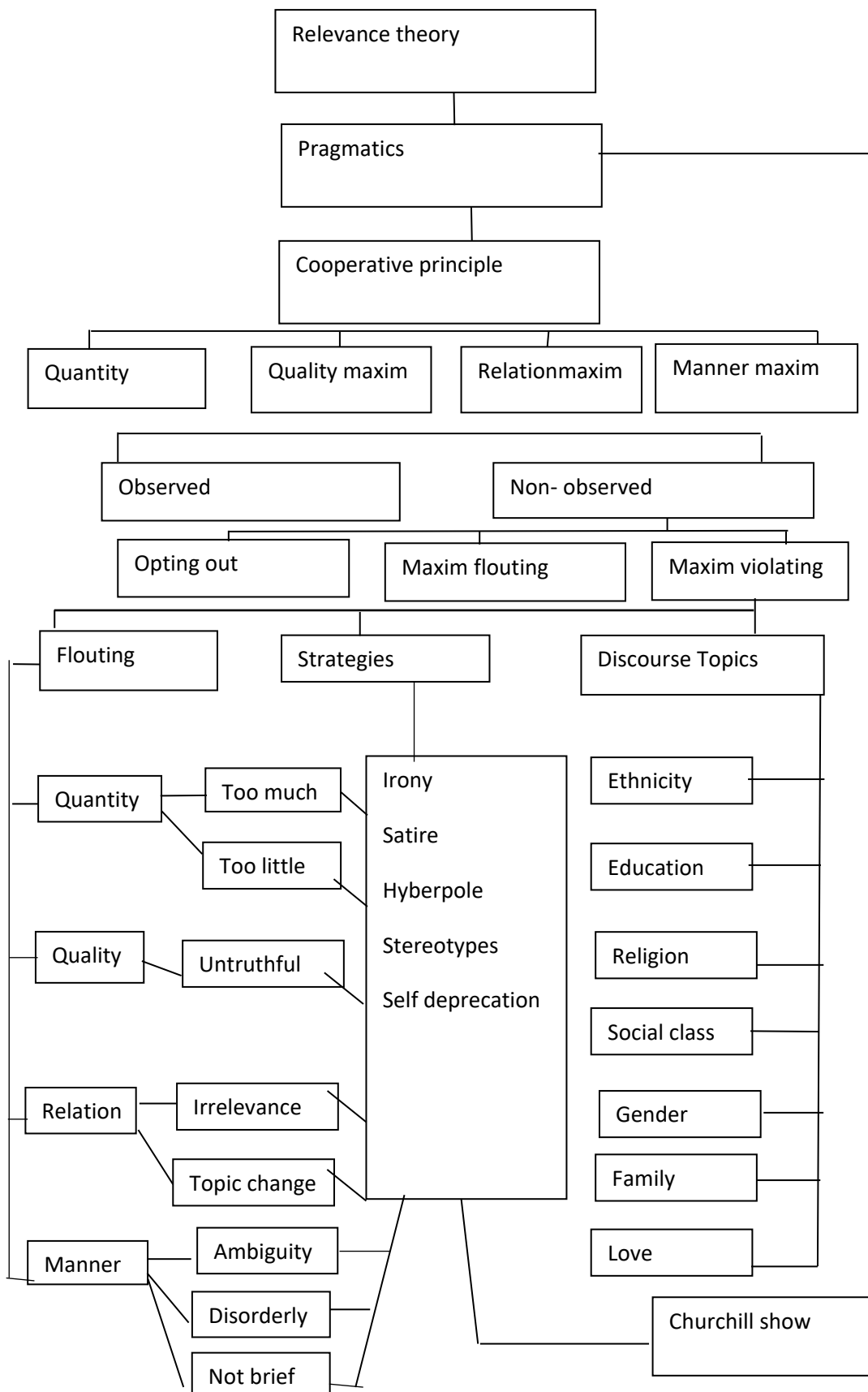
Relevance theory is a cognitive approach to pragmatics which starts from two broadly Gricean assumptions that much human communication, both verbal and non verbal, involve the overt expression and inferential recognition of intentions and that in inferring these intentions, the addressee presumes that the communicator's behavior will meet certain standards. The standards, for Grice are based on the cooperative principle and maxims, and for relevance theory are derived from the assumption that, as a result of constant selection pressures in the course of human evolution, both cognition and communication are relevance- oriented. The main point of convergence between the two models is the assumption that communication (both verbal and non verbal) requires the ability to attribute mental states to others. According to Sperber and Wilson, the code model only accounts for the first phase of linguistic treatment of an utterance that provides the hearer with the linguistic input, that is enriched through inferential processes in order to obtain the speaker's meaning i.e what the speaker

intended to say, what the speaker intended to imply, the speaker's intended attitude to what was said and implied and the intended context (Wilson 1995).

Relevance theory goes beyond Grice's notion of speaker meaning for it sees explicit communication as much richer and more inferential than Grice thought, with encoded sentence meanings providing no more than clues to the speaker's intentions. It rejects the close link that Grice saw between implicit communication and (real or apparent) maxim violation showing in particular how figurative utterances might arise naturally and spontaneously in the course of communication. It investigates the role of context in comprehension, and shows how tentative hypotheses about the intended combination of explicit content, contextual assumptions and implicatures might be refined and mutually adjusted in the course of the comprehension process in order to satisfy expectations of relevance.

In this study, the Cooperative Principle is used to explain maxim flouting by stand up comedians in *Churchill Show* while the Relevance theory explains the process through which the audience comprehended the jokes.

## 2.7 Conceptual Framework



## 2.8 Previous Related Studies

Many researchers have done many studies on humor with pragmatic approach and maxim flouting. The researcher used these previous studies as references in undertaking this study.

Pradita (2010) conducted a research entitled *A Pragmatic Analysis of American Humor in Spongebob Squarepants TV Series as a Reflection of American Social Issue*. She analyzed the types of maxim flouting, the strategy in maxim flouting and American social issue reflected through maxim flouting. The first finding shows that all the characters employed the flouted maxims of Cooperative Principle to create humorous utterances. The most prominent flouted maxim of Cooperative Principle is the maxim of quality with percentages 74.7 %. Then, it is followed by the flouted maxim of relation (15.3%), the flouted maxim of quantity (8.7%), and the flouted maxim of manner (1.8%). The second finding shows that the most prominent flouted maxim of quality works through telling untruth, metaphor, hyperbole, sarcasm, and irony to create a humorous expression. The third finding shows that the realization of flouting maxim of Cooperative Principle can reflect the American social issue. The most prominent issue is capitalism which implies that the degree of competitiveness in America is high. Nepotism becomes the least prominent issue which means that the degree of individualism is high in America. This study is similar to the current study in terms of maxim flouting, strategies and social issues addressed by the comedians as such it contributed a lot to the current study. The only difference is that this study used sitcom and did the quantitative analysis of the maxims while the current study is qualitative in discussing the flouted maxims. The object of the current study is stand up comedy.



Nursanti (2010) who conducted a research entitled *A Sociopragmatic Analysis of Sexist Humor on the Internet as a Reflection of Women's Traditional Stereotypes*. The study analyzed men's linguistic features, the flouting maxim of Cooperative Principle and its conversational implicatures, and revealed women's traditional stereotypes portrayed in sexist humor on the Internet viewed from men's perspectives.

The result of her research shows that there are 52 data related to men's linguistic features, maxim flouting, and women's traditional stereotypes. The first finding shows that men used linguistic features in sexist humor to make them seem more dominant than women. The second finding related to maxim flouting shows that there are 26 data (50%) of flouting of maxim of quality. Then, it is followed by the flouted maxim of relation (29.4%), flouted maxim of quantity (17.3%), and the flouting of maxim of manner (7.7%). The third finding shows that the content of women's traditional stereotypes in the sexist humor on the internet reflects men's perspectives that men always want to be dominant because the idea that women are only capable in doing things related to domestic sphere is still maintained in sexist humor. This study contributed to the current study the maxim flouting and the implicatures. They differ in the analysis of the maxims flouted in the sense that the study is quantitative on the maxims while the current study is qualitative.

Anggraini (2014) *A Pragmatic Analysis of Humor in Modern Family Season 4*  
Anggraini (2014) analyzed maxim flouted by characters to create humor in Modern Family Season 4. It explained forms of humor created by maxim flouting and the functions of humor created by the maxim flouting. The research revealed that all the four types of maxims were flouted by the characters to create humor. The Maxim of quality is mostly employed by the characters to create humor. Humor created by maxim flouting by characters in Modern Family Season 4 is represented in the forms of jokes

and spontaneous conversational humor where ten forms are employed by the characters. They are: irony, satire, sarcasm, overstatement, self deprecation, teasing, replies to rhetorical questions, clever replies to serious statements and transformations. The functions of humor revealed in the study include: social management, decommitment, mediation and defunctionalization. This study contributed a lot to the current study because the current study sets to explain forms of humor that come about as a result of maxim flouting. The difference comes from the fact that this study used sitcom while the current study used stand up comedy. The other difference is the functions of humor which the current study does not address.

Chadafi (2014) *The Flout of Grice's Conversational Maxims in '100 Jokes' humor book by Richard Wiseman* Chadafi (2014). The study focused on analyzing the flouting of Grice's conversational maxims in the humor book. It used the Cooperative Principle theory. The researcher found out that 70% of the 30 data analyzed flouted the maxim of quality, 13.33%, flouted the maxim of manner, 10% flouted the maxim of quantity, 3.33% flouted the maxim of relevance, and 3.33% flouted all the maxims. It also reveals that relief and incongruity leads to humor in the book. The study provided valuable information on the theory (Cooperative Principle) which the current study adopted and also the maxims, though the study quantifies the maxims, something the current study does not do. The idea of incongruity causing humor is something that the researcher also found in her study because in the study, it came out that incongruities play a role in the twists that the audience experienced in the jokes.

Fawaida (2018) *Humor types and Grice's maxims in the sitcom comedy 'The Big Bang'* dealt with the types of humor that appeared in the comedy in relation to Grice's maxims. It looked at whether the types of humor obeyed or disobeyed the maxims as a standard conversational norm. It applied a pragmatic approach. The results revealed that there

were eight types of humor found in the episodes selected: banter, blunder, chain, irony, Freudian slip, mistaken identity, relapse and repartee. It was found that the disobeying of the maxims resulted in humor. This study differs from the current one in that it addresses types of humor resulting from maxim flouting. The similarity is in the approach both studies applied the pragmatic approach.

Wening (2017) *An analysis of humorous conversations based on violating and flouting of Gricean conversational maxims in situational comedy Friends season 9* investigated the creation of humorous effects in situational comedy based on violating and flouting the Gricean conversational maxims. The results revealed that violating and flouting of all the maxims created humor. Violating and flouting of the maxims caused utterances between characters to have absurdity, incongruity, exaggeration and eccentricity. The reason for violating and flouting the maxims by characters was to hide the truth, avoid hurting the hearer, make excuses, and avoid others' accusations in embarrassing situations. All these led to creation of humor. This study is a sitcom while the current study is a stand up comedy. It is important to the current study because of the issue of maxim flouting and their creation of humor.

Ningtyas (2018) *Conversational implicature of humor in Michael McIntyre interview on Jonathan Ross Show*. In this study conversational implicatures generated by the maxims which appeared in the conversation between Michael McIntyre and Jonathan Ross in Jonathan Ross Show were analysed. The study used Grice Conversational Implicature theory to analyse the implicature and the maxims. Raskin's theory of humor was used to identify the humor that has been applied in the utterances. The results indicated that both particularized conversational implicature and the generalized conversational implicature are found in the conversation. Michael flouted the four maxims though he flouted the quantity maxim more. Most of Michael's utterances

indicated the incongruity theory and spontaneous conversational humor which have dominant role in creating humor. The spontaneous conversational humor is distinguished from certain basis of the intentions or use of humors such as satire, overstatement, understatement, self deprecation, teasing, clever or nonsensical replies to serious statements. The writer found out that Michael as a guest star who is also a comedian always gives answers or statements that make Jonathan and the audiences laugh by flouting maxims intentionally. Most of the conversational implicatures are aimed to entertain and create laughter in the audience. The study uses the same theory as the current study only differing in the object of study where the current study used stand up comedy.

Nastiti (2018) *The Use of Implicatures to Create Humor as Cooperative Principle Violation on Humorous Advertisements*. The study looked at how advertisements violate the maxims by delivering their messages through implicatures to make them catchy in the eyes of the consumers. The study revealed violated maxims on humorous adverts and explained the implicated meaning in the adverts. The study used non-participant observation as a method of collecting data. Pragmatic identity method and distributional methods are used in data analysis. The findings showed that all adverts violated the cooperative principle. The maxim mostly violated is the maxim of manner due to its ambiguity. Two types of implicatures: generalized and particularized are used to create humor. The study provided valuable information to the current study in terms of implicatures and maxims. The objects of study are different.

Lili (2012), *Understanding Humor Based on the Incongruity Theory and the Cooperative Principle*. The article combines the incongruity and the pragmatic principle- the cooperative principle to explain how humor is generated and perceived in certain contexts. It concludes that people produce humor not just for humor sake but

to express an additional message or implicature in Grice's term. Grice's particularized conversational implicatures are generated when conversational maxims of the cooperative principle are flouted by participants to convey extra information. It showed how humor is generated through flouting conversational maxims of the cooperative principle and what implicature is put across. The two studies are similar in the theories adopted as such it provided valuable information to the researcher in data analysis.

Yamazaki (2010) investigated *Conversational Implicatures in Stand up Comedies*. The study investigated plays on words involving conversational implicatures or hidden meaning in short stand up comedies by Japanese duo. It is observed that regular patterns of wording exist in such conversational exchanges which cause the audience to laugh. The patterns are composed of three parts sub-text, punchline and follow up in that order. The sub text carries an implicature and the punchline reveals it to make the audience laugh and the follow up explains or summarizes the punchline. The duo induces laughter by flouting people's natural assumption or implicature resulting from the conversational flow. Such flouting is explained using Grice's theory of cooperative principle and maxims of conversation. The paper also examines the pragmatic effects of conversational implicature in Japanese style stand up comedies.

This study contributes to the current study through the theory which is used to explain the flouting of maxims, which bring about implicatures that the audience must unravel in order to understand the joke resulting in laughter. The current study does almost the same thing though it differs in terms of the joke structure which it does not address as done in this study.

Kayed (2019) *An Analysis of Jordanian Jokes: A Pragmatic Study of Humor* aimed at exploring the violation of Grice's maxims in Jordan jokes. The study focused on

identifying the implied meaning of the violated maxims in these jokes and recognizing the factors that affect the interpretation of these jokes. The study consisted of 6 jokes selected from WhatsApp and Facebook. The data of the study was categorized with reference to the type of violation. The results of the study showed that Jordanians violate the maxims to create laughter and to communicate social and economic meaning. This study is similar to the current study because they both discuss maxim flouting and the implicatures arising from them.

Another recent study, *Conversational implicature, Humor theory and Emergence of humor: A Pragmatic analysis of Udurawana's stories in Sri Lanka: International Journal of Applied Linguistics and English Literature (2019)*, applied Grice's theory of conversational implicature and conventional theory of humor in order to examine the ways of generating humor in the context of Grice's theory by revealing the types of maxims flouted in selected samples. The study concluded that the maxim mostly flouted in these joke stories is quality maxim. The study also found out that the humor aspect of almost all the stories under consideration is incongruity while all the stories have associated particularized conversational implicature to produce humor aspects. The study further established that the Udurawana's humor stories have humor emerging by flouting maxims but not violating them.

Like the current study, this study uses Grice's theory to discuss the flouted maxims and the implicatures. The difference is the object of study where the current study uses stand up comedy as opposed to stories used in this study.

Al-Zubeiry (2020) *Violation of Grice's Maxims and Humorous Implicatures in Arabic-Comedy Madrasat Al-Mushaghbeen* explored the violation of Grice's maxims in the Arabic comedy *Madrasat Al-Mushaghbeen* and explains how the violation of the

maxims brings about humorous effects in the play. The analysis shows that 61 instances of maxim violation were identified in the play. Maxim of manner receives the highest percentage of violation 24 (39.3%). Maxim of relevance and quality come next at 14 (22.9%) and 13 (21.4%). Maxim of quantity constitutes 10 (16.4%). The study shows that most maxim violation that create humorous situations are perceived through the following: rhetorical strategy of overstatement and personification, use of misleading conventional coded expressions, incongruity of conversation, established concepts/ideas, and breaking of communication norms. The study also reveals that cultural and background knowledge significantly contributes to eliciting the humorous implicatures from the character's utterances. The study concluded with the following implications: humorous implicature depends on the conventions of the speakers' community and the language shared among them; and it arises as a result of speakers' acts and/or expressions that tend to be incongruous with the behavior and concepts established in the culture of the concerned interlocutors.

This study like the current study analysed maxim flouting and implicatures providing information useful in the data analysis in the current study.

Filani (2016) *Humor Strategies and Acts in Nigerian Stand up Comedy* studied humor strategies and acts employed by Nigerian stand up comedians, where he investigated their intentions and how they are realized in their performances. He adopted humor acts, a model, which combined insights from general theory of verbal humor, multimodal theory, pragmatic acts, relevance and contextual beliefs as a theoretical framework. Data was purposively collected from video compact disc recordings of 28 routines of 16 male and 3 female Nigerian stand up comedians in editions of *nite of a thousand laughs* and *the comedy Berlusconi*, which were produced between 2009 and 2013. The data was subjected to pragmatic analysis. Humor strategies adopted by the

Nigerian stand up comedians involved manipulating cultural assumptions, stereotypes, representations, corresponding concepts and projecting personal beliefs.

The humor strategies included jokes, voicing, verbal and non verbal cues. Nigerian stand up comedian's jokes were categorised into two: the physical appearance class and the socio-political and cultural situation class. Nigerian stand up comedians presented jokes with comic and participant-in-the-joke voices. While comic voice was used to articulate comic image, comedians used participant-in-the-joke voice to dissociate themselves from the activity in the joke. They articulated voicing differently through code switching, reported speech, mimicry and change in pitch. Female Nigerian stand up comedians favoured English as the matrix language of their narration, but male comedians primarily used Nigerian pidgin. Verbal cues in their jokes included joke utterance, participant-in- the-joke, especially the targets of jokes, and activity-in-the-joke. Two kinds of non verbal cues physical and prosodic were found. The physical cues included gestures, which were categorized into iconic, deitic and metaphoric; posture, costume or affiliation with the audience. Layout/space denoted the comedian's superior conversational role; dance, which mirrored participant-in-the-joke actions; and pauses which could be transition- relevance place pause or non transitional relevance place pause. Prosody was used to articulate comedian's attitudes and indicate different performance functions: a change in pitch signaled a change in voice, accents were used for emphasizing comedians' focus, whereas intonation enhanced the textuality and musicality of narrations.

The Nigerian stand up comedians operationalized two contexts: context-in-the-joke and context of the joke. The context of the joke consisted in assumptions shared with the audience like shared knowledge of code, shared situational knowledge and shared



cultural knowledge. By making mutually manifest context-in-the-joke in the context-of-the-joke, they instantiated humor acts like commencement, teasing, eliciting, reinforcement, appraisal and informing, which bifurcated into self praising and self denigrating. Nigerian stand up comedians consciously design their humor strategies towards building a positive society.

The study is similar to this study in terms of the object of the study which is stand up comedy. Aspects of humor strategies are what the current study called forms of humor. The study provided insight to the understanding of African stand up comedy making it valuable for the current study in terms of data analysis and discussions.

Adukunle (2014) *Satiric Performativity of Stand up comedy in Nigeria*, investigated the satiric and performative devices deployed by selected stand up comedians in Nigeria with a view to determining the role of stand up comedy as a veritable source of socio economic consciousness and a medium of social criticism. The study adopted Schechner's (1985) performance theory and aspects of the Freudian and Jungian psychoanalytic theories to analyse the embodied behaviours of the performers and the rationale behind their phenomenal popularity with their audiences. The study found out that the comedians orient to three types of satire, which are juvenalian and horatian in orientation, namely, political, social and religion Basket Mouth, the comedian, evokes political satire, I Go Dye (comedian); social satire and Gordon (comedian); religious satire. While both Gordon and Basket Mouth utilize unshielded satiric (Horatian) humor, I Go Dye engages indirect satiric (Juvenalian). Basket Mouth satirises Nigerian politicians, senior civil servants and other top government functionaries who are incompetent and who engages in bribery, corruption and political injustices through witticism, sarcasm and paradoxical metaphors.

Through burlesque, Gordon lampoons religious leaders, religious fanatics and the bourgeoisie in the society who use religion to perpetuate evil through violence and ethnic militia in the society. I Go Dye also criticized family conflicts which demonstrate the catastrophic effects of mindless pursuits of personal interests through farcical procedures. In all these performances, serious national issues are presented through use of symbolism, caricature, subtle irony and humor. The performances are generally characterized by vocal dexterity, mimesis, blazer costume, zig zag movement, subject-constrained facial and bodily gestures, audience-dependent improvisation and interactivity. The stand up comedies of Basket Mouth, I Go Dye and Gordons, which are a veritable mode of socio-political criticism in Nigeria, rely on nuanced deployment of both performative and linguistic devices which provoke laughter and aesthetic pleasure. Thus, these versions of comic performance function both as a cathartic device through which psychological and physical strains are eased out and as a tool for critiquing social problems.

This study uses stand up comedy as the object of study like the current study but differ in the issues under study.

In Kenya, there are studies on humor creation in stand up comedy and specifically studies that have used *Churchill Show* as their object. Githatu (2015) *Discursive Construction of Humor in Churchill Live Stand up Comedy Television Show, Kenya*. The study describes the construction of humor in *Churchill Live* stand up comedy show in a multilingual society by comedians who are multilinguals; it identified the codes used by the comedians to elicit laughter; established discourse topics and identified and described the verbal and non verbal stylistic features embedded in *Churchill Live* to elicit laughter. The findings of the study were: stand up comedians use Kiswahili, English, Sheng and vernacular codes to elicit laughter in the audience. The codes were

either mixed or switched by the comedians. The discourse topics were: social class, ethnicity, politics, religion, sports, education, love and marriage. Stand up comedians used verbal stylistic feature such as: ridicule, hyperbole, contrast, song, allusion, flashback and rhyme. The comedians also enhanced humor by using non verbal stylistic devices such as: facial expressions, body movement, audio visual clips, gestures and dress code.

This study provides invaluable information to the current study since the current study also looks at the topics as well as the forms of humor that the comedians in *Churchill Show* explore. The only difference is that the current study is trying to find out how maxim flouting results in the forms and topics that the comedians explore in *Churchill Show*.

Mutheu (2015) *Code mixing in Verbal Humor in Stand up comedy: A Case Study of Selected Chipkezy's Performances in Churchill Show*. The study adopted Muysken's (2000) model of classification where three types of code mixing were identified: insertion, alteration and congruent lexicalization. The study analyzed code mixing strategies for humorous purposes in stand up comedy. The study analyzed code mixed jokes and how they utilized the concept of incongruity to elicit humorous effects. The data was elicited from seven episodes of *Churchill Show* aired in 2013 where performances by Chipkezy were singled out. The results demonstrated that code mixing assists in the built up of the incongruity which produces humorous effects. The study also showed that humor does not arise from the presence of incongruity but from its resolution.

The current study benefits from this study because they share the object of study *Churchill Show*. The current study also borrows the concept of incongruity as an aspect

that creates surprises in the audience since what they expected from any joke is twisted thus making them laugh.

Pasaka, Yakub and Achieng (2019), *A Pragmatic Analysis of Code mixing- switching in stand up comedy: A Case of Selected Owago Onyiro's Performances in Churchill Show*, analysis is done on pragmatic code- mixing and code switching in stand up comedy. It investigated how the comedian uses incongruity by manipulating language to create humor. Data analysis was based on relevance theory. The study concluded that there are distinct properties which are only particular to certain jokes hence comedians must manipulate the encyclopedic knowledge of the audience so as to achieve humorous effect.

The current study shares the object of study with this study in that they both use *Churchill Show*. The relevance theory used in this study is also employed in the current study. The differences are the issues under investigation.

Micheka and Muaka (2016) *Humor in Kenya* investigated how contemporary Kenyan humorists such as Eric Omondi and Byron Otieno style their Swahili and English discourses to index Kenyaness and Kenya's diverse ethnolinguistic identities. The study found out that the use of ethnic flavoured discourse styles that excludes and includes different participants produced humor. The current study benefited from the information on Kenyan humor addressed in this study.

Kinuu (2013) looked into the use of various stereotypes in Kenyan Stand up Comedy and how they cause laughter to the audience. Kinuu examined four categories of stereotypes namely: stereotypes on gender, tribes, nationalities, regions and body size using the relevance theory. Kinuu concluded that comedians used incongruity and code switching in the identified stereotypes to create humorous effects. Code switching and

code mixing was frequently used by the comedians to reinforce and mark out the beginning and the end of the punchline thus playing a vital role in understanding of the joke by the hearer.

The issue of incongruity as the key cause of humor creation is similarly addressed by the current study. The issue of stereotypes is another similarity. The approach taken by the study is similar to the one taken by the current study. The study also uses the same object of study, i.e. *Churchill Show*. The study became invaluable in data analysis and discussions.

Onyancha (2015) *The Use of Irony in Creating Humor* identified ironic expressions in Kansime's jokes and established incongruities in the ironic expressions. Various categories were created to identify the ironic expressions. Onyancha created ironies on norms and values of the society, ironies on what people have said before, ironies on stereotypes, ironies on politics of the country and ironies on hopes and inspirations. The study found out that the concept of incongruity is necessary for humor perception to take place. Using the relevance theory, Onyancha realized that the hearer is inherently constrained by the need to search for relevance in a given text and since the humorist is capable of manipulating the ostensive stimulus that he/she produces so as to lead the hearer into the inferential steps which should consequently lead to dissonance in the assumption built so that when the hearer conforms to this, it leads to the manifestation of humor.

The study differs from the current one in terms of issues under study as well as the object of study. However, the study provided valuable information in terms of the theory which the current study adopted i.e. relevance theory.

The current study relies on and borrows from the past studies which are of particular relevance to it. These studies assisted the researcher in explaining and analyzing the data.

### **2.10 Chapter Summary**

This chapter discussed literature review that focused on various issues related to verbal humor, the theoretical framework within which this study was analysed, conceptual framework which summarizes all the ideas captured in the study as well as related literature where various empirical researches on verbal humor and maxim flouting are given. The next chapter discussed the methodology through which the data were obtained.

## CHAPTER THREE

### RESEARCH DESIGN AND METHODOLOGY

#### 3.1 Introduction

In this chapter, the researcher focused on the research method. The researcher divided this chapter into four parts of discussion: research design – describing the approach of conducting this study; data preparation – including area of the study, sample study and sampling techniques, research tools, and techniques of data collection; data analysis – showing how the data are analyzed; and data trustworthiness – describing how the validity of the data findings is checked.

#### 3.2 Research Design

This study is categorized as descriptive qualitative research since it emphasized on the phenomenon of the use of language in its context by interpreting the data. According to Wiseman (2015), descriptive qualitative research is a research that describes phenomenon in the form of words instead of numbers or measures. Bogdan and Biklen (1982) state that in the qualitative research, the data are collected in the form of words or pictures rather than numbers and the researcher should analyze them with all their richness as closely as possible to the form in which they are recorded or transcribed. Holloway (1997) states that qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live. It aims to understand the social reality of individuals, groups, and cultures. In this research, the objectives of analysis were the flouting of Gricean conversational maxims, forms of humor and discourse topics created by maxim flouting by stand up comedians in *Churchill Show*.

### 3.3 Study Area

This research was conducted using *Churchill Show* as its object where selected performances of famous and upcoming stand up comedians were used.

### 3.4 Sample Size and Sampling Technique

According to Lofland and Lofland (1995) in Moleong (2001:112), the main data of qualitative research are language and action. Therefore, the main data of this study were in the form of utterances taken from *Churchill Show*. Kahng (2020) explains that utterance is a link in the chain of speech communication of a particular subject. The boundaries of the utterance are determined by a change of speech subject. Utterances are not indifferent to one another, and are not self-sufficient; they are aware of and mutually reflect one another. Every utterance must be regarded as primarily a response to preceding utterances of the given subject.

The primary source of data in this research was a video tape entitled *Churchill Show*. This is where the selected 23 set of data were retrieved. The secondary source of data were the 23 script of video tape *Churchill Show* retrieved from the internet. The data were in form of utterances. To achieve the required data, purposive sampling technique was used. The selection was limited to recent volumes of the *Churchill Show*. There are 23 selected comedies from various presentations from the year 2011 to 2019 because they were the most appropriate to represent the flouting of maxims of Cooperative Principle to create humor, its forms and discourse topics. The period between 2011 and 2019 is important in this study because of purposive sampling where the researcher selected only those comedians who were popular and made regular appearance in *Churchill Show*. They were also household names because people loved them and their humor. Some comedians may feature more than others because of the relevance of their jokes to the objectives of this study.



### **3.5 Research Tools**

Since the particular characteristic of content analysis is the placing of the researcher as the main instrument of the research, this study used the researcher as the main instrument. According to Lincoln and Guba (1985), the characteristic of qualitative research is using the researcher with the help of people or instrument of research. The researcher plans the study, collects the data, identifies and analyzes them in the study. The secondary instruments were the helping instruments for the researcher to analyze the data, such as a dictionary and data sheets. The internet was used in retrieving purposively, the selected tapes that contained the performances of the selected comedians as well as the required volumes or episodes.

### **3.6 Methods of Data Collection**

In collecting the data, the researcher applied *simak* and *catat* (read and write) technique or attentive observation (Sudaryanto, 1993). This technique is aimed at recording relevant data which were suitable with the research questions in the research objectives. These techniques were appropriate to be applied since the data of the research were in the forms of utterances. Sudaryanto (1993) states that, *simak* method is done by paying careful attention to the use of language. Thus, when observing humor, the researcher listened to all utterances by the stand up comedians from the recorded video tapes. The taking of notes techniques began when the transcription was written down in the form of notes, by listening and paying much attention to the language use. In applying this technique, the researcher watched the video tape by focusing on the employment of flouting of maxims of the Cooperative Principle to create humor, the forms of humor, and the discourse topics of humor.

In collecting the data, the researcher did the following:

- i. Watching the recorded video tape as the primary source of the data.

- ii. Checking the suitability of the video tape to the objectives of the study.
- iii. Watching and re-watching the selected video tape and noting down the utterances of the comedians in a note book.
- iv. Translating the transcribed data from Kiswahili to English for the purposes of analysis.

### **3.7 Method of Data Analysis**

Wimmer and Dominick (2010: 119) state that data analysis in qualitative studies is done early in the collection process and continues throughout the project. This means that in this type of research, when the researchers conduct the data collection, they actually have started conducting the data analysis as well. In this research, the researcher employed the content analysis of spoken words in the recorded video tape and written text (translated versions) of the video tape script to find the forms and discourse topics of humor created by the stand up comedians through flouting the maxims of the Cooperative Principle. The following presents the steps of the data analysis of this study.

1. The researcher identified the errors in the data collection to gain appropriate data.
2. The researcher classified the flouting of maxims of Cooperative Principle employed by the stand up comedians to create humor.
3. The researcher analyzed the forms and discourse topics of humor which appear through the flouting of maxims of the Cooperative Principle employed by the stand up comedians.
4. The researcher drew conclusions for the research questions.

5. The researcher used two theories to analyse the data, i.e Grice's Cooperative Principle. This was used to explain the maxims flouted by the comedians in *Churchill Show* as well as the implicatures that arose from the flouted maxims. Relevance Theory was used to demonstrate how humor was evoked.

### **3.8 Triangulation**

In this research, the triangulation was used to test the validity of the research data. Triangulation utilizes something outside the data to verify the data itself or to compare them (Thurmond, 2001). Denzin in Guba and Lincoln (1981) states that triangulation forces the observer to combine multiple data sources, research method, and theoretical schemes in the inspection and analysis of behavior specimens. Furthermore, Hussein (2009) identifies four basic types of triangulation as follows.

1. Data triangulation – the use of a variety of data source in study.
2. Investigator triangulation – the use of several different researchers or evaluators.
3. Theory triangulation – the use of multiple perspectives to interpret a single set of data.
4. Methodological triangulation – the use of multiple methods to study a single problem or program.

The researcher was convinced that the data collected were suitable to the objectives of this study by applying triangulation technique. The researcher used sources and researchers technique in this study. The sources, such as books, papers, articles, and magazines related to the flouting of maxims of the Cooperative Principle and humor were used in this study. The researcher also triangulated the data by asking four colleagues majoring in linguistics as peer reviewers to confirm the data collected.

### **3.9 Ethical Considerations**

The researcher is grateful to the *Churchill Show* fraternity for the availability of the information that made this study a scholarly work. The tapes and episodes used were only done so for academic purposes. The researcher did not use the selected performances for any financial gains. The show has been used as an object in this study to demonstrate that humor creation is not merely meant to make people laugh but is also a rich field for scholars. The jokes are rich in linguistic aspects which a researcher can analyse to enrich the academic realm.

### **3.10 Chapter Summary**

This chapter focused on research methodology. It discussed areas that enabled the researcher come up with the data that was analysed in the next chapter. The next chapter discussed the flouting of the conversational maxims by selected stand up comedians in *Churchill Show*.

## CHAPTER FOUR

### FORMS OF MAXIM FLOUTING IN *CHURCHILL SHOW*

#### 4.0 Introduction

This chapter provides a discussion on conversational maxim flouting by the selected stand up comedians in *Churchill Show*. This section seeks to achieve objective one of the study. The section provides data on each selected comedian, followed by an explanation of the utterances in relation to the maxims flouted as well as ways in which the audience infers meanings from the jokes in relation to the tenets of the Relevance Theory.

#### 4.1 Forms of Maxim Flouting in *Churchill Show*

Humor creation in *Churchill Show* is based on the comedians' utterances and their performance on stage. The sense of fun is found in some language phenomena that are created by the comedians through their utterances. Particularly, in dealing with that language phenomenon as a part of humor creation, a pragmatic approach is needed. During the study, there was flouting of different conversational maxims: quantity, quality, relations and manner by the stand up comedians in *Churchill Show* to create humor.

Flouting occurs when the speaker blatantly fails to observe a maxim. Their intention is not to mislead the listener but they try to deliver their implicit meaning different from the expressed or the surface meaning. This in turn gives rise to the creation of new additional, hidden meanings which are not given on the surface. In other words, implicatures are created and the audience tries to arrive at these implicatures through the process of inferencing.

According to Relevance theory, which is based on human cognition and communication, the biologically rooted human trend seeks for the most relevant information hidden in the process of communication and interpreting an utterance is a procedure of searching for the intended relevance, optimal relevance, which follows a path of least effort. Expectations of audience can be considered to be of maximal relevance which may end up with twists which break the maximal relevance and motivate the search for optimal relevance. The audience interprets utterances assuming that a set of assumptions ostensibly communicated provides a good balance of cognitive effects in exchange for the effort which their processing demands and that this set of assumptions is the one that the humorist presumably intended to communicate.

RT also stipulates that, “ an input becomes relevant to a person if it connects with background information already available to the audience by answering a question they had in mind, improving their knowledge on a certain topic, settling a doubt, confirming a suspicion or correcting a mistaken impression (Sperber and Wilson 2004).

RT enhances the idea that context or background assumptions play a crucial role in human communication process. Context is dynamic and a matter of choice and the selection of a particular context is determined by the search for relevance. What the recipient expects is the stimulus which is a relevant one. Context is a psychological construct, a subset of the hearer’s assumptions about the world. It is not limited to information about the immediate physical environment or immediate preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about mental state of the speaker may all play a role in interpretations (Sperber and Wilson 1988)

Context is the cognitive environment which is the encyclopedic entries stored in the mind of the hearer and it helps the audience to make assumptions towards the speaker's intention in a conversation. Laughter means the hearer has selected the correct context to interpret the utterance. Humor appreciation requires a context bound interaction between a particular cognitive environment and the skilled humorist who manages to predict relevance seeking cognitive operation in the audience mind.

#### **4.1.1 Flouting of Quantity Maxim**

The maxim of quantity requires us to make our contributions as informative as is required for the current purpose of the exchange and not to make our contributions more informative than is required. A speaker flouts this maxim by saying more or less than required. According to Cutting (2002), there are two strategies to flout this maxim: giving too much information or too little than what is required.

RT stipulates that, flouting of the quantity maxim happens because the speaker wants to be understood. It is in their interest to make their utterance as easy as possible to understand and to provide evidence not just for the cognitive effects they aim to achieve in the hearer but also for further cognitive effects which, by holding their attention will help them achieve their goal.

In optimal relevance, it is reasonable for the hearer to follow a path of least effort because the speaker is expected to make their utterances as easy as possible to understand. This explains why in the following data the stand up comedians from *Churchill Show* have provided a lot of information in their jokes. They are trying to make their presentation as clear as possible to their audience who will in turn follow a part of least effort to arrive at the optimal relevance.

## Datum 1

...my dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that 'spare the rod spoil the child.' Alikuwa anatuamsha saa kumi na mbili mimi na Kimondiu, anatuita sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia Kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda Kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, 'Kimondiu wewe, tutakuja kuambia babako, utachapwa.' Kimondiu anawaaambia, 'elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.' (Laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, 'spare the rod spoil the child' he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and Kimondiu would ask, 'what have we done so that you cane us' dad would say, 'I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, Kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him and he would tell them that he had already been caned. May be a saucer (top up) will do.

In this joke, the comedian has flouted the quantity maxim by giving too much information. Normally an exaggeration is the result of saying too much. The comedian exaggerates the fact that they are woken up at six in the morning to be caned for mistakes they will make during their father's absence. Kimondiu becomes unruly because he has already been caned and if he will be caned again, it will just be a top up nothing much. *Spare the rod and spoil the child*, has been misinterpreted by the comedian's father to the extent of spoiling the children by over caning them even when they have not yet done any mistake.

According to the RT, the search for relevance leads the hearer to entertain the incongruous. Curcio (1995) maintains that this is because of the principle of relevance



that leads the hearer to this kind of entertainment. This claim leads the audience to the interpretation of the comedian's utterances which are triggered by the strategies or forms of humor adopted by the comedian. In this humor, the comedian begins by talking of children being treated like servants. This utterance according to RT leads the hearer to form an assumption on what will follow next, for example we would expect the comedian's father to wake them up early so that they go to the shamba to dig or weed the crops or take the animals out to graze. In the next utterance, a twist is created where the comedian brings in another utterance, "spare the rod and spoil the child." This changes the hearer's earlier assumption taking them to form another one this time, the beatings, but then again it is very early in the morning. These seem to be relevant anticipatory hypothesis regarding this utterance.

The incongruity and thus laughter comes when they are caned for mistakes that their father imagines they will commit during the day something he calls deposit. Deposit is normally something we give before a service is rendered. This goes against the hearer's world knowledge of how punishment is rendered. Later when Kimondiu is threatened by the women, he simply tells them that he will only be given a saucer (top up). From the audience encyclopedic knowledge, saucer is used in reference to food in the hotel when a customer wants some addition of whatever they are eating which will not be part of the payment. This causes laughter because the boy seems to have been caned until he has enjoyed it and will not mind another beating.

In the following datum, the comedian is flouting the maxim of quantity giving too much information including those that were not asked for.

**Datum 2**

Announcer speaks in English; Caller speaks in English with a Luo accent

Comedian: You know I used to hear people say Luo is a lifestyle I never understood what it meant until two weeks ago a certain Luo man made a phone call to a certain radio station.

Caller: Hello, we are on our way to Thika. We are going to support Gor Mahia.

Announcer: OK sir, how many are you?

Caller: Do not ask me how many we are; ask how many cars have we.  
(Laughter)

Announcer: OK, sir, I am sorry. How many cars do you have?

Caller: Do not ask me how many cars have we, ask me which models?  
(Laughter)

Announcer: OK I am really sorry, which model sir?

Caller: We are having 30 Mercedes and 4 NZEs. That means we have 30 Luos and 4 Kikuyus.

In this joke, the comedian flouted the quantity maxim because he wants to exaggerate the pride that he has as a Luo. Luo is an ethnic group in Kenya known to live lavishly. In this humor he is proudly telling the announcer to emphasize the fact that the Luos have come in large numbers to cheer their team Gor Mahia. They are driving the latest and the most expensive model of cars. Mercedes is a big, posh car only driven by the affluent in Kenya. On the other hand, the four NZEs are driven by the Kikuyus. Kikuyu is an ethnic group in Kenya who are keen on expenditure. They do not spend extravagantly. The Kikuyu are also known to be business minded people who may not be willing to waste time in a stadium cheering a football team. They like making money and to them every minute counts and as they say, to them, time is money. From the superiority theory, the comedian seems to be making fun of the Kikuyus who drive

inexpensive cars and showing the Luos as superior. He is looking down upon them though on a lighter note this elicits laughter in the audience.

At the onset of this comedy, the hearer expected the caller to give the number of people as asked but he deviates and tells the announcer to ask the number of cars. As if this is not enough, the caller further instructs the announcer to ask about the model of cars. According to the cognitive principle, upon hearing this, the audience would naturally seek the greatest effect with the smallest effort, i.e. maximal relevance. They would form an assumption that the comedian would give a number of people say twenty people or any number but the next utterance turns out to be a question where number of cars and models are mentioned creating a twist in the audience expectation. This seems like an informational irrelevance. However according to the communicational principle, every utterance creates a presumption of relevance and the seemingly irrelevant information should be optimally relevant in this context.

The audience begins to extend the formerly formed contextual assumptions and gets to the conclusion that the caller wants to show off and demean the others who drive smaller, cheaper cars. The extra processing on the audience's part bridges the gap between the maximal relevance and the optimal relevance thus humor is created and appreciated. The audience realizes that the caller wanted to brag and show off to the listeners owing to their encyclopedic knowledge that he comes from the ethnic group (Luo) known for lavish living and pride.

### **Datum 3**

Sometimes the maxim of quantity can be flouted by comedians giving little information as shown in the following joke.

- a. Ujaluo utakuua.  
“‘Luoness’ will kill you.’

- b. Lazima upende mahali unatoka.  
‘You have to appreciate your origin’
- c. People from Nyanza like prefixes. A prefix is a title that comes before the name: Dr Geoffrey Otieno, Engineer Obado, Lecturer Omondi (laughter).

People from Central also like something called suffixes (laughter). Suffix is a title that comes after the name: Mwangi wa Equity. ‘Mwangi of Equity’ (equity bank), ‘Wanjiku wa Makaa’ (‘Wanjiku who runs a charcoal business’) (laughter).

In this datum, the comedian is flouting the maxim of quantity by giving the audience little information. He uses the suffixes and prefixes to create humor. The prefix is given to his Luo tribes in a bid to show off. Though the information is insufficient, the encyclopedic knowledge that the audience have about the Luo community enables them to unravel the joke and laugh. It is known that they are the ‘most educated’. This is reflected in the prefixes that the comedian chooses. On the other hand, the suffixes belonging to the Kikuyu community are in reference to their enterprising nature. The suffixes are attached after their names to describe the kind of businesses they are engaged in.

In this comedy, the audience applied encyclopedic knowledge of the Luo to get optimal relevance which rewarded them with laughter. The incongruity in this joke comes from the prefixes and suffixes. The audience never imagined how well the prefixes suit the Luo and how well the suffixes suit the Kikuyu. This in RT would mean that this humor leads the audience through the ostensive inferential process for them to find maximal relevance and make them laugh. Curco (1995) notes that, humorous interpretations depend on the interaction between the perception of the incongruous and the search for relevance. The incongruous in this joke is the use of suffixes and prefixes which creates a twist in the audience expectation. The audience has no encyclopedic knowledge about their uses but as the joke continues especially when the comedian

defines the two terms, in this case searching for optimal relevance in order for his audience to get the joke. The audience arrived at the maximal relevance resulting in laughter.

#### **Datum 4**

The comedian in the following joke has given too much information.

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pastor anaamka anaanza kupreach. ‘ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine Mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ningependa tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko na akakadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa akakadawa unadisappear wiki moja, bwana asifiwe akiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa Mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangalie neno la mtume Jeroboam (laughter). Mtu aseme Jeroboam, Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na Jeroboam tuangalie Solomoni (laughter) Solomoni alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishindwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch (prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3 pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers, praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details.

On realizing none is interested he gives up. But mlolongo pastors are comedians. 'I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle Jeroboam, somebody say Jeroboam, when Jeroboam was walking in the town of Gethsamane... let's leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.' Realizing he won't succeed he says 'please let us not enjoy each other I have not studied theology, just give me what you can, I go have lunch).

In this datum, the comedian is flouting the maxim of quantity by giving a very long narrative of two pastors he once encountered in a matatu (public transport vehicle in Kenya). He is too detailed and to maintain the attention of the audience he had to misrepresent some facts. For example, there is no disciple in the Bible called Jeroboam, Solomon or Judah. The comedian, however, does not lose his audience in the process of his narration because all along, he is giving the audience ample time to process the humor in the usual way, i.e. in Sperber and Wilson's (2004) terms, to derive maximum contextual effect for the minimum processing effort.

In flouting the quantity maxim, the comedian is working on the assumption that the audience will (logically) detain their processing effort at the first valid interpretive hypotheses they arrive at, ignoring automatically the possible existence of other alternatives. The comedian has picked the right context because most of the passengers are aware of the biblical events and when the fake pastors misinterpret the bible laughter is achieved because of the 'cognitive dissonance' or incongruity which surprises the audience.

Long as it is, the joke has been woven in such a way that the audience realizes that they have been led up the garden path by the comedian and according to psychological theories of humor, it is a mixture of surprise, appreciation of incongruity and satisfaction at having solved the problem presented by the comedian in a quick and

efficient manner, (having ‘got’ the joke), that accounts for the pleasurable effects which give rise to laughter. In this comedy, the maximal relevance expectation of the audience conforms to their usual way of thinking because they have formed some assumption schemas through daily cognition in their encyclopedic knowledge. It is no doubt that the fake pastors are a menace in Kenyan transport vehicles. Those who want to get money the easy way know that appealing to the spiritual realm will yield faster results. This is possible because RT pays an excessive attention to the context that guides the interpretive process in this case the broader socio cultural context.

### **Datum 5**

In the following joke, the comedian has created his humor by using little information.

“Churches today are getting a little bit violent. Venye niliokoka nikaenda. The first thing was (imitates the pastor) somebody just look at your neighbor, look at your neighbor. Then it moved to. Just look at your neighbor and give him a smile. Then it moved from there. Somebody give your neighbor a high five. Then ikitoka hapo akasema, shake your neighbor. Ikatoka hapo akasema slap your neighbor (laughter). By the year 2012 itakuwa fight your neighbor. (Prolonged laughter).

In this datum, the comedian has used little information as he narrates his experience in church where violence is alluded to. The quantity maxim has been flouted through provision of little information where the comedian is joking about the onset of animosity among neighbors. It is gradual and is triggered by negligible things slowly by slowly. At first people look at their neighbors and it is normal, they even smile at each other, greet each other, then something happens, they shake the neighbor then slapping which is the onset of violence because at last fighting erupts after all, a slap causes pain which causes the one slapped to react violently.

According to RT, comedians convey their humor message by searching for optimal relevance in their utterance. In this case, the gap between the maximal relevance

expectation on the side of the hearer and the optimal relevance on the side of the comedian is formed and it is this gap that creates humor. This is because two factors are embodied in relevance: cognitive effects (contextual effects) and processing effort. Huang (2007) asserts that the first factor is the outcome of an interaction between the newly impinging stimulus and a subset of the assumptions that are already established in a cognitive system, but the second factor is the effort a cognitive system must expend in order to yield a satisfactory interpretation of any incoming information processed. The audience follows a path of least effort in accessing and testing different interpretations, which means, the audience makes attempts to maximize context effects while minimizing processing effort. This joke on violence in church is humorous because of the assumptions already established in the cognitive system of the audience. It alludes to political violence that Kenyans always experience during electioneering period. The year 2012 was supposed to be an election year in Kenya but due to constraints that arose from the new constitutional dispensation, it was pushed to 2013. The comedian is utilizing this encyclopedic knowledge to make it known that Kenyans live in peace after elections and as the next election nears, gradually violence sets in. As the comedian flouts the quantity maxim, he is closing the gap between the maximal relevance expectation and the optimal relevance. The more processing efforts made by the audience, the more contextual effects can be achieved and as they make relevant appropriate interpretations, i.e. why the pastor is leading the congregation to violence, they find the joke points and are entertained- to laugh- by realizing the comedian's communicative intention where he is exploring political violence during electioneering period in Kenya.



## Datum 6

In the following joke, the comedian is conversing with an imaginary lady from the coast. Being two characters, the quantity maxim flouting is seen on the side of the lady.

“...you people from the coast are too wordy. I went looking for my friend and I decided to ask a lady for direction. ‘Am looking for Runa’s residence’

Lady: the one whose brother died of drug abuse? That one even his wife ran away from him.

I was asking if you could direct me to his residence.

Lady: not only that. (Laughter). He was dismissed from the port. (Laughter). He is no longer working at the port. (Laughter).

You have talked for one hour then she tells you ‘or I accompany you’ (laughter).

In this joke, the comedian is in Mombasa and he encounters a lady whom he decides to ask for help. He is looking for a friend’s residence. The lady flouts the maxim of quantity by giving him too much information about the friend in question. The information she gives the comedian is not necessary at this point because all he is asking for is the direction to his friend’s place. He is made to know things he did not know about his friend by the too much information given by the lady. Such is the character of idle talkers who know too much about other people and ready to reveal to anyone strangers included. At the end of the encounter, the lady has not given directions but instead tells the comedian that she can accompany him after wasting his time with unnecessary information.

The audience laughs because of the encyclopedic knowledge they have of the people from the coast. This is a stereotypic joke. They are said to enjoy idle talks and they unleash their knowledge of others to whoever is ready to listen. According to RT, during the process of communication, speakers are open to a great deal of contextual

information and assumptions which are mutually manifest to both, and therefore a mutually manifest cognitive environment is created (Yus1998). Kenyans have an assumption that women from the coast are idlers and spend most of their time in idle talks and that is why the audience laughs when the lady gives the comedian one information after another about the friend in question. The comedian engages the lady in the conversation in a bid to establish a series of manifest contextual information and assumptions leading to a mutually manifest cognitive environment, a realization that the ladies from the coast region like idle talks. In the process, the audience makes appropriate inferences, and grasps the comedian's humorous communicative intentions leading to laughter at various intervals. Twists and surprises are realized from the lady's information about the person in question: giving information that was not asked for.

#### **4.1.2 Flouting of Quality Maxim**

This maxim is also called truthfulness maxim. It requires us not to say what we believe to be false and what we lack adequate evidence for. Flouting of this maxim is realized by saying things which are not true. Many of the utterances are contradictory to the audience but according to the communicative principles of relevance, "every utterance or every act of ostensive communication communicates a presumption of its own optimal relevance in verbal communication which is viewed by Sperber and Wilson (2004) as an ostensive inferential process. Maximal relevance means that inference is made when the audience pays least effort as much as possible.

In most cases, the flouting of quality maxim gives rise to irony, satire, hyperbole and metaphor. This forces the audience to engage in the process of inference in order to get to the implicature and thus unravel the intended meaning of the joke. In jokes that flout this maxim, the audience encounters a discrepancy between a description of the world that the speaker is apparently putting forward and the way things are. This means the

processing of humorous instances requires more cognitive effort as compared to non humorous acts due to their contradictory nature. Yus (2003, 2008) argue that in the case of humor the participants are aware of the humorous intentions of the speaker (comedian) or in some cases are made aware of these intentions by certain humor markers. This awareness leads the hearer to indulge in a process of resolving the cognitive dissonance associated with humor in return for increased cognitive effects. The reason why there is laughter in spite of the contradiction.

### **Datum 7**

In the following joke, the comedian has created his humor by giving information that has distorted known facts.

“Mi husema ukitaka mboch enda Ukambani wanakuwa wapo sana. Wanafanya kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi... usicheze (laughter).

(I normally say that an Ukambani house girl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards their employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’... don’t joke.)”

In this datum, the comedian is flouting the quality maxim by giving the audience false allegations about Kamba house helps. Their being the best is questionable because in Kenya, it is common knowledge that most people prefer house helps from the western part of the country and for sure majority of them do their work diligently. There is no evidence in Kenya of Kamba girls being the best. It is also not true that any house help can outrightly shame their bosses by singing badly about them, especially when visitors are around no matter how badly one is treated. The embarrassing song creates a twist

in the joke making the audience see Kamba girls as the worst not the best as earlier stated by the comedian in the setup of the joke.

In this joke the comedian is not truthful. Laughter comes about from the incongruity where the audience expected the girl to sing praises to her employer for this is the cognitive relevance that is expected of employers and employees.

In this humor there is an incompatibility between the information being provided through the contextual elements and what is being explicated by the utterance. For humor to be experienced, the audience then has to access some underlying contextual assumptions to recover the intended interpretation. This contextual selection is guided by the relevance principle. In other words, the audience through relevance concludes that the mismatch is not gratuitous but deliberate and that the utterance should not be understood as an assertion in the normal sense but should be understood as a critical commentary or evaluation and that the utterance should not be taken as the surface value but as conveying dissociative attitudes (Zhao 2011). The dissociative attitude is the comedian seeming to tell us that one should not employ a Kamba house help because they can cause you embarrassments any time, especially when you do not treat her well, in other words, beware of Kamba house helps.

### **Datum 8**

This is another joke that the comedian has exaggerated facts that are not in line with the societal norms.

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn't cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akaboeka. What you are supposed to do as a man is

enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (Laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can't leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn't cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

The maxim of quality has been flouted in that the comedian is lying and has no evidence of any man who has done what he is alleging. This joke is a mockery of the African tradition. It depicts the incongruity that arises from what the audience knows about the cultural expectations of an African woman who is supposed to cook for her husband not vice versa. We are yet to get information of a man who goes to work and after work gets home and cooks for a wife who has been clued to the TV the whole day and even more massages her. In the African setting this man will be viewed as bewitched or dominated. The humorous effect comes when the man goes further to massage his lazy wife. This humor echoes a violation of cultural norms which are widely represented in human minds and are always available for ironic echoing.

The human cognitive faculty inherently draws inferences from any relevant input and the encyclopedic knowledge of the hearer as well as the comedian. Due to this inherent ability to search for relevance, the audience of a communicative act keeps on looking for a plausible interpretation until they reach the most relevant one (Sperber and Wilson 2006).

In this humor, the audience, through inference from their encyclopedic knowledge, is aware that the comedian is taking them for a ride because he is pretending to be a sort of person seriously producing an utterance and simultaneously expressing his own

attitude to it. The attitude being a mockery to anyone who would do to a lady what he purports in his humor. He seems to be saying that any man who does this for a woman is not acting in his normal sense or true mind especially in the African sense and more specifically in the Kenyan sense.

### **Datum 9**

In the comedy below, the comedian has created his humor by distorting the cultural expectations.

“Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious... I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(...Something interesting with my girlfriend is the fact that she approached me not I approaching her...serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I entered her box.)

In this joke, the quality maxim has been flouted. The comedian is lying to his audience as he makes them laugh. The girl approaching a man is a twist in this joke. This is not in line with the African culture. No matter how much you want a man as a woman you can never be the first to make a move, you must wait for the man to do it. From the encyclopedic knowledge, the above joke becomes incongruous eliciting laughter.

Curcio (1995) notes that, humorous interpretations depend on the interaction between the perception of the incongruous and the search for relevance. The hearer goes through a process where they feel that the communicative principle of relevance is violated because the speaker (comedian) communicates events and situations that are inconsistent or out of place with the context of the hearer. Humor is seen to be generated when there is incongruity between what is expected to occur and what occurs. In this

joke what is expected is the man wooing the girl and what occurs in the joke is the girl doing the wooing. The twist in the audience expectation creates humor.

### **Datum 10**

The comedian in the following joke contrasts two schools, one in the rich suburbs of Nairobi (Karen) and another in the rural Kiambu.

“...Shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and you want to buy a Range Rover Sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9.5 million, how much are you remaining with? John answers 500 thousand. Very good.”

In Kiambu mwalimu anaiingia na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii swali ni yako personally, tukipatia baba yako one thousand (laughter) kama jana, akunywe mia nani (laughter) alipe hamsini mutura, akose kumi, apikwe apelekwe hospitali, alipe mia moja atabaki na ngapi? (prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ John if I give you 10 million to buy a Range Rover Sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million. How much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘how are you? Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura( sausage made from intestines) for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with? (Prlonged laughter)

In this comedy, the quality maxim has been flouted. The comedian has no evidence to prove his allegations. The comedian is comparing two schools one in Karen, an area occupied by the rich in Kenya, and another school in Kiambu where the comedian is a student. The allegation of the teachers in Kiambu using the learner’s parent as an

example is incongruous because such examples demoralize the learner. There is no evidence that teachers use examples in class that reflect the learner's social class. In teaching, teachers are discouraged from exposing the learner's background by all means; all learners must be treated equally. School is where all learners belong.

Apte (1985) cited by Meyer (2000) notes that humor stems from violation of what is socially or culturally agreed to be normal. For comedy to work, there must be an established set of cultural and societal norms against which incongruities may be found. In the case of this humor, the comedian uses violation of educational norms where a teacher in a rural school humiliates a learner by using his parent who is a drunkard as an example. It also sharply brings into the fore the discrepancies in the social classes in societies. From this comedy, the audience laughs most when the comedian jokes about the Kiambu School compared to lack of laughter in the Karen school. This is in line with the fact that, background assumptions play a crucial role in human communication process. Most of the members of the audience identify with the comedian since most of them attended rural schools and know how teachers in such schools handle their learners. This enhances the superiority theory where there is a winner and a loser in humor. The comedian is seen as a loser and thus inferior because of the humiliation he undergoes. The winner is the learner in the urban school who is shown to be using figures that reflect affluence and which he fully understands.

### **Datum 11**

The comedian in the next joke is giving outright lies and baseless allegations in a bid to make the audience laugh.

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia, 'eeh... pole... (Laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (Laughter)”



(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. The man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run to marriage.’)

In this comedy, quality maxim is flouted when the comedian gives unrealistic allegations. This is a scenario where his uncle has found a man red handed and he backs off out of fear since the man seems stronger than he. From the audience encyclopedic knowledge the uncle is expected to fight or at least do something to unleash his frustrations but instead he goes to the comedian and advises him not to marry but to be an athlete and run for his country: Kenya.

From what we know even from the mass media, any extra-marital affair is fatal. The ironic twist where the uncle backs off correlates to what the relevance theory calls second order meta representational abilities where the audience must be, in order to comprehend the joke. Cundall (2007) maintains that it has been widely accepted that humor recognition requires the perception of an incongruity. In this humor, the incongruity is the advice given to the comedian by his uncle not run to any marriage but instead run for his country. The pun comes out clearly where the comedian’s uncle wants the comedian to be an athlete and not a married man. This concurs with the fact that sometimes there is a shift in relevance, which would lead the hearer to entertain two contradictory propositional forms. Curco (1995) confirms that this is one way of inducing the perception of the incongruous.

According to RT, context is a psychological construct, a subset of the hearer’s assumptions about the world. It is not limited to information about the immediate physical environment or immediate preceding utterances. The audience is not laughing at the comedian’s advice to run for his country and not marriage but by extension the

cowardly nature of the comedian's uncle. From the onset of the joke, the audience expected to be told of how violent the encounter turned only to get an incongruity of backing down and a piece of advice.

### **Datum 12**

In this joke, the comedian exaggerates some information thus making whatever he says unrealistic.

“... It's a lady's birthday... here in Nairobi unmltea surprise or you buy a gift for your girlfriend. A guy in Nairobi 'funga macho' tara, tara, tara....surprise... 'Oh babe, oh my God umeninunulia vitz for my birthday... thank you'. I bought Chebet a Mercedes S Class thinking it was a perfect gift.Huku hatusemi tara, tara. Tunasema, 'Chebet, Chebet, Chebet, ptoo ndio hiyo!' Chebet reaction surprised me...haa! Nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga Sana, ungeninunulia sports shoes. (laughter)”

(During a lady's birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, 'tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes S Class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can't? You are so stupid! You should have bought me sports shoes instead! (laughter).

This joke flouts the quality maxim when a girl refuses a very expensive car in preference for sports shoes. It is a lie and baseless. It is encyclopedic knowledge that people from the Rift Valley in Kenya are champions when it comes to athletics but they also buy expensive cars after winning millions from the same. It is not that because you can run you will scorn cars. In fact the athletes are known in Kenya to own luxurious cars; so the comedian's allegations of Chebet preferring sports shoes to a Mercedes S class is incongruous.

Kinuu (2013) describes incongruity as the situation in which a hearer listening to a speaker has the mind directed to a particular path of thought which turns out to be a

path that was misleading the hearer as the results turn out to be different from what was expected. In the minds of the audience, Chebet is expected to be surprised and excited at such a luxurious car being given to her as a birthday present. But the unexpected happens: she scoffs at it and prefers the comedian bought her sports shoes instead. In this humor, there is a discrepancy between representation and the state of affairs that it purports to represent. Chebet would prefer to run rather than drive. The discrepancy between the state of affairs and the reality creates the punch line of the joke leading to laughter. The hearers were led to expect relevance in a given direction and suddenly discover some other unpredicted way in which the utterance achieves it.

#### **4.1.3 Flouting of Relation Maxim**

This maxim requires that whatever we say is supposed to be relevant to the main topic so that the two sides in conversation could deal with the same subject. The messages provided by the speaker should be relevant and related (Cutting 2002). The hearer should be able to imagine what the utterance did not say and make the connection between the utterance and the preceding one. The hearer should assume that the next utterance would be related to the previous one. Flouting this maxim means that the utterance of the speaker is irrelevant to the context for some reasons. It occurs when there is a change of topic and giving irrelevant information or when the speaker does not say anything explicitly related to the topic of conversation but invites the hearer to seek for an interpretation of possible relevance.

In *Churchill Show* the comedians flout this maxim when they change from one topic of conversation to the next even before the audience interprets the preceding one. This happens with those comedians who tackle many subjects in one presentation unlike those who deal with only one subject. This is shown in the following jokes.

### Datum 13

“ ... Mtu wa taa niwakishie taa kwa DJ (laughter) wasichana...eeh... (Laughter) mnaona... hebu DJ E tumiksie kitu hapo (a song is played). Sasa ona huyu anaitwa DJ E, lakini uso inakaa A. E ni failure hebu kwanza bado nimulikie: kibara inamulika 2019. Wasichana wachaneni na sura supu mmesikia community husbands: ndio hii. Hawa ni wale wanakupenda wiki mbili, wiki ya tatu wanachukua roho yako na kukanyagia mpaka ina kaa minced meat. Talking of community husbands, kuna hawa wasichana wanasoma news, nawapenda, ni warembo, lakini wanakuwa na temporary memory loss kadogo tu. After news kuna kuintroduce the guest. Tuseme the guest ni president, ‘and our guest today you all know him. He is the fourth president of Kenya, son of the first president of Kenya, married to Margaret, and together, have three children.’ Alafu anapindukia president na kusema, ‘karibu, introduce yourself.’ Aseme nini! Shida inakuanga ni nini? Producers hamuandikiangi au nini? (Laughter).”

(The person in charge of lighting, please turn on the lights at the DJ’s. Ladies...please DJ mix some song for us. Now look at this one he is called DeeJay E, yet his face looks A. E stands for failure. Wait, please more light. His baldness lights 2019. Ladies don’t be taken in by good looks. Such men are called community husbands. They are those who love you for only two weeks and the third week, they break your heart to pieces. Talking of community husbands, there are these beautiful ladies who broadcast news. It’s like they have temporary memory loss a bit. After news they normally have a guest. Let’s say the guest is the president. They will say, ‘our guest today you all know him, he is the fourth president of Kenya, son of the first president, married to Margaret and together they have three children. Then she will turn to the president and say, ‘please introduce yourself.’ What do you want him to say? What is the problem? Is it with the producers who don’t direct them well or what?

In this joke, the comedian flouts the maxim of relation by being irrelevant. Her utterances are not related. The comedian moves from community husbands to the newscasters leaving one to wonder what the relationship between these two is. The second part of her humor begins with the phrase, ‘talking of community husbands’ then what follows is something totally different.

According to RT, the cognitive principle mirrors the biologically rooted human trend to seek for the most relevant information hidden in the process of communication. In

this comedy, the audience seeks for something relevant to make them laugh in spite of the provision of irrelevant information in the setup of the humor. Interpreting an utterance is a procedure of searching for the intended relevance, optimal relevance, which follows the path of least effort. If the utterance is not as informative as required or seemingly irrelevant or untrue, a search for a more relevant interpretation worth being processed may be activated, despite the supplementary mental effort required. The reward of this extra effort in processing is pleasant surprise and laughter.

Therefore, the humor rewards the audience because it connects with the background information already available to them. The information available to them is the style of presentation of the comedian. Since she is frequent and popular in *Churchill Show*, the audience has known how to follow her and enjoy her jokes in spite of the irrelevancies that mar her presentation style. According to Forabasco (2008), there are many aspects involved in humor and how they interact in any discourse that leads to a humorous interpretation.

#### **Datum 14**

Another example of flouting of relation maxim is seen in the following joke where the comedian mixes up his presentation by dealing with unrelated topics.

“Eldoret... (Addresses a member in the audience) watu wa Eldoret mkienda kanisa mniombe, nikikula mchele yenu nikailamba nikatema kwa tumbo sishibii. Alafu methali zingine mna tuchanganya eti, ‘uzee ni dhahabu.’ (Old is gold). Si wazee watakaa kiti ya uongozi kwa muda mrefu. Watatoka kwa kiti kweli... hawawezi. Kwetu kunawahenga pia methali yao inalenga vijana, ‘ujana ni moshi.’ Tutakosa kuvuta bangi! (laughter).”

(Eldoret... people of Eldoret when you go to church pray for me. When I eat your rice, when I lick it, when I spit it in the stomach, I don't get satisfied. Then there are some proverbs like 'old is gold.' Tell this to those in power and they will never relinquish their power. Where I come from, our wise men say, youth is smoke' with this will the youth fail to smoke bang? (laughter)

This comedian has flouted the maxim of relation. There is no relatedness in his presentation. First he talks about Eldoret, asking the residents of this town to pray for him when they go to church; reason being when he eats their rice he doesn't get satisfied. Eldoret is known for maize not rice. The request for prayer over rice becomes irrelevant. Then he abandons that topic and brings in something totally irrelevant: wise sayings but he still manages to make the audience laugh may be out of his irrelevance the audience found something to laugh at. Laughter is elicited from the encyclopedic knowledge of the comedian's background. He comes from the Luhya community from the western part of Kenya and this community is known to love ugali so much and it is said that rice is not food to them thus the request for prayer.

The wise sayings elicit laughter because of the shared knowledge that politicians world over do not readily relinquish power when they feel they are still 'young.' Those involved in drug abuse are mainly the youth; this is from the audience encyclopedic knowledge and thus the laughter. In spite of jumbling up the presentation, the audience is able to perceive the incongruity. Curcio (1995) notes that, humorous interpretations depend on the interaction between the perception of the incongruous and the search for relevance. The hearer goes through a process where they feel that the communicative principle of relevance is violated because the speaker communicates events and situations that are inconsistent or out of place with the context of the hearer. In spite of all the twists in the joke, the audience still finds it humorous because of the inferences from the shared background.

### Datum 15

The following joke shows the comedian's irrelevance in the actions he engages in his joke.

“...nakwambia niko treasurer ya chama yetu. Wakanipa 10 thousand nikaweka kwa mfuko ya right na nilikuwa na 10 thousand yangu kwa mfugo ya left. Nikaenda kufanya window shopping kwa supermarket. Nikaona vitu mzuri na nikaenda kwa counter kuilipia. Nikashika kwa mfugo nikatoa 10 thousand hii ni gani? ya chama? (laughter) nikatoa 10 thousand moja nikafanyia window shopping, ya right nikafanyia shopping. Kuvika tu hivi watu wa chama walikuwa wanataka pesa yao... umewahi changanyikiwa? Ngoja niende nipadilishe hii pesa sipendi kujichanganya.”

(I tell you I am a treasurer to our group. They gave me ten thousand shillings. I kept it in my right pocket, I had my own ten thousand in the left pocket. Then I went window shopping at the super market. Then I saw nice things and went to the counter. I didn't know which money was for the group (laughter). I used the money from the right pocket, when I reached home, the group members were there, they wanted their money. I realized I had used their money which I had put in the right pocket. I did not want to look confused I ask them to allow a minute where I went and changed the money from the left pocket to the right. (laughter)

The comedian has flouted the relation maxim by bringing in irrelevant allegations in the joke. Money is money and it does not matter which pocket you put it. In this joke the comedian is saying that when he found the group members at home waiting, he felt confused since it occurred to him that he had used the money from the pocket on the right which belonged to the group so he had to go somewhere to remove the money from the pocket on the left and put it in the pocket on the right to show the members that the money is intact and is at the same place he had placed when he was given.

In this joke, the speaker and the hearer have a role to play in the cognitive humor process for a successful interpretation. At the prerequisite, the hearer looks for specific interpretations while the speaker chooses the utterances that lead to the intended humor interpretation. Then an incongruity is perceived, in this case the place where the money has been placed and the fact that it does not alter the trust the members have on their

treasurer. The audience seems to accept that the comedian has taken them for a ride and thus the laughter.

### **Datum 16**

Sometimes the comedians flout the relation maxim by beginning their presentation with a phrase that makes the audience anticipates something related to the phrase only for the comedian to fail to do so as shown in the following joke.

“... Movie ni nini... movie ni movie... Rambo 1, Rambo2, Rambo 3 and last but not least Rambo ka Rambo. The most.... Sound track-tere, tere, ngoma, ngoma, ngori. Sound track ya wahindi ziko na echo (laughter) batal, batal, batal, twing, twing, twing (laughter). Ukipata movie ya wahindi usifuate utapotea, patel dudu, dudu, patel am talking to you. Just wanted to say, good morning. Uganda movie is the best movie ya action but sound track ni ya cartoon. Tweng, tweng, wee, wee..., jamaa akienda kupiga risasi ni tukulu (laughter). Nigerian movie utajua gun ni fake (laughter). Oka, I say talk now. Oka you just committed suicide, last chance am giving you and if you don't talk I'll shoot you with this gun (laughter). Kenya, locally or local movie sinaanza kama action but mwizi ako pekee yake na polisi amejipoint na gun (prolonged laughter).”

(...what is a movie. A movie is a movie. Rambo 1, Rambo 2, Rambo 3 and last but not least Rambo ka Rambo. The most..... sound track tere, tere, tere, ngoma, ngoma, ngori. The Indian movie's sound track has echos batal, batal, twing, twing. If you get their movie don't follow it. You will get lost, patel dudu, dudu, patel I am talking to you. Just wanted to say, good morning. Uganda has the best action movies but the sound track is that of cartoons. Tweng, tweng...wee, wee... when they shoot you here tukulu... Nigerian movies you will know the gun is fake. Oka I say talk now oka you just committed suicide I am giving you the last chance and if you don't talk I will shoot you with this gun. Kenyan movies, the locally or locals start as action movies but the robber is seen alone and the police seems to be pointing the gun at himself/ herself.)

The maxim of relation is flouted in this comedy because at the end of the joke there is no movie at all. When the comedian begun with, ‘what is a movie?’ we expected him to talk briefly about some happenings in a certain movie but he ended up talking about sound tracks in movies from various countries. As such, sound track is not a movie thus



it is irrelevant to what the audience expected creating a twist. Nonetheless, laughter is elicited throughout the presentation.

Attardo (1994) explains that the speaker producing the text uses the violation of a maxim (relevance) to mislead the hearer into believing that normal reliable information is being provided, while in effect, the text, or utterance is rigged with the unexpected presence of the second script. In this comedy, the setup of the comedy was a movie but the punch lines are on sound effects of various movies from different countries acting as the second script. Curcio (1995) confirms that one way of inducing the perception of the incongruous is a shift in relevance which would lead the audience to entertain the two contradicting propositions, in this humor the anticipation of a story from a certain movie and the sound effects that the comedian dwelt on. Though there is a twist in what the audience expected, the audience is able to laugh because of the context that they share with the comedian. Most of them have had a chance to watch the movies whose sound tracks the comedian is using in his joke.

### **Datum 17**

Sometimes in a humor presentation, a comedian may flout the relation maxim by bringing in an irrelevant issue into the ongoing joke as seen in this joke.

“... Mombasa is fun matangazo ya mpira from Mombasa FM kati ya Man U na Everton uwezi poeka. Unaweza skiza the whole night. ‘Haya sasa Rooney huyo, kampa nani; bado nani... niwie radhi (kwa studio) hello Halima ... sasa niko na huondo.... Mama Khadija kaondoka.... Baba Khadija ndio huyo... kapatikana ng’o! Nani... mnee...mnee! Ah Rooney asha funga (laughter).”

( ... Mombasa is fun football commentators from Mombasa FM, a match between Manchester United and Everton. You will never get bored. You can listen to them the whole night. ‘Now Rooney there, he has passed it to whom? Still whom? Oh excuse me... ‘Hello Halima I have some gossip, mama Khadija left the house and baba Khadija there with someone. Was never caught. Mnee, mnee’. Oh Rooney has scored.)

This joke has included irrelevant issues. It begins with a soccer match between Manchester United and Everton being commentated and the commentator takes a call and starts gossiping with Halima. This is irrelevant and in reality not allowed. The audience found the joke funny in spite of the intruding information of the phone call.

According to Attardo (1994), hearers do not discard an utterance as misleading when they perceive it as a joke and when they realize that it flouts one of Grice's maxims, in this case, relevance maxim, rather, they would search for a second sense in the text, which in Raskin's (1985) term is the opposing script. The second sense in this joke is when the comedians resumes the commentating of the game and tells the audience that in the process of gossiping a goal was scored and this evokes laughter.

#### **4.1.4 Flouting of Manner Maxim**

This maxim requires that we do not give obscure and ambiguous information. We should be clear and orderly and avoid being wordy. One is supposed to give proper information, which can make his or her expression clear, concise and easy to understand. It should not give rise to ambiguous meaning.

This maxim is flouted by stand up comedians in *Churchill Show* when most of them become disorderly in their presentation like when one talks of something then half way leaves it then comes back to it again. This is shown in this joke.

#### **Datum 18**

“...2018 imeiisha. Resolution yangu ilikuwa ‘loseweight’ (laughter). This is three years in a row. Nimeamua niachane nayo kabisaa...mwili yangu ni kama relationship sitawai ingilia (prolonged laughter). Lakini turudi kwa relationship, wanaume mnatudanganya...sindio wasichana... wanasema ni color blind lakini wanajua wasichana light skinned. ...turudi kwa weight loss. Shida nisilose weight ni mkate. Kwanza sliced naona hizo slices mbili ni kama wananipigia makovi na kusema kuja. Najipata nimekula sana na ndio mimi huyu. (Laughter)”

(... 2018 is over and my resolution was to lose weight. This is three years in a row and I have decided to abandon it completely. My body is like relationships I will never enter into any. But let us go back to relationships, men you deceive us, is it not so ladies? They say they are color blind yet they like light skinned women... let us go back to weight loss. The reason why I have failed to lose weight is bread. I love bread especially sliced. The two pieces seems to be clapping for me and saying, "Come" and I find myself eating more and this is me.)

In this comedy the comedian has flouted manner maxim for not being orderly. She moves from losing weight to relationships, and back again to losing weight. The comedian can easily mislead the audience but because of the fact that they are able to recognize incongruities in the manner of presentation they are able to enjoy the joke.

In RT, the search for relevance leads hearers to entertain the incongruous. Curcio (1995) maintains that the principle of relevance leads the hearer to this kind of entertainment. This claim leads people to interpret the humor no matter how disorderly its presentation is. RT entails that comprehension of humor like any other communication depends on the context as well as the cognitive abilities of the hearer in spite of a maxim being flouted. This context and the background information that the audience possesses determines the relevance of the message which in turn determines whether the hearer is able to arrive at the intended humorous interpretation of the text. In the joke, the contextual information on weight loss and relationships are perceived by the audience as related since they are both problematic to achieve and maintain. This is what solves the incongruity resulting in laughter.

### **Datum 19**

In some other instances, a stand up comedians can flout manner maxim by being ambiguous. This comes about when the comedian's presentation includes information that gives room for various interpretations as seen in the following excerpt.

“... human beings have been created from various types of soil: loam, clay, and sand. Mafans wa Gor Mahia, hao hawakutengenezwa na mchanga, hao walikaviwa kutoka kwa mawe (loud laughter). Hao ndio mnasikianga ... siyo kwa ubaya. Mawe ni kitu ya muhimu sana tunasikianga Yesu ni mwamba. Mawe ni kitu ya muhimu sana. Mafans wa Gor Mahia ndio mnasikianga stone age people (laughter).”

(...human beings have been created from various types of soil: loam, clay and sand. Gor Mahia fans were not created out of soil but they were carved out of stones. These are the people... no ill intention. Stones are very important. We talk of Jesus being a rock. Stones are very important. Gor Mahia fans are what you always hear being referred to as Stone Age people.)

In this comedy, ambiguity comes from the idea of creation. We all know that human beings were created out of soil. The reference to these types of soil could be interpreted to mean characteristics of people since the three types of soils mentioned are different in terms of texture, color and even uses. This is further captured by the comedian making fun of the Gor Mahia fans. Gor Mahia is a soccer club and they play leagues against other soccer clubs in Kenya. It is mainly made up of players from the Luo community. Whenever this team loses a game, its fans create a fracas and they throw stones at their opponent's fans. This reflects the Gor Mahia fan's temperament. As such, the reference to stones could be their violent and arrogant nature. The fact that they are referred to as stone age people can be interpreted as strong, deadly or simply backward since stone throwing reflect uncivilized people. The bringing in of Jesus as a rock into this comedy heightens the ambiguity in that the comedian seems to be encouraging stone throwing after all Jesus brought salvation and nothing changed his cause of saving the sinners his suffering notwithstanding. Thus the fans can go ahead and use stones whenever they are offended.

From this comedy it can be argued that words have more than one meaning at the explicit level as such, additional processing efforts are required as Yus (2008) notes that the manipulation of the audience recovery of an explicature can be carried out in

all different stages of the comprehension procedure according to RT. During the interpretation of the two or more words, the audience adjusts to achieve optimal relevance. Humor is brought out by alternative interpretations since two or more distinct interpretations of information are supplied with incongruous stimuli.” The creation of humor in this joke also emanates from the encyclopedic knowledge of the audience on the behavior of Gor Mahia fans whenever they encounter a defeat.

### **Datum 20**

In the following joke, the comedian is flouting the maxim of manner by being ambiguous and obscure.

...ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from her pocket). Anasema hii (smiling) (laughter).

(... If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and show it to you.)

The way one identifies people in real life is not from what they possess. The comedian has failed to give clear information on how Luo girls can be identified from among many people or girls. This joke is obscure. Anyone can own a Samsung phone it is not a phone exclusively meant for the Luo community so as to become their label of identification. This comedy is misleading, unclear, obscure and lacks adequate information.

But in spite of its obscurity, the audience is able to laugh because according to Yus (2008) asserts that some jokes will generate humorous effects by producing a clash between the explicit information, in this case the need to identify someone, and the information the audience will extract from the context of the joke, in this case owning a Samsung phone. The audience laughs at the incongruity of the removal of the phone and this scenario being the only way to identify a Luo girl. This laughter comes from

the realization that they have been tricked and that the comedian is simply telling the audience that Luos are known for lavish living. The clash is the way a Luo girl is identified and what the audience expected the comedian to give, for example use something that the Luo girls possess unique from any other girl from other communities.

### **Datum 21**

In the following joke, the comedian is ambiguous.

“... ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwendu mwambie, ‘acha nifike hapa kidogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...when you go to a night club, first ask the lady you will find her name. If she says Nduku or Mwendu, excuse yourself and then disappear because if she is someone’s wife, we will read about you in the newspapers).

The ambiguity in this joke comes from being read about in the newspapers. The information is not clear and has various interpretations. Will we read about you because of dancing with a Kamba lady, will we read about you because of having been killed or will we read about you because you left the night club hurriedly or you did some heroic deed that landed your name in the papers. The audience, however never saw this ambiguity because of the encyclopedic knowledge on ethnic jokes. They know that Kamba men would seek witchcraft to deter anyone from snatching their women.

This concurs with Yus (2008) that the audience beliefs which are retrieved from the memory, or constructed on the spot during interpretation of an utterance; clashes with the explicitly communicated information and the audience entertain two or more contradicting interpretations, one from the explicit interpretation and another from the assumptions in the context of interpretation which evokes laughter. The audience gets the joke as the man was bewitched for he played with a Kamba man. In this case, humor

is brought out by alternative interpretations since two distinct interpretation of information are supplied with incongruous stimuli.

## **Datum 22**

Ambiguity is seen in the following short joke.

... Ukitaka kuoia usiangalie mount Kenya. (If you want to marry, do not face Mount Kenya).

Short as it is, the joke creates a lot of laughter. This is because the audience can easily decode the message. There is an allegation that Kikuyu women are husband batterers and the audience is being warned not to marry kikuyu women especially those from Nyeri. Nyeri is a town close to Mount Kenya in the central part of Kenya. The joke is not very clear to anyone who has no idea about husband battering in Nyeri. It seems to be saying literally do not face mount Kenya if you are planning to marry, may be it will lead to bad omen. It could also be interpreted to mean during the ceremony, do not face the side where Mount Kenya is and then the intended meaning of warning men to be wary of women from Nyeri for they are husband batterers.

This joke came into being in Kenya when the media was trending with men in Nyeri being battered by their wives. In this joke, the speaker's meaning is viewed as a combination of explicatures and implicatures identified by using the relevance theoretical comprehension procedure by identifying the first hypotheses that makes the utterance relevant in the expected way. The hearer may disambiguate, assign reference, assemble appropriate contexts and derive implicatures to process, contract and interpret the utterance that satisfies his or her expectation of relevance. Explicatures and implicatures are mutually adjusted with accessible contextual assumptions so as to satisfy the hearer's expectation of relevance. (Yus, 2008).

He further asserts that some jokes will generate humorous effects by producing a clash between the explicit information (facing mount Kenya) and the information the audience will extract from the context ( husband battering). The audience beliefs which are retrieved from the memory (information in the mass media) or constructed on the spot during the interpretation of the utterance clashes with the explicitly communicated information and the audience entertains two contradicting interpretations one from the explicit interpretation and another from the assumptions in the context of interpretation which evokes laughter.

The comedian leads the audience to assume that when one is getting married they should not face mount Kenya but they discover through disambiguation which is implicit that the comedian is referring to husband battering in Nyeri and therefore the humor is a warning to men not to marry any woman from Nyeri. This is where the incongruous is achieved leading to laughter.

Sometimes the comedians may flout the manner maxim by failing to be brief. This is shown in the following joke

### **Datum 23**

“...kama mwanaume I fell in love, kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achague, Njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”



“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah. Rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”(laughter)

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”( prolonged laughter)

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. One must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers that go to Zambia.”

“Love is blind, you can wake up.”)

The comedian has given so much information about his ordeal of falling in love before completing his studies. His failure to be brief flouts the maxim of manner. He has used a lot of repetition for emphasis and to make the audience get his narrative clearly. He has emphasized the passion his father had for education though his passion is short lived for he gives up when he learns that the current girlfriend is rich. Incongruity is built when the father tells his son that love is blind on learning that the girl is rich unlike earlier when dealing with the poor girl. The encyclopedic knowledge of the audience on the need to change one’s social class creates laughter.

#### **4.2 Chapter Summary**

This section analysed the 23 data that were collected. The 23 set of data each has the comedians flouting one of the four Grice’s conversational maxims; maxim of quantity, quality, relation and manner. There are a total of six sets of data from the selected stand up comedians in *Churchill Show* where the maxim of quantity was flouted, six sets flouted the maxim of quality, six flouted the maxim of manner while five reflect relation maxim flouting. This section fulfills the first objective of this study which had set out to analyse conversational maxims that are flouted by the stand up comedians to create verbal humor in *Churchill Show*. Each of the data has been explained in relation to the tenets of the relevance theory to show why the audience enjoyed the jokes. The next

chapter discussed the forms of humor that are embedded in the jokes as the stand up comedians flout maxims in *Churchill Show*. From the analysis of the data, the comedians have flouted all the four conversational maxims to create humor.

## CHAPTER FIVE

### FORMS OF HUMOR AND MAXIM FLOUTING IN *CHURCHILL SHOW*

#### 5.0 Introduction

This chapter discussed the forms of humor that came about as a result of the comedians flouting the conversational maxims in *Churchill Show* in their humor creation thus answering the second objective which was to discuss the forms of humor created by maxim flouting in Churchill show. Verbal humor has presented itself as a complicated phenomenon to linguists over the years due to its inherently dissociative properties. Sometimes the very essence of humor lies in defying the rules of language usage. Language usage in verbal humor is embedded in the jokes that the comedians perform and are the mechanisms involved in maxim flouting. In the process of maxim flouting conversational implicatures arise and when it is inconsistent with what we expect, humor generates. Out of the generated humor additional information is embedded and this is what this section discussed. Conversational implicatures are derived from cultural contexts. They go beyond the communication semantic content, contrasting with its logical implications.

In order to recognise them, communication participants rely on common sense knowledge gathered by observation of successful social interactions. They make use of world knowledge about one's culture, about what is socially or ethically allowed in general as well as the expected reactions in a particular situation and the use of language for cooperative interactions. Communication participants have an inherent understanding of language and its use and are able to make certain inferences based on implicit assumption rather than what is explicitly stated. In this study, the comedians exploited irony, hyperbole, satire, stereotypes and self-deprecation.

## 5.1 Irony and Maxim Flouting

Irony has everything to do with the speaker's intentions. In an ironic utterance, there is a surface meaning and an underlying meaning. According to RT, irony entails a specific use of echoic utterances. An echoic utterance is an utterance which achieves most of its relevance by expressing the speaker's attitude to views he or she tacitly attributes to someone else (Sperber and Wilson 2006). Verbal irony entails an expression of dissociation on the speaker's part from the views being expressed and echoed. Zhao (2011) asserts that when it comes to the comprehension of irony, relevance lies in the various incongruities that exist in an ironic utterance. Ironic utterances gain attention because there is an incompatibility between the information being provided through the contextual elements and what is being explicated by the utterance.

### 5.1.1 Irony and Quantity Maxim Flouting

In *Churchill Show*, the comedians bring out this form in many of their jokes as they flout the conversational maxims as seen in the following selected performances.

#### Datum 24

“...my dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that ‘spare the rod spoil the child.’ Alikuwa anatuamsha saa kumi na mbili mimi na kimondiu, anatuita sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo(laughter) akienda kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, ‘kimondiu wewe, tutakuja kuambia babako, utachapwa.’ Kimondiu anawaaambia, ‘elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.’(Laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, ‘spare the rod spoil the child’ he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, ‘what have we

done so that you cane us' dad would say, I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him but kimondiu would tell them that he has been caned may be he will give them saucer).

In this comedy, the comedian is being ironical in the sense that he begins his narrative by saying that their father used to treat them like servants only for the audience to learn that they have been woken up to receive canes not to do any manual work as servants would . Another irony is the fact that they are caned for a mistake not yet done. Their father is assuming that since they are children, they will not fail to make mistakes. From the encyclopedic knowledge of the audience, punishments are never given prior to a mistake but after. This ironic twist creates an incongruity which leads to laughter.

The implication conclusion is that the comedian is criticizing or ridiculing their father's way of dispensing discipline. He overdoes it and has resulted in Kimondiu being unruly in a way he is trying to do bad things to justify the punishment given earlier. Ironically, the punishment has failed and the boy seems "immunized to caning" thus the allegation that he will be given a "saucer." Normally anything that is overdone becomes counterproductive. The biblical saying, "*spare the rod and spoil the child.*" has ironically become, "*use the rod and spoil the child.*" The comedian in adopting an ironic attitude seems to be telling parents not to be overbearing when disciplining their children.

The comedian in the following utterance is using the two "pastors" to show how some people in the society pretend in various situations in order to extort money from unsuspecting people.

## Datum 25

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pasor anaamka anaanza kupreach. ‘ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine Mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ningependa tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko nah aka kadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja, bwana asifiwe akiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa Mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangalie neno la mtume Jeroboam (laughter). Mtu aseme Jeroboam Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na jeroboam tuangalie Solomoni (laughter) solomoni alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishinwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch’. (prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3 pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers, praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details. On realizing none is interested he gives up. But mlolongo pastors are comedians. ‘I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle jeroboam, somebody say jeroboam, when jeroboam was walking in the town of Gethsamane... let’s leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.’ Realizing he won’t succeed he says ‘please let us not enjoy each other I have not studied theology, just give me what you can I go have lunch).

In this datum, the comedian is showing how ironically the two “pastors” pretend to preach and yet their knowledge of the bible is scanty. The “pastors” misrepresent biblical facts. Another irony is seen when one of the “pastors,” on seeing that the passengers are not interested, resort to selling herbs, then plots. The implicature is not to preach but to extort money from the passengers by appealing to their spiritual needs which in most cases is a delicate area in a human being, especially those who believe in the bible and its teachings. The issue of herbs is also used to touch on the delicate issue of rent. Some passengers may be psychologically engrossed on how to pay rent and if a solution comes by, they would embrace it. Among the passengers there could be others interested in buying plots. The ‘pastor’ plays around with the psychology of the passengers to get money.

The second ‘pastor’ is not as scrupulous as the first because when he discovers that his biblical knowledge will betray him, he ironically asks for money directly from the passengers. In this joke, Irony targets individual thoughts and beliefs. Irony is intended to draw attention to some discrepancy between a description of the world that the speaker is apparently putting forward and the way things actually are. In this joke the stimulus is the misrepresented biblical facts which create irony resulting in incongruity. The encyclopedic knowledge of such people in the society heightens the hilarious moments.

### **5.1.2 Irony and Maxim of Quality Flouting**

According to Gricean model, irony is analyzed as an overt violation of the maxim of quality. This violation forces the hearer to search for related proposition in order to save the application of the maxim. The related proposition is the opposite of what was said, which is derived as an implicature of the utterance. RT relies on the idea that irony is a



form of echoic use involving an implicit dissociative attitude. It treats irony as a case of interpretive use involving an utterance that is being used to metarepresent another representation it resembles. On this view, irony is seen as a form of implicit echoic use where a dissociative and humorous attitude is conveyed.

For Grice, the interpretation of an irony depends on the hearer's ability to recognize that the speaker has overtly violated the maxim of quality in order to convey a related true implicature which in the case of irony is the contradiction of the proposition literally expressed (Grice 1975/1989). The recovery of the implicature either resolves the assumption that the speaker has obeyed the Cooperative Principle and maxims in saying what the speaker said or explains why a maxim has been flouted.

The interpretation of irony depends on the hearer's ability to recognize that the speaker is pretending to be a certain sort of person seriously producing an utterance and simultaneously expressing his/her own attitude to it and the sort of person who would produce or believe it. Cultural norms are widely represented in human minds and are always available for ironic echoing.

Implicated utterances can be used to interpret someone's thoughts or a group of people's thoughts. According to RT, these thoughts can be interpreted as the understanding of someone else as long as they achieve relevance. Speakers can also give words which make reference to what they think – what they have in mind, what they believe or what they have heard before on a given situation.”

There is a discrepancy between representation and the state of affairs that it purports to represent. This is shown in the following joke where there is an echo about marriage where the society expects the wives to cook and take good care of their husbands.

**Datum 26**

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn’t cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (Laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can’t leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn’t cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

This comedy has so many ironic incidents. The husband works the whole day while the wife sits and watches TV and fails to attend to her responsibilities. The husband arrives very late in the evening, and cooks for his lazy wife. Then surprisingly, massages her as she eats. Incongruity is achieved with the echo being derived from African social expectation where the wife is supposed to be the one to pamper her husband. She is to cook for him and massage him for he is the one who is tired and needs to relax. The discrepancy between the state of affairs and the reality creates a punch line of the joke. In this joke the audience realizes that they have been taken for a ride by the comedian because his allegations are against the expectations of the African culture.

In the following joke the comedian violates a societal expectation where house helps are supposed to respect their employers.

**Datum 27**

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make

sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi... usicheze (laughter).

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’ ... don’t joke.)”

In this joke, irony is seen when the comedian says that the house help’s songs make sense yet the song humiliates her employer when the visitors are around. This house help should have complained to her employers in another way and at a time when they are alone. The image of her employers is tainted and will lose face before their visitors. It is so embarrassing to listen to such a song. Normally when someone sings, those close by will listen and in such a scenario the song is vulgar. What an embarrassment! The comedian seems to be echoing that the Kamba house helps are disrespectful and one should be careful with them.

In the next joke, the comedian is violating expectations of the society as well. Normally, there are things that happen to a person in a given community and the way the person will react is what every member of that society will concur with. In this joke, the comedian’s uncle reacts contrary to what the audience expected.

### **Datum 28**

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia, ‘eeh... pole... (laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. The man is one who exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run into marriage.’)

The irony in this comedy comes out when the comedian's uncle failed to do any of the three things that the comedian stated at the setup of the joke. The uncle instead apologizes to the man out of fear since he is well built. It is normal for a married man who finds his wife red handed with another man to react violently not the way this man did. The incongruity comes when he turns to his nephew and tells him to run for Kenya not marriage. The discrepancy between the state of affairs and the reality creates the punch line of this joke. This alludes to the athletic nature of the comedian's community. For relevance to be achieved in this joke, the audience must resort to contextual implication since the comedian's uncle decides to back down, the audience will conclude that he is a coward and at this point they achieve maximal relevance and thus laughter is achieved. Irony comes from the encyclopedic knowledge of what normally happens in such an encounter. Fatalities are normally reported not what the comedian says in this joke.

### **5.1.3 Irony and flouting of relation maxim**

The comedians in *Churchill Show* also flout the relation maxim by employing irony as a strategy. In this case, the comedian echoes a representation which will distance them from the content by overlaying it with a humorous attitude. The echoing effect means that the focus of attention shifts from the content of the representation to the attitude with which it is being echoed, i.e. humor. Sperber and Wilson (1995) argue that Verbal irony invariably involves the implicit expression of an attitude and the relevance of an ironical utterance invariably depends, at least in part, on the information it conveys about the speaker's attitude to the opinion echoed. This is seen in the following comedy where the comedian talks about known Kiswahili proverbs by explaining them in such a way that humor is created.

## Datum 28

“Eldoret... (addresses a member in the audience) watu wa Eldoret mkienda kanisa mniombee, nikikula mchele yenu nikailambanikatema kwa tumbo sishibii. Alafu methali zingine mnatuchanganya eti, ‘uzee ni dhahabu.’ (Old is gold). Si wazee watakaa kiti ya uongozi kwa muda mrefu. Watoka kwa kiti kwel... hawezi. Kwetu kunawahenga pia methali yao inalenga vijana, ‘ujana ni moshi.’ Tutakosa kufuta bangi! (laughter).”

(Eldoret... people of Eldoret when you go to church pray for me. When I eat your rice, when I lick it, when I spit it in the stomach, I don’t get satisfied. Then there are some proverbs like ‘old is gold.’ Tell this to those in power and they will never relinquish their power. Where I come from, our wisemen say, youth is smoke’ with this will the youth fail to smoke bang?

The implication of the two proverbs normally is positive but the comedian makes them negative by giving them a different representation. “Old is gold” is a proverb in this case, an implicature that glorifies the maturity of something or someone. That, when something or someone is old, they become more useful and more reliable because of experience. There is so much wisdom in old age. Ironically in this comedy the comedian uses it to allude to political realm where dictatorial rulers are known to cling to power no matter how old and senile they have become. the comedian is sharing his attitude with his audience on political leadership in most countries in Africa.

“Ujana ni moshi” (youth is smoke) is an implicature that has been represented ironically. The comedian is showing his attitude towards the youth who seem to waste away in drugs. The proverb though has positive denotation. It is simply expressing the fact that as a stage in life, being a youth is short lived and one should not waste it on trivialities. It is normally used to advise the youth to maximize this stage in life to do constructive activities. Ironically, the comedian twists it to suit his humor creation by insinuating that the proverb is telling the youth to smoke bang after all youth is smoke. As it is in RT, the audience will follow a path of least effort to look for the expected

level of cognitive effects, this is what will make the audience here to activate assumptions from their encyclopedic entry for the aged and the youth and what each do with their lives. The aged are expected to lead by example, something they fail to do. The youth are expected to be productive but most of them waste away.

#### **5.1.4 Irony and Flouting of Manner Maxim**

In the flouting of manner maxim, irony comes about when the comedian presents a joke that the audience has to use more cognitive effort in order to arrive at the speaker's intentions. This is in the case of ambiguous utterances where the comedian uses the language of the joke interpretively. Sperber and Wilson (1995) argue that any representation with a propositional form, and in particular any utterance can be used to represent things in two ways, it can represent some state of affairs by virtue of its propositional form being true of that state of affairs; in this case we will say that the representation is a description, or that it is used descriptively; or it can represent some other representation which also has a propositional form- a thought- for instance- in virtue of a resemblance between the two propositional forms; in this case we will say that the first representation is an interpretation of the second one, or that it is used interpretively. The following joke explains this argument.

#### **Datum 29**

...ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from his pocket). Anasema hii(smiling) (laughter).

(... If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and shows it to you.)

In this joke, the state of affairs is the description of the process of identification of a girl from the Luo community. The joke seems to be alleging that Luo girls use a Samsung mobile phone as their mark of identity. Ironically, the phone is not exclusively owned

by Luo girls. It is a phone for all who can afford. This joke implies the nature of the Luo community. They are stereotypically known to be proud and showy. They are known to live lavishly and the use of the Samsung phone in this joke is its price. The phone is relatively expensive but it does not mean other people from other communities cannot own it. So the use of the phone as an identity marker is incongruous as an identity marker since it is not exclusive to the Luo community. This shows that clashing assumptions may manifest either from the current context of interpretation or explicitly from the content of the utterance (Curcio, 1995).

## **5.2 Use of Hyperbole and Maxim Flouting in *Churchill Show***

Hyperbole is a case where a speaker communicates something in an exaggerated way. Cuddon (1977) cited in Schwartz (2010, pg 133) defines hyperbole as “a figure of speech which contains an exaggeration for emphasis.” Comedians use it to increase humor in jokes by overstating a ridiculed situation. They exaggerate familiar situations to enable the audience appreciate the joke telling and enhance laughter. In their presentation the comedians narrate a simple story and overstate it increasingly by claiming more than they have and can objectively justify. Hyperbole contains some sort of incongruity because it expresses a discrepancy between the exaggerated statement and the reality it claims to describe. The comedians use it to strengthen and exaggerate the truth. According to Sperber and Wilson (1985, 1986, 1995, 2002, and 2004) hyperbole is viewed as the loose use of language on a continuum with approximation, category extension and other cases of narrowing and broadening of meaning. Cognitively, hyperbole uses enrichment, reinforcement, broadening and narrowing mental processes. Hyperbolic utterances are cases which occur when linguistically encoded meaning is broadened to varying degrees.

### 5.2.1 Hyperbole and Flouting of Quantity Maxim

Quantity maxim is often flouted by comedians in *Churchill Show* in order to exaggerate some reality situations and thus heighten their humor creation. In flouting the quantity maxim, they are telling the truth about the society but in an exaggerated way as shown in the following joke where the comedian is joking about the way their father disciplines them.

#### Datum 30

“...My dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that ‘spare the rod spoil the child.’ Alikuwa anatuamsha saa kumi na mbili mimi na Kimondiu, anaitua sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia Kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda Kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, ‘Kimondiu wewe, tutakuja kuambia babako, utachapwa.’ Kimondiu anawaaambia, ‘elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.’ (Laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, ‘spare the rod spoil the child’ he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, ‘what have we done so that you cane us’ dad would say, ‘I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him and he would tell them that he ha already been caned. May a saucer (top up) will do.)

The comedian, in this joke, claims that his brother and he are woken up at six in the morning to be caned. This is an exaggeration because no parent would wake the children up this early only to cane them. He goes further to say that they are told that they are being caned for mistakes their father imagines they will do during the day. This again is an exaggeration because nobody in reality predicts what will happen



during the day. The narration continues to show how Kimondu goes out and abuses everyone he comes across including those he ought to respect and when threatened he claims that the beating will only be a “saucer” to show he is used to being beaten.

From the audience’s encyclopedic knowledge, a child cannot be this unruly. The comedian though talking of facts that happen in society, he has over done it. Parents honor the biblical teaching that “*spare the rod and spoil the child*” but they do not cane the children unnecessarily just to adhere to this.

Another use of hyperbole in flouting the quantity maxim is also seen in the following datum where the comedian is narrating about a certain caller to a broadcasting house as they make their way to Thika to cheer their team: Gor Mahia.

### **Datum 31**

Announcer speaks in English; Caller speaks in English with a Luo accent

You know I used to hear people say Luo is a lifestyle I never understood what it meant until two weeks ago a certain Luo man made a phone call to a certain radio station.

Caller: Hello, we are on our way to Thika. We are going to support Gor Mahia.

Announcer: OK sir, how many are you?

Caller: Do not ask me how many we are; ask how many cars have we. (Laughter)

Announcer: OK sir, I am sorry. How many cars do you have?

Caller: Do not as, ask me which models? (Laughter)

Announcer: OK Iam really sorry, which model sir?

Caller: We are having 30 Mercedes and 4NZE. That means we have 30 Luos and 4 Kikuyus.

In this joke, the caller is exaggerating the questions that the announcer is supposed to ask him. He does this because he wants to show off. He guides the announcer into

asking about the model of cars they are driving and their number. The model of cars and their number is an exaggeration. He even exaggerated the model of cars driven by the other people whom they are travelling with in a way to show that he is demeaning them. This exaggeration is important to the comedian because he is contrasting two ethnic communities who are known for their different ways of spending money and time. The Luo represented by the caller are known for their arrogance and lavish spending while the Kikuyu are known for their enterprising nature but less spending. They also value time for every minute must be spent making money not leisure. All these are a result of inferencing on the side of the audience due to their encyclopedic knowledge of the two communities used in the joke. Particularized implicature is used due to shared context between the comedian and the audience.

There is use of hyperbole in this datum where the comedian makes fun of fake pastors who board public service vehicles to “preach.”

### **Datum 32**

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pasor anaamka anaanza kupreach. ‘Ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ninge penda tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko nah aka kadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja, bwana asifiwe akiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa Mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangazie neno la mtume Jeroboam (laughter). Mtu aseme Jeroboam Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na Jeroboam tuangalie Solomoni (laughter) solomoni

alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishinwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch. (Prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3 pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers, praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details. On realizing none is interested he gives up. But mlolongo pastors are comedians. ‘I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle jeroboam, somebody say jeroboam, when jeroboam was walking in the town of Gethsamane... let’s leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.’ Realizing he won’t succeed he says ‘please let us not enjoy each other I have not studied theology, just give me what you can I go have lunch).

What is exaggerated in this comedy is the misrepresentation of the events in the bible as well as the persons used. Jeroboam was never a prophet and he never walked in a city called Gethsemane. Gethsemane is a garden in the Bible not a city. Solomon was a king not a prophet. These misrepresented facts are exaggerated in order to create humor since from the encyclopedic knowledge of the audience, the comedian is not truthful and this incongruity excites the audience into laughter. One “pastor” engaging in business has been brought into the joke to heighten the humor because from the encyclopedic knowledge of the audience they know the people from a certain ethnic group in Kenya who would grab every available opportunity to make money. This is a particularized implicature. This knowledge creates the incongruity and makes the audience laugh.

### 5.2.2 Hyperbole and Flouting of Quality Maxim

Comedians in *Churchill Show* exaggerate the lies that come from flouting the quality maxim. The audience though follows the path of least effort to create humorous effects which are relevant in these contexts by inferences and mutual adjustment by the fact that it is not the reality but exaggeration.

In datum 33, the comedian flouts the maxim of quality by exaggerating how women would want their men to treat them.

#### Datum 33

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn’t cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can’t leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn’t cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

In reality, no man would come home and cook for a woman who has just been watching TV the whole day. In this narrative, the man has been working from morning till late in the evening and when he gets home, he goes to the kitchen, cooks, brings food to his wife and then massages her as she eats. This is a violation of societal expectation of the role of a woman. The incongruity comes when the audience realizes that cooking was not enough the man massages his wife too. The realization that this is not reality creates humor.

Datum 34 shows a lot of exaggeration on the part of the comedian when he flouts the quality maxim by stating that Chebet scorned him when he bought her a Mercedes S Class as a birthday present.

#### **Datum 34**

“... It’s a lady’s birthday... here in Nairobi unmltea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara....surprise... ‘Ohbabe, oh my God umeninunulia vitz for my birthday... thank you’. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet reaction surprised me...haa! Nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (Laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

The girl preferred sport shoes to such a posh car. The girl alleges that her legs can take her anywhere but in reality, no matter how good you are in running or walking, a car is a necessity. Again, least effort is used by the audience through inferences that the comedian is alluding to the athletic nature of his girlfriend since she is a Kalenjin an ethnic group in Kenya known for athletics. It is in the encyclopedic knowledge of the audience that the athletes own very expensive cars as a result of winning their races. This incongruity creates humorous effects.

In datum 35, the comedian exaggerates the fact that his girlfriend seduced him. He says he was taking a walk in town and the girl approaches him and tells him that she wants him.

### Datum 35

“...Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious. ..I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma Ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(... Something interesting with my girlfriend is the fact that she approached me not I approaching her. ...serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I entered her box.)

In the African setting, a man is the one who approaches a girl. This is not realistic but exaggerated situation to create humor. In this joke, the audience adjusts to the fact that it is not real. Curcio (1995) confirms that one way of inducing the perception of the incongruous is a shift in relevance which would lead the audience to entertain two contradicting propositions. In this case, the girl is seducing the comedian and the comedian yielded to the seduction contrary to the societal expectations.

### 5.2.3 Hyperbole and flouting of relation maxim

In *Churchill Show*, some comedians flout this maxim by exaggerating irrelevant issues or situations in their presentations. According to RT, if the utterance is not as informative as required or seemingly irrelevant, untrue, a search for a more relevant interpretation worth being processed may be activated despite the supplementary mental effort required. The reward of this extra effort in processing is pleasant surprise and laughter. Much as the comedian exaggerates irrelevancies, the audience will still achieve optimal relevance through their encyclopedic knowledge and contextual knowledge.

### Datum 36

“... Movie ni nini... movie ni movie... Rambo 1, Rambo2, Rambo 3, and last but not least Rambo ka Rambo. The most[...] Sound track-

tere, tere, ngoma, ngoma, ngori. Sound track ya wahindi ziko na echo (laughter) batal, batal, batal, twing, twing, twing (laughter). Ukipata movie ya wahindi usifuate utapotea, “patel” dudu, dudu, “patel am talking to you, Just wanted to say, good morning”. Uganda movie is the best movie ya action but sound track ni ya cartoon. Tweng, tweng, wee, wee..., jamaa akienda kupiga risasi Nitukulu (laughter). Nigerian movie utajua gun nifake (laughter). Oka, I say talk now. Oka you just committed suicide, last chance am giving you and if you don’t talk I’ll shoot you with this gun (laughter). Kenya, locally or local movie sina anza kama action but mwizi ako pekee yake na polisi amejipoint na gun (prolonged laughter).”

(...what is a movie. A movie is a movie. Rambo 1, Rambo 2, Rambo 3 and last but not least Rambo ka Rambo. The most..... sound track tere, tere, tere, ngoma, ngoma, ngori. The Indian movie’s sound track has echos batal, batal, twing, twing. If you get their movie don’t follow it you will get lost, patel dudu, dudu, patel I am talking to you. Just wanted to say, good morning. Uganda has the best action movies but sound track is that of cartoons. Tweng, tweng...wee, wee... when they shot you here tukulu... Nigerian movies you will know the gun is fake. Oka I say talk now oka you just committed suicide I am giving you the last chance and if you don’t talk I will shoot you with this gun. Kenyan movies, the locally or locals start as action movies but the robber is seen alone and the police seems to be pointing the gun at himself/ herself.)

The comedian in this joke on movies has exaggerated the sound tracks found in movies from various countries. The audience finds this hilarious because of their encyclopedic knowledge about these movies since they have watched the real movies and can recall the sound tracks therein. There is no narration of any movie but as RT puts it, context or background assumptions play a crucial role in human communication process. This helps the audience to make assumptions towards the speaker’s intentions in the joke. The laughter exhibited in this joke means the hearer has selected the correct context to interpret the utterance in this case the exaggerated sound tracks being related to the movies from the countries exemplified.

In the following joke the comedian has exaggerated the idea of being entrusted with a group’s money. Money is a sensitive thing and more so group’s money.

### Datum 37

“...na kwambia niko treasurer ya chama yetu. Wakanipa 10 thousand nikaweka kwa mfuko ya right na nilikuwa na 10 thousand yangu kwa mfugo ya left. Nikaenda kufanya window shopping kwa supermarket. Nikaona vitu mzuri na nikaenda kwa counter kuilipia. Nikashika kwa mfugo nikatoa 10 thousand hii ni gani? ya chama? (laughter) nikatoa 10 thousand moja nikafanyia window shopping, ya right nikafanyia shopping. Kuvika tu hivi watu wa chama walikuwa wanataka pesa yao... umewahi changanyikiwa? Ngoja niende nipadilishe hii pesa sipendi kujichanganya.”

(I tell you I am a treasurer to our group. They gave me ten thousand shillings. I kept it in my right pocket; I had my own ten thousand in the left pocket. Then I went window shopping at the super market. Then I saw nice things and went to the counter. I didn't know which money was for the group. I used the money from the right pocket, when I reached home, the group members were there. They wanted their money. I realized I had used their money which I had put in the right pocket. I did not to look confused I ask them to allow a minute where I went and changed the money from the left pocket to the right.)

The comedian has exaggerated where he had kept the group's money. It is as if he is telling the audience that if you are entrusted with the group's money, never try to use it and where you keep it, must remain there until needed by the group. It is in the encyclopedic knowledge of the audience that the comedian is taking them for a ride. This is when alleges that he had to hide somewhere to change the money from the left pocket to the right to prove to the members that he is trustworthy since the money is in the same place he had put the day they gave it to him. This sounds absurd because in reality treasurers must not be rigid in the way they handle money. One can use the money provided they give the group their money whenever they need it.

#### 5.2.4 Hyperbole and Flouting of Manner Maxim

Whenever an ambiguity is exaggerated at the explicit level, additional processing efforts are required for humor to be experienced. The following jokes explain this:



**Datum 38**

...ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from his pocket). Anasema hii (smiling) (laughter).

(... If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and show it to you.)

In this joke, the comedian has exaggerated the possession of a Samsung phone. He seems to be saying that the only people who own such a phone in Kenya are those from the Luo community. This exaggeration comes from the issue of identification, where any girl one meets and has a Samsung mobile phone is automatically a Luo. A Samsung phone is relatively expensive and in this exaggeration, the implicature leads to the search for relevance that the comedian is showing off. He believes that his ethnic group is the only one who can afford such an expensive phone. The audience's encyclopedic knowledge of this ethnic group is able to entertain the incongruous and thus laughter.

In the following joke, the comedian exaggerates the behavior of women from the central part of Kenya.

**Datum 39**

“... Ukitaka kuoia usiangalie mwa mlima Kenya. (If you want to marry, do not face Mount Kenya).

In this joke, the comedian is being harsh on the women from Nyeri, Central Kenya. The fact that a few women from this region are husband batterers does not mean that all the women from that region are bad. One can find a good woman from this region but the comedian seems to be making a final declaration to men not to ever think of looking for a wife from that region, if they want to avoid being battered.

**5.3 Use of Satire and Maxim Flouting in *Churchill Show***

Satire is a subcategory of ridicule which is used to make fun of people whom the speaker thinks are superior. It is used to ridicule specific persons, institutions or events.

According to Koestler (1964) as cited in Shwarz (2010, pg 133), satire is defined as, “verbal caricature which distorts characteristic features of an individual or society by exaggeration and simplification.” Moreover the aim of satire is to improve an individual, thing or idea by ridiculing their shortcomings or mistakes in humor. Instead of just laughter, satire makes people think and make improvements. It represents an attitude towards a phenomenon being satirized for purposes of social critique.

### 5.3.1 Satire and Quantity Maxim Flouting

Comedians in *Churchill Show* employ satire as a strategy to flout the quantity maxim as they ridicule the subjects of their jokes as shown in the following datum.

#### Datum 40

“Churches today are getting a little bit violent. Venye niliokoka nikaenda. The first thing was (imitates the pastor) somebody just look at your neighbor, look at your neighbor. Then it moved to. Just look at your neighbor and give him a smile. Then it moved from there. Somebody give your neighbor a high five. Then ikitoka hapo akasema shake your neighbor. Ikatoka hapo akasema slap your neighbor (laughter). By the year 2012 itakuwa fight your neighbor. (Prolonged laughter).

In this datum, the comedian is satirizing the activities in some churches. In this church, the pastor is being satirized for failing to have sufficient content for the congregation. The comedian has gone to church to listen to the word of God, only for the pastor to lead the congregation to the point of violence. Church is a place where peace is preached but in this church violence is advocated. This joke is lashing at those churches where pastors are not serious with the gospel. The joke seems to be alluding to lack of seriousness in preaching the gospel in today’s churches. The encyclopedic knowledge of the audience on what goes on in today’s churches creates humor. Through inference the audience concludes that the pastor is alluding to political violence in the country during election period. This is supported by the fact that in verbal communication which

is viewed by Sperber and Wilson (2004) as an ostensive-inferential process, maximal relevance means that inference is made when the audience pays least effort as possible to obtain as most contextual effects as possible, in this case the ability of the audience to link the pastor's utterance to election violence in Kenya which occurs almost in a spontaneous manner resulting in laughter.

In the following datum, the comedian is satirizing the way some parents discipline their children.

#### **Datum 41**

“...My dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that ‘spare the rod spoil the child.’ Alikuwa anatuamsha saa kumi na mbili mimi na kimondiu, anatuita sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, ‘kimondiu wewe, tutakuja kuambia babako, utachapwa.’ Kimondiu anawaaambia, ‘elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.’(laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, ‘spare the rod spoil the child’ he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, ‘what have we done so that you cane us’ dad would say, ‘I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him but kimondiu would tell them that he has been caned may be he will give them saucer).

In this comedy, the comedian is satirizing the way their father used to discipline them and by extension the discipline routine in most families. The comedian and his brother are punished even when no mistake has been made and this has led to his brother being

unruly out of frustration. The comedian's brother's behavior seems to be hitting back at his father. Some parents misinterpret the biblical teaching, *spare the rod and spoil the child* and in the long run they overuse the cane, which leads to unpleasant results. Some children have even committed suicide because their parents cane them for no reason. The children may interpret this as lack of parental love and see themselves as unwanted by their parents. The audience employs encyclopedic knowledge to get optimal relevance. They laugh at the nature of parental discipline in the society.

The datum below satirizes the menace of fake pastors in Kenyan public transport.

#### **Datum 42**

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pasor anaamka anaanza kupreach. ‘Ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ninge penda tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko nah aka kadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja, bwana asifiweakiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa Mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangalie neno la mtume Jeroboam (laughter). Mtu aseme Jeroboam Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na Jeroboam tuangalie Solomoni (laughter) solomoni alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishinwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch. (prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3 pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a

sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers, praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details. On realizing none is interested he gives up. But mlolongo pastors are comedians. ‘I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle jeroboam, somebody say jeroboam, when jeroboam was walking in the town of Gethsamane... let’s leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.’ Realizing he won’t succeed he says ‘please let us not enjoy each other I have not studied theology, just give me what you can I go have lunch).

In this datum, the comedian is showing the extent to which some people go in order to get money. In Kenyan public transport vehicles especially buses, there are those who board and in the course of the journey they begin to preach. They know that since people are travelling, appealing to their spirituality is easier. The comedian in his narration is exposing the flaws of these pretentious pastors. They have scanty knowledge of the bible and as such, facts are misrepresented. The first “pastor” after failing to convince people on his biblical knowledge, resorts to selling herbal medicine using a sensitive subject of rent to lure customers. The second ‘pastor’ is a real fake, for he knows nothing in the bible. The audience’s encyclopedic knowledge of such pastors creates humor. The events in this humor are things they encounter daily as they use public transport and the “pastors” are being satirized in the hope that those affected should stop such practices.

### 5.3.2 Satire and Quality Maxim Flouting

The comedians flouts the truthfulness maxim to satirize certain persons, institutions and events as shown in the following datum where the comedian tells lies in order to satirize institutions of learning.

#### Datum 43

“...Shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and u want to buy a range rover sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9. 5 million, how much are you remaining with? John answers 500 thousand. Very good.

In Kiambu mwalimu anaiingia na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii swali ni yako personally, tukipatia baba yako one thousand( laughter) kama jana, akunywe mia nani ( laughter) alipe hamsini mutura, akose kumi, apikwe apelekwe hospitali, alipe mia moja atapaki na ngapi?( prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ john if I give you 10 million to buy a range rover sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million .how much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘how are you? Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with?...) )

In this comedy, the two schools are compared in order to satirize how pupils are taught in the rural areas. The schools that handle children from the rich homes in Nairobi are shown to be better taught than those pupils in the rural area. The teacher in the rural school is satirized in the sense that those in urban schools treat their pupils according

to the expectations of their professional ethics while those in the rural areas do not. The rural teacher has no respect for his pupils and their parents because they know their background and are out to humiliate them by using the same background as examples during their lessons. Could this be the reason why performance in rural schools is poor compared to urban schools in rich suburbs? This is the reason why the comedian is satirizing the difference in the learning institutions.

The encyclopedic knowledge of rural schools in the audience creates humor. The humor message in this joke is conveyed by searching for optimal relevance, which is made possible to the audience through contextual effects. Huang (2007) asserts that cognitive effect is the outcome of interaction between the newly impinging stimulus and the subset of the assumptions that are already established in a cognitive system. In the joke, the newly impinging stimulus is the humorist mocking the humiliation of learners by their teachers in rural schools as opposed to the way the teachers handle learners in urban schools. To understand the satire, the audience must go through the processing effort to yield satisfactory interpretation resulting in laughter.

### **5.3.3 Satire and Relation Maxim Flouting**

The comedians flout the relevance maxim to critique some issues in the society. This is seen in the following joke.

#### **Datum 44**

“... movie ni nini... movie ni movie... Rambo 1, Rambo2, Rambo 3, and last but not least Rambo ka Rambo. The most [...] Sound track-tere, tere, ngoma, ngoma, ngori. Sound track ya wahindi ziko na echo (laughter) batal, batal, batal, twing, twing, twing (laughter). Ukipata movie ya wahindi usifuate utapotea, “patel” dudu, dudu, “patel am talking to you, Just wanted to say, good morning”. Uganda movie is the best movie ya action but sound track ni ya cartoon. Tweng, tweng, wee, wee..., jamaa akienda kupiga risasi ni tukulu (laughter). Nigerian movie, utajua gun nifake (laughter). Oka, I say talk now. Oka you just committed suicide, last chance am giving you and if you don’t talk I’ll

shoot you with this gun (laughter). Kenya, locally or local movie sina anza kama action but mwizi ako pekee yake na polisi amejipoint na gun (prolonged laughter).”

(...What is a movie. A movie is a movie. Rambo 1, Rambo 2, Rambo 3 and last but not least Rambo ka Rambo. The most..... sound track tere, tere, tere, ngoma, ngoma, ngori. The Indian movie’s sound track has echos batal, batal, twing,twing. If you get their movie don’t follow it you will get lost, patel dudu, dudu, patel I am talking to you. Just wanted to say, good morning. Uganda has the best action movies but sound track is that of cartoons. Tweng, tweng...wee, wee... when they shoot you here tukulu... Nigerian movies you will know the gun is fake. Oka I say talk now oka you just committed suicide I am giving you the last chance and if you don’t talk I will shoot you with this gun. Kenyan movies, the locally or locals start as action movies but the robber is seen alone and the police seems to be pointing the gun at himself/ herself.)

The comedian in this joke is satirizing the entertainment industry. The Indian movies are marred by sound tracks that distract the audience that is why the comedian alleges that one cannot follow the trail of events easily. This means if the Indian movies can rectify their sound tracks then one can enjoy their movies. The Ugandan movies have the best action but their sound tracks are not suitable. Nigerian movies reveal that the guns they are using are fake and Kenyan movies are poorly acted. The audience is amused because of the contextual and encyclopedic knowledge about such movies and may be they share in the comedian’s views about the sound tracks. In this joke, it is the gap between maximal relevance expectation and the optimal relevance that gives a strong psychological stimulus to the audience’s minds and makes them feel the humorous effects. Many members of the audience may have watched various movies and though the comedian did not narrate any movie, they are able to make relevant interpretation of the comedian’s utterances realizing his communicative intentions that he is making fun of various sound tracks in movies from various countries. This explains why the audience is able to find the joke hilarious throughout the performance.



In the following datum the comedian is satirizing the way relationships are not taken seriously. Broadcasting stations are not spared also.

#### Datum 45

“ .... Mtu wa taa niwakishie taa kwa DJ (laughter) wasichana....eeh... (laughter) mnaona... hebu tumisie kitu hapo (a song is played). Sasa on huyu anaitwa DJ E, lakini uso inakaa A. E ni failure hebu kwanza bado nimulikie: kibara inamulika 2019. Wasichana wachaneni na sura supu mmesikia community husbands: ndio hii. Hawa ni wale wanakupenda wiki mbili, wiki ya tatu wanachukuwa roho yako na kukanyagia mpaka ina kaa minced meat. Talking of community husbands, kuna hawa wasichana wanasoma news, nawapenda, ni warembo, lakini wanakuwa na temporary memory loss kadogo tu. After news kuna kuintroduce the guest. Tuseme the guest ni president, ‘and our guest today you all know him. He is the fourth president of Kenya, son of the first president of Kenya, married to Margaret, and together, have three children.’ Alafu anapindukia president na kusema, ‘karibu, introduce yourself.’ Aseme nini! Shida inakuanga ni nini? Producers hamuandikiangi au nini? (laughter).”

(The person in charge of lighting, please turn on the lights at the DJ’s. Ladies...please DJ mix some song for us. Now look at this one he is called Deejay E, yet his face looks A. E stands for failure. Wait, please more light. His baldness lights 2019. Ladies don’t be taken in by good looks. Such men are called community husbands. They are those who love you for only two weeks and the third week, they break your heart to pieces. Talking of community husbands, there are these beautiful ladies who broadcast news. It’s like they have temporary memory loss a bit. After news they normally have a guest. Let’s say the guest is the president. They will say, ‘our guest today you all know him. He is the fourth president of Kenya, son of the first president of Kenya, married to Margaret Kenyatta and together they have three children. Then she will turn to the president and say, “please introduce yourself.” What do you want him to say? What is the problem? Is it with the producers who don’t direct them well or what?

In this comedy the comedian is satirizing in the first part of the joke those men who are handsome and who like moving from one woman to another. She calls them community husbands to mean that they are never satisfied with one woman. They break women’s hearts mercilessly. She is telling the ladies to be wary of handsome men because they are not trustworthy. According to RT, humans choose to find the relevant information from the humor utterance produced by the speaker. During the process of

communication, the speakers are open to a great amount of contextual information and in this comedy, most members of the audience may have undergone frustrations in the hands of men who broke their hearts hence they share this knowledge with the comedian who seems to be helping in exposing and mocking such kind of men.

In the last part of the joke, the comedian criticizes the newscasters who take time to introduce guests in their studios then turn to the guest and asks them to introduce themselves after stating everything that the guest would have said. The comedian is wondering, through a series of rhetorical questions, what the problem is and who is to blame. The newscaster has given all the details about the guest and they want them to repeat the same. The encyclopedic knowledge of the audience on such happenings leads them to optimal relevance: laughter. The audience shares in ridiculing the newscasters who make such blunders on air.

#### **5.3.4 Satire and Flouting of Manner Maxim**

Through flouting of this maxim, the comedians are able to critique various societal issues as shown in the data that follows.

#### **Datum 46**

“... Ukitakakua usiangalie mount Kenya.” (If you want to marry, do not face Mount Kenya.)

This joke is ambiguous as stated earlier but the comedian is criticizing the women from Mount Kenya region as a whole who have a reputation of battering their husbands in spite of men being masculine and believed to have power over women. The comedian is making it clear to them to change or they will not get husbands. Husband battering is a behavior which should be condemned by all means just the same way women battering is condemned. The encyclopedic knowledge that led the audience into

unraveling the joke and arriving at the maximal relevance was the fact that this joke came at the time when the mass media reported rampant husband battering in Nyeri. The above joke cuts across all communities whose women are husband batterers and the comedian is mocking them for such actions, something shared by the audience.

In the following joke, the comedian is satirizing parents who are materialistic.

#### **Datum 47**

“...kama mwanaume I fell in love kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah.rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. One must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this comedy, satire comes out when the comedian fell in love with Veronica who comes from a rich family. The comedian all along has been made to lie down as his father steps on his head insisting that his son has to choose between learning and falling

in love. His first girlfriend comes from a poor family. Her father is a carpenter and he also repairs old items like basins and sufurias. The punch line of the joke comes when the audience realizes the incongruities that exist between the comedian's father's denial of Wanjiko, the poor girl, and the acceptance of Veronicah, the rich girl. The encyclopedic knowledge that no one can resist material wealth, education notwithstanding creates humor. In this joke, the relevance is achieved when the audience got the twist in the events of the utterance that the comedian's father is materialistic and not one who wants his son to complete his education first before falling in love.

#### **5.4 Use of Stereotypes and Maxim Flouting in *Churchill Show***

Stereotypes are mental concepts which govern the process of perception and the individual's feelings. It is having preformed opinions or impressions of a broad group, which are based on a small sample or even no sample at all. Stereotypes serve many purposes in the society such as cognitive and motivational dynamics (Norrick: 2009). In the media industry, stereotyping is born of the need to convey information about characters in a simplified way and to inculcate in the audience expectations about the actions of portrayed characters (Casey et al 2002). Stereotypes are significant in comedy because they not only help to establish instantly recognizable behavioral patterns but also the portrayal of such patterns constitutes a comic relief (Gillot: 2013). In stand up comedy, the audience find stereotyping entertaining and the exaggerated portrayal are easy to understand and easily lead them to achieve optimal relevance.

##### **5.4.1 Stereotypes and quantity maxim flouting**

The comedians in *Churchill Show* flout the quantity maxim by exaggerating the qualities of some characters from certain ethnic groups in order to create humor as shown in the following datum.

**Datum 48**

Announcer speaks in English; Caller speaks in English with a Luo accent

You know I used to hear people say Luo is a lifestyle I never understood what it meant until two weeks ago a certain Luo man made a phone call to a certain radio station.

Caller: Hello, we are on our way to Thika. We are going to support Gor Mahia.

Announcer: OK sir, how many are you?

Caller: Do not ask me how many we are; ask how many cars have we.  
(Laughter)

Announcer: OK sir, I am sorry. How many cars do you have?

Caller: Do not ask me how many cars have we, ask me which models?  
(Laughter)

Announcer: OK I am really sorry, which model sir?

Caller: We are having 30 Mercedes and 4 NZEs. That means we have 30 Luos and 4 Kikuyus.

In this comedy, two ethnic groups are stereotyped: the Luo and the Kikuyu. The comedian exaggerates the pride that Luos have. In fact he says in the joke that Luo is a lifestyle. This is an ethnic group in Kenya known to live lavishly. In this humor, the caller is proudly telling the announcer to emphasize the fact that the Luos have come to cheer their team Gor Mahia in a way that anyone seeing them arrive at the stadium will no doubt know who they are. They are driving the latest and the most expensive model of cars. Mercedes is a car only driven by the affluent in Kenya. In this comedy the Luos are shown to be people who enjoy leisure time and that is why so many of them have come to the stadium to cheer their team. The large number can also be attributed to the fact that Gor Mahia is their team since most players in the team are Luos.

On the other hand, the four NZEs are driven by the Kikuyus. This is a tribe in Kenya who are kind of miserly. They do not spend extravagantly. The model of the cars they are driving is inexpensive. The Kikuyu are also known to be business minded people

who may not be willing to waste time in a stadium cheering a football team. They like making money and to them every minute counts and, as they say, to them time is money. The encyclopedic knowledge of ethnic stereotypes is what enabled the audience to arrive at optimal relevance and thus achieves laughter. In the first part of the joke, the comedian works on the background knowledge that is shared about the Luo and in the second part he works on the background knowledge of the Kikuyu. With this knowledge, the audience is able to get the joke resulting in laughter.

In the following datum, the people from the coast are stereotyped.

#### **Datum 49**

“...you people from the coast are too wordy. I went looking for my friend and I decided to ask a lady for direction. ‘Am looking for Runa’s residence’

Lady: the one whose brother died of drug abuse? That one even his wife ran away from him.

I was asking if you could direct me to his residence.

Lady: not only that. (Laughter). He was dismissed from the port. (laughter). He is no longer working at the port. (laughter).

You have talked for one hour then she tells you ‘or I accompany you’ (laughter).

In this excerpt, the women from the coastal region are stereotyped. The comedian is in Mombasa and he encounters a lady whom he decides to ask for help. He is looking for a friend’s house but he is made to know things he did not know about his friend by the information given by the lady. Such is the character of gossipers or idlers who know too much about other people and ready to reveal to anyone, strangers included. The audience laughs because of the encyclopedic knowledge of the coastal women and their nature of wasting away time engaging in idle talks. The stimulus is relevant and that is why there is so much laughter throughout the joke performance. This connects with the fact that an input becomes relevant to a person if it connects with background

information already available to the audience by answering a question he had in mind, improving his knowledge on a certain topic, setting a doubt, confirming suspicion or correcting a mistaken impression ( Sperber and Wilson: 2004).

#### 5.4.2 Stereotypes and Quality Maxim Flouting

The comedians in *Churchill Show* flout the quantity maxim by not being truthful about the characters they are stereotyping as shown in the following datum.

##### Datum 50

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi... usicheze (laughter).

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’ ... don’t joke.)”

In this datum, the comedian is stereotyping the house helps from Kamba land as the best. He says that they like singing as they work and in their songs they express their happiness or frustration in their work place. The audience is made aware of the need to treat them well for they are known to embarrass one whenever they deem fit. In this comedy, the Kamba house helps do their work well but the employer must treat them well, if they must avoid embarrassment.

The incongruity in this comedy comes when the audience is surprised by the maid saying nasty things about her employer in her song in the presence of visitors. From the audience’s encyclopedic knowledge, such utterances are embarrassing and shameful. According to Yus (2012), all members of a community share a number of cultural assumptions with greater or stereotypical quality that belong to their mutual cultural



environment. However, different audiences from different backgrounds may obtain different degrees of humor or even fail to get the point of the joke. Stereotypes have inter-cultural validity. In this joke, members from the Kamba community may find the joke more hilarious, than members in the audience, who come from other communities.

The following comedy is a stereotype of the Kalenjin who are known to be champions in athletics.

### **Datum 51**

“... It’s a lady’s birthday... here in Nairobi unamletea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara...surprise... ‘Ohbabe, oh my god umeninunulia vitz for my birthday... thank you’. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet’s reaction surprised me...haa! nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (Laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

This comedy flouts the quality maxim when a girl refuses a very expensive car in preference for sports shoes. This comedy is stereotyping the Kalenjins represented by Chebet. She is given an expensive car as a birthday present but she turns it down in preference for sport shoes. She says there is no place a car can take her where her legs cannot. In other words being a Kalenjin, she does not need a car because she can run long distances. It is encyclopedic knowledge that people from the Rift Valley in Kenya are champions when it comes to athletics and this is what creates humor in this comedy.

The incongruity comes when she abuses her boyfriend for buying an expensive car instead of sports shoes. The point of the joke is the athletic nature of the Kalenjin community achieved after the audience going through supplementary effort to understand the implicature in the joke.

#### 5.4.3 Stereotypes and Relation Maxim Flouting

The comedians in *Churchill Show* create stereotypes in their jokes by flouting relevance maxims as shown below.

##### Datum 52

“... Mombasa is fun matangazo ya mpira from Mombasa FM kati ya Man U na Everton uwezi poeka. Unaweza skiza the whole night. ‘Haya sasa Rooney huyo, kampa nani; bado nani... niwie radhi (kwa studio) hello Halima ... sasa niko na huondo.... Mama Khadija kaondoka.... Baba Khadija ndio huyo... kapatikana ng’o! Nani... mmee...mmee! Ah Rooney asha funga (laughter).”

( ... Mombasa is fun football commentators from Mombasa FM, a match between Manchester united and Everton. You will never get bored. You can listen to them the whole night. ‘Now Rooney there, he has passed it to whom? Still whom? Oh excuse me... ‘Hello Halima I have some gossip, mama Khadija left the house and baba Khadija there with someone[...] Was never caught. Mmee, mmee’. Oh Rooney has scored.)

This comedy is a stereotype of the people from the coast who seem to love idle talk so much that they even do it on serious platforms like a radio station. The commentator in this joke forgets he is on air and starts gossiping with a lady. The comedian seems to be saying that nothing else matters when someone from the coast has something to share with a friend. The audience’s encyclopedic knowledge of the people from the coast leads them to achieve optimal relevance leading to laughter.

#### 5.4.4 Stereotypes and Manner Maxim Flouting

In *Churchill Show*, the comedians use stereotypes through flouting manner maxim. This mainly happens when their utterances are ambiguous.

**Datum 53**

“... Ukitaka kuoa usiangalie mount Kenya.” (If you want to marry don’t face Mount Kenya.)

This joke is stereotypic in the sense that it is targeting women from the central part of Kenya in general. Women from Nyeri hit the news one time as husband batterers and this comedy not only points at women from Nyeri but from central region as a whole or kikuyu women generally. The implicature is men being warned not to venture into central region to look for a wife unless they are ready to be battered. The joke was performed when husband battering in Nyeri was trending.

In the next comedy, an ethnic group known for witchcraft is stereotyped.

**Datum 54**

“... Ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwendu mwambie, ‘acha nifike hapa kidogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...When you go to a night club, first ask the lady you will find her name. if she says Nduku or Mwendu, excuse yourself and then disappear because if she is someone’s wife, we will read about you in the newspapers).

This joke targets the Kamba community who are known for practising witchcraft. There is fear when one hears that you have befriended a Kamba woman. In this joke the comedian is warning men to avoid a Kamba, married woman because their husbands will resort to witchcraft leading to their death. Their names and pictures will appear in the obituary pages of the newspaper. Since the audience has already inculcated the stereotypes, they decode the intended message in the joke leading to laughter. The contextual knowledge of the Akamba being known for witchcraft enables the audience to get the intended interpretation of the joke.

The Luo are yet again stereotyped in the next comedy for all the bad reasons.

### **Datum 55**

“... Human beings have been created from various types of soil: loam, clay, and sand. Mafans wa Gor Mahia, hao hawakutengenezwa na mchanga, hao walikaviwa kutoka kwa mawe (loud laughter). Hao ndio mnasikianga ... siyo kwa ubaya. Mawe ni kitu ya muhimu sana tunasikianga Yesu ni mwamba. Mawe ni kitu ya muhimu sana. Mafans wa Gor Mahia ndio mnasikianga stone age people (laughter).”

(...Human beings have been created from various types of soil: loam, clay and sand. Gor Mahia fans were not created out of soil but they were carved out of stones. These are the people... no ill intention. Stones are very important. We talk of Jesus being a rock. Stones are very important. Gor Mahia fans are what you always hear being referred to as Stone Age people.)

In this comedy, the Luo are stereotyped as violent. Gor Mahia is a soccer club and they play leagues against other soccer clubs in Kenya. It is mainly made up of players from the Luo community. Whenever this team loses a game, its fans create a fracas and they throw stones at their opponent's fans. The Luo community is known stone users. Whenever there is any form of confrontation between them and any opponent, they resort to using stones as a defence weapon. The encoded knowledge on the Luo and such behavior enables the audience to attain optimal relevance leading to laughter. RT enhances the idea that context or background assumptions play a crucial role in human communication process explaining why the audience is able to interpret and enjoy the joke.

### **5.5 Use of Self Deprecation and Maxim Flouting in *Churchill show***

Self deprecation is a humor remark targeting oneself as the object of humor. This may be done to demonstrate modesty, to put the listener at ease, or to ingratiate oneself with the listener. Examples of self deprecation include highlighting the flaws on one's body, speaking of past failures, and acknowledging one's mistakes. The comedians in *Churchill Show* resort to this strategy to render themselves as objects of ridicule in their

jokes. Successful self deprecation makes the audience recognize their own foibles and laugh at themselves because self deprecation often tends to turn into shared ridicule.

### 5.5.1 Self deprecation and Quantity Maxim Flouting

Some comedians in *Churchill Show* self deprecate by flouting the maxim of quantity. They exaggerate some facts about themselves in a bid to create humor. In the following comedy, the comedian uses himself as one of the characters in the joke.

#### Datum 56

‘...My dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that ‘spare the rod spoil the child.’ Alikuwa anatuamsha saa kumi na mbili mimi na kimondiu, anaitua sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, ‘kimondiu wewe, tutakuja kuambia babako, utachapwa.’ Kimondiu anawaaambia, ‘elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.’(Laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, ‘spare the rod spoil the child’ he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, ‘ what have we done so that you cane us’ dad would say, ‘ I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo. After he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him but kimondiu would tell them that he has been caned may be he will give them saucer).

In this comedy, the comedian is using his story to create humor. This makes his joke sound real for the audience are able to identify with him. He is a normal human being brought up in a family and equally being disciplined by his parents whenever he made a mistake. Through this joke, the audience is able to see their own weaknesses as parents

the incongruities notwithstanding. This encyclopedic knowledge enables the audience to achieve optimal relevance of the joke leading to laughter at various intervals of the joke.

### **5.5.2 Self deprecation and Quality Maxim Flouting in *Churchill show***

In failing to observe the truthfulness maxim, the comedians deprecate themselves. In the following comedy, the comedian violates the societal expectations by alleging that his girlfriend seduced him.

#### **Datum 57**

“Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious...I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(... Something interesting with my girlfriend is the fact that she approached me not I approaching her. ..Serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I entered her box.)

In this comedy, the comedian is using his own experience to create humor. He is giving room for people to ridicule him. He presents himself as a coward who cannot approach a girl, something that according to African culture is unheard of. The man is expected to approach a girl and ensure he wins her not vice versa. The incongruity comes about when the comedian says that he accepted the girl’s proposal without resistance this creates humor. From the audience encyclopedic knowledge, it is not the girl’s responsibility to seduce a man as such they are aware that the comedian is taking them for a ride this creates a twist in their expectations.

In the following datum, the comedian is using himself as an object of humiliation.

## Datum 58

“...Shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and u want to buy a range rover sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9.5 million, how much are you remaining with? John answers 500 thousand. Very good.

In Kiambu mwalimu anaiingia na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii sawli ni yako personally, tukipatia baba yako one thousand( laughter) kama jana, akunywe mia nani ( laughter) alipe hamsini mutura, akose kumi, apikwe apelekwe hospitali, alipe mia moja atapaki na ngapi?( prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ John if I give you 10 million to buy a range rover sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million. How much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘How are you?’ Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with?...) )

In this comedy, the comedian uses himself as an object of humiliation by his teacher. The teacher uses Njoroge’s father who is a drunkard to drive the point home during his maths lesson. In the joke, the comedian is humiliated before the other learners. In so doing, the comedian is identifying with members of the audience who may have one time had the same experience. In this comedy, the part that the audience find more hilarious is the part where Njoroge is mentioned and the mathematics he is to work out from the one thousand shillings given to his father and how he spent it. The encyclopedic knowledge of how drunkards spent money creates the incongruity and thus a lot of laughter.

### 5.5.3 Self deprecation and Relation Maxim Flouting

Comedians self deprecate when they include irrelevancies in their comedies as shown in the following comedy.

#### Datum 59

“...na kwambia niko treasurer ya chama yetu. Wakanipa 10 thousand nikaweka kwa mfuko ya right na nilikuwa na 10 thousand yangu kwa mfugo ya left. Nikaenda kufanya window shopping kwa supermarket. Nikaona vitu mzuri na nikaenda kwa counter kuilipia. Nikashika kwa mfugo nikatoa 10 thousand hii ni gani? ya chama? (laughter) nikatoa 10 thousand moja nikafanyia window shopping, ya right nikafanyia shopping. Kuvika tu hivi watu wa chama walikuwa wanataka pesa yao... umewahi changanyikiwa? Ngoja niende nipadilishe hii pesa sipendi kujichanganya.”

(I tell you I am a treasurer to our group. They gave me ten thousand shillings. I kept it in my right pocket; I had my own ten thousand in the left pocket. Then I went window shopping at the super market. Then I saw nice things and went to the counter. I didn't know which money was for the group. I used the money from the right pocket, when I reached home, the group members were there, they wanted their money. I realized I had used their money which I had put in the right pocket. I did not look confused I ask them to allow a minute where I went and changed the money from the left pocket to the right.)

In this comedy, the comedian is a treasurer and in this joke, he is showing us how he became confused on realizing that he had used the group's money which he had placed in the pocket on the right side of his pair of trousers. The question is, does it matter which pocket one places money? The comedian makes himself look foolish by talking of being confused after using money from the pocket on the right instead of the money from the pocket on the left which was his. He has to hide to put the money in the right pocket. The audience laughs at the comedian's absurdities because from the encyclopedic knowledge, it does not matter the pocket where the money is as long as it is intact.



#### 5.5.4 Self deprecation and Manner Maxim Flouting

The comedians can flout the maxim of manner by using their own examples. In the following comedy, the comedian flouts the maxim of manner by failing to be brief as he narrates his ordeal with his own father.

#### Datum 60

“...kama mwanaume I fell in love. Kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah.rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. One must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this comedy, the comedian alleges that his father stepped on his head as he questioned him about his love relationships. By sharing his experiences, the audience will empathize with him. From this comedy, the materialistic nature of the comedian’s father comes out. All along he punished his son as if to show that he cared for his education but once he learned that the second girl is rich, he forgot that he had been

insisting that his son chooses between education and love. He now said love is blind and by extension he seemed to be allowing his son to go ahead with love as opposed to education. Optimal relevance is achieved by the audience because of the assumption that the comedian's father is materialistic.

In the following comedy, the comedian is telling the audience about how difficult it has become for her to lose weight.

### **Datum 61**

“...2018 imeiisha. Resolution yangu ilikuwa ‘loseweight’ (laughter). This is three years in a row. Nimeamua niachane nayo kabisaa...mwili yangu ni kama relationship sitawai ingilia (prolonged laughter). Lakini turudi kwa relationship, wanaume mnatudanganya...sindio wasichana... wanasema ni color blind lakini wanajua wasichana light skinned...turudi kwa weight loss. Shida ni silose weight ni mkate. Kwanza sliced naona hizo slices mbili ni kama wanapigia makovi na kuniambia kuja. Nikapata na kula sana na ndio mimi huyu)”

(... 2018 is over and my resolution was to lose weight. This is three years in a row and I have decided to abandon it completely. My body is like relationships I will never enter into any. But let us go back to relationships, men you deceive us, is it not so ladies? They say they are color blind yet they like light skinned women... let us go back to weight loss. The reason why I have to lose weight is bread. I love bread especially sliced. The two pieces seems to be clapping for me and saying: come and I find myself eating more and this is me.)

In this comedy, the comedian like every member of the audience has every year set resolutions which she fails to adhere to. In 2018 she had wanted to lose weight and the year ended finding her where she was. She is sincere in the sense that no matter how hard she tries, she can never succeed because of her love for bread. She likens her bid to lose weight to matters of relationships which she says she will never try. This could allude to frustrations that come with love relationships due to heart breaks. The encyclopedic knowledge on how difficult it is to keep resolutions as well as love relationships lead to the incongruity in this comedy and thus laughter.

## 5.6 Chapter Summary

This chapter discussed forms of humor embedded in jokes that the comedians in *Churchill Show* performed and where the four conversational maxims were flouted. In the discussions it came out that the forms carry the implicatures whose meanings are derived through inferences on the side of the audience for them to get the joke and thus generate laughter. The humorists flout the conversational maxims and create the incongruities in the punchlines of their jokes for the purpose of humor generation. The forms of humor discussed in this chapter were irony, hyperbole, satire, stereotypes, and self-deprecation. The next chapter discussed topics that stand up comedians in *Churchill show* exploit in their joke creation and performances.

## CHAPTER SIX

### DISCOURSE TOPICS AND MAXIM FLOUTING IN *CHURCHILL SHOW*

#### 6.0 Introduction

This chapter discussed the discourse topics that are commonly explored by comedians in *Churchill Show* in their humor performance, thus answering the third objective of the study which was to explain discourse topics of humor created by maxim flouting in *Churchill Show*.

A comedian is a critic and an observer of human life. They use humor as a safe space in which sensitive social, economic and political topics are explored. The comedians present a dynamic narrative that allows for interactions with current events and the audience. A stand up comedy exploits topics that are not usually discussed openly by subjecting them to humor. Joke topics in stand up comedy are varied. The stand up comedians talk about familiar topics in order to include the audience and make them support their points of view. This study, out of the selected jokes from *Churchill Show*, came up with the following discourse topics: ethnicity, marriage and family, love and relationships, sports, religion, education, social class and gender.

#### 6.1 Ethnicity and Maxim Flouting in *Churchill show*

Ethnicity is a common subject of humor. Jokes and humor about ethnicity have appeared in many societies all over the world. Ethnicity loosely refers to group of people who self identify as a people. They share lineage, ancestry, heritage and history, which can be expressed by looking at the things they share as a group. These could be culture and cultural practices, territory, language, religions, etc. There are other aspects that a group may share and which make them self- identifying as a group: lifestyle, shared food, dress, forms of entertainment, leisure and mannerisms. These factors differ from one group to another. All of these elements of ethnicity can become the subject of

humor. Jokes on ethnicity rely on and create stereotypes. Sometimes humor on ethnicity can be directed inward by the comedian thus self deprecation. Ethnic labels are the images that are used to misrepresent an ethnic group and they relay underlying messages about cultural norms, status, behavioral patterns and groupthink of an ethnic group. Ethnic stereotyping is very common in ethnic comedy which in most cases is considered offensive and in other cases, a comic relief or joke.

In *Churchill Show*, comedians flout the maxims by constructing their jokes from various topics that make our societies what they are. From the selected jokes, ethnicity is portrayed in the following jokes.

### **Datum 61**

Announcer speaks in English; Caller speaks in English with a Luo accent

You know I used to hear people say Luo is a lifestyle I never understood what it meant until two weeks ago a certain Luo man made a phone call to a certain radio station.

Caller: Hello, we are on our way to Thika. We are going to support Gor Mahia.

Announcer: OK sir, how many are you?

Caller: Do not ask me how many we are; ask how many cars have we.  
(Laughter)

Announcer: OK sir, I am sorry. How many cars do you have?

Caller: Do not ask me how many cars have we, ask me which models?  
(Laughter)

Announcer: OK I am really sorry, which model sir?

Caller: We are having 30 Mercedes and 4 NZEs. That means we have 30 Luos and 4 Kikuyus.

In this comedy, the comedian by flouting the quantity maxim gives too much information about the Luo and the Kikuyu. As already stated in sections 4 and 5, the comedian shows the Luo as proud, arrogant and lavish. They drive very expensive cars; in this comedy it is the Mercedes. They are thirty in number, all heading to the stadium

to cheer their team, Gor Mahia. This seems to show that the Luo love leisure time. They are going to the stadium just to sit and pass time as they cheer their team. On the other hand, the Kikuyu in this comedy are shown to be mean or miserly. They drive old model of cars; in this comedy, NZEs. The cars are also cheap to buy compared to the Mercedes. The fact that they are only four show that they value spending time doing other activities which will enable them make money instead of wasting time idling around. It is their enterprising nature that makes them choose to stay away from football matches. The optimal relevance is achieved by the audience through their encyclopedic knowledge on ethnic stereotypes. The nature of the two communities is implied in this joke. It is the audience through inference who come to the conclusion of the lavish nature of the Luo and the enterprising nature of the Kikuyu from their encyclopedic knowledge of the two communities.

The lavish spending of the Luo is further shown in the following joke.

### **Datum 62**

...ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from his pocket). Anasema hii (smiling) (laughter).

(...If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and show it to you.)

In this joke, the comedian seems to be telling the audience that it is only the Luo who own very expensive phones. Samsung is by average an expensive phone and in this joke, the Luo cannot fail to afford. It further shows how arrogant Luos are because the girl in question does not utter a word, she only shows off her Samsung phone as if to tell whoever is near her that they should know that she is a Luo. The audience achieves maximal relevance through the encyclopedic knowledge of the Luo being known for their lavish living. The implicature here is the showy and arrogant nature of this ethnic

group and not identification per se. This comes to the audience through the process of inference.

In the following joke, the specialities of the Luo and Kikuyu are stereotyped.

**Datum 63**

- a. Ujaluo utakuua.  
‘Luoness’ will kill you.’
- b. Lazima upende mahali unatoka.  
‘You have to appreciate your origin’
- c. People from Nyanza like prefixes. A prefix is a title that comes before the name: Dr Geoffrey Otieno, Engineer Obado, Lecturer Omondi (laughter) People from Central also like something called suffixes (laughter). Suffix is a title that comes after the name:
- d. ‘Mwangi of Equity’ (equity bank), ‘Wanjiku of Makaa’ or ‘Wanjiku who runs a charcoal business’) (laughter).

In this comedy, the comedian flouts the quantity maxim by giving little information. He uses prefixes and suffixes to drive his point home. The prefixes attached to Luo names portray the Luo as learned. The suffixes attached to the kikuyu names show the enterprising nature of the kikuyu because the suffixes allude to the kind of businesses they are engaged in. All these are the conversational implicatures which the audience are able to arrive at because of the encyclopedic knowledge of these ethnic groups. The incongruity of the use of prefixes and suffixes, and how well they suit the two ethnic groups lead the audience to achieving optimal relevance which in turn is rewarded by laughter.

The Luo community has been stereotyped in the following comedy for their violent nature.

**Datum 64**

‘... human beings have been created from various types of soil: loam, clay, and sand. Mafans wa Gor Mahia, hao hawakutengenezwa na mchanga, hao walikaviwa kutoka kwa mawe (loud laughter). Hao ndio mnasikianga ... siyo kwa ubaya. Mawe ni kitu ya muhimu sana



tunasikianga Yesu ni mwamba. Mawe ni kitu ya muhimu sana. Mafans wa Gor Mahia ndio mnasikianga stone age people (laughter).”

(...human beings have been created from various types of soil: loam, clay and sand. Gor Mahia fans were not created out of soil but they were carved out of stones. These are the people... no ill intention. Stones are very important. We talk of Jesus being a rock. Stones are very important. Gor Mahia fans are what you always hear being referred to as Stone Age people.)

The comedian is making fun of the Gor Mahia fans. Gor Mahia is a soccer club and they play leagues against other soccer clubs in Kenya. It is mainly made up of players from the Luo community. Whenever this team loses a game its fans create a fracas and they throw stones at their opponent's fans. The implication here is that the Luo are violent and it is a known fact in Kenya that Luos are stone throwers whenever they encounter a confrontation of any nature. Laughter is created from the encyclopedic knowledge of the audience on the stone throwing nature of the Luos.

#### **Datum 65**

Kikuyu women have also been used as objects of jokes as seen in the following joke

. . . . Ukitaka kuoia usiangalie mwa Kenya (laughter). (If you want to marry, do not face Mount Kenya).

This comedy is a warning to men not to marry kikuyu women from Nyeri, a town in Kenya near Mount Kenya and by extension kikuyu women in general. This came about when women from Nyeri hit the mass media for husband battering. The audience's encyclopedic knowledge on men being battered by their women in Nyeri leads the audience to achieve optimal relevance creating laughter.

The comedian in the following joke is making fun of the women from the coasts who like idle talk.

**Datum 66**

“...you people from the coast are too wordy. I went looking for my friend and I decided to ask a lady for direction. ‘I’m looking for Runa’s residence’

Lady: the one whose brother died of drug abuse? That one even his wife ran away from him.

I was asking if you could direct me to his residence

Lady: not only that. (laughter). He was dismissed from the port. (laughter). He is no longer working at the port. (laughter).

You have talked for one hour then she tells you ‘or I accompany you’ (laughter).

In this joke, the comedian is in Mombasa and he encounters a lady whom he decides to ask for help. He is looking for a friend’s residence. The lady in this joke gives the comedian information he did not ask for, thus flouting the quantity maxim. This joke seems to portray the women from the coast as lovers of gossip. Optimal relevance is achieved by the audience through the encyclopedic knowledge of the coastal people. The optimal relevance is achieved through inference where the audience draws their own conclusions that the comedian seems to be mocking coastal women as idlers.

The next comedy seems to prove that gossip trends at the coast.

**Datum 67**

“... Mombasa is fun matangazo ya mpira from Mombasa FM kati ya Man U na Everton uwezi poeka. Unaweza skiza the whole night. ‘Haya sasa Rooney huyo, kampa nani; bado nani... niwie radhi (kwa studio) hello Halima ... sasa niko na huondo.... Mama Khadija kaondoka.... Baba Khadija ndio huyo... kapatikana ng’o! Nani... mmee...mmee! Ah Rooney asha funga (laughter).”

( ... Mombasa is fun football commentators from Mombasa FM, a match between Manchester united and Everton. You will never get bored. You can listen to them the whole night. ‘Now Rooney there, he has passed it to whom? Still whom? Oh excuse me... ‘Hello Halima I have some gossip, mama Khadija left the house and baba Khadija there with someone. Was never caught. Mmee, mmee’. Oh Rooney has scored.)

In this joke, the comedian flouts the relation maxim by bringing in irrelevant information into the ongoing joke. The football commentator forgets he is on air and takes a call only to tell the caller of the newest gossip that he has heard of a husband who has a love affair. A radio station is a serious place but the nature of the commentator as a gossip cannot allow him to meet his friend and share the gossip later. The encyclopedic knowledge of the gossip nature of the coastal people leads to laughter. From this joke, the nature of the coastal people as idle talkers is implied.

The Kalenjins have also been stereotyped by the comedians in their joke as seen in the following joke. The comedian in the jokes flouts the quality maxim.

### **Datum 68**

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akanwambia,’eeh... pole... (Laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (Laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. A man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run into marriage)

The comedian brings in the idea of running for Kenya instead of running into marriage. The Kalenjin community is known to have produced the best athletes in the world. Most of them are world record holders, mainly in marathon and other long races and they represent Kenya in athletic championship world over. In this joke, the comedian’s uncle is frustrated in his marriage due to his wife’s infidelity and he advises his nephew to concentrate on athletics, which is less stressful other than marriage which can be frustrating. The optimal relevance is achieved through the encyclopedic knowledge of

the Kalenjins as athletes. This knowledge is implicated in the joke. The audience uses their cultural understanding to make inferences based on implicit assumptions rather than what is explicitly stated in the joke. The audience gets the humorist's message as expressing his pride in his ethnic community who are renowned athletes.

In the next joke, the comedian is abused by his girlfriend when he buys her an expensive car instead of sport's shoes.

### **Datum 69**

“... It's a lady's birthday... here in Nairobi unmltea surprise or you buy a gift for your girlfriend. A guy in Nairobi would say, 'funga macho' tara, tara, tara....surprise... 'Ohbabe, oh my god umeninunulia vitz for my birthday... thank you'. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, 'Chebet, Chebet, Chebet, ptoo ndio hiyo!' Chebet reaction surprised me...haa! nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (laughter)”

(During a lady's birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, 'tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can't? You are so stupid! You should have bought me sports shoes instead!)

This comedy further stereotypes the Kalenjin as athletic. The girl, Chebet, abuses her boyfriend instead of appreciating him for having bought her a very expensive car. Sports shoes implies the athletic nature of Chebet who alleges that her legs can take her to any place she wishes to go no matter how far, so she does not need a car. The audience achieves maximal relevance in this joke by making assumptions that the joke could be alluding to the athletes who come from the Rift Valley. It is what the joke implicitly states and not what it explicitly states that makes it hilarious. The implication here is

the love for racing and not the refusal of the expensive car. It further implicates the humorist's pride in his community.

The Kamba community has been stereotyped in the following jokes.

**Datum 70**

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi...usicheze (laughter).

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’... don’t joke.)”

In this datum, the comedian is flouting the quality maxim to stereotype the Kamba househelps. He is saying that they are the best and that they like singing a lot as they work. He also seems to be implying that the employers of Kamba house helps need to be wary because the girls can shame them whenever an opportunity arises especially if they discover a dark side of their employers. The audience finds it hilarious when the comedian reveals the content of the joke. This is the punchline, where the audience is caught unaware because they did not expect the house help to embarrass her employer. This brings in the incongruity in the joke and further a warning that the Kamba house helps are shameless. This clarifies the fact that comedians produce humor not just for its sake but to express an additional message or implicature.

In the following joke, the comedian flouts the manner maxim by stereotyping the Kamba men.

## Datum 71

“...ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwendu mwambie, ‘acha nifike hapa kindogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...when you go to a night club, first ask the lady you will find her name. if she says Nduku or Mwendu, excuse yourself and then disappear because if she is someone’s wife, we will read about you in the newspapers).

In this comedy, the comedian alleges that Kamba men practise witchcraft and is sounding a warning to men who go to night clubs to be wary of Kamba women, especially if they are married because if their men got to know, one is sure to die. The fact that they will be read in newspapers could mean that they might die mysteriously and their tragedy published in newspapers. The encyclopedic knowledge of ethnic stereotype is well known to the audience, the reason why they laugh. The name of the woman in the joke is the implicit assumption which the audience uses to arrive at the inference of the joke. The implication is that men should not mess with Kamba women or else they will face dire consequences.

### 6.2 Marriage and family and maxim flouting in *Churchill show*

Marriage is a legal relationship between a husband and a wife. It is the state of being married (Oxford Advanced Learner’s Dictionary). It is a legal union between two persons that confer privileges and entails certain obligations of each person to the other. It is an institution with its traditions, norms, its accompanying legal rights and obligations. In *Churchill Show*, comedians find this topic a rich ground to cultivate their jokes. We all belong to families and there are certain things in them that can easily be manipulated for humorous moments. In the following joke, the comedian uses his family to make fun of the way their father discharges discipline on his two sons.

## Datum 72

“...my dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that ‘spare the rod spoil the child.’ Alikuwa anatuamsha saa kumi na mbili mimi na kimondiu, anatuita sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda kimondiu anachiajilia mtaani anapigana na watoto, anatokana wamama. Wamama wanamwambia, ‘kimondiu wewe, tutakuja kuambia babako, utachapwa.’ Kimondiu anawaaambia, ‘elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.’(laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, ‘spare the rod spoil the child’ he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, ‘what have we done so that you cane us’ dad would say, ‘I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him and he would tell them that he has already been caned. May be a saucer (top up) will do.)

In this comedy, the comedian has given too much information to render the humor more obvious, thus flouting the quantity maxim. The comedian is making fun of his father who misinterprets the biblical saying on disciplining children, “spare the rod and spoil the child.” He canes his children in advance because he imagines that as the day progresses, the boys will make mistakes and since he will not be there, he needs to discipline them before he leaves the house. Anything that is overdone is counterproductive and that is why Kimondiu becomes unruly. It is known that some parents overuse the cane, making their children feel unloved and as a result the children may become rebellious. The incongruities in the joke create humor because the audience through inference knows that the comedian is criticizing overbearing parents

who punish their children unnecessarily imagining they are instilling discipline. Their encyclopedic knowledge of such parents leads the audience to achieve optimal relevance of the joke, leading to laughter. The implication of how parents should punish their children for better results has been delivered amid laughter.

The next joke is on house helps. Every family at one time or another needs a helping hand and as such someone from any part of the country will be brought into the family to assist.

### **Datum 73**

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi...usicheze (laughter).

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’... don’t joke.)”

The comedian flouts the maxim of quality by alleging that Kamba house helps are the best but in the joke, the house help lacks respect for her employer. In this joke, the house help exposes the weaknesses of the man and woman of the house at the time when visitors are around. It is such an embarrassment for her employers. The implication in this joke is a warning to any potential employer of a Kamba house help.

In the next joke, the comedian is telling women how men ought to treat them.

### **Datum 74**

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from



eight to eight, wee ni mtu unaenda job. Then you find your wife hasn't cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can't leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn't cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

The maxim of quality has been flouted. The comedian in this joke is not truthful especially in the African setting. It depicts the incongruity that arises from what the audience knows about the cultural expectations of an African woman who is supposed to cook for her husband not vice versa. In most families in Kenya, men are not expected to go to the kitchen when the wife is seated watching TV. If such a thing happens in the African setting, the conclusion will be that the man has been bewitched by the wife. He does things out of the influence of the charms. The implicature in this joke is the affirmative action it is advocating. The comedian is ironically showing the audience the reality of the advocacy of gender parity. Again, he could be mocking the whole idea as unbecoming in the African sense.

The following joke is relating issues of extra marital affairs and the reaction of the offended partner.

#### **Datum 75**

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia,'eeh... pole... (Laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (Laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. A man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya, don’t run into marriage.’)

In this comedy, quality maxim is flouted when the comedian gives unrealistic reactions of the husband when he finds his wife red handed with another man. He backs down because the man is well built. An extra marital affair is not anything new. Many times we hear stories of people killing others because of being cheated on. Some people become so frustrated in their marriages that they will discourage others from running into the union as seen in what the comedian’s uncle is telling his nephew in this comedy. The incongruities in the joke lead the audience to infer the cowardly nature of the comedian’s uncle. The joke could also be implying that people should not always resort to violence no matter how grave the encounter is. Better still the comedian’s uncle could be saying that one should not act when they are angry because they could cause so much damage to the parties involved. Patience pays. All these are based on implicit assumption rather than what is explicitly stated.

The following comedy reveals the protective nature of some husbands.

#### **Datum 76**

“... ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwende mwambie, ‘acha nifike hapa kindogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...when you go to a night club, first ask the lady you will find her name. if she says Nduku or Mwende, excuse yourself and then disappear because if she is someone’s wife we will read about you in the newspapers)

The comedian is ambiguous about being read in the newspapers and as such the manner maxim has been flouted. This joke is about a man who goes to whatever lengths,

witchcraft included, to protect his wife from other men. The women can go to night clubs but her husband knows that his witchcraft will shield her from those who would want to take her away from him. This being a stereotypic joke, the comedian is sounding a warning to men to keep off Kamba women, especially the married lot.

The following joke is a warning to men who are planning to marry. They should not think of getting women from Mount Kenya region.

**Datum 77**

“...ukitaka kuoia usiangalie mount Kenya (laughter). (If you want to marry, do not face Mount Kenya).

Mount Kenya region is occupied by the kikuyu and their women are alleged to be husband batterers. Any man who dares get a woman for a wife from this region risks being battered. This is a stereotypic joke and it came about when the mass media was trending with information on husband battering in Nyeri. At this point in time, the joke’s contextual implication is a warning to men not to marry women from this region or they risk being battered. From the audience’s encyclopedic knowledge on what had been trending on husband battering in Nyeri, the joke became hilarious.

**6.3 Love and Relationships and Maxim Flouting in *Churchill Show***

Love is an intense feeling of deep affection, fondness, warmth, intimacy, adoration, passion, friendship, desire, romance, etc. It means to be in love with someone. It is a feeling of warm personal attachment as for a parent, child or friend. In *Churchill Show* this topic has been exploited by comedians in their humor creation.

The following joke shows the comedian narrating how he was approached by a girl who seemed to have waited for the comedian to make a move in vain.

**Datum 78**

“Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious...I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(...Something interesting with my girlfriend is the fact that she approached me not I approaching her...serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I entered her box.)

The comedian in this joke is alleging that his girlfriend approached him and seduced him and he accepted. This is flouting the truthfulness maxim because from the African perspective, the men are the ones who make the first move on a woman. If a girl approaches a man, they are frowned upon because they will be seen as loose or desperate for love and men are wary of such women. This is what brings the incongruity in the joke. The implication though is the idea of the affirmative action where what a man can do a woman can the cultural implications notwithstanding. The comedian is simply criticizing the advocacy of gender parity and is saying that the consequences are such cases.

In the following joke, the comedian loves his girlfriend so much that during her birthday he buys her a Mercedes S class, a very expensive car.

**Datum 79**

“... It’s a lady’s birthday... here in Nairobi unmltea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara...surprise... ‘Oh babe, oh my god umeninunulia vitz for my birthday... thank you’. I bought Chebet a mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet reaction surprised me...haa! Nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady

to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes S class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

This comedy flouts the quality maxim when a girl refuses a very expensive car in preference for sports shoes. The man is in love with his girl, Chebet, and he buys a birthday gift that is a source of envy for those who do not have a privilege to be treated so. Sadly, the girl turns down the offer. The comedian wants to tell us about the athletic nature of the Kalenjin community. It is encyclopedic knowledge that people from the Rift Valley in Kenya are champions when it comes to athletics. This joke could be implying that not all women are materialistic. Chebet prefers a simple gift to lavish ones.

In the next joke, the comedian is making fun of the extent to which a man in love can go in treating his wife.

### **Datum 80**

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn’t cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akashelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo (laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can’t leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn’t cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

The maxim of quality has been flouted. This joke is incongruous especially in the African setting. It depicts the incongruity that arises from what the audience knows about the cultural expectations of an African woman who is supposed to take good care of her husband by preparing his meals on time. In this joke, the comedian seems to be going against the societal expectations by treating his wife differently. He loves her and cannot pick a quarrel with her even when he finds that she has not cooked for him. Tired as he is, he goes to the kitchen and prepares food for her and as she eats, he massages her. In other words, he is treating her like a queen and she deserves such treatment because the man loves her so much. The incongruity though is the encyclopedic knowledge of the African culture, which sees such treatment as unbecoming. The implicature in this joke is the affirmative action. Women must not be the only ones to do the cooking. A man can also cook there is nothing wrong with it especially if he loves his wife dearly.

In the next joke, the comedian narrates his ordeal with his father when his father learns that he is in love with a girl, yet he is still in school. His father wants him to choose between school and love. All the while, the comedian's father is stepping on the comedian's head.

### **Datum 81**

“...kama mwanaume I fell in love. Kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah.rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. On must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this comedy, the comedian alleges that his father steps on his head as he questioned him about his love relationships. The comedian’s father is not happy with his son’s first love because she comes from a poor family, and he keeps insisting that his son should choose between education and love or else the father will kill him. The boy eventually leaves the girl but later he falls in love again with another girl; this time one who is rich and upon learning this, his father releases his leg from the son’s head and alleges that love is blind. At this point, the audience realizes the incongruity and thus laughter. The encyclopedic knowledge on the father’s materialistic nature creates humor. This conclusion comes to the audience through inference. The comedian wants the audience to see that some parents are so materialistic that they can overlook their children’s education if they can get a chance where they can get easy money. Another implication could be that parents see their children as the only liberation from poverty either through educating them or their children being ‘lucky’ like in this joke where the comedian falls in love with a rich girl.

#### **6.4 Sports and Maxim Flouting in *Churchill Show***

Sports includes all forms of competitive physical activity or games which through casual or organized participation, at least in part aim to use, maintain or improve



physical ability and skills, while providing enjoyment to participants, and in some cases entertainment for the spectators. Hundreds of sports exist, from those between single contestants, through to those with hundreds of simultaneous participants, either in teams or competing as individuals. In certain sports like racing, many contestants may compete simultaneously or consecutively, with one winner; in others, the contest (a match) is between two sides, each attempting to exceed the other. Winning can be determined by physical events such as scoring goals or crossing a line first. Records of performance are often kept. In *Churchill Show*, this is a common subject to those comedians who come from areas where certain sports are their speciality. David the student, one of the comedians in *Churchill Show* comes from Rift Valley where racing (athletics) is popular and where record holders in this sport like Kipchoge Keino, Eliud Kipchoge, Janet Jepkosgei, and Lorna Kiplagat among others, come from. His comedy reflects the sport.

## **Datum 82**

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia,’eeh... pole... (laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. A man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run into marriage.’)

This comedy flouts the quality maxim, the comedian is not talking about marital affairs per se but he is alluding to athletics which is a lucrative sport in the Rift Valley. This comes out when the uncle tells the comedian to run for Kenya. Most athletes that represent Kenya in world championships come from the Rift Valley region. It is the

encyclopedic knowledge of the people from the Rift Valley that leads the audience into getting the joke through inference.

The following joke alludes to athletics as well through quality maxim flouting. The girl in the joke abuses her boyfriend for gifting her with an expensive car instead of sports shoes.

### **Datum 83**

“... It’s a lady’s birthday... here in Nairobi unmltea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara...surprise... ‘Ohbabe, oh my god umeninunulia vitz for my birthday... thank you’. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet reaction surprised me...haa! nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga Sana, ungeninunulia sports shoes. (laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

This comedy flouts the quality maxim to talk about athletics. It is in the audience encyclopedic knowledge that people from the Rift Valley are world champions in athletics. Chebet’s refusal of the car alludes to her athletic nature and all the runners from Rift Valley. It reflects how seriously the athletes take the sport.

In the next joke, the comedian uses teams from the European championship. Most Kenyans identify with some of these teams and are ardent supporters of the same.

### **Datum 84**

“... Mombasa is fun matangazo ya mpira from Mombasa FM kati ya Man U na Everton uwezi poeka. Unaweza skiza the whole night.

‘Haya sasa Rooney huyo, kampa nani; bado nani... niwie radhi (kwa studio) hello Halima ... sasa niko na huondo.... Mama Khadija kaondoka.... Baba Khadija ndio huyo... kapatikana ng’o! Nani... mmee...mmee! Ah Rooney asha funga (laughter).’

(...Mombasa is fun football commentators from Mombasa FM, a match between Manchester united and Everton. You will never get bored. You can listen to them the whole night. ‘Now Rooney there, he has passed it to whom? Still whom? Oh excuse me... ‘Hello Halima I have some gossip, mama Khadija left the house and baba Khadija there with someone. Was never caught. Mmee, mmee’. Oh Rooney has scored.)

This joke begins with a football match being commentated. The match is between Manchester United and Everton. Most Kenyans are supporters of Manchester United and that is why it comes out in this joke. The commentator in the joke, however deviates from commentating the game and goes to gossip but all the same, when he returns to the game, he finds that Rooney had scored. The audience laughs because they know Rooney as a star in Manchester United.

The following joke focuses on fans of soccer and their behavior when their team is defeated.

### **Datum 85**

“... human beings have been created from various types of soil: loam, clay, and sand. Mafans wa Gor Mahia, hao hawakutengenezwa na mchanga, hao walikaviwa kutoka kwa mawe (loud laughter). Hao ndio mnasikianga ... siyo kwa ubaya. Mawe ni kitu ya muhimu sana tunasikianga Yesu ni mwamba. Mawe ni kitu ya muhimu sana. Mafans wa Gor Mahia ndio mnasikianga stone age people (laughter).”

(...human beings have been created from various types of soil: loam, clay and sand. Gor Mahia fans were not created out of soil but they were carved out of stones. These are the people... no ill intention. Stones are very important. We talk of Jesus being a rock. Stones are very important. Gor Mahia fans are what you always hear being referred to as Stone Age people.)

In this comedy, the comedian is making fun of Gor Mahia fans. Gor Mahia is a soccer club and they play leagues against other soccer clubs in Kenya. It is mainly made up of

players from the Luo community. Whenever the team loses a game, its fans create a fracas and they throw stones at their opponent's fans. This portrays the fans as violent in nature. Sports have been used to stereotype the Luo as stone throwers.

### **6.5 Religion and maxim flouting in *Churchill Show*.**

Religion is a unified system of beliefs and practices relative to sacred things and which unite into one single moral community called a church or a mosque, etc. It is the self validation of a society by means of myth and ritual (Emile Durkeim (1912). Comedians in *Churchill Show* find religion a rich ground to cultivate their humor. Pastors have been ridiculed a lot in *Churchill Show* as the following jokes illustrate.

#### **Datum 86**

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pasor anaamka anaanza kupreach. ‘ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ninge penda tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko nah aka kadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja, bwana asifiwe akiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangalie neno la mtume jeroboam (laughter). Mtu aseme Jeroboam Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na jeroboam tuangalie Solomoni (laughter) solomoni alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishinwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mmanipatia nikakule lunch. (prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3

pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of god is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details. On realizing none is interested he gives up. But mlolongo pastors are comedians. ‘I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle jeroboam, somebody say jeroboam, when jeroboam was walking in the town of Gethsamane... let’s leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.’ Realizing he won’t succeed he says ‘please let us not enjoy each other I have not studied theology, just give me what you can I go have lunch).

In this joke, the comedian is making fun of fake pastors who use religion to extort money from the passengers. Religion is sensitive because it touches on the spirituality of the people and the extortionists know that they will win the hearts of the passengers into giving them something. Unfortunately for the duo, they have scanty knowledge of the Bible and the passengers are not interested in them. Such fake pastors are a menace in Kenyan public vehicles especially buses. The audience uses their encyclopedic knowledge on the ‘pastors’ to elicit laughter.

The next joke shows the pastor slowly leading his congregation to violence.

### **Datum 87**

“Churches today are getting a little bit violent. Venye niliokoka nikaenda. The first thing was (imitates the pastor) somebody just look at your neighbor, look at your neighbor. Then it moved to. Just look at your neighbor and give him a smile. Then it moved from there. Somebody give your neighbor a high five. Then ikitoka hapo akasema, shake your neighbor. Ikatoka hapo akasema slap your neighbor (laughter). By the year 2012 itakuwa fight your neighbor. (prolonged laughter).

“... Churches today are getting a little bit violent. When I got saved I went to church. The first thing was (imitates the pastor) somebody just

look at your neighbor, look at your neighbor, look at your neighbor. Then it moved to, just look at your neighbor and give him a smile. Then I moved from there. Somebody give your neighbor a high five. Then it moved away from there then he said, shake your neighbor. it moved from there he said slap your neighbor. By the year 2012 itakuwa fight your neighbor.)

The comedian is using a pastor to create humor. The pastor is leading his congregation to violence. In this joke, the pastor has not uttered any religious word but antagonizing words which culminates in the members slapping each other. This is alluding to political violence in Kenya during electioneering period. The general elections were held in Kenya in 2013 and prior to this, were 2007 elections where neighbors turned against each other in spite of having lived peacefully for years. Normally, churches are safer places to condemn political violence and the comedian seems to be using church to warn the audience against political violence. The prolonged laughter by the audience is a portrayal of their encyclopedic knowledge of general elections in Kenya and what accompany them.

### **6.6 Education and Maxim Flouting in Churchill show**

Education is the socially organized and regulated process of continuous transference of socially significant experience from previous to following generations. The main way to get an education is to take a course of training in the system of educational institutions. Education is also interpreted as an activity by which adults influence, protect and provide assistance to students (Bruggink, Goei and Koot, 2016; UNESCO, 2015). This is a subject of comedy in *Churchill Show*. One comedian Hammo is a ‘professor’ and his jokes come from books he has purportedly ‘written’ thus he normally begins his jokes: ‘In my book...’ The following jokes illustrates the fact that *Churchill Show* comedians find education a topic worth exploiting in humor creation as they satirize malpractices in the education realm.

## Datum 88

“...Shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and u want to buy a range rover sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9. 5 million, how much are you remaining with? John answers 500 thousand. Very good.

In Kiambu mwalimu anaiingia Na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii sawli ni yako personally, tukipatia baba yako one thousand( laughter) kama jana, akunywe mia nani ( laughter) alipe hamsini mutura, akose kumi, apikwe apelekwe hospitali, alipe mia moja atapaki na ngapi?( prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ John if I give you 10 million to buy a range rover sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million .how much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘how are you? Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with?...)’

In this comedy, the quality maxim has been flouted. The comedian compares the way a teacher in Karen and Kiambu teach. The Karen school belongs to the rich while the Kiambu School is for the rural folk. The Karen teacher is very good in handling the subject and he uses positive and motivating examples. The Kiambu teacher is a bully and he uses a learner’s drunkard father as an example thus humiliating the learner. The Karen school pupils will get the concepts faster compared to the Kiambu School because of the humane nature of the teacher as well as the positive reinforcement that the learners get from the teacher. The performance of the pupils from the two schools

will not be the same. The rural schools normally perform dismally because of the way teachers handle their pupils. Using a parent as an example will humiliate the learner thus affecting their performance. The contextual implication of this joke is the differences in performance witnessed in Kenyan private and public schools. Private schools perform well in national exams compared to public schools may be because of the methods of teaching as shown in this joke. This could be the encyclopedic knowledge of the audience which makes them laugh when the comedian narrates his ordeal in school.

In the following joke, a father is passionate about education and is not happy when he gets rumours of his son's love affair.

### **Datum 89**

“...kama mwanaume I fell in love. Kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”



After sometime nikafall in love na another beautiful lady Veronicah. Rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. On must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronica her father is a lawyer and her mother is a doctor. Veronica is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this comedy, the comedian’s father is shown to be interested in his son’s education. He disciplines him by stepping on his head as he questions him. On learning that his son has a love affair with a girl, he tells him that he will ‘kill’ him because he cannot mix education with love, he must choose. Many parents know the benefits of education and they always make sure that their children resist love affairs before they are through with their education because the two cannot mix. Social life and education never go together because education requires a serious mind.

### **6.7 Social Class and Maxim Flouting in *Churchill show***

Social class is a variable in socio linguistics that invokes understanding of economic inequality and how people locate themselves and others in a social structure. It also refers to social categories sharing subjectively salient attributes like distribution of material inequality, income generating resources or assets and even residential areas. This has given rise to lower and upper class. Humorists find this a rich area where those considered to be of an inferior social status are mocked. In *Churchill Show*, the comedians usually parody the habits of different social classes and linguistic groups in Kenya. In most of their comedy, they lay side by side the behaviour of the upper class and the lower class. Their comedy targets the residential areas and mock the activities in which the characters are involved in. In Kenya, especially in the capital city, Nairobi, Runda, Karen, Muthaiga are posh areas occupied by the affluent or the upper class while areas like Eastland, Dandora, Kawangware, and Mathare are for the lower class. In creating humor, comedians in *Churchill Show* use the lower class as the butt of their jokes.

In the following joke, the comedian is flouting the maxim of manner as he narrates how his father punishes him for falling in love with a girl from a poor background.

### **Datum 90**

“...shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and u want to buy a range rover sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9. 5 million, how much are you remaining with? John answers 500 thousand. Very good.

In Kiambu mwalimu anaiingia na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii sawli ni yako personally, tukipatia baba yako one thousand( laughter) kama jana, akunywe mia nani ( laughter) alipe hamsini mutura, akose kumi, apikwe apelekw hospitali, alipe mia moja atapaki na ngapi?( prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ john if I give you 10 million to buy a range rover sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million .how much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘how are you? Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with?..)

In this comedy, the quality maxim has been flouted. The comedian is comparing two schools one in Karen, an area occupied by the rich in Kenya, and another school in Kiambu where the comedian is a student. The idea of social class comes out from the locations of the schools. Karen is where the affluent in Kenya live. Kiambu is a rural area. The teacher in the Karen school uses examples that reflect the socio economic background of his learners. He is talking of ten million and the learner is able to work out the mathematics from ten million correctly. The teacher in the Kiambu school give

the learner only one thousand shilling to work on. The socio economic background of the learner sharply contrasts with the Karen learner. The Kiambu pupil has to work his mathematics from the spending of his father who is a drunkard. The Karen learner is asked to negotiate for a very expensive car.

Social class is also reflected in the way teachers handle the learners. The Karen teacher is warm towards his learners while the Kiambu teacher does not care whether he is hurting the learners or not. Notice also the code switching. The Karen teacher uses English throughout his lesson but the Kiambu teacher uses Kiswahili. Code switching is a common feature with those from the lower class.

The following joke contrasts two girls whom the comedian fell in love with at different times. One girl is from a poor family and the other from a rich family.

### **Datum 91**

“...kama mwanaume I fell in love. Kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah. Rumors ikafikia baba yangu. “masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... as a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. One must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love?”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

Veronica her father is a lawyer and her mother is a doctor. Veronica is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this joke, the comedian is punished by his father for falling in love. He flouts the manner maxim by being too wordy in a bid to explain his ordeal clearly. The first girl, Wanjiko comes from a poor family like the comedian and his father is not amused. He insists that the comedian should choose between love and education. Later when his father learns of another love affair, he punished him again but on learning that Veronica is building some flats and that her parents are rich, he tells his son that love is blind. This reluctance in punishing his son implies that the comedian’s father is aware that the girl and her family will change their social class from poverty to riches if the comedian marries the girl. At this point, education does not matter.

### **6.8 Gender and Maxim Flouting in *Churchill show***

Gender is the role of male or female in society, known as a gender role, or an individual’s concept of themselves, or gender identity. It denotes the social and cultural role of each sex within a given society. People often develop their gender roles in response to their environment, including family interactions, the media, peers and education. It also refers to the socially constructed characteristics of women and men, such as norms, roles and relationships of and between groups of women and men. It varies from society to society and can be changed. External manifestations of gender are expressed through one’s name, pronouns, clothing, hair cut, behavior, voice, or body characteristics. Society identifies these cues as masculine and feminine. Gender has not been spared by humorists. They normally get something especially from the external manifestations and gender roles to create their jokes.

**Datum 92**

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi... usicheze (laughter).

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’... don’t joke.)”

In this datum, the comedian is flouting the quality maxim by using a female as an object of his comedy. According to African culture, women are care givers and whenever one needs a house help they look for the feminine gender. This explains why the comedian has used Kamba girls in his humor creation.

The next joke on gender seems to violate the societal expectations on the role of women in marriage.

**Datum 93**

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn’t cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can’t leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn’t cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her).

The comedian in this joke knowingly or unknowingly is advocating for gender parity or affirmative action. The comedian alleges that if men want a woman to stay with them forever, then they should treat them like queens. The man should do the cooking and as the woman eats, he massages her to show how much he loves and cares for her. In the African sense, this is unacceptable. The audience laughs out of the encyclopedic knowledge that such a thing may never happen.

The following joke violates the societal expectations. The comedian alleges that the girl in the joke approached him. This is unheard of in the African culture.

#### **Datum 94**

“Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious...I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(...something interesting with my girlfriend is the fact that she approached me not I approaching her...serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I entered her box.)

In this excerpt, the quality maxim has been flouted. The comedian is lying to his audience as he makes them laugh. The girl is the one wooing the man. The comedian seems to be telling the audience that societal norms are dynamic and because of affirmative action, the ladies can also express their feelings for a man and not wait until the man makes the first move. The audience is aware that this may not be the case. This incongruity creates humor.

In the following joke, the comedian is using both genders to create humor: A husband and a wife. The wife is having an affair with a well-built man.



**Datum 95**

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia,’eeh... pole... (laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie ndoa... (laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. A man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run into marriage.’)

In this comedy, quality maxim is flouted when the comedian gives unrealistic allegations. This is a scenario where his uncle has found a man red handed with his wife and does nothing to the man. The man is shown to be cowardly. This goes against the societal expectations on gender roles. Men are expected to be courageous enough to protect their property. As a member of the older generation the uncle is expected to advise the younger generation positively on all issues in the society including marriage but he is telling the nephew not to run into marriage. The encyclopedic knowledge of the audience on how men should react to such situations creates humor.

The following joke shows how women react when gifted. Others get excited while others frown upon the one gifting them.

**Datum 96**

“... It’s a lady’s birthday... here in Nairobi unmlitea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara...surprise... ‘Ohbabe, oh my god umeninunulia vitz for my birthday... thank you’. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet reaction surprised me...haa! nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady

to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

This comedy flouts the quality maxim when a girl refuses a very expensive car in preference for sports shoes. This could be alluding to the fact that not all women are materialistic. Some would be satisfied with the cheapest gifts like sport shoes. The refusal of such a gift is incongruous thus triggering laughter.

The following joke uses a Luo girl to stereotype the Luo community.

### **Datum 97**

Ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from his pocket). Anasema hii (smiling) (laughter).

(...If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and show it to you.)

The way one identifies people in real life is not from what they possess or what you are holding at that time. The comedian is using a Luo girl to express the lavish living of the Luo community. They are shown to be lovers of expensive things represented here by a Samsung phone which is on average one of the expensive phones. Women in most cases are good at showing off that is why the comedian uses a girl in this comedy.

In the following joke, the comedian is warning men on women from the Kamba community. So both genders are used.

### **Datum 98**

“... Ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwendu mwambie, ‘acha nifike hapa kindogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...when you go to a night club, first ask the lady you will find her name. if she says Nduku or Mwendu, excuse yourself and then disappear because if she is someone's wife, we will read about you in the newspapers).

The Kamba men are a jealous lot and they use witchcraft to protect their women from other men. Those who try to take their women will be in danger of being bewitched which in some cases, may lead to death. This knowledge is arrived at through the inferential process by the audience.

The following joke is also a warning to men, especially those who are intending to marry.

### **Datum 99**

Ukitaka kuoia usiangalie mwa Kenya. (If you want to marry, do not face Mount Kenya.)

In the joke, the comedian is alleging that women from the central part of Kenya are aggressive and are known for battering their husbands. Inference is used to arrive at such conclusions by the audience, thus eliciting laughter.

In the following joke, the comedian used two girls whom he fell in love with, one from a poor background and the other from a rich background.

### **Datum 100**

“...kama mwanaume I fell in love. Kadame anaitwa Shiko. Baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba, “matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah. Rumors ikafikia baba yangu. “Masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. One must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He repairs old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father heard about it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head. “Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”

In this joke, the comedian has used two women. Wanjiko, his first love, comes from a poor background. Her father is a carpenter as well as a repairer of old things like sufurias. In other words, he hustles to make ends meet. The comedian’s father is against such a relationship. The second woman is Veronicah; a rich girl who is currently building some flats. The relationship is approved. This seems to imply advocacy of affirmative action where women can also own property. It also shows that society has changed and a poor man can fall in love and be accepted by a rich woman unlike before where the reverse was the case.

## **6.9 Chapter Summary**

This chapter discussed discourse topics explored by stand up comedians in *Churchill Show* as they flout maxims in their humor performance. Humor creation is usually linked to social, economic and political issues in the society. The comedians are seen as social critics and in their artistry they make humorous comments on various issues that affect humanity. In this study, the issues that affect humanity in our societies are ethnicity, marriage and family, love and relationships, religion, education, social class and gender. The next chapter will make conclusions summary, findings and recommendations.

## CHAPTER SEVEN

### SUMMARY, FINDINGS AND CONCLUSION

#### 7.0 Introduction

This chapter summarizes the research, the findings, draws conclusions, and discusses contributions of the study to knowledge as well as recommendations for further research.

#### 7.1 Research Summary

This study has seven chapters. Chapter one discussed the background to the study. The background gives an insight into the issues that contribute to a better understanding of this research. It discussed verbal humor which is the main issue in this study to enable the reader understand what it is and how it is viewed worldwide, in Africa and in Kenya. It also discussed the history of verbal humor in Kenya television as well as stand up comedy. There is also a history of *Churchill Show* in Kenya and how the performances took place. This chapter also discussed the creation of verbal humor as a result of maxim flouting of the cooperative principle where speakers may flout the maxims on purpose in the process of conversation in order to arouse the hearers' laughter. Humor is a result of perceived incongruity between a concept and the real objects that have been thought through it. The chapter also highlighted the statement of the problem which gives insight into the main reason why the study was carried out. The researcher was struck by the twists that stand up comedy displays. The twist in expectations in the audience is explained in this study by examining the maxim flouting by comedians in *Churchill show*. Objectives, research questions, justification of the study, scope and limitations are all part of chapter one.

Chapter two of the study addressed the literature review and the theoretical framework within which this study was carried out and discussed. The literature review touched on

areas such as: verbal humor, stand up comedy, evolution of stand up comedy, theoretical background which discussed pragmatics, pragmatic aspects of humor, humor, jokes, forms of humor, theories of humor, discourse topics in Kenyan humor, related studies and conceptual framework. This chapter also discussed the theoretical framework that was used in discussing the data they are relevance theory and the cooperative principle.

Chapter three of the study dealt with the research methodology. It has four parts: research design which described the approach of conducting this study, like data preparation, area of study, sample size and sampling techniques, research tools, method of data collection, method of data analysis, triangulation which shows data trustworthiness- describing how the validity of the data is checked as well as ethical considerations to show that the object of this study: *Churchill show* has been used for academic purposes only.

Chapter four discussed forms of maxim flouting in *Churchill show*. This is done by the researcher discussing the data from selected comedians in *Churchill show* and the maxims flouted. The researcher further used the tenets of the relevance theory to explain the way the audience infer meaning of the jokes which in turn makes them exhibit laughter. A total of twenty three jokes were used and the maxim of quantity flouting was discussed against six selected jokes, maxim of quality six, maxim of relation five and manner maxim six. This section answered the first objective of the study.

Chapter five discussed the forms of humor or the strategies that the selected comedians adopted in their maxim flouting and joke performance in order to captivate the audience. The selected jokes are each explained as exhibiting certain forms which enabled the comedians to pass their intended messages to the audience. From the

selected jokes, the researcher was able to discuss the following forms of humor: irony, hyperbole, self deprecation, satire and stereotypes. Each was discussed against the flouted maxims: maxim of quality, quantity, relation and manner. This part answered the second objective.

Chapter six discussed the discourse topics exploited by the selected comedians in *Churchill show* as they flouted the conversational maxims in their joke performance. As social critics, the stand up comedians in *Churchill show* exploit topics such as: marriage, love and relationships, sports, education, gender and social status or class. Each of the topics was discussed against all the flouted maxims of the cooperative principle. The chapter answered the third objective of this study.

## **7.2 Findings**

After analyzing the data, the researcher came up with the following findings.

### **7.2.1 Maxim Flouting in *Churchill Show***

This study set out to analyse verbal humor in Kenyan stand up comedy from a pragmatic perspective. It aimed as its first objective to explore the flouting of Gricean maxims by stand up comedians in *Churchill Show*. It attempted to explain how the flouting of the maxims brought about humorous effects. The study sampled twenty three instances of maxim flouting by selected stand up comedians in *Churchill show*. The study adopted the Relevance Theoretical Framework to explain the inferential process of interpreting the jokes performed in the process of maxim flouting. For humor to take place the concept of incongruity is necessary. The conversational maxims flouted by the selected comedians in *Churchill Show* were: quantity maxim where comedians in four instances were seen to be giving too much information in two instances, they fail to be informative by giving insufficient information. Quality maxim was flouted in six



instances when comedians failed in their truthfulness. Relation maxim was flouted in five instances when the comedians became irrelevant, or changed the topic of conversation. Manner maxim was flouted in six instances when the comedians made ambiguous utterances, became disorderly in their presentation, failed to be brief or became obscure.

The study's findings indicated that most of the humorous situations derived from maxim flouting are perceived, interpreted and appreciated by the audience through the inferential communicative process which enables the audience to inherently search for relevance in a given joke. This is because the audience is inherently constrained by the need to search for relevance in any given utterance. The humorist is also aware of the same constraint and will manipulate the ostensive stimulus that he or she produces so as to lead the audience into the inferential steps which should consequently lead to dissonance in the assumption built so that when the hearer conforms to this, humor is manifested.

Having Relevance Theory as a measure, it is conclusive that what creates humor is the rejection of assumptions that the hearer builds initially in the comprehension of a given joke, which is done to satisfy the principle of relevance. This follows an interpretation process that has been intentionally manipulated by the comedian. This justifies the suitability of the theory in explaining the inferential steps an audience takes in finding utterances humorous. Establishment of humor is within the jurisdiction of a comedian because they define the context that the hearer will rely on in making successful interpretations. This means that both the comedian and the audience must have a shared background.

In this study, it is seen that the shared background comes from the discourse topics that the comedians exploit in order to create humorous effects. The audience is able to successfully go through the inferential process thus achieving optimal relevance which is laughter. It is also clear from this study that the comedian and the audience share mutual cognitive environment which paves way to the successful realization of the humorous intentions. There exists a cognitive mechanism behind the realization of verbal humor. The gap between the maximal relevance expectation and the optimal relevance forms a psychological stimulus to the audience's mind which causes them to pay more effort to make relevant interpretations of the addresser's (comedian) utterances. The more the processing efforts are made by the audience, the more contextual effects can be achieved. When the audience makes relevant and appropriate interpretations, they find the joke points and are entertained through laughter after realizing the comedian's communicative intentions.

### **7.2.2 Findings on Forms of Verbal Humor and Maxim Flouting in *Churchill Show***

From the discussion of data, the researcher found out that the comedians in creation of humor take advantage of rhetorical power such as hyperbole, satire, irony, stereotyping and self deprecation. These were the findings to the second objective of the research.

Hyperbole as a rhetoric device is exploited by the comedians when they overstate known facts and events in the social setup. The comedian communicates something less than is literally said. In such a case, the audience must weaken what has been said and infer an implicature that enables them to restore the application of the maxim to something that is true. In the discussion, it came out clearly that the stand up comedians in *Churchill Show* exaggerate issues that touch on the lives of their audience in order to pass certain lessons concerning the issues. The use of hyperbole renders the humor more obvious and this increases the laughter. There were ten instances where the

comedians exploited this strategy. In datum 30, the comedian exaggerates the way their father wakes them at six in the morning only for him to cane them for mistakes he perceived will be made by the children later in the day. Another exaggeration is seen in datum 31; the comedian exaggerates the caller's allegations. The caller leads the announcer on the kind of questions to ask yet callers normally wait to answer whatever questions they are asked. In datum 32, the comedian exaggerates the way fake pastors try to extort money from the passengers this is done when the comedian misrepresent biblical facts. In another joke (datum 33), the comedian exaggerates how a man works upto late hours and when he gets home he finds that his wife has not prepared supper. He goes ahead to do it and serves her and as she eats, he massages her. No matter how much one loves a woman the man in the joke is not realistic. There is a hyperbole in datum 34, where the comedian's girlfriend refuses a very expensive birthday gift of a Mercedes S class in preference for sport shoes. Any woman would have praised her man for such a gift as opposed to the abuse in the joke. In datum 35, the comedian exaggerates the fact that his girl friend seduced him. Datum 36, the comedian exaggerates sound tracks in movies. Datum 37, the comedian exaggerates his bid of making the group members who entrusted him with money to trust him. Datum 38, the comedians exaggerates the way one should identify a girl from the Luo community.

Irony is another strategy exploited by the stand up comedians in *Churchill Show*. In this study, seven instances of irony were discussed. Most of their utterances are ironic. As they flout the maxims, they create incongruities in their utterances by surprising the audience with the unexpected. Irony is used by the comedians in *Churchill Show* to create discrepancy between what is real (true representation of the world) and what is expected (as represented by the meaning of the utterance in question). In echoing a representation, the comedian wants to distance themselves from its content and overlay

it with a humorous attitude. The echoing effect means that the focus of attention shifts from the content of the representation to the attitude with which it is being echoed, in this case humor. *Churchill show* comedians echo societal issues which are current in the society. The flouting of the four conversational maxims yielded the use of irony by the comedians. In datum 24, irony comes out when a parent administers punishment before a mistake is made yet punishments are normally given after the mistake so that the concerned person changes their behavior. The comedian's brother becomes unruly instead of becoming a well behaved boy after the punishment. In datum 25, the two pastors in the joke ironically have scanty knowledge of the bible. In datum 26, the comedian becomes ironic when he claims that one should cook for a wife who has been glued to the TV the whole day if he gets home from work late in the evening and finds that the wife has not cooked. In such a scenario we expect the man to punish the woman for being irresponsible. In datum 27, the comedian alleges that Kamba house helps are the best but they come out in the joke as untrustworthy and disrespectful. They can embarrass one any time they deem fit. The comedian in datum 28 alleges that his uncle backed down from punishing a man he caught red handed with his wife. This is a serious issue and normally the man in question would have faced the full wrath of the comedian's uncle. In datum 29 the comedian uses the adage 'old is gold' ironically to lash out on political leaders who stick to power even when they have become senile. He also uses the adage 'ujana ni moshi' (youth is smoke) ironically to insinuate a stage where the youth indulge in drugs. This is just to achieve the twist in his joke performance. In datum 30, irony comes out when the comedian seems to be alleging that whenever one sees a girl with a Samsung phone then that girl is from the Luo community.

Stereotyping is the most exploited device by the comedians. In the study, thirteen instances were captured though, only eight were analysed. The comedians flout the four conversational maxims as they make fun of various ethnic communities in Kenya. Ethnic humor is a rich area for comedians in humor creation. From the selected comedies in this study, it is conclusive that the Luo community is the most stereotyped. Their lavish nature and pride comes out in most of the jokes. For example, in datum 48, the caller brags of the 30 Mercedes cars they are using to go and cheer Gor Mahia team. In datum 20, the Luo girl uses her Samsung phone as a mark of identity. She does not say she is a Luo but she shows her phone hoping that the phone will reveal her identity. In datum 3, the prefixes used in the joke belong to the Luo community to suggest they are the most learned. In datum 55, the Luo are portrayed as stone throwers especially when confronted.

They are followed by the Kikuyu community where the comedians make fun of their enterprising nature. In this study, the comedian in datum 3 uses two pastors who board a public transport vehicle and start preaching. The first pastor could be a Kikuyu because when he realizes that the passengers are not interested in the sermon he turns to selling herbal medicine and then plots unlike the second pastor who sincerely asked for money for lunch after falling in his preaching. The Kikuyus are shrewd in money making opportunities. In datum 4, the comedian says that suffixes are used with Kikuyu names to show the kinds of businesses they are engaged in for example Mwangi wa Equity. In datum 2, the Kikuyu are shown as time conscious and mean in spending money for they drive cheap cars and a few of them enjoy leisure time in the joke only four are going to the stadium to watch a football match. The Kikuyu women are also stereotyped as husband batters in datum 53.

The Kalenjin and the Kamba are the least stereotyped from what was selected and analysed in this study. There are two instances in this study where the comedian stereotyped the Kalenjins. In datum 11, the comedian alleges that his uncle advised him not to run to marriage but to run for Kenya after his wife cheating on him (comedian's uncle). This seems to allude to the fact that most Kalenjins are athletes and they represent Kenya in athletics world championships. In datum 12, Chebet turns down the comedian's gift of a Mercedes S class she wanted sports shoes instead. This means Chebet could be an athlete. The Kamba are stereotyped as good in witchcraft. This is seen in datum 54 where the comedian is saying that one should avoid women from kambaland especially if they are married because they can meet their death unexpectedly. Kamba house helps are shown to be disrespectful in datum 50.

The community from the coast is stereotyped as idle talkers for they seem to enjoy discussing people as shown in datum 51 and 52.

Satire as a rhetoric device was used by the comedians to create humor. Eight instances were discussed in this study. Satirical jokes come from the weaknesses of the characters chosen by the comedians in their jokes. Examples are parents and how they administer punishment to their children. In datum 41, a parent administers punishment prior to a mistake and from what happens the punishment fails. Another parent punishes a child for falling in love (datum 47) but when he learns that his son is in love with a rich girl he becomes lenient, his materialistic nature is satirized. In datum 46, the women from the central region are satirized as husband batterers. In datum 40, a pastor is satirized for advocating violence in church instead of preaching against it. Datum 44 satirizes sound effects in movies. Datum 45 satirizes men who mess with women's emotions. In datum 43, rural schools are satirized, teachers humiliate learners. Datum 44, entertainment industry is satirized.

Self deprecation is exploited by some comedians in this study when they use themselves as objects of their jokes. There are seven instances of this strategy the selected data in this study. They seem to be telling the audience that even they are vulnerable and can make mistakes. Through this, the comedians render themselves ridiculous. In datum 56 the comedian is caned by his parent, in datum 60 the comedian alleges that his father stepped on his head as he questioned him about his love affair, a comedian is humiliated in school (datum 58) when the teacher uses his father who is a drunkard as an example in class. In datum 57, a comedian presents himself for ridicule when he alleges that his girl friend approached him for a love relationship and he accepted. In datum 14, the comedian asks for prayers from the people of Eldoret because when he eats rice, he does not get satisfied. This shows the comedian as one of those who do not consider rice as food because it does not fill the stomach. In datum 59, the comedian is poking fun on himself. He makes himself look foolish when he alleges that he used the wrong money to purchase goods and when he gets home he finds the group members who have come for their money. The comedian had to hide somewhere so that he places the money he had used in the right pocket. In datum 61, the comedian alleges that she has been setting resolutions every New Year to lose weight in vain.

### **7.2.3 Discourse Topics and Maxim Flouting in *Churchill Show***

The third objective was to explain discourse topics expressed by the stand up comedians in *Churchill show*. Comedians are critics and observers of human life. In this study the comedians humorously discussed topics that relate to many social issues that people face in day to day living in order to include the audience and make them support their points of view. The situations presented in the comedies are those the audience can comprehend. The topics established from selected comedies are: social class, sports, gender, education, marriage and family, love and relationships and ethnicity. The stand

up comedians in *Churchill show* seemed aware of the issues that many people grapple with. The topics were discussed on a lighter note without hurting the feelings of the people concerned. The audience laughs at issues raised showing that *Churchill show* creates a forum through which the societal issues can be expressed amidst laughter.

In this study, social class is reflected in datum 10 where the comedian contrasts two schools and how teachers teach in the two schools. In datum 23, the comedian shows how some parents are happy when their children fall in love with girls from rich families because they know their social class will change unlike when they fall in love with those from poor families. They even do not mind if their children are through with their education or not.

Marriage and family come out in datum 1, where a father is disciplining his children, datum 7 where a maid embarrasses her employers before their visitors through singing vulgar songs as she works. In datum 8 the comedian is alleging that one should treat their women as queens by cooking for them no matter how irresponsible they are. In datum 11 the comedian jokes about his uncle who failed to punish the man whom he found red handed with his wife. In datum 22, a parent is seen punishing his son for falling in love before completing his education.

The discourse topic on gender is found in datum 7 which is a joke on house helps who are shown to be women, datum 6, the comedian encounters a lady whom he asks for directions to a friend's place but the lady gave him information about his friend that he did not ask for showing women as gossipers. In datum 8 both genders are used. The man gets home in the evening and finds that the wife has not cooked he does it and even goes ahead to massage her as she eats. Much as this joke seems to go against societal expectations, it seems to be alluding to the affirmative action where the man has no



problem cooking for his wife after all men and women can share household chores. Datum 9 is about a girlfriend to the comedian who approached the comedian for friendship. This joke alludes to affirmative action, why wait for a man to approach you as demanded by traditions yet there is a need to demonstrate gender parity in the society. Datum 11 is about a man and a woman. The woman cheats on the man and her lover was not punished. Datum 12 is about a girl who turned down a gift by her boyfriend. She said she wanted sports shoes not a Mercedes S Class. Datum 14 is about the comedian himself who is avoiding confusion in his dealings but in the joke, he shows himself as more confused than anyone can imagine. In datum 22, women from the central region are used as a warning to men not to marry from that region because they are known for battering their husbands.

Religion is shown in datum 4 where the fake pastors are exposed. They misrepresent biblical facts because they are out to exploit the passengers in the pretext of preaching. In datum 5, the comedian ridicules pastors who advocate violence in their churches. Church ideally is a place where peace is advocated but in this church the pastor is alluding to political violence evident in Kenya every electioneering period. One would expect the pastor to condemn such actions not to replay it through leading his congregation to act violently.

Ethnicity comes out in datum 2 and 3 where the Luo are shown to be educated, arrogant and lavish while the Kikuyus are shown to be enterprising and time conscious. The Kalenjin's athletic nature is shown in datum 11 where the comedian's uncle advises him to run for Kenya and not run into marriage after failing to punish a man he encountered in his house with his wife. In datum 12, Chebet is not excited with the car given as a birthday present because she would have been given sport's shoes instead. Datum 21 shows the Kamba men as good in witchcraft. A man is warned against

dancing with a Kamba woman because the husband can use witchcraft to cause his death.

Education is seen in datum 10 where the comedian compares a school in Karen to the Kiambu School. The way teachers handle the learners in the two schools is also compared. A parent passionate with education is shown in datum 23. The parent punishes his son by stepping on his head when he learns that he is in love with Wanjiku, a girl from a poor background instead of concentrating in his studies.

Sports as a discourse topic come out in datum 11 and 12 where the athletic nature of the Kalenjin is made fun of. Datum 2 shows the Luo going to the stadium to cheer a football team, Gor Mahia. The Luo as fans of Gor Mahia are ridiculed in datum 19 as stone throwers because whenever their team is defeated they normally throw stones at their opponents. Datum 17 is a joke about soccer game between Manchester united and Everton being commentated in a Mombasa radio station.

Love and relationships is another discourse topic that comes out of maxim flouting. It is featured in datum 9 where the comedian claims that the girlfriend approached him for friendship. This is against the societal expectations where the girl must wait to be approached. This joke might as well be advocating affirmative action where the women can take the first step in a love relationship instead of waiting for the men to do it. Datum 12, the comedian bought a very expensive car for his girlfriend during her birthday but the girl turned it down because she wanted sports shoes instead. Datum 11 shows a marriage relationship marred by infidelity. Datum 23 shows the comedian being punished for falling in love before completing his studies.

### **7.3 Conclusion**

From the findings stated above and from the 23 selected comedies from *Churchill Show*, the researcher concludes that, the three objectives of the study were achieved i.e the comedians in Churchill show flout all the Gricean Conversational Maxims, i.e maxim of quantity, maxim of quality, maxim of relation and maxim of manner to create humor, embedded in the maxim flouting are the strategies (forms), i.e irony, hyperbole, satire, stereotype and self-deprecation which the comedians exploit as they create humor. As social critics, the comedians in Churchill show exploit every day topics like, ethnicity, marriage and family, love and relationships, education, sports and gender to create humor.

### **7.4 Contribution of the Study to Knowledge**

This study investigated maxim flouting by stand up comedians to create humor in *Churchill show*. The study will contribute knowledge in pragmatic studies especially those related to Grice's conversational maxims and implicatures. The study will also be useful to any scholar researching on verbal humor. The research will serve as written record for reference for more research as it enriches the linguistic understanding of verbal humor in Kenya. Scholars in linguistics can use this study as a reference to another humor research with a pragmatic approach or other linguistic approaches such as sociolinguistics, stylistics and semiotics.

### **7.5 Recommendations for Further Research**

This study looked at how comedians flout maxims to create humor, the rhetoric devices that arise as a result of maxim flouting as well as the discourse topics exploited by *Churchill Show* comedians. Another study can be conducted on functions of humor that are realized when maxims are flouted.

A study on the most flouted maxim by comedians in *Churchill Show* can be carried out.

Another study can be conducted on rhetoric strategies that stand up comedians employ in *Churchill Show* and which of the strategies is/are the most exploited.

A study on linguistic aspects of verbal humor can be carried out using *Churchill Show* as the object. In this case one can study both verbal and non verbal aspects of humor creation in *Churchill Show*.

### **7.6 Chapter Summary**

This chapter discussed the research summary, research findings, conclusion, contributions of the study to knowledge and recommendations for further research. The next section is a list of references that the researcher consulted for information during the research and writing of the thesis.

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## APPENDIX

### I. Selected Data

#### Datum 1: Chipkeezy 2014

...my dad msee Nzioka Mbithi Kinego used to believe that for you to raise a child treat him like a servant. Babangu alikuwa anatake advantage of the bible saying that 'spare the rod spoil the child.' Alikuwa anatuamsha saa kumi na mbili mimi na kimondiu, anatuita sitting room halafu anarudi bedroom, anachukua kiboko anaanza kutuchapa bure, akifikia kimondiu anaanza kucomplain. Dad unatuchapia nini sasa, sisi tumedo. Mimi najua hamja do anything lakini najua nikitoka kwa hii nyumba niende mtado kitu (laughter) yenye nawapatia ni deposit, hii ni depo (laughter) akienda kimondiu anachiajilia mtaani anapigana na watoto, anatumama wamama. Wamama wanamwambia, 'kimondiu wewe, tutakuja kuambia babako, utachapwa.' Kimondiu anawaaambia, 'elewa mimi nisha chapwa, nisha chapwa labdha akuje atupatie saucer.'(laughter).

(My dad Mr. Nzioka Mbithi Kinego used to believe that for you to bring up your child well you should treat them like servants. He used to take advantage of the bible where it says, 'spare the rod spoil the child' he used to wake us up at six in the morning Kimondiu and I and takes us to the sitting room then he goes to the bedroom and gets a cane. He would then cane us and kimondiu would ask, 'what have we done so that you cane us' dad would say, 'I know you have not done anything but I know once I leave this house you will misbehave so I am giving you a deposit, a depo... after he leaves the house, kimondiu would go out and fights with children and insult women. The women would tell him that they will report him to his father who will cane him and he would tell them that he has already been caned. May a saucer (top up) will do.)

#### Datum 2: Owago Onyiro 2016

Announcer speaks in English; Caller speaks in English with a Luo accent

Comedian: Youknow I used to hear people say Luo is a lifestyle I never understood what it meant until two weeks ago a certain Luo man made a phone call to a certain radio station.

Caller: Hello, we are on our way toThika. We are going to support Gor Mahia.

Announcer: OK sir, how many are you?

Caller: Do not ask me how many we are; ask how many cars have we. (Laughter)

Announcer: OK, sir, Iam sorry. How many cars do you have?

Caller: Do not ask me how many cars have we, ask me which models?  
(Laughter)

Announcer: OK I am really sorry, which model sir?

Caller: We are having 30 Mercedes and 4NZE's. That means we have 30 Luos and 4 Kikuyus.

### **Datum 3: Owago Onyiro 2015**

a. Ujaluo utakuua.

“‘Luoness’ will kill you.’

b. Lazima upende mahali unatoka.

‘You have to appreciate your origin’

c. People from Nyanza like prefixes. A prefix is a title that comes before the name: Dr Geoffrey Otieno, Engineer Obado, Lecturer Omondi (laughter).

People from Central also like something called suffixes (laughter). Suffix is a title that comes after the name: Mwangi wa Equity. Mwangi of Equity’ (equity bank), ‘Wanjiku of Makaa’ (‘charcoal ‘in Kikuyu, or ‘Wanjiku who runs the charcoal business’) (laughter).

### **Datum 4: Chipkezy 2013**

“When you get into a matatu, there are three characters; character number 1; conductor; number 2; passenger; number 3; pastors.

Yaani hawa mapastors mi huwapenda sana, mi huwamiss nikiingia kwa matatu na hawako. Matatu inaenda and all of a sudden pasor anaamka anaanza kupreach. ‘Ndungu wapendwa ningependa kuwaambia kwamba hili ni wakati mwingine mungu ametujalia. Wasafiri wenzangu, bwana asifiwe. Ninge penda tuangalie neno la Solomoni. Solomoni alipokuwa akitembea... inaonekana neno leo haliwazaidii. Pia mimi nina kuwa muuzaji wa madawa na niko nah aka kadawa, ni kadawa la hibernation kama unasumbuana na landlord ukikunywa aka kadawa unadisappear wiki moja, bwana asifiwe akiona ni kama hamtaki kununua dawa anachange ... basi inaonekana hamtaki dawa ninakuaga agent wa maploti hapa Syokimau ukitaka 40 by 4 niko nazo hapa. Niko na details zote, akishindwa kabisa ana give up.

Pastor wa Mlolongo ni ma comedian, ‘ningependa kuanza na introduction. Kwa majina naitwa dogi yaani Douglas. Leo ningependa tuangalie neno la mtume Jeroboam (laughter). Mtu aseme Jeroboam, Jeroboam alipokuwa akitembea katika mji wa Gethsemane, wachana kwanza na Jeroboam tuangalie Solomoni (laughter) Solomoni alipokuwa... wachana na Solomoni (laughter) tuangalie Yuta (more laughter). Akishindwa anafika mahali anasema, ‘tafadhali tusienjoane mimi sijasomea theolojia nipatieni ile mnanipatia nikakule lunch (prolonged laughter).

(When you get inside those matatus, there are three characters; character number 1, conductor, number 2 passenger, number 3 pastors. I love these pastors and I miss them especially when I board a matatu and they are not there. The matatu is moving and all of a sudden, a pastor stands up and starts preaching ‘brothers, I would like to tell you that this is an opportunity that God has given us my fellow passengers, praise the Lord. I would like us to look at Solomon, when Solomon was walking... looks like the word of God is not helping you today. I also sell herbal medicine and I have this medicine for hibernation. If your landlord is nagging you, this medicine will make you disappear for one week, praise the lord.’ If he realizes you have no interest in the medicine, he will tell you that he is also an agent of plots in Syokimau and anyone who wants 40 by 4 he has the details. On realizing none is interested he gives up. But mlolongo pastors are comedians. ‘I would like to introduce myself. My name is Dogi (sheng for dog) meaning Douglas. Today I would like us to look at the word of apostle jeroboam, somebody say jeroboam, when jeroboam was walking in the town of Gethsamane... let’s leave him...we look at Solomon when Solomon was walking... we leave Solomon we look at Judah.’ Realizing he won’t succeed he says ‘please let us not enjoy each other I have not studied theology, just give me what you can I go have lunch).

#### **Datum 5: Eric Omondi 2011**

“Churches today are getting a little bit violent. Venye niliokoka nikaenda. The first thing was (imitates the pastor) somebody just look at your neighbor, look at your neighbor. Then it moved to. Just look at your neighbor and give him a smile. Then it moved from there. Somebody give your neighbor a high five. Then ikitoka hapo akasema, shake your neighbor. Ikatoka hapo akasema slap your neighbor (laughter). By the year 2012 itakuwa fight your neighbor. (Prolonged laughter).

#### **Datum 6: Churchill 2012**

“...you people from the coast are too wordy. I went looking for my friend and I decided to ask a lady for direction. ‘Am looking for Runa’s residence’

Lady: the one whose brother died of drug abuse? That one even his wife ran away from him.

I was asking if you could direct me to his residence.

Lady: not only that. (Laughter). He was dismissed from the port. (laughter). He is no longer working at the port. (Laughter).

You have talked for one hour then she tells you ‘or I accompany you’ (laughter).



### **Datum 7: Chipkeezy 2012**

“Mi husema ukitaka mboch enda Ukambani wana kuwa wapo sana. Wanafanyana kazi wakiimba lakini zile nyimbo wanaiimba zina make sense juu wanaimba venye maisha kwa nyumba iko. Imagine scenario wageni wanaingia kwa nyumba mboch anafanya kazi akiimba ‘boss wangu ni matope, bibi yake muanyaji asi... usicheze (laughter).”

(I normally say that an Ukambani housegirl is the best because they work as they sing. Their songs make a lot of sense in that they portray how they are treated in that home and their attitude towards her employers. Imagine a scenario where visitors are in the house and as usual the house girl breaks into her usual songs ‘my boss is trash and his wife is adulterous asi’... don’t joke.)”

### **Datum 8: Chipkeezy 2013**

“Women will agree with me when I say that you need to be treated as queens by your men. Kenyan ladies need to be treated well, kuna vile unatreat dame yako asiwahi kukuacha. For example you work from eight to eight, wee ni mtu unaenda job. Then you find your wife hasn’t cooked for you. Hajakupikia kwa sababu she was bored, the soap opera was there, the president wanted to read the cabinet lakini akachelewesha akapoeka. What you are supposed to do as a man is enda jikoni, cook for your wife, mletee chakula mezani, mpatie. Halafu akikula kuja hapo nyuma yake massage nazo... (laughter).”

(Women you will agree with me when I say that you need to be treated like queens by your men. Kenyan ladies need to be treated well. There is a way a girl can be treated so that she can’t leave you. For example you work from 8 a.m. to 8 p.m. and when you return home, your wife hasn’t cooked for you. This is because she was bored she was to watch a soap opera but it delayed because the president was to announce the new cabinet. What you are supposed to do as a man is go to the kitchen and cook for your wife, bring the food to the table, give it to her and as she eats massage her.)

### **Datum 9: Chipkeezy 2013**

“Something interesting about that girlfriend of mine is that, sio mimi nilimkatia ni yeye alinikatia. Serious...I was walking in town and then all of a sudden nikasikia...’kss, kss’ kuagalia nyuma ni dame. Dame akaniambia ‘sasa chipu, aki chipu unakuanga mfunny, unakuanga muhilarious imagine nakutaka’ then all of a sudden nikaingia box yake.”

(...Something interesting with my girlfriend is the fact that she approached me not I approaching her. ..Serious. One day I was walking in town then I heard, ‘kss, kss’ looking back it was a girl, the girl told me ‘how are you chipu, chipu you are funny and hilarious, imagine I love you and I want you. I accepted just like that.)

### Datum 10: Njoroge 2016

“...Shule za Karen eeh... mwalimu wa hesabu akiingia anafunza na vigour inarelate mpaka mtoto anakuwa encouraged. Mwalimu anaiingia na kusema ‘good morning class’ today is all about mathematics, all about ...mathematics. All about addition, subtraction, multiplication and division. John let me ask you, if I give you ten million shillings and u want to buy a range rover sports for ten million, you go to the buyer and he tells you it is ten million, and you negotiate and the buyer agrees to sell the car to you at 9.5 million, how much are you remaining with? John answers 500 thousand. Very good.

In Kiambu mwalimu anaiingia na kusema ‘habari zenu. Leo ni hesabu, kuongeza, kutoa, kumultiply. Njoroge hii swali ni yako personally, tukipatia baba yako one thousand( laughter) kama jana, akunywe mia nani ( laughter) alipe hamsini mutura, akose kumi, apikwe apelekwe hospitali, alipe mia moja atapaki na ngapi?( prolonged laughter).”

(In Karen schools teachers teach with passion till the child is encouraged. When a teacher goes to class he starts with greetings, then the subject like, ‘ today is all about mathematics, addition, subtraction, multiplication and division and he uses live examples for example ‘ john if I give you 10 million to buy a range rover sports. You go to the buyer negotiate and he agrees to sell the car to you at 9.5 million .how much do you remain with? John answers: 500,000. The teacher reinforces positively. In Kiambu... the teacher doesn’t even greet the learners warmly ‘how are you? Today it is mathematics. Njoroge this question is yours personally. Suppose I gave your father 1 thousand yesterday. He drunk 800 shillings, bought some mutura( sausage made from intestines) for 50 shillings and failed to pay 10 bob, he is beaten up and ended up in hospital where he pays 100 bob, how much will he remain with?...)’

### Datum 11: David the Student 2018

“...when you find your wife cheating, you will do three things: limana, bibi aende or you leave the house. My uncle alipata mwanaume: mwenye ameenda gym akamwambia,’eeh... pole... (laughter) he came to me ... eeh... Davy, kimbilia Kenya, usikimbilie Kenya... (laughter)”

(When you find your wife cheating, you will do three things: fight with the man cheating with your wife, let the wife leave your house or you can decide to leave yourself. One day my uncle found his wife cheating with a well-built man. A man exercises in the gym. He said to him, ‘eeh... am sorry...’ after which he came to me and said, ‘eeh... Davy, run for Kenya don’t run into marriage.’)

### Datum 12: David the Student 2018

“... It’s a lady’s birthday... here in Nairobi unmlitea surprise or you buy a gift for your girlfriend. A guy in Nairobi ‘funga macho’ tara, tara, tara...surprise... ‘Ohbabe, oh my God umeninunulia vitz for my birthday... thank you’. I bought Chebet a Mercedes s class thinking it was a perfect gift. Huku hatusemi tara, tara. Tunasema, ‘Chebet, Chebet, Chebet, ptoo ndio hiyo!’ Chebet reaction surprised me...haa! nini hii... wee mjinga sana. Hii kitu itanipeleka wapi penye miguu yangu haiwezi? Wee mjinga sana, ungeninunulia sports shoes. (Laughter)”

(During a lady’s birthday here in Nairobi the lady appreciates whatever gift a guy brings her. A guy will buy a gift then tells the lady to close her eyes then says, ‘tara, tara, tara! When the lady opens her eyes, she sees a vitz and she appreciates. I bought a Mercedes s class for Chebet as a gift for her birthday. Her reaction was... you are so stupid. Where will this thing take me where my legs can’t? You are so stupid! You should have bought me sports shoes instead!)

### Datum 13: Jemutai 2018

“... Mtu wa taa niwakishie taa kwa DJ (laughter) wasichana...eeh... (Laughter) mnaona... hebu tumisie kitu hapo (a song is played). Sasa on huyu anaitwa DJ E, lakini uso inakaa A. E ni failure hebu kwanza bado nimulikie: kibara inamulika 2019. Wasichana wachaneni na sura supu mmesikia community husbands: ndio hii. Hawa ni wale wanakupenda wiki mbili, wiki ya tatu wanachukuwa roho yako na kukanyagia mpaka ina kaa minced meat. Talking of community husbands, kuna hawa wasichana wanasoma news, nawapenda, ni warembo, lakini wanakuwa na temporary memory loss kadogo tu. After news kuna kuintroduce the guest. Tuseme the guest ni president, ‘and our guest today you all know him. He is the fourth president of Kenya, son of the first president of Kenya, married to Margaret, and together, have three children.’ Alafu anapindukia president na kusema, ‘karibu, introduce yourself.’ Aseme nini! Shida inakuanga ni nini? Producers hamuandikiangi au nini? (Laughter).”

(The person in charge of lighting, please turn on the lights at the DJ’s. Ladies...please DJ mix some song for us. Now look at this one he is called Deejay E, yet his face looks A. E stands for failure. Wait, please more light. His baldness lights 2019. Ladies don’t be taken in by good looks. Such men are called community husbands. They are those who love you for only two weeks and the third week, the break your heart to pieces. Talking of community husbands, there are these beautiful ladies who broadcast news. It’s like they have temporary memory loss a bit. After news they normally have a guest. Let’s say the guest is the president. They will say, ‘our guest today you all know him, he is the fourth president of Kenya, son of the first president, married to Margaret and together they have three children. Then she will turn to

the president and say, 'please introduce yourself.' What do you want him to say? What is the problem? Is it with the producers who don't direct them well or what?

#### **Datum 14: Smart Joker**

**2015**

"Eldoret... (Addresses a member in the audience) watu wa Eldoret mkienda kanisa mniombe, nikikula mchele yenu nikailamba nikatema kwa tumbo sishibii. Alafu methali zingine mna tuchanganya eti, 'uzee ni dhahabu.' (Old is gold). Si wazee watakaa kiti ya uongozi kwa muda mrefu. Watoka kwa kiti kwel... hawezi. Kwetu kunawahenga pia methali yao inalenga vijana, 'ujana ni moshi.' Tutakosa kufuta bangi!(laughter)."

(Eldoret... watu wa Eldoret when you go to church pray for me. When I eat your rice I don't get satisfied. Then there are some proverbs like 'old is gold.' Tell this to those in power and they will never relinquish their power. Where I come from, our wisemen say, youth is smoke' with this will the youth fail to smoke bang?)

#### **Datum 15: Smart Joker 2015**

"...na kwambia niko treasurer ya chama yetu. Wakanipa 10 thousand nikaweka kwa mfuko ya right na nilikuwa na 10 thousand yangu kwa mfugo ya left. Nikaenda kufanya window shopping kwa supermarket. Nikaona vitu mzuri na nikaenda kwa counter kuulipia. Nikashika kwa mfugo nikatoa 10 thousand hii ni gani? ya chama? (laughter) nikatoa 10 thousand moja nikafanyia window shopping, ya right nikafanyia shopping. Kuvika tu hivi watu wa chama walikuwa wanataka pesa yao... umewahi changanyikiwa? Ngoja niende nipadilishe hii pesa sipendi kujichanganya."

(I tell you I am a treasurer to our group. They gave me ten thousand shillings. I kept it in my right pocket, I had my own ten thousand in the left pocket. Then I went window shopping at the super market. Then I saw nice things and went to the counter. I didn't know which money was for the group. I used the money from the right pocket, when I reached home, the group members were there, they wanted their money. I realized I had used their money which I had put in the right pocket. I did not look confused I ask them to allow a minute where I went and changed the money from the left pocket to the right.)

#### **Datum 16: A.K.A Ayeiya 2016**

"... movie ni nini... movie ni movie... Rambo 1, Rambo2, Rambo 3 and last but not least Rambo ka Rambo. The most.... Sound track-tere, tere, ngoma, ngoma, ngori. Sound track ya wahindi ziko Naecho (laughter) batal, batal, batal, twing, twing, twing (laughter). Ukipata movie ya wahindi usifuate utapotea, patel dudu, dudu, patel am talking to you. Just wanted to say, good morning. Uganda movie is the best

movie ya action but sound track ni ya cartoon. Tweng, tweng, wee, wee..., jamaa akienda kupiga risasi ni tukulu (laughter). Nigerian movie utajua gun nifake (laughter). Oka, I say talk now. Oka you jus committed suicide, last chance am giving you and if you don't talk I'll shoot you with this gun (laughter). Kenya, locally or local movie sina anza kama action but mwizi ako pekee yake na polisi amejipoint na gun (prolonged laughter)."

(...what is a movie. A movie is a movie. Rambo 1, Rambo 2, Rambo 3 and last but not least Rambo ka Rambo. The most..... sound track tere, tere, tere, ngoma, ngoma, ngori. The Indian movie's sound track has echos batal, batal, twing, twing. If you get their movie don't follow it you will get lost, patel dudu, dudu, patel I am talking to you. Just wanted to say, good morning. Uganda has the best action movies but sound track is that of cartoons. Tweng, tweng...wee, wee... when they shot you here tukulu... Nigerian movies you will know the gun is fake. Oka I say talk now oka you just committed suicide I am giving you the last chance and if you don't talk I will shoot you with this gun. Kenyan movies, the locally or locals start as action movies but the robber is seen alone and the police seems to be pointing the gun at himself/ herself.)

#### **Datum 17: Fred Omondi 2017**

"... Mombasa is fun matangazo ya mpira from Mombasa FM kati ya Man U na Everton uwezi poeka. Unaweza skiza the whole night. 'Haya sasa Rooney huyo, kampa nani; bado nani... niwie radhi (kwa studio) hello Halima ... sasa niko na huondo.... Mama Khadija kaondoka.... Baba Khadija ndio huyo... kapatikana ng'o! Nani... mnee...mnee! Ah Rooney asha funga (laughter)."

( ... Mombasa is fun football commentators from Mombasa FM, a match between Manchester united and Everton. You will never get bored. You can listen to them the whole night. 'Now Rooney there, he has passed it to whom? Still whom? Oh excuse me... 'Hello Halima I have some gossip, mama Khadija left the house and baba Khadija there with someone. Was never caught. Mnee, mnee'. Oh Rooney has scored.)

#### **Datum 18: Jemutai 2019**

"...2018 imeiisha. Resolution yangu ilikuwa 'lose weight' (laughter). This is three years in a row. Nimeamua niachane nayo kabisaa...mwili yangu ni kama relationship sitawai ingilia (prolonged laughter). Lakini turudi kwa relationship, wanaume mnatudanganya...sindio wasichana... wanasema ni color blind lakini wanajua wasichana light skinned. ...turudi kwa weight loss. Shida ni silose weight ni mkate. Kwanza sliced naona hizo slices mbili ni kama wananipigia makovi...)"

(... 2018 is over and my resolution was to lose weight. This is three years in a row and I have decided to abandon it completely. My body

is like relationships I will never enter into any. But let us go back to relationships, men you deceive us, is it not so ladies? They say they are color blind yet they like light skinned women... let us go back to weight loss. The reason why I have to lose weight is bread. I love bread especially sliced. The two pieces seems to be clapping for me and saying come and I find myself eating more and this is me.)

**Datum 19: Mammito 2014**

“... human beings have been created from various types of soil: loam, clay, and sand. Mafans wa Gor Mahia, hao hawakutengenezwa na mchanga, hao walikaviwa kutoka kwa mawe (loud laughter). Hao ndio mnasikianga ... siyo kwa ubaya. Mawe ni kitu ya muhimu sana tunasikianga Yesu ni mwamba. Mawe ni kitu ya muhimu sana. Mafans wa Gor Mahia ndio mnasikianga stone age people (laughter).”

(...human beings have been created from various types of soil: loam, clay and sand. Gor Mahia fans were not created out of soil but they were carved out of stones. These are the people... no ill intention. Stones are very important. We talk of Jesus being a rock. Stones are very important. Gor Mahia fans are what you always hear being referred to as Stone Age people.)

**Datum 20: Eric Omondi 2011**

...ukitaka kujua msichana ni mjaluo. Hasemangi hii- anatoa Samsung phone (removes a phone from his pocket). Anasema hii (smiling) (laughter).

(...If you want to know a girl is a Luo she will not tell you. Instead she will remove her Samsung phone and show it to you.)

**Datum 21: Eric Omondi 2012**

“... ukienda kwa night club, kwanza uliza mrembo utakayepata jina lake. Akisema Nduku au Mwendu mwambie, ‘acha nifike hapa kidogo halafu toweka kwa sababu akiwa ni bibi wa mtu tutakusoma kwa gazeti.”

(...when you go to a night club, first ask the lady you will find her name. if she says Nduku or Mwendu, excuse yourself and then disappear because if she is someone’s wife, we will read about you in the newspapers).

**Datum 22: Fred Omondi 2015**

... Ukitaka kuoia usiangalie mount Kenya. (If you want to marry, do not face Mount Kenya).

**Datum 23: Njoroge 2016**

“...kama mwanaume I fell in love kadame anaitwa Shiko baba yangu akasikia rumours niko na dame. Baba akaiingia kwa nyumba,

“matanga ni kesho, matanga ni kesho, matanga ni kesho (laughter). Hatuwezi changanya masomo na mapenzi, ni mtu achakue, njoro uko na girlfriend?”

“Ndio baba.”

“Anaitwa nani?”

“Shiko.”

“Masomo ama mapenzi!”

“Baba, masomo”

“Wanjiku anaishi wapi?”

“Baba yake ni nani?”

“Ni chomelea.”

“Chomelea garai, masomo ama mapenzi.”

“Ako na kazi ingine?”

“Ni fundi wa mbao.”

“Masomo ama mapenzi.”

After sometime nikafall in love na another beautiful lady Veronicah.rumors ikafikia baba yangu. “Masishi ni kesho, masishi ni kesho. Masomo ama mapenzi.”

“Baba ni masomo.”

“Veronicah ni nani?”

“Veronicah, baba yake ni lawyer na mama yake ni daktari.”

“Veronicah ndio anajenga hizi flats.”

“Baba yake ana three buses za kuenda Mombasa, trailers tatu za kuenda Zambia.”

“Love is blind... amka.”

(... As a man I fell in love with a girl called Shiko. My father heard rumors that I had a girlfriend. He came to the house and said, “Tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral, tomorrow will be somebody’s funeral. We cannot mix education with love affairs. On must choose. Njoro, do you have a girlfriend?”

“Yes, father.”

“What is her name?”

“Wanjiko”

“Where does she live? Education or love”

“Education.”

“Who is her father?”

“He mends old items like basins and sufurias.”

“Does he have another job?”

“Yes, father he is a carpenter.”

“Education or love!”

“Father, education.”

After sometime, I fell in love with a beautiful lady, Veronicah. Father caught wind of it again. He came home and said, “Burial is tomorrow. Education or love?” this time stepping on the comedian’s head.

“Father, education.”

“Who is Veronicah?”

“Veronicah her father is a lawyer and her mother is a doctor. Veronicah is the one building these flats. They have three buses going to Mombasa, three trailers going that go to Zambia.”

“Love is blind, you can wake up.”)