

HUMOUR AND IDEOLOGICAL REPRESENTATION IN SELECTED COMEDY SKITS OF LAYI WASABI

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Abstract

This study examines humour and ideological representation in selected comedy skits of Nigerian content creator Layi Wasabi, investigating how he employs humour to construct, reinforce and challenge ideological positions in contemporary Nigerian society. The study integrates Attardo's General Theory of Verbal Humour (GTVH) and Fairclough's Critical Discourse Analysis (CDA) to examine the relationship between humour generation and ideological meanings. Data comprise 21 purposively selected skits from Layi Wasabi's official YouTube channel, from which representative excerpts were analysed. Findings reveal that Layi Wasabi's humour interrogates educational ideologies, class and economic aspirations, corruption and institutional failure, power relations and social inequalities, and religious ideologies and moral contradictions. Humour is generated through script oppositions, logical mechanisms, irony, exaggeration and linguistic creativity, while CDA demonstrates that these humorous representations function as forms of social commentary that critique societal contradictions and negotiate dominant ideological positions. The study concludes that digital comedy skits extend beyond entertainment to become significant discursive spaces for representing and challenging contemporary Nigerian social realities.

Keywords: Humour, ideological representation, Layi Wasabi, Nigerian comedy skits

Introduction

Humour is a central linguistic, social and cultural phenomenon, often theorised through incongruity, a mismatch between meanings that is cognitively resolved (Brône & Feyaerts, 2017). Ideology, within critical discourse analysis, refers to

systems of social cognitions that organise group attitudes, shape identity and influence discourse production. As van Dijk (1995, 1998) and Fairclough (1995a, 2015) argue, ideology operates through discourse, naturalising power relations and social inequalities and is observable through linguistic choices.

The skits being analysed are by Isaac Olayiwola, known as Layi Wasabi, a prominent Nigerian digital comedian who won the 2024 Africa Magic Viewers' Choice Award for Best Digital Content Creator, and has featured in major Nollywood films. His satirical humour targets systemic absurdities, with his signature character “The Law” satirising Nigeria's challenged legal and economic landscape, addressing social challenges, law and everyday life, using simple settings and sharp dialogue.

The rise of comedy skits in Nigeria has created a “skit economy”—the nation's third-largest entertainment sector, worth over \$31 million and employing more than one million people. Beyond economics, skits function as cultural production and social commentary, with creators becoming “unofficial chroniclers” of Nigerian life (Pulte, 2025), shaping public discourse and collective identity. Despite growing scholarly attention, existing studies focus predominantly on humour production, pragmatic strategies and audience engagement (Filani, 2015, 2017; Adetunji, 2013), with limited examination of ideological dimensions in digital comedy skits. Moreover, GTVH has rarely been synthesised with CDA for ideological critique. The present study addresses this gap by investigating how Layi Wasabi employs humour as a discursive resource for constructing, reinforcing and challenging ideological positions relating to educational ideologies, class and economic ideologies, corruption and institutional failure, power relations and social inequalities, and religious ideologies and moral contradictions in contemporary Nigerian society, thereby extending humour scholarship into the domain of digital comedy as a significant site of ideological representation, social commentary and cultural critique.

Review of related studies

Existing literature establishes humour as a significant linguistic, social and ideological resource. In Nigerian comedy skits, humour functions beyond entertainment to assume the role of social commentary, identity construction

and representation of societal realities. However, existing linguistic studies have largely focused on discourse strategies, pragmatic meanings and contextual interpretation, paying limited attention to ideological representation in digital comedy skits. Mulder and Nijholt (2002) and Kuczok (2020) examined humour from interdisciplinary and computational perspectives, concluding that humour relies on linguistic and contextual cues, but neither investigated ideological representation in social media skits. Attardo (1994) identified script opposition, logical mechanisms and narrative strategies as resources for humour production, while Filani (2017) found that Nigerian stand-up comedy depends on contextual knowledge and pragmatic inference. Sunday and Filani (2019) and Osisanwo, Atoloye and Akintaro (2024) recognised humour's social functions but focused on production and audience engagement, not ideology. Olaniru (2025) and Otiono (2022) viewed humour as socially meaningful beyond entertainment, yet neither examined how humour constructs ideological positions in Nigerian digital comedy skits. Collectively, existing studies converge on humour as linguistically mediated and context-dependent, but leave a gap regarding ideological representation.

Regarding ideology, van Dijk (1998) and Fairclough (1995a) showed how linguistic choices naturalise power relations, while Chilton (2004) and Wodak (2009) demonstrated that ideology operates through rhetorical and narrative strategies. Kellner (2011) established that entertainment products shape public consciousness, but these studies focus on political and institutional discourse, not humour-driven digital content. On representation, Baquiano (2016), Höijer (2011), Sammut and Howarth (2013, 2014), Howarth (2006), Wagner (2012) and Bidjari (2011) explored representation as systems of communication, shaping shared knowledge and identities. Yet they paid limited attention to comedy skits as sites of political commentary and ideological negotiation.

Finally, on digital media, Burgess and Green (2018) and Cunningham and Craig (2019) recognised content creators as influential agents but focused on media production, not ideological representation through humour. Filani (2015) and Adetunji (2013) viewed comedy as a socially situated practice beyond entertainment, yet existing scholarship concentrates on audience engagement, humour production and pragmatic strategies, with limited

attention to ideological dimensions of Nigerian comedy skits. Consequently, there remains a need to investigate how humour functions as a representational resource for constructing, reinforcing, or contesting ideological positions. Collectively, the reviewed studies reveal that while humour has been widely examined as a linguistic and social phenomenon, limited attention has been given to its role in constructing and negotiating ideological meanings within Nigerian digital comedy skits. This theoretical and empirical gap provides the foundation for the present analysis, which employs GTVH and CDA to examine the ideological dimensions of humour in Layi Wasabi's selected comedy skits.

Theoretical Orientation: General Theory of Verbal Humour and Critical Discourse Analysis

The study adopts a synthesis of Attardo's GTVH and Fairclough's CDA model as complementary frameworks for examining humour and ideological representation in Layi Wasabi's comedy skits. This integration responds to the dual nature of the data as both humorous texts and ideological discourses. GTVH, developed by Attardo and Raskin (1991) and refined by Attardo (2001), explains humour generation through six Knowledge Resources: Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS) and Language (LA), identifying how incongruities, exaggerations, stereotypes, irony and satire create comic effects. Given Wasabi's reliance on verbal interactions, wordplay, characterisation and situational irony, GTVH systematically analyses humour-producing elements. However, the theory pays limited attention to the larger socio-political meanings and ideological implications of humorous texts. In addressing this limitation, Fairclough's (1995b, 2015) CDA is incorporated. CDA views discourse as social practice through which power relations, ideologies and social inequalities are produced, maintained and challenged. Fairclough's three-dimensional model of textual analysis, discursive practice and social practice enables examination of ideological messages encoded in skits. This framework suits Nigerian comedy skits, which frequently engage class, gender, corruption, religion, youth culture and social power.

The synthesis of GTVH and CDA provides a holistic analytical framework. While GTVH explains the linguistic mechanisms of humour generation, CDA

reveals the ideological assumptions, power relations and social meanings embedded within that humour. Together, they enable comprehensive analysis of how Layi Wasabi employs humour to represent, reinforce, negotiate and challenge ideological positions in contemporary Nigerian society.

Methodology

This study adopts a qualitative research design to examine humour and ideological representation in selected comedy skits of Layi Wasabi. Using purposive sampling, 21 skits were selected from Layi Wasabi's official YouTube channel based on thematic relevance, audience engagement and discursive richness. Data collection involved downloading the videos and transcribing relevant segments. From the selected corpus, representative excerpts were purposively selected for detailed analysis based on their relevance to the study's objectives of examining how humour constructs, reinforces and challenges ideological positions concerning educational ideologies, class and economic ideologies, corruption and institutional failure, power relations and social inequalities, and religious ideologies and moral contradictions. The study employs Attardo's (2001) General Theory of Verbal Humour (GTVH) and Fairclough's (1995a, 2015) Critical Discourse Analysis (CDA). GTVH identifies humour mechanisms through six knowledge resources, while CDA interprets ideological meanings across textual, discursive and social practice levels. Findings are presented through thematic interpretation supported by representative excerpts.

Analysis, Findings and Discussion

The selected skits are analysed to examine how humour constructs, reinforces and challenges ideological positions in contemporary Nigerian society. The analysis is presented in line with the objectives of the study, focusing on educational ideologies, class and economic ideologies, corruption and institutional failure, power relations and social inequalities, and religious ideologies and moral contradictions.

a. Humour and the Representation of Educational Ideologies

Layi Wasabi employs humour to interrogate educational ideologies by exposing the contradictions between academic certification, practical competence and socio-economic realities in contemporary Nigerian society. The following

excerpts present the discursive contexts through which *Layi Wasabi* employs humour to represent and interrogate prevailing assumptions about education, academic competence and the social value of formal certification.

Excerpt 1: GNCC

L: A man that will make money move should know how to make his money move... Or you see Dangote on Forbes interview; they say, "Sir, how did you make your billions?" And he will say, "Because I kept it." Never that! Invest! Most especially as this economy... okay, let me tell you something about this economy. Professor Bello Abdulateef sat down on Wednesday morning with TVC to tell the nation that he doesn't understand where this economy is going. That's a 13-years retired professor of economics from the University of Ife, does not understand where the economy that me and you... You, what did you study in the university?

P: Food Science

L: Perfect. So my next question pertains to your field of study. Are we not in soup?

P: Hmm

L: I'm telling you to come and invest.

L: Answer now! Food science!

P: Yes sir

L: I'm telling you to come and invest. You say you want to hold on to... want to suffer long

P: Ehn. At least let me think about it

L: Think about what?! Were you thinking before I met you?! Answer now!

[*Passerby tries to mumble an answer after prolonged silence*]

Let me tell you something. Overthinking does not solve problem because overthinkers often don't have enough time to do as overdoers don't have enough time to think. You want to analyse and strategise. May your analysis not lead to your paralysis

L: No. Let me paste my Bitcoin wallet, eh? We are in a digital economy, hmm? Do Bitcoin

...

S: But babe, even the hair you said you wanted to get for me. You've not gotten it now

L: Ahah. Lola

S: Sir?

L: Shebi it's Economics that you're studying in school. Is that you're not observing how err...economy is going?

S: Babe I don't understand o. If you know you cannot afford this relationship anymore. Just let me know and we'll call it quits
(*LayiWasabi – GNCC*)

Excerpt 2: Side Chic

S: O ti di 10 million. For one unit? Ah! Ahah...!
Baby, can you imagine?

S: Babe, babe, you've not given me money for my school fees o

L: Okay. One hundred and fifty thousand. I will send it to you. No problem

S: Babe it's not 150k anymore now.

L: Ehnehn? How much is your school fees now?

S: It's seven hundred and fifty thousand now. They increased it–

L: Seven hundred and fifty thousand! Come, the last school fees that I paid for you. Is the result out...? Your last semester result

S: you want to see my result?

L: Ah. Is this your CGPA?

S: Yes

L: You need to do better o. I can't be paying that money and you're not serious (*LayiWasabi_Sde Chic*)

Analytical segment 1 (see Excerpt 1)

"A 13-years retired professor of Economics from the University of Ife does not understand where this economy is going... You, what did you study in the university? Food Science... Are we not in soup?"

Analytical segment 2 (see Excerpt 2)

"It is seven hundred and fifty thousand now... You need to do better o. I cannot be paying that money and you are not serious."

The humour in these excerpts emerges from the script opposition between academic knowledge and lived economic realities, as well as between the increasing financial investment in education and the perceived quality of

academic outcomes. Through irony, exaggeration and rhetorical questioning, Layi Wasabi challenges the dominant ideology that formal education automatically guarantees competence, social mobility and economic success. At the broader social level, the skits critique the commodification of education and public dissatisfaction with educational systems that increasingly demand financial investment without necessarily producing corresponding socio-economic benefits.

Excerpt 3: Adverbial

L: Life is in plot twist like that. You cannot book and be doing bookings for who don't know book.

P: Hmm!

L: They said they are looking for someone that is doing heroin. Yoruba newscaster came out. He says, "It's me that is doing iroyin." You cannot understand simple sentence; now you are doing prison sentence. Inability to understand instruction will lead to destruction...
(*Layi Wasabi-Adverbials*)

Analytical segment 3 (see Excerpt 3)

"You cannot understand simple sentence; now you are doing prison sentence. Inability to understand instruction will lead to destruction."

Analytical segment 4 (see Excerpt 3)

"If you go to school to get a degree in science, you become a Bachelor of Science."

The humour in these excerpts is generated through homophonic wordplay, linguistic irony and tautological expressions that expose the limitations of reducing education to the acquisition of certificates and titles. The contrast between literacy and ignorance, as well as between academic qualification and practical understanding, reveals a critical perspective on credentialism. Discursively, the skits reposition education as a contested social institution where certificates do not necessarily equate with competence. Consequently, Layi Wasabi uses humour as a form of social commentary to question educational assumptions and reveal societal anxieties regarding the relationship between schooling, knowledge and everyday survival.

b. Humour and the Representation of Class and Economic Ideologies

Layi Wasabi employs humour to interrogate contemporary class and economic ideologies, particularly societal perceptions of wealth, investment, social mobility and economic survival within a challenging economic environment.

Excerpt 4: GNCC/GNCC Product

L: I understand your point, but let me tell you: because you suffered to make your money does not mean you should hold on to it, sir. Let me tell you something. Money was not designed to stay in one place. That's why money is called currency because a current does what? A current flow... (*Layi Wasabi-GNCC Product*)

Analytical segment 5 (see Excerpt 4)

"Money was not designed to stay in one place. That is why money is called currency because a current does what? A current flows."

Analytical segment 6 (see Excerpt 1)

"Overthinking does not solve problem because overthinkers often don't have enough time to do as overdoers don't have enough time to think. May your analysis not lead to your paralysis."

The humour in these excerpts is produced through puns, false etymological explanations and rhetorical contrasts that present wealth creation as dependent on constant movement, investment and decisive action. The script opposition between financial caution and economic risk-taking reflects contemporary entrepreneurial ideologies that celebrate immediate action and self-reliance. At the social level, the skits parody the rhetoric of financial advisers and motivational entrepreneurs while simultaneously exposing the neoliberal belief that individual initiative is the primary route to economic success.

Excerpt 5: Mechanic Palava

B: Driver go dey go pass traffic now. Ride wey be 5k, I go dey pay 20k

D: In Drive no dey like that now. In Drive wey be say the price wey you negotiate from the beginning of your trip na hin you go maintain. If all the traffic for this life make dey.

D: Biodun, you don dey use this car since now. How e dey be now? Some kind things wey you dey pick. You suppose don buy Benz now. No be Benz all your mates dey buy? Ehn? Come sell me this car now. Make I find you 1.5
(*Layi Wasabi-Mechanic Palava*)

Analytical segment 7 (see Excerpt 5)

“You suppose don buy Benz now. No be Benz all your mates dey buy?”

Analytical segment 8 (see Excerpt 1)

“Shebi it's Economics that you're studying in school. Is that you're not observing how the economy is going?”

The humour in these excerpts emerges from social comparison, irony and economic contradiction. The expectation of purchasing luxury items to match one's peers exposes the culture of class performance and material competition, while the irony of an Economics student who ignores the realities of economic hardship highlights the disconnection between knowledge and practical financial behaviour. Through these representations, Layi Wasabi critiques the social pressure to display wealth and the contradictions surrounding economic aspirations in contemporary Nigerian society.

c. Humour and the Representation of Corruption and Institutional Failure

Layi Wasabi employs humour to expose corruption, institutional inefficiency and the declining public confidence in social structures responsible for justice, education and governance. Through satire, irony and exaggerated interactions, the skits reveal how individuals manipulate institutional weaknesses for personal advantage and how authority is frequently undermined by corruption and intimidation.

Excerpt 6: Osuporu

M: Barrister, I would have you know that Osuporu has stepped on the wrong tail. I happen to work for a very serious company that I will keep discreet. Osuporu, while in prison, became aligned with a gang of notorious fraudsters who, upon their release, defrauded my boss of \$600,000.

B: Osuporu later became a successful fraudster?

F: E don tey o. E dey sleep with my wife, na why i no want pay am.

B: Landlord is sleeping with your wife? Is there any way you can prove this, please?

M: On the eve of Christmas, 12 years ago, you got married to the only woman you ever loved who, in turn, looked at you favourably. You have

two daughters who see in you what the world cannot see. To them, you are their hero. You spend your Saturdays playing draft with your family and your first daughter has an exceptional talent for it. I suggest you take her gift seriously. You see The Law, you live a simple life. And I would advise that you do not let the mistakes of these young men complicate it any further.

B: Is that a threat? (*Layi Wasabi-Osuporu*)

Analytical segment 9 (see Excerpt 6)

“If they put me in prison, I will become the chairman of the prisoners. The prison warden will report to me.”

The humour in this excerpt derives from exaggeration and role reversal, as the criminal figure imagines a situation where a prisoner possesses greater authority than those responsible for maintaining order. The script opposition between criminality and legitimate authority exposes societal concerns about the inability of institutions to reform offenders and maintain justice. At the broader ideological level, the skit critiques the normalisation of corruption, the glorification of criminal influence and the erosion of public trust in correctional systems.

Excerpt 7: Admission Palaver

P: Ah. Lawyer this is the man now. This is the man that did the admission that the amount... that you used to start upon admission is the amount you use to finish. No hidden handout charges, no hidden fees. Nothing [*the hooligan and his followers grumble in agreement*] ...

P: The law, what will now happen to my money now? The one-fifty thousand is with this man now?

L: That's why he called me, ehn? So if you cannot admit the boy to university; you should try and admit when you're wrong ehn?

H: E be like say you want make dem admit you go hospital, abi? [Cutlass sounds] (*Layi Wasabi – “Admission Palaver”*)

L: Get down, get down, get down, Jo! Jo, Jo, get down first (*Layi is driving home crying and soliloquising*)

L: Kini mon baka? Me that have wife and kids. Ah, iwo Oloun, iwo Oloun, iwo Oloun! (*Layi Wasabi-Side Chic*)

H: Ah. Omo mi ni?

- F: O dayanmo?
 H: Olawale Omo ogbon Ko somo na Afunimawobe
 F: Clear road!
 H: Na me dey run things for here. My boys dey gallant. Anything wey you want do. We dey here
 F: Oga mi! [inaudible] Who dey shake am?
 H: So ti ye yin?
 P: *Ahah! The Law! (Layi Wasabi-Admission Palava)*

Analytical segment 10 (see Excerpt 7)

“You need to pay another money for your admission to be successful.”

Analytical segment 11 (see Excerpt 7)

“If you do not leave this office, I will beat you. Do you know who I am?”

These excerpts demonstrate the intersection between corruption and intimidation within institutional spaces. The humour emerges from the absurd normalisation of illegal financial demands and the use of threats to silence opposition. Through irony and satirical dialogue, the skit reveals how access to educational opportunities may become dependent on bribery, personal influence and coercion rather than merit. The discourse reflects a broader social reality in which institutional procedures are weakened by corrupt practices and the abuse of authority.

Excerpt 8: Land Law

I'm not a charge and bail lawyer—A client has come to us now. He bought a land how many years ago? One stupid idiot brother from nowhere came and said he want to start burning juju on the land. I told them. I said I no be... I'm not a charge and bail lawyer. I'm not a stupid lawyer. I will fight for the case and I will win... (*Layi Wasabi-Land Law*)

Analytical segment 12 (see Excerpt 8)

“If you carry this case to court, I will use juju for you.”

The humour in this excerpt is generated through the clash between modern legal procedures and traditional beliefs in supernatural power. The script opposition between lawful dispute resolution and extra-legal intimidation exposes public anxieties regarding the reliability of formal justice systems. The skit suggests that fear, violence and informal power structures sometimes overshadow legal

institutions, thereby reflecting societal distrust in the capacity of official structures to provide justice.

Overall, these representations show that Layi Wasabi uses humour not merely for entertainment but as a critical instrument for exposing corruption and institutional failure. Through exaggerated characters, satirical conflicts and absurd situations, the skits reveal how corruption, intimidation and the collapse of institutional authority continue to shape social experiences in contemporary Nigerian society.

d. Humour and the Representation of Power Relations and Social Inequalities

Layi Wasabi employs humour to interrogate unequal power relations and social hierarchies by exposing how authority is negotiated, challenged and reversed within everyday interactions. Through irony, exaggeration and satirical characterisation, the skits reveal the instability of social power and the inequalities embedded within contemporary Nigerian society.

Analytical segment 13 (see Excerpt 6)

“I will tell the judge to stand up when I enter the courtroom. If he does not stand, I will hold him in contempt of court.”

The humour in this excerpt emerges through the reversal of institutional roles, where a criminal figure assumes the authority of a judge and manipulates legal terminology to assert dominance. The script opposition between lawful authority and criminal power exposes the absurdity of a social reality in which illegitimate actors can challenge or overshadow established institutions. Through satire and exaggerated confidence, the skit criticises the perceived imbalance of power within society and reveals anxieties about the erosion of respect for legitimate authority.

Excerpt 9: Job Interview

- E: Okay, again, again, permit me on behalf of my company. I'm sad to let you know that that position has also been taken by someone else. Thank you very much. Please, you may leave.
 O: I don't understand. How?
 E: I said the post of ... in this thing and moreover, it is a female receptionist

we want and not a male receptionist. And we already have someone to fill that position and she's resuming here tomorrow. So thank you very much.

O: No, if that's the case, I'll go and wear a skirt... (*Layi Wasabi-Job Interview*)

Analytical segment 14 (see Excerpt 9)

"We need a man for this position because women cannot handle this type of work."

The humour in this excerpt is generated through the explicit expression of gender stereotypes and discriminatory assumptions about women's capabilities. The satirical representation of the interviewer's statement exposes the irrationality of patriarchal beliefs that restrict opportunities based on gender rather than competence. At the broader ideological level, the skit challenges social structures that normalise gender inequality and unequal access to professional spaces.

Overall, these representations demonstrate that Layi Wasabi uses humour as a critical instrument for exposing the instability of power, the abuse of authority and the persistence of social inequalities. By exaggerating dominant attitudes and reversing conventional social roles, the skits encourage audiences to question accepted hierarchies and reflect on the structures that sustain inequality in contemporary Nigerian society.

e. Humour and the Representation of Religious Ideologies and Moral Contradictions

Layi Wasabi employs humour to interrogate religious ideologies by exposing the contradictions between professed religious values and actual social practices. Through irony, exaggeration and satirical dialogue, the skits reveal how religious language, beliefs and identities are sometimes manipulated, misunderstood or disconnected from the ethical principles they claim to represent.

Analytical segment 15 (from a Religious Skit)

"You are a Christian but you are jealous, you gossip and you cannot forgive."

The humour in this excerpt emerges from the contradiction between Christian teachings of love, forgiveness and humility and the character's behaviour, which

reflects jealousy and gossip. The script opposition between religious identity and immoral conduct exposes the hypocrisy that may exist when individuals publicly identify with religious beliefs but fail to embody their ethical expectations. The satire therefore challenges audiences to reflect on the relationship between faith and genuine moral transformation.

Analytical segment 16 (from Barrister/Religious Reference)

"The Bible says, 'suffer not a witch to live.'"

The humour in this excerpt derives from the inappropriate transfer of a religious injunction into a professional and legal setting. The clash between biblical authority and modern legal principles creates a humorous contradiction that exposes the dangers of interpreting sacred texts without consideration of context, contemporary ethics or institutional boundaries.

Analytical segment 17 (from The Bible Door)

"Knock and it shall be opened unto you. The Bible did not say you should break the door."

The humour in this excerpt is generated through literal interpretation and corrective irony. The character's misunderstanding of a biblical expression creates a contrast between symbolic spiritual instruction and its inappropriate practical application. The script opposition between spiritual guidance and literal action produces humour while exposing the limitations of rigid interpretations of religious language.

Collectively, these excerpts demonstrate that Layi Wasabi employs humour as a critical tool for examining the contradictions between religious identity, scriptural interpretation and everyday conduct. At the textual level, irony, satire and linguistic ambiguity are deployed to reveal the inconsistencies between proclaimed religious values and actual behaviour. At the discursive level, the circulation of these humorous representations through digital platforms enables audiences to interrogate established religious practices and moral assumptions. At the level of social practice, the skits reflect broader societal concerns regarding religious hypocrisy, selective interpretation of sacred texts and the tension between spirituality and contemporary social realities. Consequently, humour functions not merely as entertainment but as a discursive resource for challenging and renegotiating religious ideologies in contemporary Nigerian society.

Discussion of Findings and Conclusion

The findings reveal that Layi Wasabi's comedy skits function as significant discursive resources for constructing, reinforcing and challenging ideological positions in contemporary Nigerian society. Through GTVH, humour is generated through script oppositions between education and practical realities, wealth and economic hardship, authority and subversion, religious identity and moral contradictions, as well as legal order and institutional breakdown. The use of logical mechanisms such as puns, exaggeration, irony and role reversal demonstrates the linguistic creativity through which humour is constructed. From a CDA perspective, these humorous representations perform clear ideological functions by exposing educational commodification, class performativity, economic anxieties, corruption, institutional fragility, unequal power relations and religious hypocrisy. Consequently, the skits transcend entertainment to function as popular social commentary that interrogates dominant ideologies, reflects societal tensions and reveals the complexities of contemporary Nigerian experiences.

Overall, this study demonstrates that Layi Wasabi's comedy skits are potent vehicles for ideological representation, through which contemporary social realities are represented, negotiated and challenged. By integrating Attardo's GTVH and Fairclough's CDA, the study establishes that humour is produced through script oppositions, logical mechanisms and linguistic creativity, while simultaneously encoding broader ideological meanings concerning education, class, economy, corruption, power and religion. The findings extend humour studies beyond pragmatic and entertainment-oriented approaches by demonstrating that digital comedy skits are important sites of ideological negotiation, where social institutions, cultural values and power structures are questioned, reproduced and contested. Therefore, Layi Wasabi's skits not only provide comic relief but also serve as a form of cultural and social critique that shapes public understanding of contemporary Nigerian realities.

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