

**A PRAGMATIC APPROACH TO COMEDY: A CASE STUDY OF THE CHARACTER
OF KANSIIME'S USE OF IRONY IN CREATING HUMOUR**

BY

MONICAH ONYANCHA

**A RESEARCH PROJECT SUBMITTED TO THE UNIVERSITY OF NAIROBI IN
PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD OF THE
DEGREE OF MASTERS OF ARTS IN LINGUISTICS**

NOVEMBER, 2015

DECLARATION

This research project is my original work and has not been presented for a degree in any other university

.....

MONICAH ONYANCHA

.....

DATE

This project has been submitted for examination with our approval as the university supervisors

.....

DR. HELGA SCHROEDER

.....

DATE

.....

PROF. KITHAKA WA MBERIA

.....

DATE

DEDICATION

This work is dedicated to:

my husband

James Mariita Okwoyo

My four lovely angels whose unconditional love kept me going

Heinrich, Raychelle, Ashley and Ivan

My parents whose tireless support and prayers

have brought me this far,

Mr. and Mrs. Onyancha

ACKNOWLEDGEMENT

First and foremost I give gratitude to the almighty for showering me with blessings that enabled me come this far in concluding this study.

I thank my supervisors Professor Kithaka wa Mberia and Dr. Helga Schroeder for offering me constructive criticism and professional guidance that gave me insight into the kind of study I was pursuing. I appreciate the patience with which they guided me into refining my work to a shape that would be accepted as scholarly. I specifically thank Dr. Schroeder for having walked with me through when sickness stole my enthusiasm in doing this work. Thank you Doctor for the understanding and encouragement that you gave me during this trying moment and for making me believe I would still make it.

I am grateful to my lecturers in the Department of Linguistics, Prof, Lucia Omondi, Prof. Okoth Okombo, Dr. Buregheya, Dr. Michira, Dr. Marete, Dr. Oduor and Mr. Mungania. You gave me insight in encoding matters of linguistics.

This work could have not been possible without the understanding, patience and encouragement from my husband James. The work would have been harder still, if my loving sons, Heinrich and Ivan and my protective daughters, Raychelle and Ashley would not have learnt how to cope with a busy mother. Your love kept me going. I pride in this family that God gave me. Thanks for loving me even when I violated the norms of a mother and wife because of studies.

I thank my classmates, Abdi, Shidiavai, Lawi, Mercy, Bella, Linet, Hannah, Wanjiru, Amina and Sarah. You knew the essence of humour in a strained study environment. I specifically thank Abdi for encouraging me when things were tough, Bella for the walk we usually had together during the research period, Wanjiru for the concern and Lawi for the Support. My God bless you all.

My special thanks goes to my parents, Mr. and Mrs. Onyancha, my brothers, Peter and Jasper and my sisters Tonnia, Lidya, Caro, Vero, Nancy and Rozzy. I will always be indebted to my mother who never missed to mark my exam dates, who followed keenly my progress during this

research, she marked the date I would defend my proposal and waited for my final defense eagerly. Mum I love you for believing in me. You are a blessing to my progress.

Many are the people who contributed both directly and indirectly to the completion of this work. But I have not mentioned them, beware I appreciated every bit of support.

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS.....	vi
ABSTRACT.....	ix
CHAPTER ONE: BACKGROUND INFORMATION	1
1.0 Background to the study	1
1.1 Statement of the Research Problem	3
1.2 Research Objectives.....	4
1.3 Research Hypotheses	4
1.4 Justification of the Study	4
1.5 Scope and Limitations of the Study	5
1.6 Literature Review.....	5
1.7 Theoretical Framework.....	9
1.8 Methodology.....	13
1.8.1 Data Collection	13
1.8.2 Data analysis	14
CHAPTER TWO: IDENTIFICATION OF IRONIC EXPRESSIONS IN KANSIIME'S JOKES	15
2.0 Introduction.....	15
2.1 Irony and Echoic Use.....	15
2.2 Ironies on Norms and Values of the Society	16
2.3 Irony on what people have said before	22

2.4 Irony on implicated thoughts	24
2.5 Irony on stereotypes.....	30
2.6 Ironies on Politics of the Country.....	33
2.7 Irony on Hopes and Aspirations of the Society	35
2.8 Summary	39
CHAPTER THREE: ANALYSIS OF THE INCONGRUITIES IN THE IRONICAL EXPRESSIONS.....	40
3.0 Introduction.....	40
3.1 Incongruity and production of humour	40
3.2 Incongruities in the Ironies on Norms and Values of the Society	42
3.3 Incongruities in the Ironies on What People Have Said Before	49
3.4 Incongruities in the Ironies on Implicated Thoughts	50
3.5 Summary	55
CHAPTER FOUR: INCONGRUITIES BASED ON STEREOTYPES, POLITICS AND ASPIRATIONS OF THE SOCIETY	57
4.1 Introduction.....	57
4.3 Incongruities in the Ironies on Stereotypes.....	58
3.5 Incongruities in the Ironies on Politics of the Country	67
3.6 Incongruities in the Ironies on Hopes and Aspirations	68
4.4. Conclusion	75
CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS	76
5.0 Introduction.....	76
5.1 Research Findings.....	76
5.2 Conclusion	78
5.3 Recommendations.....	78

REFERENCES.....	80
APPENDICES	83
EPISODE ONE.....	83
EPISODE TWO	85
EPISODE THREE	88
EPISODE FOUR	90
EPISODE FIVE	93
EPISODE SIX.....	95
EPISODE SEVEN	97
EPISODE EIGHT	99
EPISODE NINE.....	101
EPISODE TEN	103
EPISODE ELEVEN.....	106
EPISODE TWELVE.....	108
EPISODE THIRTEEN.....	111

ABSTRACT

This was a pragmatic approach to the study of comedy. It looked at how one Ugandan comedian, Anne Kansiime uses irony to create humour. The interpretation of Kansiime's jokes was done as an expansion of the applicability of Relevance Theory in the interpretation of texts. In assessing Kansiime's sketches an insight was drawn into how hearers are able to interpret texts so as to perceive them as humorous. Having adopted the relevance theoretical framework which tries to give account of how hearers interpret texts during verbal-communication it necessitated that we define the place of the hearer, and at the same time that of the speaker, since the comedian endeavors to judge their minds. For a successful interpretation of a text during a given discourse the hearer must be able to judge the intentions of the speaker, while the speaker must also be able to give sound context for the interpretation process. For this reason this study alludes to these concepts by looking at how, the speaker who in this case is the humorist, is able to judge the minds of her audience, and subsequently judge what the audience will attend to as relevant during a given discourse. So it is the duty of the humorist to manipulate the mind of the hearer for the hearer to be able to judge that a given text is humorous. Therefore a successful interpretation of humour to some extent depends on the humourist rather than the hearer.

CHAPTER ONE: BACKGROUND INFORMATION

1.0 Background to the study

Humour is defined as, a state of mind, as the quality of causing amusement, and as the ability to understand and enjoy, what is funny and makes people laugh. Humour comes in many forms, as narrative jokes, nonsensical slapstick, irony and sarcasm and is generally reflected on the behavior of the participants with smiling and laughter (Vuorela, 2005:105). Although humour is considered to be mere entertainment, it is a powerful resource to social commentary and transformation (Black, 2012:87).

Verbal humor is that, produced by means of language or text (Dynel, 2009:1284). The present study will concentrate on verbal humour. According to (Dynel, 2008:1) linguistic literature on humour, mostly of the verbal type, consists of discussions primarily on semantic mechanisms and cognitive-perceptual processes, translation, as well as sociological and pragmatic analyses of humour in various types of interactions. Humour researchers assume diversified methodological perspectives, conducting analyses of real-life or media discourses, doing sociolinguistic research, carrying out laboratory studies, or theorizing on humour processes with recourse to pragmatic or cognitive proposals concerning human communication. Regardless of the methodologies and particular postulates advocated, the global aim of language researchers is to describe chosen aspects of humour, rather than account for its funniness or the provenance of laughter, which is, not the only humour appreciation response.

Yus (2012:291), confirms that "...a very relevant aim of human cognition is to erase inconsistencies in their understanding of the surrounding world, and the comedian wit and observation of the world provides a source for an adequate erasure of these inconsistencies." On the basis of this quote, studies have shown that humour can be employed in various situations. One of these studies was that conducted by Black (2012), who analyses precisely how choir members joking about HIV confronted dominant ideas about the disease, and considers, why humour affords human engagement with topics that are otherwise at or beyond the boundaries of acceptable conversations in a given cultural context. In the present days occasioned by many such related topics that include, life threatening diseases like cancer, rape cases, gender based violence, post-election violence, and trauma caused by natural calamities or terror attacks like

the latest terror attack at the Garrissa University in Kenya that took place during the period within which this study was done . Deliberate employment of humour, in one way or another to either create awareness on these issues, or address victims of these unfortunate circumstances is justifiable.

In the creation of humour, there are very many elements of language use that can be responsible, since humour is the result of a number of interacting elements besides a number of different levels, (Attardo 2001a, Alexander 1997) in Capelli (2006). Not only is there an engagement of different elements in production of humour, but also a display of disjunction between the way things are, and the way they are represented in the joke, and between expectations and actuality.

At the heart of the process that result in a humorous or witty interpretation lies, a particular kind of interaction between the perception and manipulation of the incongruous and the search for relevance. This is what leads the hearer into the entertainment of the incongruous through language to direct his process of interpretation to the recovery of conflicting propositional forms (Curcio 1995:27). This follows from one of the oldest and most developed theories of humour adapted by Kant and refined by Schopenhauer which claims that humour happens when there is an incongruity between what we expect and what actually happens. However, not all incongruities are necessarily funny. I will look at the incongruities that lead to the production of humour as manifested through irony.

This study will look at humour and specifically narrow down to irony as a particular manifestation of humour, as a trope that involves incongruity between what is expected and what occurs making it a popular type of humour. Irony can be portrayed through words or action to express something completely different from the literal meaning. A speaker of verbal irony produces an explicit evaluative utterance that implicates an unstated opposing evaluation. Producing and understanding ironic language, as well as many other types of indirect speech, requires the ability to recognize mental states in others. This is sometimes described as the capacity for metarepresentation which can be used to describe the effective use of verbal irony in social interaction (Bryant 2012: 673).

The study will focus on the use of irony to create humour by one Ugandan comedian, Anne Kansiime, who having studied social sciences at Makerere University, realized that in many

social interactions, she often made people laugh. This is what motivated her to produce sketches in comedy production. Her sketches posted on YouTube have acquired a great deal of audience in, and outside Uganda, her home country. It is through this kind of popularity that her series of sketches have been aired in the Kenyan Citizen Television, through which she has gained many followers in Kenya.

Besides producing sketches, Kansiime sometimes does standup comedy shows. Here there are live presentations in which, her audience are entertained by jokes, presenting the image that she can indeed manipulate her audience into achieving humorous effects. This explains why she is a popular comedian in Kenya. Her popularity due to humour motivated this study. I therefore sought to establish how the audience of Kansiime is able to make out humour, specifically from the way she manipulates the use of irony in her sketches, and consequently try to connect the common elements in verbal irony that aid in the effective use of verbal irony to create humour. The analysis was within the theoretical and methodological framework of Relevance Theory, a pragmatic inferential theory of communication.

1.1 Statement of the Research Problem

Comedies have formed part of the entertainment industry. As a competitive venture, comedians endeavor to employ different rhetorical devices to capture the attention of their audience and at the same time maintain their audience. Humour, a tool of language used by comics can be employed in various texts. Studies conducted from philosophical, psychological, sociological, anthropological and linguistic perspectives focus on humour and have shown that it is important to investigate the various ways in which humour can manifest itself in a discourse (Dynel 2009: 1).

Irony as particular manifestation of humour, besides other related tropes (such as meiosis, litotes) fall together within a range of cases which would not normally be regarded as figurative at all, however the fact that, the thought of the speaker which is interpreted by the utterance is itself an interpretation, unites them (Sperber & Wilson 1995:237). Therefore, the possibility of expressing oneself ironically and being understood as doing so, follows from very general mechanism of verbal communication rather than from some kind of extra level of competence. In Relevance Theoretic Framework, the claim is that irony involves no departure from the norm. Despite this fact, ironic utterances generate humour. This opposes the traditional view of irony,

that it uses language that deviates from the norm, language which in stylistics will be called figurative and is regarded as deviating from the norm in stylistics. This formed the basis of interest in the study which sought to establish that this kind of qualification is judged not sufficient enough to cover everything about irony. Relevance Theoretical Framework intervenes to fill this gap.

Vuorela (2005:105) argues that, the most common types of joking are the ironic exaggerations and jokes expressing incongruity. These incongruities are the ones the study will tried to discover, so as to establish how hearers understand the jokes. The analysis was done through assessing Anne Kansiime's sketches, with the aim of establishing whether she indeed uses irony in her sketches, and if she does, whether the irony manifest humour? And if it does manifest humour, how does the audience of Kansiime make out or deduce the humorous effects? Better still, if indeed they do, can we make any judgment as far as incongruity is concerned? Finally, is it possible to establish a comprehensive, justifiable generalization, if the analysis is conducted using Relevance Theory. This study anticipated to make these issues clear.

1.2 Research Objectives

The main objective of the study is to determine how, irony in a discourse is used to manifest humor.

The specific objectives are:

- i) To identify the ironic expressions in Kansiime's jokes
- ii) To establish the incongruities in the ironic expressions.
- iii) To investigate how the incongruities manifests humour.

1.3 Research Hypotheses

- i) Kansiime's jokes have ironic expressions.
- ii) Kansiime's jokes have ironic expressions that show incongruities.
- iii) The incongruities in ironic expressions manifest humour.

1.4 Justification of the Study

Humour is essential in discourse for various reasons. One of those reasons includes increasing the force of one's message. As Jenny (1995:144) puts it, "...you can increase the 'impact' or

effectiveness of your message by employing indirectness... which is true of jokes, irony and poems". If humour can make stronger any particular message to be delivered at one given point, then it is worth employing it as a tool in any discourse to help complement utterances. For this reason, it is worth assessing it as a special tool in language use.

Humour therefore is worth scholarly attention as an important aspect of discourse. As an object of study, comedies offer a ready avenue for this kind of data. This is why the study aimed at Anne Kansiime's sketches, in which it sampled out ironic expressions that are intended to manifest humour. Besides this the present study aimed at expanding the justification of Relevance Theory in interpretation of humour, besides which the applicability of irony in a humorous discourse was also be analyzed.

1.5 Scope and Limitations of the Study

Humour can be created in a variety of ways and in different discourses. In this study, I sought to investigate humour, by looking at irony as a specific manifestation of humour. There are however other tropes which were not be included in the study, some of them are allegory, metaphor, metonymy, synecdoche, litotes and oxymoron, sarcasm, meiosis and similes.

The study was to be conducted within three months, and the data collected was to be qualitatively analyzed. I focused on one comedian, Anne Kansiime, whose sketches are aired on a Kenyan television channel, the Citizen T.V. Not all the sketches were used but a selected few, to facilitate a qualitative description of the data within the limited period. Stand up comedies were also considered, but only one stand up comedy was picked since they were few and very long.

1.6 Literature Review

This study analysed the use of irony to create humour, within the Relevance Theoretic Framework. This was not without the back up of other scholars, who have done studies closely related to the focus of this study in one way or another, and as such have contributed in enriching the present study.

Wangari (2012) investigated the interpretations of Gikuyu jokes from the perspective of Relevance Theory and the complementary theory of incongruity. She came to a conclusion that jokes draw upon certain mental processes both in their production and their reception, the

speaker picks what he/she thinks is relevant to make the utterance humorous while the hearer picks what he/she thinks is relevant to make an interpretation humorous. From her study, she believes the glamour of Kikuyu language will be greatly valued. This study, in appreciation of humour in discourse seeks to assess irony in humour production by borrowing from Wangari's point of view on how humour can be analyzed.

Kinuu (2013), used a pragmatic approach to analyze stand-up comedy in Kenya, by narrowing to Eric Omondi's performances. She limited herself to the use of stereotypes in Kenyan stand-up comedies. She identified various categories of stereotypes that are used extensively by the comedians which included stereotypes on women, tribes, body sizes, nationalities and regions. She too observed exploitation of explicatures and implicatures. Kinuu recommends studies on other aspects that create humour. It is from this perspective that the present study draws insight.

Dynel (2009), in her study of types of conversational humour, characterizes several semantic and pragmatic types of verbal humour, primarily those which cannot be reduced to (canned) jokes. She concludes that all the types and forms of humour offer corpus research material, which can be approached from a variety of linguistic vantage points, these approaches she claims could include cognitivism, semantics, pragmatics, discourse analysis, sociolinguistics or translation. To cater for a scope and limitation in the present study, pragmatics has been taken as the measure of evaluation as an approach to studying verbal humour, with specific interest in irony.

Yus (2003) analyses how humorous interpretations are produced using, Sperber and Wilson's Relevance Theory, basing on the main foundations of the cognitive theory that human beings rely on one single interpretation. According to this principle, the first interpretation provides an optimal balance of interest. In this account, cognitive effects, and mental effort, are valued as what the speaker possibly intends to communicate, which is valid for any ostensive communication. This approach will aid in the analysis of the data in the present study.

Cappelli (2003), looks at humour and irony in an expatriates travel blog and tries to identify the linguistic means through which irony and humour are coded at different level of the language system in a small corpus of blog entries. In the present study, the approach Cappelli used will be borrowed, but a pragmatic approach will be embraced.

Hancock (2004), concludes that speakers use a range of cues to signal ironic intent, including cues based on contrast with context, verbal and paralinguistic cues. Speakers also rely on cues provided by addressees regarding comprehension of irony. In the absence of such cues, speakers may be less willing to use irony because of the risk of miscommunication, and addressees may be more likely to misinterpret irony. Hancock justified this by examining the production and comprehension of irony in multimodal (face-to-face) and unimodal (computer mediated conversation). The present study looks at intentional use of irony in creating humour and seeks to establish how the comprehension of irony results into humorous effects.

Bryant (2012) tries to connect the common elements between the major theoretical approaches to verbal irony, to recent psycholinguistic development and neuropsychological research and consequently demonstrates the necessity of metarepresentation in the effective use of verbal irony in social interaction, arguing that verbal irony is one emergent strategic possibility, given the interface between people's ability to infer mental states of others, and use language rather than think of ironic communication as a specialized cognitive ability. The present study borrows the basic idea of metarepresentation from this article and will also incorporate the account of incongruity on the use of irony to create humour.

Burgers et al (2012) take a genre based approach, having a content analysis of ironic utterances from six written genres (commercial and non-commercial advertisement columns, cartoons, letter to the editor, book and film reviews). They investigate how irony is used within different communicative situations and open up a procedure for empirically comparing verbal irony based on usage and indicate, how in future research, this kind of analysis may be used to predict differences in processing of ironic utterances. This follows the assumptions that, an increase in usage makes it easier to process a certain utterance as ironic. This is the frame within which this study aims to assess the effectiveness of use of irony in creating humour.

Hancock (2004) asserts that a considerable amount of theoretical work, explores the linguistic mechanism that a speaker uses to convey an ironic meaning that is different from what is literally said. In the words of Grice, he says that one of the earliest psychological model of irony argued that the ironist intentionally violates conversational maxims (e.g. the maxim of quality) during conversation, and that this type of violation suggests to the addressee that, some figurative meaning may be implied by the utterance. These are the foundations upon which Wilson and

Sperber claim that, Relevance Theory may be seen as an attempt to work in detail the above Grice's claim. This study anticipates justifying the application of Relevance Theory in the analysis of irony as a particular manifestation of humour hence bridging the gap created by Grice.

Relevance theory according to Wilson and Sperber (2004: 611), borrows from the universal cognitive tendency to maximize relevance, which makes it possible (to some extent) to predict and manipulate the mental states of others. Knowing this tendency to pick out the most relevant inputs and process them so as to maximize their relevance, people produce stimulus which to them is likely to attract the attention of their audience. This kind of ostensive stimulus follows from the cognitive principle of relevance. So ironists in this account decide on what is the relevant input (ostensive stimuli) that that audience will attend to.

Yus (2012) gives a relevance centered account of jokes, (mostly in Spanish). He focuses on the humorist prediction of interpretive strategies and inferential steps (as part of the hearer's overall relevance seeking activity), as playing an important role. Yus makes taxonomy of jokes depending on the interpretive steps and contextual information that the addressee needs to access in order to get the humorous point of the joke. This is adequate enough to explain why Relevance Theory is the relevant theoretical framework, to explain why jokes are designed the way they are, and why they end up producing humorous effects. To lean on this, the current study adopts the idea of using relevance theoretical framework to analyze the use of irony in creating humour by Kansiime.

Forabasco (2008) considers the perception of incongruity a necessary, though not sufficient, component of the humor experience. According to Centro, incongruity has been investigated in the philosophical tradition for centuries, and it goes back as far as Aristotle's definition of the comic as based on a particular form of surprise and deception. In modern times, many theoretical models, as well as empirical works, are based on this concept. He wonders whether the concept of incongruity has already been examined and exploited to its full potential, and nothing new, of theoretical or experimental usefulness, may be drawn from it. It is proposed to conceptualize incongruity as follows: a stimulus is perceived as incongruous when it diverts from the cognitive model of reference. Incongruity in characterizing jokes, underlies one of the basic objectives adopted by this study in a bid to identify the ironic jokes in Kansiime's productions.

Curcó (1995) observes that, most of the pragmatic literature on verbal humour is dominated by a discourse analysis approach. The underlying assumption in these works is that, being humorous is a property of texts and that looking at their structure is therefore the route to an adequate description and explanation of verbal humour. Curcó claims that, what we need to provide is not a theory of humorous texts but a theory of how hearers arrive at humorous interpretations. In embracing this claim he suggests a shift of the centre of attention from the structural features of texts to the mental processes that a hearer goes through during interpretation. According to him, at the heart of the process that results into a humorous interpretation, lies a particular kind of interaction between the perception and manipulation of the incongruous and the search for relevance. He examines several ways in which the process may occur and some of the pragmatic mechanisms it involves. The pragmatic mechanisms as examined by Curcó lay some foundation upon which the present study is laid. The present study will assess Irony, as treated by Sperber and Wilson to fit in this picture as a particular case of verbal wit.

Schröder&Kihara (2008) discussed the relevance theoretical approach of the humorous interpretation of the Mchongoano variety of jokes. They demonstrated that out of the relevance-theoretical four-fold classification of humour suggested by Yus (2008), three were prevalent in the jokes: Humour that draws its humorous effects through entertainment of explicatures, humour that generates jokes through recovery of implicatures, and humour that uses stereotypes for creating jokes. They proved that the humorous effect was achieved in stages by establishing that the incongruity of the jokes is achieved through the pragmatics means of the recovery of explicatures and/or implicatures, through metaphorical extensions and pragmatic recovery of stereotypes, metonymies, and the disambiguation of homonyms in explicatures. In the present study, the idea of incongruity as established in their analysis will be used to identify ironic expressions that are humorous in Kansiimes jokes. These will consequently aid in a pragmatic analysis of Anne her jokes that will lead to a generalized justification of the use of Relevance Theory in analyzing humorous texts.

1.7 Theoretical Framework

Relevance Theory is a cognitive, psychological theory like other psychological theories, which has testable consequences and can suggest experimental research and is open to confirmation, disconfirmation or fine tuning in the light of experimental evidence (Wilson & Sperber

2004:625). The theory is designed for one to be able to test one's own relevance-theoretic explanation of a particular utterance and other communicative phenomena. (Clark 2013:41). The study in the light of this introductory explanation, sought to confirm the theory, by testing its applicability in the analysis of use of irony in creating humour. The theory is based on two main principles and two sub principles which are stated in relation to relevance.

The first principle which is, the cognitive principle of relevance (that, human cognition tends to be geared towards the maximization of relevance), explains that, relevance is a potential property, not only, of utterances and other observable phenomena, but of thoughts, memories and conclusions of inferences. (Wilson and Sperber 2002:251). In this account any input whether external stimulus or internal representations to cognitive processes may be relevant to an individual. The second principle in Relevance Theory is the communicative principle which claims that every utterance (or other ostensive stimulus) creates a presumption of optimal relevance. This universal cognitive tendency to maximize relevance, makes it possible (to some extent) to predict the mental states of others. The ironist or the comedian in this study is inherently aware of this fact, and does use irony knowing it will be worth attending to by the audience and as such create humour.

The cognitive and communicative principles work on the following sub-principles: cognitive effects and processing effort. Cognitive effects come in three main varieties: strengthening existing assumptions, contradicting and leading to the elimination of existing assumptions, and contextual implication (deriving new effects from the interaction of new and existing assumptions), other things being equal the more such effects a stimulus has, the more relevant it is. To justify relevance, people not only look at cognitive effects, but also relate them to processing effort. Sperber and Wilson point out that, other things being equal, the more mental effort involved in processing a stimulus or phenomenon (which involves accessing contextual assumptions and deriving positive cognitive effects), the less relevant that phenomena is. Processing effort is affected by a number of factors which include: the recency of use, frequency of use, perceptual salience, ease of retrieval from memory, linguistic or logical complexity. (Clark 2013:104).

The overall task of inferring the speaker's meaning may be broken down into a variety of pragmatic sub-tasks. There may be implicatures to identify, illocutionary indeterminacies' to resolve, metaphors and ironies to interpret. (Sperber & Wilson 2004:613). Owing to this sense, the communicative principle of relevance and the presumption of the optimal relevance, suggest a practical procedure for performing these subtasks and constructing hypotheses about the speaker meaning. To regulate the interaction between effort and relevance, the speaker should follow a path of least effort. He/she should enrich it at the explicit level and complement it at the implicit level, until the resulting interpretation meets his expectation of relevance. This can only be possible under the guidance of the Relevance-Theoretic Comprehension Procedure, illustrated as:

- a) Follow a path of least effort in computing cognitive effects; test interpretive hypothesis (disambiguation's, reference resolutions, implicatures, etc.) in order of accessibility
- b) Stop when your expectations are met. (Wilson & Sperber 2004: 613)

Finally in complementing the overall comprehension process, there are subtasks that are inclusive. These are:

- a) Constructing a hypothesis about explicit content (which is the explicature) through decoding, disambiguation, reference resolution and other pragmatic enrichment processes.
- b) Constructing an appropriate hypothesis about the intended contextual assumptions (which are the implicated premises).
- c) Constructing an appropriate hypothesis about the intended contextual implications (which becomes the implicated conclusion). (Wilson & Sperber 2004:615)

This is however an on-line comprehension procedure according to Wilson and Sperber (2004:615). The following preliminary claims are useful to understand why RT is particularly suited to explain how humorous communication is devised and how hearers extract humorous effect. Wilson (1995:259) 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 encoded,
- b) Not all these interpretations occur to the hearer simultaneously; some of them take more effort to think up,

- c) Hearers are equipped with a single, general criterion for evaluating interpretations and
- 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.

These qualities of communication are exploited by humorists who, one way or another, are more aware of multiple interpretations than their audiences, and are able to predict which interpretation is more likely to be picked up as the intended interpretation, and know that their audiences are going to be surprised to discover that this interpretation is eventually questioned or invalidated. (Yus 2008:138).

Within a relevance-theoretic approach, humor is no longer a property of texts and, instead, characterizes the audience's mental processes in the interpretation of humorous texts. Underlying this approach to humor is the premise that communicators can predict and manipulate the mental states of others. Knowing that the addressee is likely to pick out the most relevant interpretation of the joke (or some part of it), the humorist may be able to produce a text that is likely to lead to the selection of an accessible interpretation which is then invalidated at some point.

In developing relevance-theoretical classification of jokes Yus (2008:25) asserts that RT pictures communication as a highly inferential activity of human beings, who have to develop the schematic string of words that arrives at their mind 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. These general RT ideas have been applied to a broad proposal of classification of jokes as discussed in Yus (2008: 25):

- a) Jokes which are based on some invalidation of inferred explicit content;
- b) Jokes which are based on a clash between inferred explicit information and some implicit information accessible to the audience;
- c) Jokes which are based on the audience's recovery of implicatures (either implicit premises or implicated conclusions); and
- d) Jokes 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 (or an attempt to contradict and eliminate them)

Yus (2006:371) provides an interface between Relevance Theory and the interpretation of humorous texts in his claim that, within the relevance-theoretic approach, people characterize the audience's mental process in the premise 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 between the intended interpretations. They use this to manipulate the minds of their audience.

1.8 Methodology

1.8.1 Data Collection

The nature of data collected was twofold. The first kind of data was that, collected from the sketches of Kansiime. A sketch comprises of a series of short comedy scenes, which are performed by a group of comic actors either on stage or through an audio and/or visual medium such as radio or television. They are often improvisations which are written down based on the outcome. Anne Kansiime's sketches were obtained by downloading from the internet using YouTube which was the main source. This was done on the basis of her uploads, dubbed best compilations, from which citizen TV also uploaded their shows that they also dubbed, 'Don't mess with Kansiime'. A total of twelve of these shows were collected, by systematically selecting the first and second sketch of every Best Compilation from all the six best compilations as Dubbed by Kansiime in the YouTube.

The second kind of data collected was that from the stand up comedies in which Kansiime had performed. As opposed to sketches, stand-up comedy is a comic style in which a comedian performs in front of a live audience, usually speaking directly to them while using a monologue routine. Kansiime however prefers the former to the latter. The study included this specific kind of data, to complement my generalized opinion of the humour in Kansiime's performances. Only one was randomly picked from the YouTube since the stand up comedies are very long and at the same time few.

There were a total selection of twelve sketches and one standup comedy in which Kansiime is involved. The selected sketches and the standup comedy were transcribed to aid their display in written text.

1.8.2 Data analysis

To analyze the data, all the twelve sketches and the stand-up comedy were analyzed according to ironic expressions. These ironic expressions were identified through establishing the echoic use and scornful attitude. After that the incongruities were identified as manifested in the ironic expressions. This was done through the help of relevance theoretical framework, which enabled the manifestation of humour to be explained. The ironic expressions were then assessed to establish the incongruities in them.

CHAPTER TWO: IDENTIFICATION OF IRONIC EXPRESSIONS IN KANSIIME’S JOKES

2.0 Introduction

This chapter identifies the ironic expressions in Kansiime’s jokes. The chapter is divided into five parts. The first part has the general introduction to the main components of the chapter, the second part looks at the overview of irony and echoic use, the third part identifies Ironies on norms and values of the society, the fourth part identifies Irony on what people have said before, the fifth part identifies Irony on implicated thoughts, the sixth part identifies the ironies on stereotypes the seventh part identifies ironies on politics of the country, the eighth part looks at ironies on hopes and aspirations of the country and the last part of the chapter dwells on the summary of the findings of the chapter.

2.1 Irony and Echoic Use

Wilson and Sperber in Clark (2013:281) suggest that irony involves a subcategory of interpretive use which they refer to as echoic. An utterance can therefore be echoic if the speaker intends it to be understood as implicitly attributing a thought or utterance with a similar content to someone else and also implicitly conveying the speaker’s attitude. However an echoic utterance need not interpret a precisely attributable thought, it may echo the thought of someone else or the thought of other people in general.

Besides attributing a thought the speaker can also implicitly convey the intended attitude. This is what Sperber and Wilson elaborate when they say that, “An utterance is echoic when it achieves most of its relevance by expressing the speaker’s attitude to views she tacitly attributes to someone else” (Horn & Ward, 2006: 621). The attitude expressed by such an utterance is that of rejection and disapproval (Sperber & Wilson 1995:239).

If we intent to establish ironic utterances, then we look for a type of indirect speech in which a speaker produces an utterance that is explicitly evaluative, however it implicates an unstated opposing evaluation Bryant (2012:673). This unstated opposing evaluation can be likened to an utterance which does not claim what they would be taken to claim if they were uttered literally, but one that draws the attention of the audience to some discrepancy between a description of the world that the speaker is tacitly putting forward and what she/he implicates Wilson (2006).

Identification of the ironic expressions in Kansiime's jokes will rely on the two defining features: how the expressions are tacitly attributive and how the utterances tacitly express a negative attitude to the thought represented.

The ironic expressions will be classified according to the elements of the echo in them or according to the sources of echoes identified which are classified as follows;

- 1) Irony on norms and values of the society
- 2) Irony on what people have said before
- 3) Irony on implicated thoughts
- 4) Irony on stereotypes
- 5) Irony on politics of the country
- 6) Irony on hopes and aspirations of the country

In the analysis below, it should be noted that Kansiime sometimes deliberately violates syntactic rules, makes wrong lexical choices and talks with a register, the register is indicated in italics if noted. All these have been captured in the data and should not be confused with typological errors .

2.2 Ironies on Norms and Values of the Society.

Norms and values of the society are the habits or activities that people of a shared environment engage in, believe in or look forward to and as such work towards identifying with these activities. They could include morals of the society, aesthetics, cultural values and beliefs. Some of these things are known through common sense. The following are the ironical expressions identified in relation to the norms and values of the society in Anne Kansiime's jokes.

The following example has been identified from episode (4). In this episode, Grace who is the girlfriend to Kansiime's husband meets Kansiime in Kansiime's house. Grace seeks to be told if this is Philips house. Philip in this case is Kansiime's husband. Grace goes on to inquire if Kansiime is the maid since Philip has made her to believe that indeed Kansiime is the maid. Kansiime who is irritated about this decides to scold Grace.

- 1) Do you know that children are in holiday? That if you walk around, they might look at you and get hypertension? A young child can get heart attack thinking they are seeing something like a ghosti (ghost).

This example illustrates how an echoic utterance may reflect the thoughts of a certain kind of a person or of people in general regarding the norms and values of the society. The utterance here does not claim what it would be taken to claim that somebody can make children get hypertension, and at the same time these children are at a risk of getting heart attack. The utterance also contradicts the thoughts of Grace who thinks that Kansiime is the maid and not the wife to Philip and at the same time this echoes the thoughts of Philip who thinks he has succeeded in cheating Grace about his relationship with Kansiime.

Kansiime uses ironic rhetorical questions when expressing her negative opinion about Grace's looks and these questions implicate that Grace is ugly. This is what she does not directly tell Grace. However she hyperbolically attributes this fact to children who are at a risk of getting hypertension, and who at the same time can also get heart attack just because they would think that they saw a ghost. The children will become hypertensive out of fear of seeing a ghost. The ghost here represents the attributed looks of Grace.

For ironical interpretation two echoes are evident here. First we get this in the shared normative representations that adults should protect children from danger. The most salient echo which is still on the norms and values of the society is on the fact about hypertension, which is an adult disease and not a child disease So since the kind of ugliness in Grace is that, that can scare children, Grace should take care to avoid affecting children to the extent of having them have hypertension and heart attack, by stopping to walk in public, because if she does she will harm them due to her ugliness.

Second, Kansiime contradicts the hopes of Grace who having come to see her boyfriend is confident that she is in her best and of course beautiful. In any case she is supposed to be better than the maid. But the discrepancy here is in the fact that Kansiime if offended by the fact that Grace is her husband's girlfriend a fact she does not complain about directly, and instead Kansiime complains about Grace's looks and the implication it has on children. This is inconsistent with the norm of the society. That one meets her husband's girlfriend and she gets

offended by the fact that, the husband has a girlfriend who is ugly and more still on the implication this ugliness has on children, but she does not address the fact that the husband has an extramarital affair. This is what makes the irony salient. This attitudinal dissociation requires an implicit understanding of the mental states of others. Kansiime is aware of the mental state of Grace at this particular time and that why she is doing this verbal irony usually involves the implicit expression of an attitude and the speakers attitude to the opinion echoed, gives part of the information that aids in achieving of relevance in a given utterance as evident in the example below

- 2) Please go, hide those things and let us live in peace. Am going to go home and wait for you! I would rather stone you when you are passing. Right now you are going to cause a stampede, am saving you. You might, think am your enemy, but am saving you. Am telling you these things am being honest with you. Those are not legs to be exposed.

In episode (1) Kansiime meets Grace who is in a short skirt. In an African society the norm is that putting on a short skirt is bad since it exposes the girls legs. This is generally perceived to be ill motivated as it portrays the picture that the girl is trying to attract men using this. Kansiime argues against the skirt. But in her argument she attributes her argument against the short skirt to Grace's legs she does this by ridiculing Grace's legs rather than the act of putting on a short skirt. The shared normative representation is that, Putting on a short skirt does not necessarily guarantee that one exposes ugly legs and if incase they are ugly, they cannot be so much ugly as to scare others away.

Kansiime creates a discrepancy between what she is negating and what she is implicating since the implication of what she is saying about Grace's legs and what the situation indicates, that she is indeed against short skirts contradict each other. She does this by exaggerating the proposition about Grace's legs that they will make people uncomfortable thus dissociating from the fact that she is indeed against the short skirt. As it is usually the norm that short skirts expose women's legs out, regardless of the fact that the legs are good or not. The echo here comes from the norms and values of the society that putting on short skirts is wrong. Especially in African community from which Kansiime comes from, where girls who put on short skirts are considered to be immoral not because their legs are bad or good, but because they expose their legs which is considered as means of trying to attract men.

The next example deals with Mosquito nets. Mosquito nets are used to protect people against mosquitoes which irritate when they bite at night and cause malaria. Naturally a husband and wife are supposed to share the mosquito net, just as it is normal that they do share a bed. In this example that has been taken from episode (9). Kansiime is already in bed and has carefully covered herself using the mosquito net not letting any part for her husband who joins in later and asks to share the net with her as he tries to kill the many mosquitoes that he is seeing in the room using his palms.

3) Husband: Can we share the mosquito net?

Kansiime: For what?

Husband: mosquitoes are too many

Kansiime: so?

Husband: of course they are going to bite me.

In this text Kansiime ridicules the shared normative assumptions that we have talked about regarding the use of mosquito nets. She does this by the use of rhetorical questions. The literal questions here are in particular opposition to the implied evaluation. Since she actually pretends that she does not understand why her husband is requesting to have them share the mosquito net, this kind of questions express ironic intentions about the speaker and as such could be cues to identification of ironic expressions. Thus we get the dissociative attitude in her pretence and at the same time we get the implication that she actually does not want to share the net with her husband.

The echoes in this text are in the facts about the use of mosquito nets that:

- 1) Husbands and wives can share mosquito nets
- 2) Mosquito nets are used to protect people against mosquitoes

These are the facts that Kansiime ridicules in her ironical utterances. This entails that the echoes come from these normative representations. It is these echoes that make her irony salient.

When speakers produce utterances, they ensure that these utterances are produced in a manner that will allow their audience to derive certain unstated meanings, and the way speakers put these utterances forth is often particularly economical because they do rely on others' inferential abilities. These meanings are not just efficient, but unique to indirect communication which

encompasses ironic expressions. Bryant (2012:674) echoes that these ironic forms can manifest themselves in various ways linguistically that is utterances can manifest ironically at different levels like: lexically, syntactically or at a higher level involving a whole text. Kansiime explores the use of irony by making salient her former ironic utterances, so as to have her irony run across the text. Let's consider here response to her husband below after he explicitly confirms his fears about not using the mosquito net, and subsequently implicating why he would want to share the mosquito net with Kansiime who is his wife.

Kansiime: And what is going to happen if they are going to bite you? you will die? Have you ever heard anywhere where a mosquito ate a man? That it ate someone? That it can tear off a limb? It is not a lion. Why are you selfish? How much blood is that mosquito going to eat from you? How much? Litres? It is just a simple bite. Be brave. stop being a coward.

Why are you selfish? Don't you... aren't you the one who likes eating meat a lot? Imagine if chicken, if cows, if pigs had human nets to protect themselves so that you cannot access them You would not be eating meat. How would you feel? How would you feel? But they walk around freely for you to eat them.

So a mosquito stings you a little bit. You, you make a fuss. Don't be selfish please. So how do you expect them to survive? God created us so that we co-exist. Please co-exist with mosquitoes. What is that? So stop being selfish. Oh so what do you want them to eat? You want them to go to the garden and eat greens? You want them to go to the garden and eat greens. Or you want them to go find a job, work earn a living. Plant crops, wait for six months for germination, harvest just like you. It is just a bite, to toughen yourself. When it bites, do like this (*imitating a toughened face*). Be tough, be a man. Stop being a coward. And you wake me up from sleep. Don't wake me up again. Am not the one who made myself pregnant. You be brave! Goodnight.

Irony is build to the end of the sketch. The speaker does this by use of multiple rhetoric questions to portray the ironic intentions that are perceived in her ridiculing the norms and values of the society in three different ways: first she implicates that her husband is weak, as he even fears a mosquito bite, the bite that Kansiime explicitly explains does not hurt, that mosquitoes should not be feared and seen as dangerous. On this she implicates that mosquitoes should be regarded and appreciated. Second she implicates that her husband is selfish as he doesn't want to give the mosquito a chance to have a share of his blood as their meal while he feeds on other animals. And that mosquitoes should be regarded as humans and thirdly she implicates that there is no necessity of using nets, that nets are usually shared with a couple, and besides this she also

ridicules the fact that nets are used to protect people against mosquitoes which irritate when they bite at night and cause Malaria. The rhetorical questions that Kansiime uses in these utterances all violate the facts about mosquitoes as has been explicitly explained above. The use of rhetorical questions create an ironical tone and build on the dissociative attitude from the opinions Kansiime is echoing in her utterances. In episode (4) Kansiime receives a phone call from a caller who does not recognize her. She identifies herself as Kansiime and not Deborah. The caller indicates it's a wrong number. Lets see the irony in Kansiime's response to the caller.

- (5) Eeeh, its not a wrong number, it is my number. My number is 0782800192. It is my number it is not wrong.

This utterance is ironical because the echo here comes from the shared normative assumptions about courtesy on calls, that if one calls a number that was not intended by mistake then it is in order to be courteous enough to excuse oneself and one will easily say it was wrong number. Kansiime ridicules this, when she doesn't want her number to be called wrong. She creates a discrepancy between the logical implication of the proposition 'wrong number' and the contextual implication of the same proposition that her number was called by mistake and that's why her number has been referred to as 'wrong.' This is implicated by the utterances '*it is my number*' Kansiime dissociates from the implicated proposition of a wrong number by making her irony salient as she goes on to state her number digit by digit to imply that they are not wrong but rather correct.

Stating her numbers by digit does not actually make it correct to the caller in question. The discrepancy is the numbers are correct because they are the correct digits of her phone number , but they are wrong when they in the entry of the caller who is referring to them as wrong number, because the caller got to a person that was not intended be the recipient of the call. This makes Kansiime the wrong recipient hence wrong number.

This utterances is in the real sense not meant to claim that hers is indeed not a wrong number, if taken literally. They simply draw attention the discrepancy created between the norm of politeness and what Kansiime suggests in ridiculing this norm

2.3 Irony on what people have said before

In speaking ironically speakers can sometimes allude to words that have been spoken before regarding the context in which their discourse is. These could be words from widely shared materials like the Bible, Widely identified speeches from prominent leaders or even established figures of speech. Kansiime sometimes makes her ironical utterances salient by alluding to these kind of utterances.

This text shows how verbal irony always points out to the unexpected or unfortunate actions in peoples actions by having the explicit sentence meaning that are conceptually contradictory to a network of implied propositions. Bryant(2012;674).

The irony here comes from Episode (2). Kansiime and Grace are off to Kansiime's birthday party, when they meet this girl, who complements Grace on her dressing, little does she know that it is Kansiime who lent Grace the dress and shoes. Kansiime is offended, for two reasons; one , because the girl has not recognized her dressing, so as to complement her and two because as much as the girl is complementing Grace, the dress and shoes Grace has on are Kansiime's. Kansiime decides to embarrass Grace by letting the girl know that Grace borrowed the dressing from Kansiime. She does this by employing irony and she still manipulates the use of rhetorical questions.

- (6) Kansiime: The only thing am doing now, is just a shaming the devil (pointing at Grace's shoes) are they yours? Are they your shoes? Let's just speak the... okay speak the truth and shame the devil. Are those shoes yours?

Since the shoes Grace has are Kansiime's, she wants Grace to confirm this. For Kansiime this is a way of making Grace reject the complements accorded to her by the girl indirectly, however the main intention is that Kansiime is indirectly telling the girl that what Grace has on belongs to Kansiime. Kansiime who was sneering at the girl's utterances stops the sneering as she utters these words. Her dissociative attitude towards these words can be picked from the sneer that is dropped when she starts speaking. Apart from this Kansiime does the unexpected by deciding to humiliate Grace by the implication that the shoes Grace has on are not Grace's shoes. Kansiime indirectly does this by the use of rhetorical questions. In ironical interpretations the rhetorical questions point out to unstated propositions that are meant to be true if confirmed.

When Kansiime alludes to the words of the bible by the utterances that she is only ‘shaming the devil by saying that Grace should say the truth, it implicitly states that the shoes do not belong to Grace. Here Kansiime implicitly confirms her intentions. Both the speaker and the hearer here are aware that the bible encourages believers that if they say the truth they do shame the devil. And if they did so their sins are forgiven. The echoes in this ironical expressions come from what has been said before in the bible Kansiime tacitly uses these words to make Grace denounce the fact that she indeed accepted the complements that were accorded to her by the girl while she, in the real sense knew that the shoes she has on belong to Kansiime and not her.

The next example has been picked from episode (12) in which Kansiime is in an office seeking employment. In this conversation She here despises the director of the company thinking, the director is the secretary. The irony is conceived when she later realizes that the secretary in question is actually the director, after the director successfully convinces her and confirms it.

- (7) Director: Yea am the owner of this hotel
Kansiime: Ooo!, oops! Surprise (smiling) mmmh you look young. You look very young and beautiful. It is surprising how the young generation has come to own business and run them mmmwah! Splendidly. You almost surprised me hahaha. Your business is extremely splendid. Really wonderful! Wonderful!

The utterances here simply echo Kansiime’s previous utterances in which actually despised the director, as seen below

Director: Aaam madam. As I said, can I help you?
Kansiime: No, you are incapable of helping me by the way. Look at yourself. You cannot even express yourself. You have to use sign language (*imitating*) ma-da-m how can- I help you? You cannot even speak. No wonder you got the lowest level of jobs. So you cannot help me. Direct me straight to your boss. The owner of this place is the one I want to talk to. You, you are incapable of delivering any help to me as far as am concerned.

The initial conversation leads us to establish her dissociated attitude from the proposition that was in her comment that disguised the director Initially Kansiime having not known that actually this was the director, she ridiculed and demined the position of the director as the secretary in this office. In her utterances Kansiime also suggestively dimins the business in this office. But when she finally gets to know who she was actually addressing she changes her facial

expressions, by smiling and changes her opinion that she had earlier established in her utterances. The unexpected turn of action and utterance as she now complements the director creates a discrepancy between her previous utterance and the present utterance. And at the same time creating a discrepancy between the previous attitude she already established and the present attitude that she is implicating.

Sometimes irony is based on normative bias, showing that performances do not live up to some norm based expectations and more often than not there is criticism or some form of complaint involved. This is the case in the next irony.

It has been identified from episode (2) where Kansiime decides to ridicule Grace for having accepted the complements given to her by the girl and at the same time Grace ridicules the girl who gives complements to her friend Grace and not Kansiime.

First Kansiime ironically implicates Grace that she is a thief, attributing this theft to the fact that Grace accepted complements from the girl and she did not appreciate that these complements were supposed to be for Kansiime. The echo here comes from Grace's utterance when she accepted the complements given to her by the girl which finally offended Grace.

The fact that Kansiime calls Grace a thief just because she accepted complements shows an attitude dissociated from the real content of complaint.

(8) Kansiime: you are a thief. No right now what you are doing is theft. Robbery, robbery because its like someone giving... when she says that you have a very nice shoe (*jumps to Grace' side and pointing at where she left*) just say it is Kansiime. when she says you are a fashion designer, you look hot, you you are stylish (*jumps to Grace side once more*), you say complements go to kansiime. That is not yours. Its like if a person gives you a package directed to me, and just because you have received it. Instead of giving it to me, you keep it. So right now you are a thief. You have stolen all the complements of Kansiime.

2.4 Irony on implicated thoughts

Utterances can be used to interpret someone else's thought or a group of people's thoughts. It is when these thoughts are interpreted as the understanding of someone else that they achieve relevance as in relevance theory. Speakers can also utter words which have reference to the thoughts they have in minds. Thoughts on the present situation, thoughts on what they believe in or thoughts on what they have heard before. Echoes to be identified in this section can be reflect

on these kind of interpretation relation to the understanding of thoughts. The following ironies infer on implicated thoughts in Kansiime's jokes

In Episode (4). Grace is the girlfriend to Kansiime's husband. Kansiime's husband has made Grace believe that Kansiime is his maid. So when Grace gets Kansiime in Philips house she expresses the opinion she has about Kansiime, this is what Kansiime reacts to as seen in the text below

- (9) Grace: ooh, you don't know me? Oh oh, I have actually remembered. you are Anne Kansiime, right?
- Kansiime: Yea
- Grace: ooh... the maid ha ha ha ha
- Kansiime: (then closes the gate well) Wai... so wait. Wai... wa...i wai... am Kansiime the who?
- Grace: yeess the maid
- Kansiime: and you are looking for who?
- Grace: am looking for Filp (Philip)
- Kansiime: ha ha ha . aiayayaya

when Grace says '*ooh the maid*' Kansiime is quick to ask a series of questions on the proposition , 'the maid'. *Am Kansiime the who? And you are looking for who?* These questions prompt Grace to confirm the proposition about the maid to which Kansiime *laughs off*. Laughing makes her attitude dissociative from the situation that is. She is actually not laughing because she is happy. She is laughing because she is offended. And the rhetorical questions are meant to let Grace implicate that Kansiime is actually not the maid as she has been made to believe by Kansiime's husband.

The general assumption is that 'the maid' lives with people in their houses as their worker and therefore of lesser caliber in the household setup. And if one's husband refers to her as 'the maid' then that is close to degrading her. Kansiime is implicitly expressing this notion and it can be picked from the next illustration below in the proposition held by these utterances. Therefore The echo is found in the implicated thoughts of Grace attributed to Grace's utterances regarding Kansiime's relationship with Kansiime's husband, that Kansiime is his maid rather than the wife.

The proposition about 'the maid' is explicitly expressed by Grace. And Kansiime uses these questions to reject what Grace is explicitly indicating in her utterances. The irony is made salient

from Kansiime's laughter, which implicates that Grace has been cheated about Kansiime being the maid. . Since she is actually not confirming that she is the house girl, but instead implicating that Grace has the wrong information about Kansiime as being the maid. She laughs instead of saying this directly. The laughter can be used to express an attitude of dissociation

The next example has been taken from episode (1). Here Kansiime meets Grace, who is in a short skirt, though uneasy in it. Kansiime goes on to complain about the implication of putting on a short skirt to the society. Grace however feels it should not be a matter of concern to Kansiime. This is how Kansiime's response turns out to be ironical.

- (10) Grace: How is it your problem?
Kansiime: The problem is not with the skirt, it is with your legs.

Kansiime's reply explicitly attributes to the thoughts of Grace and as such the echoes originate from Grace's thought. Grace thinks that Kansiime is actually complaining because Grace has on a short skirt. Grace also thinks that Kansiime should not be concerned about her short skirt anyway. But the contrary happens and Kansiime creates a discrepancy by insinuating that the problem is not with the skirt as Grace thinks but instead the problem is with Grace's legs. This shows her dissociated attitude towards the proposition about the short skirt.

In Episode (2) Kansiime and Grace are going for Kansiime's birthday party. Grace has borrowed the clothes and the pair of shoes she has on from Kansiime. This Grace did because they must have been better than hers, a good friend will of course lend out her clothes with the intention of having her friend look good.

Kansiime however in this conversation portrays a different attitude towards her intended reason, when she lent Grace the dressing. This is when she realizes that the girl they have met is only complementing Grace and not her.

- (11) Kansiime: (intervenes with an overtone) Ng'e ng'e ng'e.... why aren't you seeing me? So am naked? Am naked, am bare footed (going round), and am not wearing anything? Me am just there. Just like (goes behind Grace as she speaks and lifts her arms up) am a backdrop, she is on stage and me, am just a curtain that is behind. Is that what you are saying?

Kansiime wants to implicate that she is not happy about the fact that the girl is complementing Grace in the presence of Kansiime. She does this indirectly by uttering the words ‘*Ng’e ng’e ng’e ng’e....*’ This is an explicit irony provoker and in this case it has its echoes coming from the utterances of this girl who complemented Kansiime’s friend Grace. The rhetorical questions that Kansiime is asking the girl creates an ironical tone which confirms her attitude as dissociative from her complaint. It is explicit that the girl is actually seeing Kansiime but her opinion is that it is Grace who is smart and not Kansiime. This is the opinion that Kansiime is negating by her rhetorical questions in these subsequent utterances.

why ain’t you seeing me? so am naked? Am naked, am bare footed (going round), and am not wearing Anything? Me am just there. Just like (goes behind Grace as she speaks and lifts her arms up) am a backdrop, she is on stage and me, am just a curtain that is behind. Is that what you are saying?

Nge nge nge nge.... Is supposed to be an implicit interpretation of the girl’s utterances from the initial discourse as seen below. While the rhetorical questions do not actually explicitly present the proposition that is held in them if they were confirmed as true, but are instead meant to indirectly tell the girl that Kansiime is offended because the girl overlooked her.

Kansiime:	We are going for my birthday parry (party)
Girl:	You girls are so smart
Kansiime:	(appreciates by moving round showing herself off). Thank you haaa.
Girl:	especially this (pointing at Grace)
Grace:	ooh me
Girl:	<i>Bonange</i> you are looking hoot (hot) Grace
Grace:	stop it, thank you
Girl:	eee! ye ye ye ye. My God you are so smart (<i>kansiime watches Scornfully</i>)
Grace:	am smart? thank you
Girl:	my God and the shoe?
Grace:	The shoe? You like it?
Girl:	Oh my God you have a very nice shoe. These days I don’t get it
Grace:	mmmh
Girl:	you are all styled up eeh... (<i>Turning specifically to grace</i>) the bag... the colours...
	Eeeh. You girls (<i>they hit up hands</i>). You are going to rock where you are going. Oh my God!
	Have only seen these shoes in movies... with Superstars on grand finales.
Grace:	(adds) red carpet....

- Girl: *Bana your premiers with the Beyonces (Kansiime continues watching with a sneer)*
banange you girl where do you buy these, and how much?
Grace: only five hundred dollars of the US.
Girl: are you serious?

She is supposed to have given Kansiime compliments that is what Kansiime is implicating. The metaphor that Kansiime is just a curtain that is behind implicates that as it happens in stage plays the curtain could be nice but attract no audience as the focus is usual on the participants in stage and not the curtain which has the role of complementing the participants on stage. The metaphorical attributes bring out the attitude which is dissociative.

In episode (2) Kansiime blames this girl who complements Grace for not seeing her. The girl makes to mend fences and at least complement Kansiime too. So that she doesn't seem biased in the whole scenario. But still Kansiime make out another irony out of this. This can be seen in the response to the girl in the text below.

- (12) Girl: Noo, Kansiime
Kansiime: Am naked?
Girl: let me tell you something. You are also smart
Kansiime: ee... ee... eeh
Girl: you have nice shoes, they are okay
Kansiime: eeeeeeh
Girl: but she is really too hot.
Kansiime (in a slow motion) Ng'e ng'e ng'e ng'e...

Kansiime seems to be responding in appreciation to the girl's utterances however they are ironically implicating her dissociative attitude when she finally utters, Ng'e ng'e ng'e ng'e... and what makes this salient is the fact that Kansiime even changes the pace of her tone to a slower one which stresses the utterance further.

The echo comes from the girl's thoughts that have been explicitly expressed showing indeed Grace is smarter than Kansiime expressed by the proposition '*but she is really too hot*', which provokes Kansiime to response negatively to show discontent of the girl's thought. So Kansiime here explicitly displays her negative attitude by her response in murmurs and the slow tone. Which negatively implicates the girl's thoughts that Grace is smarter than Kansiime.

In episode (4) Kansiime is dressed and presented as a small girl of school going age. The girl in this act apparently does not want to go to school. She tries to look for lame excuses to make her father let her stay at home. So she decides to pretend that she doesn't know that it is a Friday and it is a school going day and as such wonders why her father is asking her to go to school. The next text shows her response to her father after he asks her to go to school

- (13) Kansiime: why? (almost crying)
Father: why? You are asking?

Kansiime does not want to literally tell her father she does not want to go school so she creates a discrepancy by asking a rhetorical question that implies that she does not understand why her father is asking her to go to school. Father echoes Kansiime's utterance by repeating the question 'why?', he goes on to ask her why she is asking, to show his wonder at her implied thought that there is not supposed to be school this day. His question shows his him wonder as to why Kansiime is asking this Kansiime's 'why?' implies there is no school because she knows this is not a Friday, while fathers 'why?' implies there is supposed to be school and it is obvious. Kansiime here feigns to know that she is supposed to go to school. Her dissociated attitude is displayed when she is almost crying when asking the question to show that she is actually sure this is not a school going day while her father wants her to go to school.

In this Episode (7) Kansiime's friend comes to complain to Kansiime who gave her whereabouts to the police in order to be rewarded. The friend who claims she was innocent is furious and disappointed at Kansiime's actions. Though the truth is she didn't commit any crime, Kansiime gave her whereabouts not because Grace is guilty but because Kansiime wanted the reward the police were giving out and that is why she gave away the whereabouts of Grace to the police.

- (14) Grace: Kansiime. How could you?
Kansiime: How could I what? The question right now should be how couldn't I? Because, I could do very many things. Right now you should be asking me. How couldn't you?

Kansiime in this exchange uses the question format to express her ironic intentions. This questions help her confirm that she indeed gave away Grace These questions go against the expectations of her friend Grace as they indicate her dissociated attitude from the fact that her actions have disappointed Grace.

The rhetorical questions echo Grace's utterances these utterances are based on her thoughts a. She further uses more rhetorical questions to implicate that she intentionally gave away Grace. and If the proposition of the rhetorical questions were true then it means that Kansiime is implicitly admitting that she indeed gave away Grace's whereabouts to the police despite the fact that they are friends. She then shows a dissociation from the proposition 'how could' by the utterances implicating that she already gave away Grace's whereabouts to the police, so the question in her opinion should be how couldn't she. This is what she proposes to be asked. Because she already gave Grace away, which she indicates is not a crime. Kansiime implicates that despite the fact that she was aware that Grace is innocent her intention was to get the reward and she didn't mind telling the police of Grace's whereabouts neither did she mind loosing their friendship.

2.5 Irony on stereotypes

Stereotypes are widely held but fixed oversimplified images or ideas of a particular type of a person or a thing. Stereotypes can successfully used to express ironic intentions because of the ease of access of a shared background by the participants in a given discourse. In this section we are going to establish some of these stereotypes as have been used in Kansiime's jokes jokes.

This example is from Episode (8) in which Kansiime's husband is mad because Kansiime has not, according to him done anything in the house. However Kansiime can be seen brushing his shoes outside while she watches over a pot boiling. The husband overlooks these and goes on to complain of all that she has not done since the previous day.

(15) Husband: Yesterday you did not iron! Today you have not ironed! Are you calling yourself a wife?

The echo here comes from the stereotype of the woman in the African community as the care taker, one who cooks for the husband, does his laundry besides doing all the house chores. A qualified wife should fulfill all these roles without tiring, that is the total African woman, hence qualified wife.

Kansiime's husband alludes to this stereotype in the utterance using the rhetorical question. '*Are you calling yourself a wife?*' This implicates that Kansiime is not a wife since she has not fulfilled the roles as included in the stereotype. This is where the dissociative attitude is picked to

represent the proposition that not having fulfilled the mentioned roles. Kansiime therefore is not a wife not following his earlier complaint about the duties Kansiime has not fulfilled yet, then this question justifies to indicate his dissociated attitude about the position of Kansiime as his wife. Since he is actually implicating that Kansiime has not fulfilled these roles a total wife in the African could fulfill. Hence he indirectly tells Kansiime that she is not a wife

In episode (4) Kansiime meets her husband's girlfriend who has been made by Philip to believe that Kansiime is the maid. Kansiime is offended. She addresses Philip as she talks to herself whilst the girl is listening. She despises Grace's pronunciation of the word Philip

- (16) Kansiime: ha ha ha . aiyayayaya..... *Fiup* (Philip) you have really dishonored me to the bream now. So now your side dish has called you Filp (Philip. He is now Filp. He is *noronger* (nolonger) Fiup. Ma... young girl. What is your name again? You said you are. called , who? Called whati (what)? Has anyone ever told you that you are very ugly?

The whole text is full of ironical utterances but for this section of the chapter the salient one here, is the irony that encompasses the two lexical items 'side dish' these terms create irony by echoing the stereotype of the African society about wives who are generally regarded as the cooks, the fireplace or any related noun to cooking and food in utterances referring to them. Kansiime here alludes to this stereotype by the metaphorical use of language that Grace is the side dish for this matter, while Kansiime is now the main dish. In this sense one could call Kansiime 'the main dish' in another ironical utterance..A literal interpretation will entail that in any table the side dish is only used to put leftovers while the main dish carries the whole meal. So it is from the main dish that the owner of the plate enjoys the meal, not the side dish. This is what Kansiime implicates when she alludes to the stereotype. The proposition held by the utterance side dish creates a dissociative attitude from the implication in the discourse, that Kansiime therefore means to disown Grace using this indirect way of speaking.

In Episode (6) Kansiime does not want to go school and is looking for every possible reason to make her father believe that she is not supposed to go to school. She gives various scapegoats for why she can't go to school, but her father is quick to find solution, finally she settles on this

- (17) Kansiime: (crying) daddy I think I have fever (shivering immediately) I feel fever. Daddy if you love your daughter you will have to tell her to go for bed rest (touching herself from head, hands to chicks while crying)
- Father: okay (taking his phone from the pocket)
So let me call Doctor James, then he can come and give you some injection.
- Kansiime: (bright, and surprised) injection for what?

Kansiime is implicitly indicating that she does not want to go to school that is why she is quick to dissociate from the attributed opinion in her fathers utterances by being surprised at the utterance of the injection. Since she indicated she was sick the utterances of injection should actually be a welcome idea but this is not the case here. Her father here uses her explicit expression to make her derive the implicit by the use of the echoe on the sterotype about doctors, that theirs is to only resort to giving injections without proper diagnosis. That if the doctor is called he is only going to decide to give an injection and nothing else. It is this fact that scares Kansiime away. Because Kansiime was only pretending to be sick, she decides otherwise. She is no longer a sick child, so she now indicates.

In the next episode, Kansiime is upset because her friend has been given complements on the dressing by a girl they have met. She decides to scold the girl. She does this ironically by implicating that she is not justified to complement people on their dressing while she cannot put on clothes that measure up

- (18) Kansiime: (*turns to the girl*) and you, you went to the war, and when other people were running from the war, fleeing for their lives, you were running to the war , picking costumes. And you wear clothes that suffocate your products, mmmh, you wear clothes that make you look like that, and you go round saying, I watch fashion TV. What do you learn when you watch fashion TV? What exactly do you learn?

The text above can be identified as ironic as it echoes the stereotype of the kind of things that happen during wars, that people take advantage of this situation and go looting things because apparently during this period there is no order. Having not called the clothes as bad or not good

enough but rather costumes picked from the war shows Kansiimes dissociation from her intention of indicating that the girl's dressing is bad and Kansiime doesn't like the girls dressing. The costumes she is referring to here are the clothes the girl has put on. She therefore implicates that what the girl has on are costumes and not decent clothes. So hers is an implicit revelation of her disapproval of the girls dressing.

The next irony is taken from Episode (13) Kansiime is making a stand up presentation. She decides to give a picture of the men from her village. In this episode we can see how irony can combine with hyperbole to make manifest more of its inappropriateness. While at the same time Verbal irony can also involve conditions in which the explicit sentence meaning conceptually contradicting the implied proposition as seen in the text below.

- (19) A Mkinga will not say excuse me if he can push you out of the way. Why waste time? Excuse me! Excuse me aaah they will push you and pass. That's a typical Mkinga. If you have a Mkinga boyfriend, and he says excuse me mmmh. He is not pure, he is not pure.

Kansiime does not want to say it literally that the Bakinga men are arrogant but employs irony by alluding to this stereotype. This irony brings out the stereotype held about the Bakinga in Uganda, that they are arrogant and this is where the echo comes from. Kansiime explicitly utters that 'a Mkinga will not say excuse me if he can push you out of the way' However the implied proposition is that the Bakinga are arrogant. She hyperbolically confirms this assertion by the utterances. 'Why waste time? Excuse me! Excuse me aaah they will push you and pass'. This kind of exaggeration to some extent helps make the irony salient. The exaggeration that, if they excused themselves they will be wasting time. so to save on time they will push you and pass. When she asserts that this is normal, it shows her dissociated attitude towards the proposition about the Bakingas. When she finally says that a Mkinga boyfriend who excuses himself is not pure she is still hyperbolically implicating by alluding to the stereotype that the Bakingas are arrogant.

2.6 Ironies on Politics of the Country

These are the ironies that reflect on the political situation of the country. In them we can imply to the type of leadership in a given country, they nature of elections that are held in a given country

and even talk on the weaknesses and strengths of specific leaders and even the government as a whole.

This is picked from Episode (13) where Kansiime alongside other comedians is doing a live presentation in Kigali Rwanda. In her jokes she decides to refer to the political situation in her country. When she talks about her new development of singing for children and tries to create the impression that this is not an easy task she relates this to the political situation in her country. The next too is an irony that alludes to the political situation of a country . it therefore implies that the echo in this irony must allude to the politics of a given country as we will asses it

- (20) Mmm you are very lucky you don't have tear gas here. You don't know, you don't know! In in in Uganda, for us our games if you ask our kids, about tear gas, you are corrupt , you have embezzled funds, you are going to prison. Those are our games. Our games of playing. Those ones yea. Aaah even me I want to be mbavazi, Even me I want to be corrupt, mee.. Instead of saying I want to be the house girl I want to bee... We all know. we know (sneering) We get games that benefit us so much. So I know I am risking.

In Uganda the political situation is out of hand. Kansiime wants to give the picture of the kind of corrupt leadership they have and how adverse it is to this society. So she says, *Mmm you are very lucky you don't have tear gas here* to implicate that in Uganda there must be episodes of rioting which call for the use of tear gas. She therefore dissociates from this fact by simply telling non Ugandans that they are lucky. She makes this ironical when she attributes her reason for saying these people are lucky to the kind of games that the children of Uganda play, and makes the irony salient by saying that when the children play the games reflecting on the corrupt government then they benefit. This creates her dissociative attitude.

The echoes here come from the political situation of her country Uganda. She implicates that in her country there is a lot of rioting and crimes that call upon the use of tear gas, besides which there is corruption and embezzling of funds. She ironically portrays the political situation in her country by telling the kind of games the children in her country play.

In creating irony these utterances are preceded by the reference to the kind of games the Ugandan children play in the utterances below: they point out to yet another irony

- (21) In Uganda, for us our games if you ask our kids, about tear gas you are corrupt, you have embezzled funds, you are going to prison. Those are our games. Our games of playing. Those ones yea. Aaa! even me I want to be mbavazi. Even me I want to be corrupt, mee.

Kansiime is dissociating from the political situation in the country by implicating what goes on “We get games that benefit us so much” which is apparent blame by praise. Because if the children are capable of playing games that reflect an unstable political situation of their country then of course there is nothing they are benefiting.

The proposition about the beneficial games makes the irony salient. As it is just apparent that these kind of games cannot benefit the child in Uganda but rather mislead them. In learning how to be corrupt so the children do not benefit as such instead they are losing out. The implication here is that the government is so corrupt that even children are aware of this fact. So then the echoes naturally come from this kind of political situation.

2.7 Irony on Hopes and Aspirations of the Society

There are the strong desires that an individual or a group of people have or look forward to. They could be political, materialistic, and even aesthetical desires.

This is from Episode (4) where Kansiime meets Grace, the girlfriend to her husband and she is not happy about it and decides to ridicule the beauty of the girl.

- (22) Has anyone ever told you that you are ugly? You look bad!

Given the background to the irony, it is apparent that Kansiime is directing her anger ironically towards the girl asking if anyone has ever told Grace if she is ugly already indicates a dissociation from the implied proposition that Grace is ugly. For a girl who came to see her boyfriend and believes she is in her best to have been loved by this man, this is mockery, violating her expectations. The echo here is therefore drawn from the expectations of Grace that she is in her best to meet her boyfriend and that the maid, in this case Kansiime cannot outdo this fact in her utterances.

Kansiime’s utterances explicitly reflect an attitude of rejection. However the discrepancy here is in the fact that Kansiime is offended by the fact that, this is her husband’s girlfriend and not the

ugliness of Grace. She hides her emotions behind the complaints about Grace's looks while her anger on the fact that this is her husband's girlfriend.

In the same Episode (4) is the case with Kansiime's utterance below Grace responds to her ridicules and tells her;

In the next exchange we see a combination of hyperbole and metaphor to create ironical utterances that ridicule Grace's expectations about her beauty.

- (23) Kansiime: actually first wait. Piece of advice my dear. Never go to the Zoo.
Grace: why?
Kansiime: If you go to the zoo, animals will strike. They will wonder why a fellow animal is meandering freely in the park. That animal being you. Meandering freely in the park, while for them they are being caged. Actually in case you don't have pocket money. Cage yourself put yourself in the street. People will get to come and look at you, you look bad! Actually if ugliness was contagious, do you know what I would do? This would be a phone call Just cage yourself and people will look at you and pay money. And be as if they have gone to the zoo someone looks at you and you are evidence that evolution happened. We came from chimpanzee coz am seeing a chimpanzee ape moving around.

Kansiime does not mean to relay the message explicitly expressed in these utterances. She is implicating that Grace is ugly. This implies that the echoes here will come from the hopes of Grace as a girl who will of course want to be appreciated as beautiful and, believes that she is in good shape to come and see her boyfriend Philip. This is achieved when Kansiime metaphorically refers to Grace as an animal while she dissociates from this fact by implicating that the animals will strike because Grace looks like them.

This is still the case when Kansiime utters 'someone looks at you and you are evidence that evolution happened, we came from chimpanzees coz am seeing a chimpanzee ape moving around'. This creates an ironical tone as the interpretation of these ugly looks is attributive likened to a person still evolving or rather an ape.

This example has been taken from Episode (12) here Kansiime is seeking for a job, she gets into an office and gets the manager talking on phone. She is not so patient enough to wait for the manager to finish talking. However when the manager finally gives her audience. Here is what she has to say

(24) Kansiime: (*grabs the phone*) First get off the phone. You do not ask me how you can help me when I am... you are the people, why you are... you are the people why there is no job, and people think you are very unserious. What if am a potential investor, I have come to invest in your *kacheap cheap* business. Or I have brought good business actually in the shop. And you just sit there malingering. You are just there wasting time on phone 'ooh keep me wine, also Lucozade, also porridge (with a sneer).

Kansiime here ridicules the hope of the manager who is aspiring to invest in a worthy business. By implicating that she is not worth her position in this office and at the same time implicates that the business is poor. Kansiime does this by the use of the diminutive 'kacheap cheap' business. In the diminutive we can establish that Kansiime has already created negative attitude towards the business though she is still hopeful to get a job in this business, despite this implicated attitude

Kansiime goes on to create another irony when she complains about the manager wasting time on phone and echoes back the managers utterances but this time with an exaggeration

(25) Ooh keep me wine, also lucozade, also porridge. This inclusion of all liquids reflect Kansiime's attitude to implicate that the director is asking for all liquids possible which is a waste of time, and cannot happen anyway.

The manager in her utterance only asked to be kept wine which implies that she takes alcohol, but Kansiime builds on this proposition by metonymically including other soft drinks. This ironical implications shows her dissociative attitude.

In Episode (2), Kansiime and her friend Grace meet this girl who apparently complements Grace's dressing and leaves out Kansiime. Kansiime gets annoyed and uses the girls words to ridicule the girl. This girl however believes she knows a lot about fashion since she watches fashion TV. This is what gives Kansiime a ground to ridicule her

(26) What do you learn when you watch fashion TV? What exactly do you learn?

Ironically, Kansiime tells the girl that she does not learn anything about fashion despite the fact that the girl watches fashion TV.

Kansiime attributes to the proposition 'I watch fashion TV', which she echoes from the girl's expectations, that since she watches fashion TV she must be knowing a lot about fashion which Kansiime is ridiculing in this case.

To make her irony salient she asks ‘*what do you learn when you watch fashion TV?*’ this implies that the girl knows nothing about fashion and which further indicates Kansiime’s dissociation from the failed expectation of the girl in Kansiime’s utterances. Which implicate that if the girl watches fashion TV then she is supposed to know how to put on fashionably, and she is in a better position to tell people about fashion and not to be awed at other people’s fashion or learn from others and again she should put on clothes in a manner likely to suggest that she has been enlightened by watching fashion TV. This has been built on in the utterances below from the same episode as Kansiime goes on to ridicule the girls dressing

- (27) And you go round saying, I watch fashion TV. And you wear clothes that suffocate your products, mmmh,

Here Kansiime implies that despite the fact that she has been enlightened by watching fashion TV, this girl does not wear clothes that reflect this, Kansiime’s dissociation from the girls utterance can be seen in her hyperbolic utterance ‘clothes that suffocate your products’. To implicate that she is in tight clothes. The proposition suffocate has been used to implicate tight clothes while ‘products’ refer to the girl’s Private parts

- (28) You wear clothes that make you look like that, and you go round saying, I watch fashion TV.

She manifests an attitude of disapproval by the proposition ‘and you go round saying, I watch fashion TV’, which is attributed to the girls thoughts. The girl has actually not gone round saying this. But is instead trying to imply that she sees these fashions in the fashion TV. The echo here comes from the hopes of the girl, that she watches fashion TV, and she would like to be identified with fashion designs. Since she now knows more about fashion.

The next episode shows how failed expectations can make an ironical utterance salient

- (29) Grace: (sneering)

Kansiime: hahaha don’t try those facial expressions. Those are very expensive facial expressions for beautiful people. Someone who looks the way you look (making ugly faces). Cannot manage to look... You don’t make those expressions, they are expensive, my dear, make sure you smile.

Ugly people smile, so that the best runs off. Or others... You must be feeling pains (*reaching out to touch her face, while Grace moves her face away*) you can't look like that and not feel pain. Madam you are ugly! What was *Fiup* (Philp) looking for when he was looking at you? What is it exactly? Exactly what is it? I cannot believe you walked in public... Are you sure there is no stampede outside...

Kansiime is implicating that Grace is ugly by the utterances that she should not try those expressions which are very expensive expressions for beautiful people implicating that Grace is ugly and dissociating herself from this kind of failed expectation in Grace which she does by the implication in saying that Grace is using expressions for beautiful people. This brings us to the echo which is found in the expectations of Grace that she is beautiful and that is why she has the confidence to ask for Philip. Making faces to commend the proposition 'Someone who looks the way you look' creates an implication that Kansiime is indicating that Grace is ugly.

2.8 Summary

In this chapter we have identified the ironic expressions in Kansiime's jokes. The various ironies identified had different sources of echoes that aided their establishment, these echoes included Ironies on norms and values of the society, ironies on what people have said before, ironies on implicated thoughts, ironies on stereotypes, ironies on politics of the country and ironies on hopes and aspirations of the country. Most of the ironies established in this section were discovered to have been enriched by the use of tropes and schemes such as metaphors, hyperboles and rhetorical questions however the question factor was prevalent in most of the ironical expressions that were used by Kansiime. These served as the major pointers to the ironies in Kansiime's jokes as they were repeatedly used.

Other factors that were not frequently used but were important in serving as irony markers included interjection markers, use of paralinguistic cues like sneering. Change of tempo in tone and use of register to disguise other registers. It is also important to note that at times Kansiime used appearance and particularly by clothes to communicate emotions. This chapter establishes that Kansiime actually uses irony in the creation of her jokes.

CHAPTER THREE: ANALYSIS OF THE INCONGRUITIES IN THE IRONICAL EXPRESSIONS

3.0 Introduction

Most studies on humour production and perception do not pass without handling the concept of incongruity. For humour to be realized there must be an element of incongruity. In this chapter we will search the incongruities in the ironic expressions identified in Kansiime's jokes. The ironic expressions have been identified and classified according to the echoes in them in the previous chapter. In this chapter we asses these ironic expressions by identifying the incongruities in them according to the classifications that have already been established, hence find the;

- 1) Incongruities in the ironies on norms and values of the society.
- 2) Incongruities in the ironies on what people have said before.
- 3) Incongruities in the ironies on implicated thoughts.

The introductory part of this chapter will establish the concept of incongruity, then in the organization of the rest of the chapter will be, the establishment of the incongruities in the ironic expressions as follows: in the first section on norms and values of the society, in the second section on what people have said before, in the third section on the implicated thoughts, then a summary of the whole chapter follows.

3.1 Incongruity and production of humour

Rutch (1988:862) observes that recent theoretical humour models pay more attention to the processing of humour by considering two structural parameters that are important in any kind of humour: the incongruity, which is induced, by punch line and the resolution of the incongruity. The most powerful structure factor is the incongruity resolution humour and this is easily established in the humour based on stereotypes. For the incongruous interpretations to be resolved Cappelli (2003:4) observes that the hearer must be aware of the speakers communicative intention. This is when the hearer will attain the intended cognitive effects. The speaker's task is to predict the interlocutors' capability to access certain cultural assumptions.

Although Ritchie (2003) says there is still no rigorously precise definition that would allow an experimenter to objectively determine whether or not incongruity was present in a given situation, Cundall (2007:205) still maintains that it has been widely accepted that humour recognition requires the perception of an incongruity. As a complement to Cundall's claim, Forabasco (2008:46) confirms that "Incongruity" is a term that is always mentioned countless times in humor research literature. It is widely considered to be one of the most important concepts, if not the most important, as to the description and explanation of the humor process. It has been thoroughly examined by so many scholars and researchers. This research will be considered one among the many to be considered to have used this concept.

Establishing incongruity has been observed as one of the objectives of this study, and will be established in this chapter. This has been used as a complementary approach to the study of humour, according to Mulder & Nijholt (2002:2) incongruity or incongruity resolution focuses on situations that lead to confusion or misunderstanding brought about by confliction of a new information, requiring a reinterpretation of what we know about a particular situation. This reinterpretation involves taking a completely contrasting view on what happened or was described and this is what brings about the humour.

Relevance theory is the main tool for analysis in this study. Therefore side by side with the incongruity considerations we will establish what happens in the mind of the hearer for humour experience to take place. We have already established that there must be an element of incongruity, besides an element of sense. This is as mentioned by Forabasco (2008:49), who confirms it, to be a criterion that renders the stimulus cognitively acceptable. In RT the search for relevance leads the hearer to entertain the incongruous. Curcio (1995:37) maintains that this is because of the principle of relevance that leads the hearer to this kind of entertainment. These are the established important claims the leads people to the interpretation of ironical utterances, and consequently give the insight to the establishment of whether these ironical expressions lead to the production of humour. We will therefore determine whether it is the incongruous situation that seems to play a role in the process of interpretation of ironic expressions find out how the ironical utterances fit into this picture.

The notion of; relevance, ostensive communication manifestness, assumption, implicit and explicit import of an utterance, context of interpretation and implicated premises will be used as

adapted by Curcio (1995:28). And the basic cognitive humour process will include the following steps as listed by Forabasco (2008:50)

- A prerequisite: ‘this is a joke’ metarepresentation
- An incongruity is perceived. The incongruity is solved
- A final conclusion ‘it is funny’ metarepresentation

It is important to note that the hearer as well as the speaker both have a role to play in the cognitive humour process listed above for a successful interpretation, thus first, at the prerequisite The hearer looks for specific interpretations while the speaker chooses utterances that lead to the intended humour interpretation. Second, an incongruity is perceived when the hearer tries to access contextual information which has been predicted by the speaker from the whole range of interpretations an utterance can have in a specific context all of which are plausible though one of them is likely to be chosen by the hearer wrongly, thus resolving the incongruity. Then a final conclusion is built when the hearer accepts the irrelevance in terms of the objective information which is the prediction of the speaker that some information from the context will be accessible Yus (2012: 272)

3.2 Incongruities in the Ironies on Norms and Values of the Society

In this section we aspire to establish the incongruities that originate when there is some inconsistency between what is said or implied in relation to the norms and values of the society, that is what would normally happen as regards to the requirement of the society. Kinuu (2013:49) 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. This is the situation in the example below:

- 1) Do you know that children are in holiday? That if you walk around, they might look at you and get hypertension? A young child can get heart attack thinking they are seeing something like a *ghosti* (ghost).

This is a text which explores facts about hypertension and the world knowledge about hypertension and heart attack is explored. Kansiime leads her audience to first assign reference

to the children who are on holiday, when encountered with the proposition about children being on holiday. The hearer is lead to build assumptions on what implication this utterance has on the children, like what could possibly happen if children are on holiday. The hearer could probably think that Kansiime is implicating that if Grace walks around she might probably meet them playing out or maybe distract their attention from doing their school assignment or build any other cognitive effects on this proposition. These seem to be relevant anticipatory hypothesis regarding the utterances. But when Kansiime in the subsequent utterance talks of children getting hypertension and then get heart attack as they think Grace is a ghost incongruity is registered. Kansiime violates the world knowledge of the fact that children do not usually have hypertension and neither do they have a heart attack.

It is at this point that the hearer is led to reject the initial assumptions and while relating to the context of interpretation, which in this case is the fact that Kansiime wants to let Grace know that she is indeed very ugly, then humour is generated as the relevant contextual implication is reached which is Grace's ugliness and that Grace is being warned that her ugliness will give children the diseases that children have never got before will make the children have hypertension and subsequently have heart attack, see the next example:

- 2) Please go, hide those things and let us live in peace. Am going to go home and wait for you! I would rather stone you when you are passing. Right now you are going to cause a stampede, am saving you. You might, think am your enemy, but am saving you. Am telling you these things. Am being honest with you. Those are not legs to be exposed.

In this text Kansiime explores the world knowledge about fashion and dressing hence what leads girls to put on short skirts. This is an extract taken from Episode (1) in which Kansiime meets Grace in a short skirt and she gives Grace her opinion against the short skirt. When Kansiime utters 'please go hide those things and let us live in peace' the hearer activates the encyclopedic entry about things that when exposed would not let people live in peace. The hearer builds assumptions on this implicated proposition. The assumptions could be an example of scary images that put people off, or anything that when exposed will disturb peoples peace. But when the things that Kansiime wants to be hidden finally turn out to be Grace's legs an incongruity is perceived.

To resolve this incongruity the hearer is forced to reject the previous assumptions about ‘the things’ and re-interpret the implied constitution of the things, that they are Grace’s legs, and that Kansiime is complaining about them because Grace is in a short skirt and Kansiime is implicitly telling Grace to avoid putting on a short by the metaphorical exaggeration of the attributes of Grace’s legs. This is what leads the hearer to manifest humorous effects. By the perception that Kansiime actually had the intention of demining Grace’s legs and someone would smile at the possibility of referring to someone’s legs as things that are regarded as not fit enough to be put in a short skirt as this seems an arrogant thing to tell someone and it makes Kansiime sound arrogant and the hearer gives in to the fact that he/she had chosen a wrong interpretation of ‘things’. To make out humour or an ironical utterance hearers must be able to confirm the intention of the speaker. This is done if hearers are able to embed clashing propositions in a fourth order metarepresentation. That is the ability to judge the communicative intention of the speaker. If there is lack of metarepresentation then there is lack of ability of knowledge of communicative intention, the hearer is then likely to miss the joke (Curcio 1995:46) in the illustration below we see a first order clashing proposition content at the explicit level:

- 3) Husband: Can we share the mosquito net?
Kansiime: For what?
Husband: mosquitoes are too many
Kansiime: so?
Husband: of course they are going to bite me.

The humorist explores the knowledge of use of mosquito nets. Kansiime’s husband has joined her in bed and has realized that Kansiime has tucked in the net to herself. He requests that they share the net which is usually normal, that since a husband and wife share the bed, they naturally will share the mosquito net too. So when Kansiime’s husband asks that they share the net and Kansiime asks ‘for what?’ the hearer seeks to establish relevance on this question why and thus the hearer is wondering why Kansiime would ask this question. At this point the utterance already creates an incongruity that should be resolved. This is because Kansiime creates a picture that her husband should not ask that they share the mosquito net, which is a violation of the norm in the society. When her husband gives the reason to answer her absurd question, she asks yet another question that creates an incompatibility. She answers that she still doesn’t understand the reason as to why they both should share the mosquito nets despite the fact that there are many mosquitoes in the room. This ostensive communication does create an incongruity that prompts

the hearer to search for relevance. And as the hearer entertains this incongruity which has been manifested at the explicit level another phase of utterances works on this perceived incongruity:

- 4) Kansiime: And what is going to happen if they are going to bite you? you will die? Have you ever heard anywhere where a mosquito ate a man? That it ate someone? That it can tear off a limb? It is not a lion. Why are you selfish? How much blood is that mosquito going to eat from you? How much? Litres? It is just a simple bite. Be brave. Stop being a coward.
- Why are you selfish? Don't you... aren't you the one who likes eating meat a lot? Imagine if chicken, if cows, if pigs had human nets to protect themselves so that you cannot access them You would not be eating meat. How would you feel? How would you feel? But they walk around freely for you to eat them.

The rhetorical questions all communicate the implicit justifications as to why Kansiime does not want to share the net with the husband. The hearer would have initially built assumptions on why Kansiime does not want them to share the net, for instant the hearer would create some hypothesis like, Kansiime is asking the husband why he wants them to share the net because of some logical reason like, probably the net is small and it can only fit Kansiime, so she should get the priority because she is pregnant or maybe the husband refused to buy one and she decided to buy and declared she would not share it with him. However this does not turn out to be the case here. Her reasons for not sharing the net are, as it turns out incongruous. This is perceived in what she justifies as the reason her husband should not use the net, and she explains, that the husband should not fear mosquito bites, that mosquitoes are not lions to tear a humans limb, that mosquito bites are too tiny to make Kansiime's husband worry over this.

Humorous effects are manifested here when the hearers encyclopedic entry is activated about three things:

- 1) The mosquito in relation to the exaggerated explanation about what it is capable of doing.
- 2) The mosquito and the human attributes Kansiime is according them that should they go out and find jobs for themselves like man or should they plant and wait for the harvest like humans do
- 3) The mosquito and humanity, that humans should have a kind heart towards mosquitoes like they could do to fellow humans.

And it is here that the hearer is finally able to embed the clashing proposition of the already built assumptions on why Kansiime does not want to share the mosquito net and the implication of her utterance in giving these attributes to the mosquitoes in a first order metarepresentation. This is perceived as the hearer tries to search for relevance in Kansiime's implied intentions when asking her husband these particular rhetorical questions.

In RT incongruity is perceived when the hearer tries to search for relevance. And because these utterances are the ostensive stimuli for this particular episode. The speaker having not maximized relevance through the anticipatory hypothesis which will temporarily answer the questions that seem absurd. However the subsequent utterances will lead the hearer to again search the encyclopedic entry on the norms about the intentions of using mosquito nets which will create more incongruities as what the speaker is explicitly giving the reason to why she doesn't want to share the mosquito net with the husband does not marry with the expected norms the hearer has built in the encyclopedic entry. At this point the speaker is awed by the implications in Kansiime's, here the spite also come out the real irony.

So a mosquito stings you a little bit. You, you make a fuss. Don't be selfish please. So how do you expect them to survive? God created us so that we co-exist. Please co-exist with mosquitoes. What is that? So stop being selfish. Oh so what do you want them to eat? You want them to go to the garden and eat greens? You want them to go to the garden and eat greens. Or you want them to go find a job, work earn a living. Plant crops, wait for six months for germination, harvest just like you. It is just a bite, toughen yourself. When it bites, do like this (imitating a toughened face). Be tough, be a man. Stop being a coward. And you wake me up from sleep. Don't wake me up again. Am not the one who made myself pregnant. You be brave! Goodnight.

In this text we see a violation of the African knowledge about the place of the husband in a marriage. The husband is viewed as the stronghold of the family, they protect the family from dangers so it is definite that the man is viewed as strong and the contrary is perceived of the woman. It is incongruous when Kansiime implicates that her husband is weak by the proposition 'So a mosquito stings you a little bit. You, you make a fuss.' And she continues to make the incongruity salient when she explicitly utters 'It is just a bite, toughen yourself. When it bites, do like this (imitating a toughened face). Be tough, be a man. Stop being a coward.' Which

implicates that her husband was not behaving like a man should by fearing the bite of a mosquito. In comprehending the joke, the hearer will recover this fact of the societal norm about African men that they are supposed to be strong. So the hearer will build assumptions on this fact and when the hearer relates this to the context of interpretation as created by the humorist, the hearer sets to resolve the incongruity by establishing that the man in this context is weak because he fears just a mosquito bite. He fears a mosquito bite so much so that he makes a fuss about it and it is his wife who is teaching him how to be strong in this case. The hearer will achieve humorous effects by registering how weak this husband has been depicted by the wife

The subsequent rhetorical questions that follow naturally implicate the answers. This communicates that the propositions in the answers would be relevant if true. And if incase they are true then there lies the incongruity.

Yus (1998: 314) confirms that hearers interpret a stimulus first by identifying the logical form in the ostensive stimulus, which in the case of verbal communication is the linguistic raw material. This is what is enriched with contextual information that is necessary for reference assignment and disambiguation thus working out the implicit content. On this approach, disambiguation is achieved by use of the relevance-theoretic comprehension procedure, with its consequence that the first interpretation that is relevant in the expected way is the only satisfactory interpretation. The two crucial factors are (a) the accessibility of the possible **senses** of the ambiguous expression, and (b) the accessibility of the possible **contexts** in which the resulting interpretation would satisfy the hearer's expectation of relevance. Notice that relevance theory does not claim to predict which sense or context will **be** most accessible. That is an empirical matter, to be investigated by psycholinguists (though we'll see later that relevance theory does shed some light on this question). What relevance theory claims to explain is how a certain combination of explicit content, context and cognitive effects is chosen **given** the facts about accessibility of senses and contexts. That is, it aims to answer question (4b) (about **acceptability** of possible disambiguations. In the next example this is what the humourist explores.

This is a text that has been taken from Episode (4), someone has called Kansiime erroneously and from the conversation a hearer can perceive that the caller has excused himself by indicating this was a wrong number. Kansiime is saying explicitly:

- (5) Eeh, its not a wrong number, it is my number. My number is 0782800192.
It is my number it is not wrong.

The first part of the joke builds up a scenario in which Kansiime has been called and seemingly the caller has implicated, it's a wrong number. The interlocutor in this text is guided however to a different conversational path. When she goes on to state her number digit by digit in the second part of the joke she creates a cognitive dissonance that contrasts with the scenario that had already been build. She contradicts the logical information and the contextual implication of the proposition 'wrong number.' This forces the hearer to an re-interpretation which creates an incongruity By resolving the incongruity the hearer will get the intended humorous interpretation that the speaker had intended to fool the hearer into a misinterpretation.

In comprehending what the above text is all about the hearer is led to the understanding of the utterance hence the logical implication of the proposition 'wrong number' as it has been explicitly expressed by the speaker. The hearer then builds assumptions on this proposition, that Kansiime must have been called by someone erroneously or the person calling is not sure of the recipient as implicated in the next utterance 'it is my number' but the strong manifestation on this proposition is contradicted when Kansiime goes on to state and confirm her number making the hearer at this point to reject the initial hypothesis built on the proposition and build a new contextual assumption that the speaker was defending her number not to be called a wrong number. Given the context this derives humorous effects as the hearer builds contextual implication that Kansiime is actually trying to dismiss the fact that, her caller is justified to call her number wrong number

To manifest humour here the humorist knows that the interlocutors will follow different conversational paths without noticing the intended contradictions. This is the case with the above text. The hearer will interpret that it is a wrong number as the norm is when one calls a wrong number because it was erroneously called. However the contextual implication makes it turns out that the interpretation is wrong as Kansiime is insisting that her number cannot be wrong and she is sure it is her number this renders Kansiime stupid as the hearer is mesmerized at how she cannot be able to understand the meaning of the term wrong number. so as to be able to encode its logical form

3.3 Incongruities in the Ironies on What People Have Said Before

When we look at the incongruities in the ironies based on what people have said before. Then we expect that the cognitive dissonance realized at the end of it all, is due to the inconsistency in the state of affair that relates to what people have said before either prior to the present discourse or in other related contexts and what the expectation is in the present situation. That which we will consider coherent with a former discourse that is related to the present utterance in the given context

- (5) The only thing am doing now, is just a shaming the devil (pointing at Grace's shoes) are they yours? Are they your shoes? Let's just speak the...

This example has been taken from Episode (2). This utterance follows a scene in which Grace, a friend to Kansiime was lent shoes by Kansiime, and they meet a girl who is unaware of this fact. The girl complements Grace for having nice shoes. The girl however does not seem to note Kansiime's shoes. This offends Kansiime, who in turn decides to let the cat out of the basket. Kansiime implicitly tells the girl that the shoes that Grace has on are not Grace's shoes.

When the hearer seeks for relevance in the utterances about shaming the devil, he is led to build assumptions on what would lead a speaker to allude these words of the Bible. In building the appropriate contextual assumptions the hearer can conclude that people would normally allude to these words when an offence has been done. And that the words are meant to coax people who are not ready to admit their offences into doing the same.

But when Kansiime points to the shoes as the cause for the implied offence, an incongruity is perceived. Since both Kansiime and the audience know that the shoes Grace has are shoes she had borrowed from Kansiime. And since they are friends who were actually headed to Kansiime's birthday party, Grace has committed no offence thus this interpretation becomes manifestly incompatible with standard assumptions about the world hence given the context this assumption contradicts, the knowledge about the world. This is the new contradictory premise that leads to a manifestation of humorous effects.

3.4 Incongruities in the Ironies on Implicated Thoughts

This is the incongruities that are realized when there is a discrepancy between the state of affair and the implicated thoughts evoked during a given discourse. In this case the participants thoughts are welcomed with new stimulus which is still cognitively acceptable which leads to a re-interpretation of a new concept encoded about the thought

If the incongruity is resolved completely no humour appreciation are ensured. And in a long discourse like that of the sketches of Kansiime, in order to have humorous effects the cognitive tension must be kept to some extent. Forabasco (2008:50). This is the kind of tension that leads the audience to want to keep on looking at the screen and this is what the humorist does by creating incongruity after incongruity. So that as one incongruity is solved it leads to the creation of another in the following example the cognitive tension has been kept long enough to generate humorous effects.

- (6) Grace: ooh, you don't know me? Oh oh, I have actually remembered. You are Anne Kansiime, right?
- Kansiime: Yea
- Grace: ooh... the maid ha ha ha ha
- Kansiime: (then closes the gate well) Wai... so wait. Wai... wa...i wai... am Kansiime, the who?
- Grace: yeess the maid
- Kansiime: And you are looking for who?
- Grace: Am looking for Filp (Philip)
- Kansiime: ha ha ha . aiyayayaya.....Fiup (Philip) you have really dishonored me to the bream now. So now your side dish has called you Filp (Philip) So he is now Filp. He is noronger Fiup. Ma... young girl. What is your name again? You said you are. called , who? Called whati (what)? Has anyone ever told you that you are very ugly?
- Grace: eeeeeh?

Kansiime: Don't tell me am surprising you. You don't have a mirror at homu (home) what? Has anyone ever told you that you look bad, you are ugly and you have been walking in public

like that, exposing this, You are very ugly my dear, You are very... and I don't think this is how you were born. I think you tried you tried plastic surgery and it went wrong and you ended up looking like this. Why are you very selfish? Do you know that children are in holiday?

Grace: but madam...

Kansiime: you know that children are in holiday, that if you walk around like that someone might look at you and get hypertension. A chil... a young child, can get heart attack thinking they are seeing something like a ghost walking around.

Grace: (sneering)

Kansiime: hahaha don't try those facial expressions. Those are very expensive facial expressions for beautiful people. Someone who looks the way you look (making ugly faces). Cannot manage to look... You don't make those expressions, they are expensive, my dear, make sure you smile. Ugly people smile, so that the best runs off. Or or others... You must be feeling pains (*reaching out to touch her face, while Grace moves her face away*) you can't look like that and not feel pain. Madam you are ugly! What was Fiup looking for when he was looking at you? What is it exactly? Exactly what is it? I cannot believe you walked in public... Are you sure there is no stampede outside...

Grace: (*shaking her head in negation*)

Kansiime: people waiting to kill a ghost they have just seen. And you look like that and you come here looking for Fiup, Fiup. My husband is called Firip Odede. Not Fiup, not Fiup, and he is my husband. Do yourself a favor Go and find your own husband

Grace: but mada... I didn't know that he is your husband he tol...

Kansiime: (intervening while dancing about)

Next time do a back-up, ooo,, check. Check on everyone.

Ask them. Can you just look at a married man. Firip is miserable? Married men are miserable? Can't you just look at someone and know that they are Married.

So you wanted one? I walk with a posta eeh? Why don't you look for? So you hehehe? Mmmh, so you wanted to tell me that, there was a man who has his own big house, in a gate, single, waiting for you? Because you are special I want you to take your ugly face out of here You are very ugly!, that should be the number one thing you know in your game.

In this text our focus is on irony based implicated thoughts. The incongruity in this example taken from Episode (4) is seen when Kansiime responds to Graces remark that she is the maid. This is the proposition around which our humour revolves. Kansiime first admits that Grace already has information about her when she confirms that indeed she is the Kansiime. The audience is led to believe that the information Grace has about Kansiime is correct. So contextual assumptions are build on this initial discourse. And the audience will find it relevant that Grace and Kansiime have built a good relationship in this introduction since Grace is not wrong after all. The hearer builds the contextual assumption that now Grace and Kansiime are in the process of knowing each other and probably Grace will justify her mission of coming here there is no cause of alarm. But Kansiime cuts this short, when Grace says that she knows Kansiime 'as the maid'. As the speaker provides evidence to set off the context for the humour. Kansiime gets suspicious. She stops being the welcoming host and asks a serious questions that actually a maid would not ask.

The hearer is in suspense now and need to creates new premises about Kansiime's position in this context as it turns out. Grace is so confident that Kansiime is the maid while Kansiime is furious. The hearer then searches the encyclopedic entry about the maids who are naturally supposed to be naive and gentle as their position demands while relating to whoever could stand in the position of their superiors. This is not relevant enough to fit this context. The hearer is given the opportunity to determine. The tension is yet to be resolved as the sketch gets to an end. By how also continue.

In the following Episode (1) Kansiime meets Grace who is uneasy in a short skirt and tries to pull the skirt down. Kansiime stops Grace to question her why she left the house in a short skirt when she does not feel comfortable. She goes on to complain about the skirt when Grace decides to ask her the implication of her utterances.

- (7) Grace: how is it your problem?
Kansiime: the problem is not with the skirt, it is with your legs

The response Kansiime gives, creates an incongruity to a hearer who already built assumptions on the problem as being related to the fact that Grace is putting on a short skirt. But Kansiime creates a new perspective of the problem, that it is Grace's legs and not the skirt. The incongruity here is built when Kansiime who is expected to complain about the skirt which is short as the norm is, changes the path of guiding the understanding from the skirt and says the problem is not with the skirt the problem is Grace's leg. The hearer here rejects the initial hypothesis which was built about the implication of putting on a short skirt and is forced to build new premise on what has made Kansiime to complain this is what leads to humorous effects That the kind of complaint that Kansiime is launching is not the one that the hearer would expect in this case. And the hearer admits the fact that he /she was led to build wrong assumptions about the intended answer that Kansiime would give Grace.

- (8) Kansiime: (intervenes) Ng'e ng'e ng'e.... why aint you seeing me?
So am naked? Am naked, am bare footed?(going round), and am not wearing Anything? Me am just there. Just like (goes behind Grace as she speaks and lifts her arms up) am a backdrop, she is on stage and me, am just a curtain that is behind. Is that what you are saying?

In the text above taken from Episode (2). Once Kansiime utters the words Nge Nge nge Nge nge, an incongruity with no logical base is perceived immediately, since this is an ostensive stimulus with an implicit import from a previous utterance. The explicit in this case seems to be irrelevant, because it does not hold any proposition on which contextual assumptions can be built. So the to achieve relevance, the hearer will have to yield cognitive effects from the implicit information.

It is important to note that Kansiime is reacting to the fact that, the girl they have met while she is with Grace her friend, gives complements to Grace, that she likes the dressing of Grace. The girls complements directed to Grace seem to have offended Kansiime. Given this context from where the subsequent utterances which are actually presented in rhetorical questions lead the hearer in working on their background knowledge to activate the encyclopedic entry and draw the picture of, a naked Kansiime , a barefooted Kansiime. And on a broader sense extend this

picture to include the use of a backdrop on stage. All this will turn out as manifesting humorous effects, see how it continues:

- (9) Girl: Noo, Kansiime
 Kansiime: Am naked?
 Girl: let me tell you something. You are also smart
 Kansiime: ee... ee... eeh
 Girl: you have nice shoes, they are okay
 Kansiime: eeeeeeh
 Girl: but she is really too hot.
 Kansiime: Ng'e ng'e ng'e ng'e ng'e...

This example from the same episode above tends to coherently keep the flow in the incongruity posited by Kansiime. Now that she did complain, that the girl has not seen her and that why the girl has not complemented her. The girl in question decides to mend fences and try and make Kansiime happy as well. So the girl goes on to tell Kansiime that she is actually smart too, but her opinion is that Grace is better in this sense. Kansiime utters words that assert approval in what the girl is telling her. But when the girl reflects on her earlier opinion that Grace is really hot Kansiime repeats her earlier implied negative opinion about this fact by repeating the words nge nge nge nge nge and this time round in a slower motion.

It is this turn of events that leads to the incongruity as Kansiime signs approval when she is being complemented and rejects the complements all in all because the girl does not refrain from her earlier implication that Grace is still smarter the hearer to generate humorous effects.

In the next episode Kansiime does not want to go to school so she decides to pretend that she does not know why her father is asking her to go to school

- (10) Kansiime: why? (Almost crying)
 Father: why? You are asking?

This has been taken from Episode (4) in which Kansiime does not want to go to school, and decides to woe her father into believing the lie as to why she is not going to school, so she feigns to wonder why her father wants her to go to school. But here unfortunately her father too

decides to wonder why she is asking the question. One would laugh at the poor turn of event that her father did not indeed fall for her lies, he instead threw Kansiime back her question. By using the explicit to express the implicit. Here her fathers explicit contradicts Kansiime's implicit

- (11) Grace: Kansiime. How could you?
Kansiime: How could I what? The question right now should be how couldn't I? Because, I could do very many things. Right now you should be asking me. How couldn't you?

This example has been taken from episode (7) in which Kansiime has given out the whereabouts of Grace her friend to the police for a reward of cash. She does this not because Grace is guilty but because she wanted to gain money by having the reward for telling the whereabouts of Grace. Grace feels this is a betrayal from a friend and is here asking Kansiime 'how could she?'. The hearer builds assumptions on what a good friend would do in this case and probably expect that Kansiime would utter words that would probably show regret or Kansiime would feign ignorance or do any other thing that a friend with good intentions would have done in such a scenario. The standard assumption is that, friends are there to protect each other if they are good friends indeed. But when Kansiime implicates that she actually did this intentionally by the use of the rhetorical questions, An incongruity is perceived due to the fact that the interpretation becomes manifestly incompatible with the intended standard assumptions as seen in the context. To achieve relevance the hearer rejects the first assumptions on what was expected of Kansiime. The hearer will find it humorous that Kansiime admits that she did it. This to the hearer creates the picture of an arrogant friend who simply admits the mistakes a rational friend would have tried to hide.

3.5 Summary

In this chapter we looked at the incongruities in the ironic expressions that were identified in Kansiime's jokes. We looked at the incongruities, which in their interpretation manifest a violation of the world knowledge about a concept or an idea that is shared by both the speaker and the hearer. These were categorized in relation to: the ironies on norms and values of the society, incongruities in the ironies on what people have said before, incongruities in the ironies on implicated thoughts. It was explicit that for the realization of any incongruous situation an

interpretation must become manifestly incompatible with standard assumptions about the world which within the context will be contradicted. The search for relevance that is cognitively rooted in the mind of the hearer will lead the hearer to entertain the two contradictory assumptions that he perceives during the process of interpretation of a humorous text. The success of accessing these contradictory assumptions by the hearer is however within the jurisdiction of the speaker. It is noted here still, that not all the ironic expressions have incongruities and not all incongruities are humorous. a text can however have numerous incongruities in it that will lead the hearer to entertain embedded discrepancies. What creates an incongruity in any discourse is the search for relevance and what manifests humour is the establishment of contradictory premises which leads the hearer to make an unintended reinterpretation.

CHAPTER FOUR: INCONGRUITIES BASED ON STEREOTYPES, POLITICS AND ASPIRATIONS OF THE SOCIETY

4.1 Introduction

This Chapter identifies the incongruities in the ironical jokes that have been identified in chapter two. The focus here is on incongruities specifically in the ironies on stereotypes, on politics of the country, on hopes and aspirations of the society. The chapter is divided into five sections. Section one consists of the introduction that has the overview of the main sections, explaining what it seeks to achieve, in the second section Relevance Theory as the tool for analysis in the comprehension of jokes borrowed from Yus (2008:13) is discussed, in the third section one finds incongruities in the ironies on stereotypes, in the fourth section incongruities in the ironies on politics of the country and in the sixth section incongruities on hopes and aspirations of the society, then a final summary of the whole chapter will crown it all.

4.2 RT Comprehension of Jokes in Relation to the Incongruities

For the language of humour to be successfully interpreted there are two theoretical principles needed, first is that humour requires incongruity that could be mooted in the stylistic twist in the pattern of language used or any situation where there is a mismatch between what someone says and what they mean. The second principle echoes that incongruity can be situated in any layer of linguistic structure and can operate at any level of language and discourse and can even play one level off against another. Simpson (2002:45). For the purpose of this research we look at these principles and relate them to RT. Since the aim of this research is to assess verbal irony which according to Curcio (1995:37), relies on the accessing of two contradictory propositional forms and the recognition of their incompatibility. Then it is important to assess what is entailed in the perception of incongruities and consequently the operation of recovering a propositional form and then transforming it into its opposite with no principled motivation because these play a natural or important role in the interpretation of humorous texts. In elaborating this fact (Yus 2008:134) shows how the comprehension procedure from RT can establish a standard procedure for the interpretation of jokes. This will be our concern this section. We should note that the comprehension is a complex cognitive procedure which involves a mutual parallel adjustment of the explicit interpretation of the speaker's utterance which has to be enriched through the

speakers implicated interpretation and the right amount of contextual information. This is what is constrained by the inherent search for relevance as established in the cognitive and the communicative principle of relevance. We will therefore consider these parallel sub-tasks for interpretation as explicated by Yus reference in the summary below, which shows the path that the hearer will follow:

- a) Construction of appropriate hypotheses about explicit content (*explicatures*) via disambiguation, reference assignment and other pragmatic enrichment processes.
- b) Construction of appropriate hypotheses about the intended contextual assumptions (*implicated premises*).
- c) Construction of appropriate hypotheses about the intended contextual implications (*implicated conclusions*).

As outlined by Yus above we don't expect these processes to follow some chronology but instead the kind of comprehension procedure involves several steps which include, the hearer identifying the sequence of words uttered by the speaker, as explicated in the logical form or semantic representation of the utterance. Which is "a well-formed formula, a structured set of constituents, which undergoes formal logical operations determined by its structure", a context-free schematic interpretation which is useless at this stage and consequently has to be enriched inferentially in order to be communicatively effective. This logical form is conceptualized via inferences which are the set of assumptions intended by the speaker, or the humorist in this case. The procedure as outlined will be used to clearly establish how the incongruities are perceived and processed to lead the hearer to manifest humorous effects. In order to establish this we are going to assess how the incongruity is usually induced by the punch line and the resolution of the incongruity Rutch (1988:861). The structure here would involve;

1. Incongruity -resolution-humour; jokes in which surprisingly the incongruity is resolved.
2. Incongruous punch line that may provide a partial resolution; part of the incongruity

4.3 Incongruities in the Ironies on Stereotypes

In this section we establish the incongruities that are found in the ironies on stereotypes. We will establish the incongruities here as could be encompassed within these kinds of stereotypical establishments or on cultural assumptions that are shared by both the speaker and the hearer. For

the resolution of the incongruities here, the hearer must have to acknowledge the stereotype that the speaker is referring to in the text hence have the capability to access certain cultural assumptions that are shared in the environment that has been created by the humorist. These shared assumptions are fundamentally responsible for the function of humor.

According to Cappelli (2003:5) for an incongruous interpretation to be successful the hearer must be aware of the speaker's communicative intention, it is then that the hearer is able to attain the intended cognitive effects. It is within the jurisdiction of the speaker to predict the interlocutor's capability to access certain cultural assumptions. As outlined by Yus (2008:142) in his fourth category of jokes it is evident that jokes that are based on stereotypes of a society can serve as a strong basis for the exploitation of humorous effects, as episode (13), illustrates below

- (1) A Mkinga will not say excuse me if he can push you out of the way. Why waste time?
Excuse me! Excuse me aaah they will push you and pass. That's a typical Mkinga. If you have a Mkinga boyfriend, and he says excuse me mmmh. He is not pure, he is not pure

Kansiime is making a standup comedy presentation. She decides to give a picture of the men from her village by evoking the shared assumptions about the Bakinga men. From this text we can deduce that the Bakinga men are known to be arrogant. Having known this Kansiime is aware of the kind of assumptions that her audience will attend to and therefore, she leads the audience to access this stereotype about the Bakinga men by implicating that the Bakinga men are arrogant. In the first part of the joke she works on the background knowledge that is shared about the Bakinga men. She does this by making the hearer anxious to create premises in the mind about the Bakinga , in this context the most salient premise that satisfies the principle of relevance is that the Bakinga men are known to be impolite, so they will not excuse themselves. When in the second part of the joke, Kansiime gives the reason as to why they don't excuse themselves, that it is because they have an option of pushing, it turns out to contradict the premises built about the Bakingas that they don't excuse themselves because they are not polite as was built by the audience, this leads to the rejection of the earlier built assumptions, that the Bakingas don't excuse themselves, because they are impolite and adoption of the new proposition as implicated by the speaker that they don't excuse themselves because they have an option of pushing. Having the knowledge of the stereotype about the Bakinga the hearer is not

surprised at the overstatement that they will push one out of the way because they would not want to waste their time with excuse me.

The incongruity is resolved when she says this stereotypical nature of the Bakinga can be used to identify a Mkinga from other men. This is what generates the humorous effects to the hearer. and at the same time aid in building the tension by leading the hearer in building other anticipatory hypotheses about the picture of this new Mkinga. An hypothesis such as , if a Mkinga man excuses himself then probably, he decided to be polite or maybe he does not like the traits of his fellow Bakingas. However it turns out that this is a wrong path that the humorist intentionally leads the audience. Kansiime concludes that a man who excuses himself is not a pure Mkinga man. At this point the hearer will come to a final contextual implication by building appropriate hypothesis that the speaker intended to make a joke by creating an incongruous conclusion that a girlfriend can use this to distinguish between a Mkinga boyfriend and a non Mkinga because one who would excuse himself will not be a pure one and therefore not a Mkinga man. It is this kind of qualification that Kansiime gives the Bakinga men that puts a smile in the face of the audience. The world knowledge about courtship and marriage in relation to the option a girl would go for in choosing a boyfriend is violated here. This is what makes the incongruity salient.

Sometimes there is a shift in relevance, which would lead a hearer to entertain two contradictory propositional forms. (Curco 1995:31) confirms that this is one way of inducing the perception of the incongruous. It is possible that, a hearer may be led to expect relevance in a given direction and suddenly discover some other unpredicted way in which the utterance achieves it. This happens during the online processing of an utterance, that a hearer can build anticipatory hypotheses which include accessing and processing some of the concepts it encodes, and their associated logical and encyclopedic entries, before others. This happens on the basis of what they have already heard, about the overall structure of the utterance being processed. These include hypotheses about its syntactic and logical structure on which hearers rely to resolve potential ambiguities and eliminate vagueness. The following text illustrates how this can manifest humorous interpretation of a text.

- (2) Kansiime: ha ha ha . aiyayayaya...*Fiup* (Philip) you have really dishonored me to the bream now. So now your side dish has called you *Filp* (Philip). He is now *Filp*. He is noronger (nolonger) *Fiup*. Ma... young girl. What is your name again? You said you are. Called, who? Called whati (what)? Has anyone ever told you are that you are very ugly?

A hearer interpreting this text will build anticipatory hypotheses on the proposition about Philip dishonoring Kansiime. For the purpose of achieving relevance the hearer expects that by the end of the text she/he shall have confirmed how or why Philip has really dishonored Kansiime. But the subsequent utterances register an incongruity as Kansiime disguises Grace's utterance of the word Philip as bad. This calls for the adjustment of the anticipatory hypothesis so as to be consistence with the principle of relevance. So the hearer does not land on a contradictory proposition as such, but instead perceives that there is contradiction in the kind of what and it the register of the language that is actually contradictory here. Though it is tricky to establish contradictory register in language, but the speaker in this case controls the perception of the hearer by parallel repetition of the contradicted register which has been used by Grace to pronounce the term Philip which in this case seems to be the trigger of the annoyance that Kansiime is portraying. The speaker here wants the shift in the assignment of reference to be established on this register of language and not other assumptions that could be easily built from the proposition of Philip dishonoring Kansiime. This is what leads to contradictory propositional forms, hence an incongruity. That the hearer thought Kansiime will explicitly complain about the dishonor from Philip, however she goes on to complain about how Grace has pronounced Philips name. This it what the hearer will attend to. Humour then is generated as the hearer realizes that it is actually the register of the so called 'side dish' that has actually made Kansiime mad, while Kansiime's own register is questionable. Again this is if the hearer has an established dictionary pronunciation of the term Philip which also depends on the cognitive ability of the hearer that humour will be perceived. The hearer finds the wit in why Kansiime would think hers is the best register and Grace's register is not. The violation of our expectation about Kansiime's reaction as a wife who has met her husband's girlfriend also manifests humour, that this is what is annoying Kansiime about Grace's not the fact that, this girl she has met is the girlfriend to her husband

The hearer is led to make the conclusions that first Kansiime sounds stupid in making this kind of judgment in this text. A wife who will not mind anything about meeting her husband's girlfriend but the way the girlfriend pronounces this husband in question name is not a normal reaction from a wife and secondly that if someone pronounces a term using his/her register the term ceases to have its particular pronunciation as registered by users of a given language this violates the world knowledge about language register and pronunciation. As an online process the comprehension procedure can take any direction. The proposition in the term 'side dish' places the whole utterance in the category of incongruities based on stereotypes. This means that the hearer is as well led to search for relevance here which is of course at the least effort possible. In an African set up the recovery of the stereotype about African women will lead the hearer to build hypotheses about the proposition side dish via reference assignment based on African stereotype on women. Hence metonymic reference to women relating them to cookery is evoked, which means that women cook for the husbands, the children and even visitors. That in the case a man finds a wife, in most African communities , this person is as good as having found food and can be referred to have found a "cooker" so the term 'side dish' can be easily adjusted and enriched to fit in this kind of a picture if the hearer searched his encyclopedic memory. The humorist in this case is aware of this fact and intends that the set of assumptions the hearer constructs fit in this kind cognitive environment. The plausibility of incongruity comes in here when the hearer conceives the fact that the girlfriend to Kansiime's husband has been called the 'side dish' relating to Kansiime being the main dish.

Here there is actually no clashing proposition that leads the hearer to generate humour but instead the activation of the encyclopedic entry about the side dish in the scenario of crockery, is itself enough to make the hearer smile. That the side dish has inferior characteristics as compared to the main dish. The entries of the side dish as would be activated in the encyclopedic memory would be;

1. It is small.
2. Not used for main meal.
3. Used for putting leftovers.
4. Can only be used as an option if the main dish was absent.

The speaker here intends that the hearer builds hypothesizes on this encyclopedic entries by assigning reference to the proposition 'side dish' will make a hearer amazed at the attribute

Kansiime has given her husband's girlfriend. The violation of the world knowledge of what is expected of Kansiime to do that she should be mad because she has got to know the truth that the husband has a mistress and not to approve of this fact. To make it salient one would still at the fact that Kansiime is actually approving of the fact that this is indeed her husband's which is way beyond our world knowledge of how a wife would perceive the fact that she has met her husband's girlfriend.

According to Forabasco (2008:57) there are many aspects involved in humor and how they interact. in any discourse that leads to a humorous interpretation. Whatever is relevant to the individual is potentially involved, these could be: cognitively, emotions, instinctual drives, relationships, among others. All these have a part in human and subsequently in humour production hence humor experience. The humorist can choose to explore either of these facts and Kansiime chooses the aspect of emotions and relationships in episode (6) as illustrated below:

- (3) Kansiime: (crying) daddy I think I have fever (shivering immediately) I feel fever.
Daddy if you love your daughter you will have to tell her to go for bed rest
(touching herself from head, hands to chicks while crying)

Father: okay (taking his phone from the pocket) So let me call Doctor James, then
he can come and give you some injection.

Kansiime: (bright, and surprised) injection for what?

Father: you are sick

Kansiime: ooh wait, isn't today Friday (*brighter now*) today we have scie... and
mathematics. What am I doing home? Today it is Friday, I should be at
school. Why did you change the calendar? Please let me go and prepare,
me I love school. I want to go to school (*runs in to change*)

Kansiime is not ready to go school and decides to arouse her father's emotions by creating the picture that she is very sick and playing on her father's emotions by challenging his love for his daughter that if he really does love his daughter he should let her have bed rest instead of letting her go to school. She knows very well that her father will feel for her sickness and will not let her go to school as he has suggested. These emotions form part of the hypotheses that the humorist intends the hearer to build. Her father takes up the challenge, and does what any father

who owns responsibility over his child's health and happiness would have done. He follows the explicit information which disguises Kansiime's intention that she does not want to go to school. The father calls for the doctor who will should give Kansiime an injection. This supports the anticipatory hypotheses that the hearer had already constructed. The incongruity is perceived when Kansiime reacts negatively against her father's thoughts. She becomes bright and feigns to wonder why her father would talk about an injection. The path that the speaker had led the hearer to, breaks at this point and since the hearer is constrained by the inherent search for relevance, he/she is forced to reject the earlier assumptions and build new hypotheses to cover for the implicated premises.

The above joke also covers the recovery of stereotypes about doctors that they easily resort to the injection without proper diagnosis that leads to the establishment of contextual implications. The hearer will make the inferences that doctors in this environment, do not do proper diagnosis before they resort to injections, and in this case it is this fact that actually scares Kansiime off . The incongruity here is that her father is convinced that Kansiime is indeed sick. As a caring parent he wants to help his sick daughter by indicating that he is going to call the doctor to administer an injection. And since Kansiime was actually pretending, she also can't fall for the jab, she has to rather find her way out of this situation again, so she decides to change her reaction; this is when the incongruity comes in, that Kansiime becomes bright and then questions why the father is talking of the injection. Besides this she indicates that she loves school and she wants to go to school. And the hearer will smile because he/she discovers Kansiime's real motives that she indeed does not want to go to school and that she was just pretending about being sick.

The art of keeping tension is prevalent in Kansiime's sketches and she manipulates this art in various ways. Here the tension is built through three structural parameters that relate to the incongruous: The incongruity can be completely resolved as in the incongruity resolution humour, the partial incongruity resolution and the creation of new unresolved incongruities. What is important here is that all these three parameters aid in the relevant theoretic processing of jokes. All this three parameters are explored in episode (2) as illustrated below

(4) Kansiime: you are a thief. No right now what you are doing is theft. Robbery, robbery, because its like someone giving... when she says that, you have a very nice shoe (*jumps to*

Grace' side and pointing at where she left) just say it is Kansiime. when she says you are a fashion designer, you look hot, you you are stylish (jumps to Grace side once more), you say complements go to Kansiime. That is not yours. It's like if a person gives you a package directed to me, and just because you have received it. Instead of giving it to me, you keep it.

So right now you are a thief. You have stolen all the complements of Kansiime (*turns to the girl*) and you, you went to the war, and when other people were running from the war, fleeing for their lives, you were running to the war, picking costumes. And you wear clothes that suffocate your products, mmmh, you wear clothes that make you look like that, and you go round saying, I watch fashion TV. What do you learn when you watch fashion TV? What exactly do you learn?

Kansiime is not impressed because her friend Grace whom she lent her clothes has been given complements while Kansiime has not been given any by this girl they have met. Her utterances are trying to portray her attitude about this fact. And she decides to refer to Grace as a thief, Grace is a thief who has stolen what in the encyclopedic memory of a hearer cannot be stolen per se, that is complements. This is why an incongruity is perceived as this defies the world knowledge about theft and about complements and appreciation. It is not possible for someone to steal complements, and that complements are given by beholders according to their perception about the bearer of the complements. Here the incongruous is resolved when the hearer establishes that the speaker intended to make a joke about the situation. The hearer thus rejects the earlier built assumptions on cognition about theft for new assumptions which are contradictory that the theft is not a normal one but that of stolen complements to yield contextual implications which finally makes the hearer to mesmerized at the fact that Kansiime is annoyed that Grace has stolen her compliments, awed at the fact that Kansiime is claiming complements like they were her own possession. At the same time the hearer still wonders why Kansiime thinks she is justified to blame Grace for being given complements, because this is something that is beyond Grace control it is someone else's opinion here that Kansiime is using to place blame on Grace. As this is the perception of the girl who is complementing Grace. This is a situation in which Kansiime violates the world knowledge about politeness.

Kansiime resolves the first incongruity by creating another incongruity by concluding that Grace has stolen her complements and instead of creating consistency in the flow of her utterances, she

changes her direction of complaint to include the girl who gave complements to Grace instead of her. Kansiime here leans on the stereotype that during war there are people that take advantage of the situation and go looting things due to the fact that things are not orderly. Kansiime creates the impression that the clothes the girl has were obtained from a loot during war time. There are two things that aid in creating the absurdity

- 1) The shift of focus from accusing Grace to have stolen Kansiime's complements to scolding the girl on how the girl has dressed. it leads to the creation of a salient verbal irony and at the same time aids in creation of tension.
- 2) Calling the dresses of the girl a possession of looting from the war during an episode of looting.

An audience in this case builds anticipatory hypotheses on the proposition of the war, in attending to Kansiime telling the girl that she went to war. Her audience can be expected to build hypothesis such as, going to war and getting hurt, going to war and witnessing people being killed or build any other hypotheses that could depict an unfortunate outcome of the war. But this is a path that the speaker leads the hearer to, intentionally, which is finally broken by the explanation Kansiime gives about how the girl acquired what she has on. It is then that the hearer rejects the earlier built assumptions in a bid to maximize relevance and the hearer builds new hypotheses that create a picture of people humiliated running from a distress war zone, while there is this girl who is running into this distress just to pick the dropped clothes, and these is what Kansiime refers to as 'costumes'. What makes the hearer smile is the picture of a girl who is not scared by the activities of the war but who instead is thinking of what she will acquire and put on, this shows some uncommon courage that the girl has for a reason that is uncalled for. In this case the incongruity in (2) is resolved. However incongruity in (1) is partly resolved because the hearer is not led to build a contextual implication of the shift of focus from blaming Grace to blaming the girl. This turns out to be a stepping stone which has been made through the cut of coherence in the flow of events within the text.

The text above has revolved around manipulation of the structural parameter of tension. Kansiime finally complements this idea by the use of lexical choices that demand lexical adjustment on the part of the hearer. When she says 'you wear clothes that suffocate your

products' the hearer will not assign reference to the literal meaning of the lexical entities that have been used here, instead they will search the implicit so as to satisfy the requirements of relevance. The activation of encyclopedic entry here aids in the free enrichment of what these lexical entities refer to. This means that the hearer does not build hypotheses that are finally set aside but then works on the implicit of the utterance. Thus what aids in creation of humorous effects is the lexical adjustment of the items, suffocate verses products and the perception that these products are her private parts. That it is possible for products to be suffocated. The products here have been given animate attributes which when broadened means that they have all the attributes that animals have which include eating, walking, sleeping, respiration and even dying. This is at the explicit. At the implicit now is the underlying fact that 'suffocation' refers to 'tight' while 'products' refer to the body parts this is the point at which the incongruity is realized and the hearer mesmerized at the fact that this is supposed to indicate the mere fact that, the girl is putting on tight clothes.

3.5 Incongruities in the Ironies on Politics of the Country

These are incongruities found in the ironies that reflect on the political situation of the country. They refer to the type of leadership in a given country, they nature of elections that are held in a given country and even talk on the weaknesses and strengths of specific leaders and even the government as a whole.

This is an illustration picked from episode (13) where Kansiime alongside other comedians is doing a live presentation in Kigali Rwanda. Within her jokes she decides to refer to the political situation in her country. When she talks about her new development of singing for children and tries to create the impression that this is not an easy task she relates this to the political situation in her country

- (5) Mmm you are very lucky you don't have tear gas here. You don't know, you don't know!
In in in Uganda, for us our games if you ask our kids, about tear gas, you are corrupt , you have embezzled funds, you are going to prison. Those are our games. Our games of playing. Those ones yea. Aaah even me I want to be mbavazi, Even me I want to be corrupt, mee..

Kansiime explores the issue of political instability by the use of the concept of tear gas and corruption in reference to the political situation in her country. In the text Kansiime starts by attracting the audience to the notion of tear gas, the audience will naturally build anticipatory assumptions on the proposition about tear gas. This can be successfully hold through accessing the encyclopedic entries about tear gas, based on the broad ad hoc concept about tear gas which will aid create the premises about tear gas. These premises would include such assumptions that these are situations associated with the police combating law breakers, dispersing a rowdy crowd which will be broadened to facts about political instability of a given country as in an obvious scene which depicts an unsettled country.

The kind of environment that has been created by the speaker is one in which, we naturally don't expect child participants. If a child is caught up in such a scenario then it is expected that it should be by accident. But this kind of assumption is contradicted. The hearer does not expect to have children participating in this scenario. So when now Kansiime refers to tear gas, then the kind of games that the children in Uganda play, games that depict that the children are also aware of the political situation in their country, the incongruity is perceived here, because this contradicts the world knowledge about politics, which is known to be an avenue of mature adults and not children. While children are expected to innocently play a child centered game, the hearer then tries to search his encyclopedic entry about children and the games suited to them. The hearer is led to access the implicit intent of the humorist that in their country there is so much corruption that even the children are aware of it. The hearer is mesmerized by this kind of possibility put to reality and to resolve the incongruity the hearer establishes that the children can not play games that reflect what they ape in the societylike mother roles and father roles in the house but then they have learnt games that reflect a corrupt society. that why a child in play will easily say , mew I want to be corrupt because that's what the society has lead them to learn.

3.6 Incongruities in the Ironies on Hopes and Aspirations

In this section we look at the incongruities that are found in the ironies on hopes and aspirations of the society or of an individual.

It is accepted that incongruity is a necessary component for many cases of humour perception. Cundall (2007:203) observes that what allows the individual perceiver to recognize an

incongruity as humorous as well as allowing for pleasant effective shift, has much to do with the setting in which the incongruous stimulus is perceived. Since incongruity works on different clashing propositional forms Curcio (1995:28) confirms that the speaker can choose to lead the hearer into the entertainment of incongruity using a clashing assumption that could be manifest from the current context of interpretation. The humorists can also decide to design their humorous discourses by resorting to this mind-reading ability in which they will predict that certain stimuli will be more relevant than others and that certain assumptions will inevitably be entertained by their audience during comprehension. This is typical of jokes which base the humorous effect not on explicit interpretations but on the audience's extraction of contextual implications as it is in the text below:

- (6) Has anyone ever told you that you are ugly? You look bad!

The utterances above might not present any incongruity if the hearer does not give attention to the context of interpretation thus by using contextual adjustment for free enrichment. The example has been taken from episode (4) and the incongruity will only be perceived if the hearer creates the picture of who is being asked the question and why is it being asked. Kansiime is asking Grace this question, a girl she has just met and discovered is the girlfriend to her husband. In the previous discourse there is an utterance that is suggestive or leading the hearer to build assumptions on the beauty of Grace. When Kansiime just decides to question Grace's beauty it becomes incongruous for the hearer who must search for relevance to suit the context. This is an example that makes explicit the notion of context as being relevant in the interpretation of a joke. To make it worth the hearer's attention, the humorist ensures that the set of assumptions that the hearer builds must be in line with the context of interpretation. And this must happen for relevance to be achieved. So in this case therefore building relevant assumptions is very tricky, however if the hearer chooses the context of interpretation in which Kansiime intends to humiliate Grace because of the kind of relationship they have, then the hearer reaches an congruous interpretation. It becomes the duty of the hearer to build the assumptions that Kansiime is jealous and that is why she says things like this.; see the following example: Kansiime: Actually first wait. Piece of advice my dear. Never go to the Zoo.

Grace: why?

Kansiime: If you go to the zoo, animals will strike. They will wonder why a fellow animal is meandering freely in the park. That animal being you, meandering freely in the park, While for them they are being caged. Actually in case you don't have pocket money. Cage yourself, put yourself in the street. People will get to come and look at you, you look bad! Actually if ugliness was contagious, do you know what I would do? This would be a phone call Just cage yourself and people will look at you and pay money. And be as if they have gone to the zoo someone looks at you and you are evidence that evolution happened. We came from chimpanzee coz am seeing a chimpanzee ape moving around

We find the violation of the world knowledge about the expectations of a cheated wife which contradicts our expectations of what she would have done in such a situation, that is Kansiime resorts to complain about Grace's looks. Hence what is perceived in the incongruity is in the metonymic attributes that Kansiime accords Grace, by replacing the features of Grace after successfully drawing Grace's attention to what seems to be a good advice for a dear one. The humorist here explores the ability of lexical broadening of the hearer in the sense that the ad hoc concept of the word animal as encoded is broadened to denote all wild animals that need to be caged in the zoo.

As it is in RT the hearer will follow a path of least effort to look for the expected level of cognitive effects, this is what will make the hearer here to activate assumptions from his encyclopedic entry for animals. The attributes of caged animals include the fact that

They are not human therefore Grace is not human

They have four legs therefore Grace has four legs, this is however a weak implicature and to achieve optimal relevance this is not likely to be activated since the hearer chooses an assumption as consistency with the principle of relevance

They are caged to be viewed since they are rare species or they are dangerous therefore Grace is included in this rare species category since she is ugly and therefore a rare species.

Since Grace is human these attributes make the hearer achieve humorous effects since they violate the world knowledge of the attributes of humans, and one is left to wonder how ugly the

speaker wants to create the picture of Grace. Kansiime relates talks about being caged in because of the kind of ugliness that which is in Grace, so that people can get to see this rare ugliness. There is also a clash in the proposition that that animals can go on strike because of Grace's ugliness. It is these embedded contradictions that create the punchline.

(8) Grace: (sneering)

Kansiime: hahaha don't try those facial expressions. Those are very expensive facial expressions for beautiful people. Someone who looks the way you look (making ugly faces). Cannot manage to look... You don't make those expressions, they are expensive, my dear, make sure you smile, ugly people smile, so that the best runs off. Or or others... You must be feeling pains (*reaching out to touch her face, while Grace moves her face away*) you can't look like that and not feel pain. Madam you are ugly! What was *Fiup* (Philip) looking for when he was looking at you? What is it exactly? Exactly what is it? I cannot believe you walked in public... Are you sure there is no stampede outside...

In this Episode (6) Grace sneers because Kansiime has referred to her as ugly. Kansiime laughs this off and the incongruity comes by when Kansiime tells her not to try those facial expressions as they are expensive expressions for beautiful people. This is a fact that violates the world knowledge of facial expressions and beauty. We know that facial expressions are not meant to be specific to some people and can be used by anybody for the purpose of communication regardless of their looks.

More incongruity is perceived when Kansiime says 'ugly people smile so that the best rubs off on them' because another violation of the world knowledge is perceived that an ugly person must smile for the best of her to be seen. She then adds by saying 'you can't look like that and not feel pain' which is incongruous because ugliness does not actually cause any pain to someone.

The list of incongruities on facial expressions

- 1) They are specific to specific people, beautiful people in this context. So Grace is ugly therefore some of these expressions are not for her.
- 2) They can be bought from shops
- 3) Only beautiful people can afford them
- 4) Ugly people can only afford a smile. Because a smile will make the best run off them.
- 5) Ugliness can make people feel pain.

In the relevance theoretic comprehension procedure the search for relevance will make the hearer here to construct appropriate hypotheses about the explicit which in this case is the ostensive communication of the sneer in Grace's face. So the hearer will build assumptions about the sneer. That Grace sneered to communicate some attitude of rejection to some stimulus in this case, the sneer is supposed to show the hearer to find out that Kansiime attributes Grace's looks as ugly. But when Kansiime disapproves of this, the hearer is forced to build appropriate hypotheses about the implication of Kansiime's utterance's to get her intended implicature. It is at this point that the hearer meets clashing propositions on why Kansiime is telling Grace not to make the facial expressions because they are too expensive and are for beautiful people then one gets the joke that Kansiime means to say there are types of facial expressions, and that these facial expressions are specified for specific people according to their looks and more still that the expressions can be bought at the shop. It is not just any way of arriving at contradictory assumptions that will play a significant part in producing humorous interpretation. Clashing assumptions may manifest either from the current context of interpretation or explicitly from the content of the utterance Curcio (1995:28). Often the implicatures are intended by the speaker to arouse humorous effects. Through the entertainment of the implicatures the search for relevance is recovered as the awareness is created Kihara & Shroeder (2012:13). In episode (10) the humorist utilizes the recovery of implicatures in leading the hearer to perceive humorous effects: this is the case with the text below

(9) Kansiime: Ng'e ng'e ng'e ng'e ng'e... its okay, its okay. Let me go with these clothes. Today you are going to learn a lesson. Avery very good lesson. Bye bye. I don't know how you are going to leave. Actually am going to close the house also.

Next time, before you dare to borrow money from someone. You will first do investigations and a background check on who you think you are going to mess around with. They... me they don't rob me. You are going to have to pay me, and me I don't work on your terms mmh. (*Peeps to see his nakedness as she leaves*)

In this text we see a violation of the world knowledge about politeness, when Kansiime utters Nge nge. which is the trigger upon which anticipatory hypothesis will be built lacks a logical form, that it does not have a semantic representation as it has neither lexical nor syntactic representation so the hearers here does not have a logical form of an utterance so as to proceed on with the interpretation. What the speaker supplies the hearer is a signal which lacks cognitive content. So the hearer is forced to create a hypothesis on the intent of the speaker to have used such a signal and must therefore build assumptions that can create logic out of this kind of utterance which is attributed to some given proposition.

The tension built by a proposition like ‘ng’e ng’e ng’e ng’e...’ leads the hearer to search for the implicated premise in order to satisfy the principle of relevance in qualifying. This premise is then supplied by preceding utterances. So it is possible for the hearer to perceive an incongruity that will still be resolved by the speaker’s effort According to Curcio (1995:33), if the implication is on the scale of correct anticipatory hypotheses that have contextual effects of its own then a foreground implication will be achieved, but if then an implication which exactly is the implicature spell it out that is not relevant on its own is achieved as in the text above, then it will lead to a background implication.

To yield contextual implication the hearer builds anticipatory hypothesis on the utterance Nge nge...to achieve a background implication. This would mean that probably the speaker was implicating a negative attitude towards an earlier presented proposition, In the next example, the humorist explores the suitability of courtesy and manners in the office; thus working on the hearers capability to perceive sense in a given situation, the example stems from episode (12)

(10) (Kansiime gets into an office to get a Director speaking on phone)

Director: (speaking on phone) ai! Kakai is there? Haha make sure you hide my wine (pause) eeh hahaha. Banange I cant wait, I cant wait to see George. When is he coming?

Kansiime: (*interrupting*) Excuse me

Director: (*waves her hand to have Kansiime wait as the director is Still on phone*) eeh
rea... on Tuesday (pause) my God I
don't want to miss bana... I don't want to miss eeh. Yee
(turning to Kansiime) Yes, sorry madam. How can I help
you?

Kansiime: (*grabs the phone*) First get off the phone. You do not ask me
How you can help me when I am... you are the people, why
you are... you are the people why there is no job, and people
think you are very unserious. What if am a potential investor,
I have come to invest in your *kacheap cheap* business. Or I
have brought good business actually in the shop. And you
just sit there malingering. You are just there wasting time on
phone 'ooh keep me wine, also Lucozade, also porridge (
with a sneer) and you cannot attend to clients. What is wrong with receptionists,
Eeh? These are jobs that should be scrapped off any business! I cannot believe
this. As a matter of fact Iwant to talk to your boss right now.

We expect that as Kansiime is excusing herself when talking to the director that she has the intention of depicting good manners in the office and that her interruption is in good faith and is probably called for. So the hearer builds anticipatory hypotheses on this foregrounded information that Kansiime has the need to talk to the director urgently. But when the director apologises for Kansiime waiting and seeks to have Kansiime's audience, Kansiime grabs the phone and commands that this director gets off the phone first before attending to her. This now creates an incongruity. The subsequent utterances depict a lot of incongruities:

First the demining of the business, that she has come to invest in by calling it 'Kacheap cheap business' Here she uses the morphological prefix Ka- that is used by most Bantu languages to show diminutives. So one who has the prior knowledge of this morphological aspect will easily perceive the joke that Kansiime has come to invest in a business that she feels is substandard which means she is also doesn't have any good established investment idea. Secondly by the hyperbolic indication of how the director is wasting time and expressing how the director does

this when she is asking on phone to be kept a drink . The hearer will here be led to entertain lexical adjustment of the concept encoded about drinks hence realize the exaggeration in Kansiime's intentions. Is to implicate that the director is wasting time

The hearer will broadly encode the concept of drinks in this context relating to the drink the director ordered on phone which is alcoholic while Kansiime includes even other non-alcoholic drinks lists other drinks which are actually soft drinks. This makes the hearer to access the encyclopedic entry to be able to adjust the concept encoded here, humorous effects are derived when the hearer realizes that all the drinks enlisted here are actually not the drinks the director ordered but an exaggeration of the one drink she ordered. And the incongruity is resolved when the hearer establishes that all this broadly encode concept is meant to explain that the director is wasting valuable time on phone a skin for various drinks, instead of attending to visitors in the office, while the director was only justifying that she can have a drink kept for her as part of her entertainment which is of course outside the office.

4.4. Conclusion

In this chapter we assessed the necessity of incongruity for humor investigation, and tried to establish the pragmatics of how humorous effects are generated through the comprehension procedure according to relevance theory. This was done by looking for incongruities specifically in the ironies on stereotypes, incongruities in the ironies on politics of the country and the incongruities in the ironies on hopes and aspirations of the society. The incongruities are perceived in accordance with the fulfillment of the principle of relevance and for optimal relevance the hearer tries to recover the joke by establishing a violation of the world knowledge about a given concept in a given proposition.

We established that to perceive incongruities that generate humorous effects there are a number of factors involved. These factors complement the fact that besides achieving optimal relevance as an effort made by the hearer, and which the humorist is aware of, it is the duty of the humorist to make sure that there are clashing assumptions that in the final end will lead the hearer to manifest humorous effects. What is prevalent in this chapter is the fact that Kansiime works on the background knowledge of the audience to aid in the generation of humour.

CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter provides the research findings, conclusions and the recommendations for further study. The aim of the study was to analyze how the Ugandan comedian Anne Kansiime uses irony to create humour in her sketches. The analysis leans on the basic tenets of Relevance-Theoretical- framework as an inferential communicative theory. The study had three guiding hypotheses, these were:

- 1) Kansiime's jokes have ironic expressions.
- 2) Kansiime's jokes have ironic expressions that show incongruities.
- 3) The incongruities in the ironic expressions manifest humour.

5.1 Research Findings

To identify the ironic expressions in Kansiime's jokes, categories were identified according to the echoes that could be established overtly. The categories that were created included: ironies on norms and values of the society, ironies on what people have said before, ironies on implicated thoughts, ironies on stereotypes, ironies on politics of the country and ironies on hopes and aspirations of the. To purely establish an expression as ironical the aspect of a dissociative attitude towards the opinion echoed by the speaker was sought besides looking at the echo in relation to its category. Having established all these in Kansiime's jokes, the first hypothesis of this study that, there are various ironic expressions that have been used in Kansiime's jokes, was confirmed. Most of the ironies established in this section were discovered to have been enriched by the use of tropes and schemes such as metaphors, hyperboles and rhetorical questions. what was interesting to note was that the question factor was prevalent in most of the ironical expressions that were used by Kansiime. These served as the major pointers to the ironies in Kansiime's jokes as they were repeatedly used.

Other factors that were not frequently used but were important in serving as irony markers included, interjection markers, use of paralinguistic cues like sneering. Change of tempo in tone and use of register to disguise other registers. It is also important to note that at times Kansiime used appearance and particularly by clothes to communicate emotions.

For humour perception to take place, the concept of incongruity is necessary. This was established in Kansiime's jokes as most of the ironic expressions registered incongruities in them. This happens due to the fact that the hearer is inherently constrained by the need to search for relevance in a given text and since the humorist is inherently aware of this constrain on the part of the speaker, 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 assumptions built so that when the hearer conforms to this, it leads to the manifestation of humour. The second hypothesis sought to establish these. Therefore it follows from the fact that this study sought to establish if Kansiime uses ironic expressions to establish humour, which was tested and confirmed to be true, then it became necessary to establish if there are any incongruities in the ironic expressions that were identified in her jokes as a second step. The incongruities were sought in accordance to the categories that had been identified in relation to the sources of echoes, hence the following categories established, incongruities in the ironies on norms and values of the society, incongruities in the ironies on what people have said before, incongruities in ironies on implicated thoughts, incongruities in the ironies on stereotypes, incongruities in the ironies on politics of the country and incongruities in the ironies on hopes and aspirations of the society in all these, incongruities were established. So our second hypothesis was confirmed. It was noted that, what finally led to humorous effects, was the violation of the hearers knowledge on facts about the topics that had been categorized according to the sources of echoes.

Now in establishing that incongruities indeed established humour it was observed that the humorist takes the hearer down a path of logical form which then turns out to be contradictory to the expectation of the hearer a violation of world knowledge is created. This justified the third hypothesis, that the incongruities in the ironic expressions can manifest humour.

The specific findings that center on Kansiime's manipulation of irony to create humour, included the fact that Kansiime manipulates the art of keeping tension, which she does by creating new incongruities within a given text, so that there are multiple embedded incongruities, the other fact is the use of ironical expressions to build the character of Kansiime as a participant in her sketches as the other participants rarely use these expressions but rather they simply aid in creating the context. Kansiime introduces potentially humorous situations or humorous activities

that help build on her character in her sketches, which implicates that in genres that plot humour, humorists have the power of building their chosen characters into their humour, by choosing to make these characters choose utterances that are humorous,

5.2 Conclusion

Having RT as our measure then we finally conclude that all in all what creates witticism is the rejection of assumptions that the hearer builds initially in comprehension of a given text, which is done to satisfy the principle of relevance. This follows an interpretation process that has been intentionally manipulated by the humorists. For this reason we are justified to adopt Relevance Theory as an adequate theoretical framework to explain the inferential steps an audience takes in finding utterances humorous.

Since Anne Kansiime has been perceived as a humorous artist, and this study sought to confirm if she uses irony in creating humour, which has been confirmed, then we can establish that in other genres like short plays, it is possible to build a character of choice into creating humour by use of irony.

The perception of incongruity can manifest humour, while the use of embedded incongruities can help sustain humour by building up tension. Establishment of humour is within the jurisdiction of the humorist, because it is the humorists who defines the context that the hearer will rely on in making successful interpretations, which means that both the humorist and the audience must have a shared background. Having established these concepts then it was observed that, the humorist in creation of humour takes advantage of rhetorical power such as hyperbole, metaphors. Irony is part of this kind of language use but in this study the mentioned rhetorical language has been used to create ironies. The attitude of the speaker during an event of expression was also noted to be important in establishment of humour as it leads the hearer, in making a justifiable interpretation of the text as humorous. Kansiime specifically used a dissociative attitude to establish ironic expressions that would later lead to incongruities.

5.3 Recommendations

In choosing to study Kansiime, my major interest was in the sketches that have been uploaded in the YouTube. I chose to include the stand up comedies to complement my generalized fact that

Kansiime is indeed humorous, however since the study was to be conducted in only three months, not more than one standup comedy could be sampled, due to the bulk in it. From the standup comedy , I noted that most of the jokes in it required the use of the background knowledge of the present audience as opposed to the sketches that explored jokes from an inherent perspective in perception of humour. Due to this I recommend that a similar study be done extensively, but with a specific interest on the stand up comedies in which Kansiime has performed as opposed to the sketch genre that this study explored.

Since this was a case study of one comedian which looked at how Kansiime uses irony to create humour. It is necessary to explore the use of this communicative feature across different comedians to establish its manifestation of humour.

A study can also be done using a different communicative theory to justify how texts can be made humorous.

REFERENCES

- Black, S. P. (2012). "Laughing to Death: Joking as Support amid Stigma for Zulu-speaking South Africans Living with HIV". *Journal of Linguistic Anthropology*, 22(1), 87–108.
- Bryant, G. (2012). "Is Verbal Irony Special?" *Linguistics and Language Compass*, 6, 673–685.
- Burgers, C., Van Mulken, M., & Schellens, P. J. (2012). "Verbal Irony: Differences in Usage Across Written Genres." *Journal of Language and Social Psychology*, 31, 290–310.
- Cappelli, G. (2003). "Expats' Talk": *Humour and irony in an expatriate's travel blog*, 1–21.
- Clark, B (2013). *Relevance Theory*. Cape Town: Cambridge University Press.
- Critchley, S. (2002). *On Humour; Thinking in Action*. New York: Routledge.
- Cundall Jr, M. K. (2007). Humor and the limits of incongruity. *Creativity Research Journal*, 19(2-3), 203-211.
- Curcó, C. (1995). "Some Observations on The Pragmatics of Humorous Interpretations: a relevance theoretic approach". *UCL Working Papers in Linguistics*;7, 27-47
- Dynel, M. (2008). "Introduction to Special Issues on Humour: A modest attempt at presenting contemporary Linguistic approach to Humour Studies." *In Lodz Papers in Pragmatics*. 4.1 Special issue on Humour: 1–12.
- Dynel, M. (2009). "Beyond a joke: Types of Conversational Humour". *Linguistics and Language Compass*", 3, 1284–1299.
- Forabasco, G (2008). "Is The Concept of Incongruity Still a Useful Construct for the Advancement of Humour Research". *Lodz Papers in Pragmatics*, 41. *Special Issue on Humour*; 45-62 DOI 102478/V0016-008-003-5
- Hancock,J,T.(2004)."Verbal Irony Use in Face-To-Face and Computer-Mediated Conversations." *Journal of Language and Social Psychology*, 23(4), 447–463.

Jenny, T. (1995). *Meaning in an Interaction: An Introduction to Pragmatics*. Harlow: Pearson Education Limited.

Jodlowiec, M. (1991). "What makes jokes tick". *UCL Working Papers in Linguistics* 3: 241-253.

Kihara, P, & Shroeder H. (2012) "A relevance-Theoretical Analysis of Aspects of Mchongoano." *Journal of Language and Linguistics: vol 2*, Department of Linguistic and Languages, University of Nairobi: 67-78.

Kinuu, K, C (2013). *A Pragmatic Approach to Kenyan Stand up Comedy: A Study of Erick Omondi's Performances*. Unpublished MA Dissertation.

Mulder, M. P., & Nijholt, A. (2002). Humour Research: State of Art.

Ritchie, G. D. (2003). *The linguistic Analysis of Jokes*. . New York: Routledge. Sperber, D. & D.

Ruch, W. (1988). Sensation seeking and the enjoyment of structure and content of humour: Stability of findings across four samples. *Personality and individual differences*, 9(5), 861-871.

Sperber, D. & Wilson D (2002) "Pragmatic Modularity and Mind reading". *Mind and Language* 17.1-: 3-23.

Sperber, D., & Wilson, D. (1995). Relevance: Communication and cognition . Oxford Blackwell.

Vuorela, T. (2005). "Laughing Matters: A Case Study of Humor in Multicultural Business Negotiations". *Negotiation Journal*, 21(January), 105–130.

Wangari, D,K. (2012). *A Relevance Theoretic Approach To Gikuyu Jokes*. Unpublished MA Dissertation.

Wilson, D. (1994). Relevance and understanding. In G. Brown, K. Malmkjæ, A. Pollit, & J. Williams (Eds.), *Language and Understanding* (pp. 35–58). Oxford: Oxford University Press.

Wilson, D. (1995) *Relevance: Communication and cognition*. 2nd edition. Oxford: Blackwell.

Wilson, D (2006). "The Pragmatics of Verbal irony:Echo or Pretence?" In Lingua.116, 1722-1743.

Wilson D. & Sperber D. (2004) 'Relevance Theory.' In L, Horn and Ward. *The handbook of pragmatics*. Oxford. Blackwell: Oxford 633-657

Yus, F. (1999). "Misunderstandings and Explicit/Implicit Communication. *Pragmatics*, 9, 487–517.

Yus, F (2003) "Humour and The Search For Relevance." *Journal of Pragmatic*.35 (9):1295-1331.

Yus, F. (2008). "A Relevance-Theoretic Classification of Jokes". *Lodz Papers in Pragmatics*, 4.1, 131–157.

Yus, F. (2012). "Strategies and Effects in Humorous Discourse: The case of Jokes. In Decade of Relevance." *Journal of Pragmatics*,30, 305-345.

APPENDICES

EPISODE ONE

(Kansiime meets Grace, who is uneasy in a short skirt.)

KANSIIME Grace

GRACE (*hesitating*) Yes Kansiime

KANSIIME Why exactly are you pulling that skirt? Didn't you see it when you were living home, that your thighs were outside? Why are you surprised? You are looking at your thighs and saying eeeeeer! They are out? Didn't you see them when you were living your house at home? And you just come and... Why would you expose such thighs? Bad thighs like that! Those legs.... Why would you expose something like that? if now a dog runs after you? How are going to run? this (*imitating*) How are you going to run in such a dress?

GRACE how is it your business?

KANSIIME what if a car knocks you?

GRACE how is it your business

KANSIIME my dear, this is a public road, I pay tax

GRACE so...?

KANSIIME This is a public road, children can pass. You are about to traumatize people's children, showing them pornography Tha... thas, that's why. The levels of pornography are high Eeh... that, we ban them from media. You, you bring them here on the streets, you begin exposing bad terrible things.

Why would you do this? What are you trying to insinuate? you wore long skirts up to here (illustrating the level) men refused to *kwana* you So u kept on cutting cutting cutting cutting. You are about to wear a belt. at this rate you are going to end up wearing nothing. You wear just a belt without a skirt and you walk in town.

GRACE how is it your problem?

KANSIIME The problem is not with the skirt, its with your regs(legs). You exposed them little, someone almost came. You -kept on reducing, reducing, reducing. And now they rook(look) they are saying... you waa. Those are arms, they are not legs. People have nice legs. By the way these are arms you are using to walk. You are

using arms to walk. Some of us have legs. You think I don't have? What is this (showing out her legs from the long skirt she is in) what is this? Is this yours? Is this yo... but I put them in a long skirt. You think is because what? So you are very misguided. You have false confidence. And you think that you have wonderful legs

GRACE I have confidence!

KANSIIME False confidence! Because us who have what to show, we are not showing. You who has nothing you go round, showing to the whole public Inconveniencing, everyone. My goodness what is this? What has this world come to? You look like that and you walk around town? Really? Really? Go back home

GRACE mmmh you are not serious?

KANSIIME you go backa(back) and change. Go and change. You are go...You are going to pass my compound. Now look at your home as if it is land locked. It is landlocked and you are not going to pass my gate like this, if you don't pay tax, and the tax you are going to pay is a rong (long) skirt.

Please go, hide those things and let us live in peace. Am going to go home and wait for you! Id rather stone you when you are passing right now you are going to cause a stampede, am saving you, you might, think am your enemy, but am saving you. Am telling you this things. Am being honest with you. Those are not legs to be exposed, go and cover them, or you do not pass my compound. Go! (she walks off as Grace remains still struggling to pull her Skirt, Kansiime turns back once more and asserts) am waiting!

END

EPISODE TWO

(Kansiime and her friend Grace walk out of a gate seen to be intimately in high spirits. Kansiime steps on her friends shoe accidentally but reaches out and wipes it with her bare arm calling her mukwana (friend), one girl meets them)

KANSIIME We are going for my birthday parry (party)

GIRL You girls are so smart

KANSIIME (*appreciates by moving round showing herself off*) Thank you haaa.

GIRL especially this (*pointing at Grace*)

GRACE ooh me

GIRL Bonange() you are looking hoot (hot) Grace

GRACE Stop it, thank you

GIRL eeei ye ye ye ye. My God you are so smart (*kansiime watches Scornfully*)

GRACE am smart? thank you

GIRL My God and the shoe?

GRACE The shoe? You like it?

GIRL Oh my God you have a very nice shoe. These days I don't get it

GRACE mmmh

GIRL you are all styled up eeh (*Turning specifically to grace*) the bag... the colours... eeh You girls (*they hit up hands*). You are going to rock where you are going. Oh my God! Have only seen these shoes in movies... with Superstars on grand finales.

GRACE (adds) red carpet....

GIRL *Bana* your premiers with the the Beyoncés (*Kansiime continues watching with a sneer*) banange you girl where do you buy these, and how much?

GRACE only five hundred dollars of the US

GIRL Are you serious?

KANSIIME (intervenes) Ng'e ng'e ng'e.... why aint you seeing me? So am naked? Am naked, am bare footed (*going round*), and am not wearing Anything. Me

am just there. Just like (*goes behind grace as she speaks and lifts her arms up*) am a backdrop, she is on stage and me, am just a curtain that is behind. Is that what you are saying?

GIRL Noo, Kansiime

KANSIIME Am naked?

GIRL let me tell you something. You are also smart

KANSIIME ee... ee... eeh

GIRL you have nice shoes, they are okay

KANSIIME eeeeeh

GIRL but she is really too hot.

KANSIIME Ng'e ng'e ng'e ng'e.....

GIRL she is classic, she is styled up.

KANSIIME There is something you don't understand, and I heard you say, mmmh...five

thousand dollars from ... (*turning to Grace*), so you went there? Eeh? You went to the UK and you bought those shoes. Are you the one who bought them? Are they you... okay speak the truth and ashame the devil. Are those shoes yours?

GRACE but Kansiime, you are embarrassing me now.

KANSIIME No, am embarasi... am embarrassing you? The only thing am doing now, is just A shaming the devil (pointing at Grace' shoes) are they yours? Are they your shoes? Lets just speak the... Are they yours? You look at them. Do you know how much they are? Are they yours?

KANSIIME aa ret rer ret ret her tell you you tell her Is eer eer. And you are saying ng'e ng'e

GIRL mmmmh, this is weired

KANSIIME ng'e.. mmh mmh (*turning to the girl*) have you seen yourself? You are there wearing clothes that are suffocating you. Look at you . you are wearing a traffic officers hat. And you are telling me mmmh , you are smart

GIRL Kansiime what have I done to you?

KANSIIME so when you watch fashion designer, what do you do? What do you see when you watch fashion TV? What do you learn there?

GRACE but Kansiime

KANSIIME but what? But what? No by the way. Don, don't mmh and they are telling you how much is it where did you buy it from? why don't you tell her? Tell her if they are yours. Please go ahead, give her the Information. Because you know everything. You know everything! You are a thief

GRACE I think Kansiime

KANSIIME you are a thief. No right now what you are doing is theft. Robbery. Robbery Because its like someone giving... When she says that you have a very nice shoe (*jumps to Grace' side and pointing at where she left*) just say it is Kansiime.

When she says you are a fashion designer, you look hot, you are stylish (*jumps to Grace side once more*), you say, complements go to kansiime. That is not yours.

Its like if a person gives you a package directed to me, and just because you have received it. Instead of giving it to me, you keep it. So right now you are a thief. You have stolen all the complements of Kansiime (*turns to the girl*) And you, you went to the war, and when other people were running from the war, fleeing for their lives, you were running to the war , picking costumes. and you wear clothes that suffocate your products, mmmh, you wear clothes that make you look like that, and you go round saying, I watch fashion TV. What do you learn when you watch fashion TV? What exactly do you learn?

GIRL what have I done?

KANSIIME hahaha, you are wearing traffic officers hat

GRACE Kansiime....

KANSIIME (*still on the girl*), mmh and you have green hearing, green Hat, green eye shadows as if you were a vegetarian. Please! You are right now... what you have caused is sibling rivalry. when we were coming (*holding Grace' hands into hers*) we were together like this, right now I cannot even stand at her side (*turning to Grace*), and you! Bye bye. You are not going to have... change of plan. You go remove those shoes, remove the handbag. Come as you were. You are not going to go to my birthday party and be the guest of honour. You go! Go! Go and remove those... Grace go! Enter (*pushing Grace*) and remove those clothes (*she turns to the girl , hands akimbo with one last scorn*)

EPISODE THREE

Kansiime feels like quarreling

(*Kansiime comes out of the house. She yawns while talking to herself she shakes her head*)

KANSIIME this is not... three days and I have not quarreled, at all with anyone! I am going to loose my tactics. Even musicians will ask me "Kam superstar, practice makes perfect *Kokam* at this rate I am going to be confronted with someone and I will not be able to defend myself verbally, It may be a tragedy

He has been wonderful, he is behaving. At least I should quarrel for two minutes Two minutes and see if I still get it in me looking at her watch) Let me try at least for the next two minutes, I will see. Next two minutes sharp only (*She calls out loudly*) Aam sweet heart, sweet heart!

HUSBAND eeh!

KANSIIME eeeeeeen! You come, come and we talk

HUSBAND Yes

KANSIIME What? Why are you standing behind me? You want to stab me in the back, what? Backbite me .You come and stand here where I am seeing you face to face.

(*he stands besides her on the verandan, she pushes him to a lower ground to make sure she sees him properly*) Down here

HUSBAND no , there is the sun

KANSIIME This is Africa. You expect it to be snowing in the afternoon? Please (pushes him again) Stand there Now I meant to ask you. How much do you earn at work?

HUSBAND two hundred thousand shillings.

KANSIIME two hundred, thousand? And you a... Why? Why? Why? Why do you earn two thousand only

HUSBAND But , but. I have been earning that. But that's what I have been earning

KANSIIME I know. I don't have amnesia. I know that is what you've been earning. Why do you earn that? Don't you hear of people who earn, one million shillings, two million shillings

You, you are contented with two thou... Two hundred thousand Ugandan shillings. Really? Do you know... You don't want to become someone better?

You don't want to aim for the highest? There is... You don't want to do anything new?

HUSBAND But?

KANSIIME You are contented?

HUSBAND No, I am a brick layer.

KANSIIME So what? Do it internationally. Lay bricks in Kenya. Go to Nigeria. Get Naira. They give... pay you in Naira. Go. Go to India and bake. Make Indian money. Make Indian bricks. Be international! You want to tell me that your dreams (she checks on time from her wrist watch), Your dreams. Your dreams stop there? They stop at making bricks? For two hundred thousand per month

Aaah hahah if you don't want to make one million shillings then steal it. Haven't you heard other people stealing, embezzling money. You think what? You think they are magicians? You can't you steal money? And become something important in future eeh? You cannot do that for yourself? With the way (checking on time once more)

You are standing just like that? You cannot... and you are just looking at me with your stomach full of no... what?

HUSBAND sweet heart!

KANSIIME What?

HUSBAND Where did this come from?

KANSIIME (looks at her watch and smiles) Don't mind. No actually don't worry, you can go back inside eeh. (talking to herself)

My goodness I was beginning to worry. Two minutes atleast, I still get it in me. Toto you can go inside am done.

EPISODE FOUR

(there is a knock at Kansiimes gate, Kansiime goes and opens, Grace gets in)

KANSIIME You can come in.

GRACE Oh thank you.

KANSIIME Can I help you?

GRACE Yes you can help me. Is this Filp (philp) Odede's place?

KANSIIME Yees. Who is asking?

GRACE Eeeh, actually am called Grace

KANSIIME Yees.

GRACE Ooh, you don't know me? Oh oh, I have actually remembered. you are Anne

KANSIIME Right?

KANSIIME Yea

GRACE ooh... the maid ha ha ha ha

KANSIIME (then closes the gate well) Wai... so wait. Wai... wa...i wai... am Kansiime the
who?

GRACE yees the maid

KANSIIME And you are looking for who?

GRACE Am looking for Filp (Philip)

KANSIIME ha ha ha . aiyayayaya..... Fiup (Philip) you have really dishonored me to the
bream now. So now your side dish has called you filp (Philip) So he is now
Filp. He is noronger fiup. Ma.... young girl. What is your name again. You said
you are called , who? Called *whati* (what) Has anyone ever told you that you are
very ugly?

GRACE eeeeeh?

KANSIIME Don't tell me am surprising you. You don't have a mirror at *homu* (home) what?
Has anyone ever told you that you look bad, you are ugly. And you have been
walking in public like that, exposing this? You are very ugly my dear you are
very... and I don't think this is how you were born. I think you tried you tried

plastic surgery and it went wrong and you ended up looking like this. Why are you very selfish? Do you know that children are in holiday?

GRACE But madam...

KANSIIME you know that children are in holiday, that if you walk around like that someone might look at you and get high pertension. A chil... a young child, can get heart attack thinking they are seeing something like a ghost walking around, look...

GRACE (sneering)

KANSIIME hahaha don't try those facial expressions. Those are very expensive facial expressions for beautiful people. Someone who looks the way you look (making ugly faces). Cannot manage to look... You don't make those expressions, they are expensive, my dear, make sure you smile. ugly people smile, so that the best runs off. Or or others...

You must be feeling pains (*reaching out to touch her face, while Grace moves her face away*) you cant look like that and not feel pain. Madam you are ugly! What was *Fiup* (Philp) looking for when he was looking at you? what is it exactly? Exactly what is it? I cannot believe you walked in public... Are you sure there is no stampede outside...

GRACE (shaking her head)

KANSIIME people waiting to kill a ghost they have just seen. And you look like that and you come here looking for *Fiup*, *Fiup*. My husband is called *Firip Odede*. Not *Fiup*, not *Fiup*, and he is my husband. Please go find your own husband . Do yourself a favour. Go and find your own husband

GRACE but mada... I didn't know that he is your husband he tol...

KANSIIME (intervening while dancing about)

Next time do a back-up, ooo,, check. Check on everyone. Ask them. Can you just look at a married man. *Firip* is miserable? Married men are miserable? Cant you just look at someone and know that they are married. So you wanted one? I walk with a posta eeh? Why don't you look for? So you hehehe? Mmmh, so you wanted to tell me that, there was a man who has his own big house, in a gate, single, waiting for you? Because you are special? I want you to take your ugly face out of here You are very ugly!, that should be the number one thing you know in your game.

GRACE Aaaaaa, but madam , my beauty is in the inside Kansiime: odio!, then cut your head off, expose your heart so that we look at it(pointing at her face) this one is

hurting our eyes. This one it keeps hurting our eyes. or put a poster, put a banner here say, excuse my looks , my beauty is in inside the heart. Do not traumatize us at the expense of having your beautiful heart my dear. I want you to leave my husband alone because I don't want this to rub off on him. He might wake up in the morning, looking exactly... get ou...

(Grace makes to leave, as she opens the gate Kansiime stops her and closes the gate)

KANSIIME Actually first wait. Piece of advice my dear. Never go to the zoo.

GRACE Why?

KANSIIME you go to the zoo, animals will strike. They will wonder why a fellow animal is meandering freely in the park, that animal being you. Meandering freely in the park, while for them they are being caged actually in case you don't have pocket money. Cage yourself , put yourself in the street. People will get to come and look at you, you look bad! Actually if ugliness was contagious, do you know what I would do This would be a phone call. Just cage yourself and people will look at you and pay money. And be as if they have gone to the zoo someone looks at you and you are evidence that evolution happened. We came from chimpanzee coz am seeing a chimpanzee ape moving around

GRACE (runs out of the gate as kansiime calls out)

KANSIIM Run away, never come back. Leave my man alone. I don't want him to wake looking like you. (Grace leaves and kansiime turns talking to herself) she is actually beautiful, Philip has *tasti* (taste)

EPISODE FIVE

Kansiime's husband is Boda Boda rider

(Kansiime's husband is in a group of other boda boda riders chatting happily about football, as Kansiime storms in)

KANSIIME so this is what you have been all along (along) doing? You leave home in a rush. Terrible rush. You run out like lightning, that you are going to work and you are here sunbathing instead of working.

HUSBAND yes honey.

KANSIIME Honey? You thi... Stop smiling please. I have not come here to look at your face. I tolerate it through the night (*turning to husbands workmates*) What are you looking at? I tolerate it the whole night.

(With arising tone) Who do...? So mmmh. How much have you made? Mmmh surprise me. How much have you made since morning? Apart from talking about Manchester and Arsenal as if you have relatives there. Tell me. How much have you made? How much? I don't have food at home. Anything at home anything at all!

HUSBAND Those things are not there. We are in public.

KANSIIME Ooh, but home is also my public.

(a customer comes in who wants to be dropped somewhere)

CUSTOMER Esevo.

HUSBAND eee yes

CUSTOMER How much is it to Kansevo?

HUSBAND Two five, two thousand five hundred

CUSTOMER (*Pointing at Kansiime*) Is she your customer?

HUSBAND No its okay (the customer boarders) Sweetheart, I will come and find you.

Kansiime: Okay. Nyab

Step off! Step off! Before I push you.

First of all you come and interrupt a peaceful marital conversation. As if that is not enough you are passing your eyes through my husband, by assuming that two thousand shillings is very little money.

As a matter of fact charge her twenty five thousand

CUSTOMER twenty five!

KANSIIME and you do not go round hug... Do you know the last time I put my hands around this man? Do you know the last time I did it? And then you just come and just do it privileged. Just, just privileged. And next time you sit on a boda boda of someone's husband. Don't look at them (imitating with a forwarded chest and a sneer) don't put your chest on their back. Noo! Sit facing the other side (illustrating) be a good girl, put your face this side, and leave your hand up like this. Don't dare hug what doesn't belong... Aa aa and as a matter of fact (pushes the girl towards another boda boda) You go with him. Sit on that boda bodaSiti (sit) sit on that boda boda Sit on that bo...(turning o her husband) Now henceforth no more taking females. Let me find you with a woman who has breasts and hips.(Turns to leave) And am waiting for food at home!

END

EPISODE SIX

Kansiime does not want to go to school

FATHER Kansiime (*as he wipes his car*) .Kansiime, Kansiime

(kansiime comes walking sluggishly, dosing) Why are your eyes closed?

KANSIIME I dont want to interrupt my sleep

FATHER sleep?

KANSIIME mmmh

FATHER Ain't you supposed to be at school?

KANSIIME Isn't it a weekend?

FATHER Kansiime, today is Friday!

KANSIIME why? (almost crying)

FATHER why? You are asking?

KANSIIME It is supposed to be a a... So I have to go to school?

FATHER yes, get inside and prepare and go to school.

KANSIIME But my uniform, it is dirty... It has... it has cobwebs, it has... holes. My uniform it is dirty (*crying*).

FATHER Kansiime you have two sets of uniform. Go go to your room there is uniform there.

KANSIIME It rained yesterday (*crying*), my uniform the second one is wet, and it is,,, (wondering what to say) not ironed.

FATHER Kansiime , I ironed the uniform last night.

KANSIIME Eee (*Crying*). so I have to go to school?

FATHER Go, go, go and change.

KANSIIME (*Crying*) daddy I think I have fever(shivering immediately) I feel fever. Daddy if you love your daughter you will have tto tell her to go for bed rest (touching herself from head, hands to chicks while crying)

FATHER Okay (*taking his phone from the pocket*) So let me call Doctor James, then he can come and give you some injection.

KANSIIME (bright, and surprised)injection for what?

FATHER You are sick?

KANSIIME Ooh wait, isn't today Friday (brighter now) today we have scie.. and math what am I doing home? Today it is Friday, I should be at school. Why did you change the calendar? Please let me go and prepare, me I love school. I want to go to school (*runs in to change*)

EPISODE SEVEN

Kansiime betrays friend

GRACE Kansiime! (Claps palms) Kansiime!

KANSIIME What is it! Eeeh ,please, please (pushing the girl) Get down my veranda! You don't come and start shouting Nge nge nge nge... and you are putting your feet on my veranda.

GRACE Kansiime. How could you?

KANSIIME How could I what? The question right now should be how couldn't I? Because I could do very many things. Right now you should be asking me. How couldn't you?

GRACE How could you betray me for only one thousand shillings. How could you?

KANSIIME Iiii! I have betrayed people for much less (with a sneer), and people I was very close to, how about you? Eee you are just one huh... When was the last time you saw hundred thousand shillings in one place. You? One hundred. All of it in one place.

So if I put hundred thousand here and put our friendship (dances as in weighing) and they said chose. Which one would you choose. Which one would you choose? Before you begin saying what. I have got. Me! I have gossiped and betrayed abou... family members. I have betrayed family members. Close friends. Closi (close)

GRACE Kansiime!

KANSIIME Not just close. How about this lousy relationship?

GRACE Lousy?

KANSIIME Yes. Very lousy relationship, and I have done many things to you by the way. I have betrayed youuu. I have... I was backbiting you. so let's be *patichular* (particular), what is it that you are talking about, that they paid me hundred thousand, and how could they tell you the amount *Paavu rugambu*.

GRACE But Kansiime, be realistic. Okay how could you give the police direction to my house and yet you know they were looking for me. How could you do that to me?

KANSIIME Eeee... that one

GRACE really?

KANSIIME Grace also you. You are talking about being realistic, but you are the one who is not being realistic. If it was you *nga* they put hundred thousand shillings *theiya* (there) and they are saying "tell us where Kansiime is". (with a high tone), be

sensitive. High tone) for the first time be sensitive. Do not think about yourself. Do not be self centered. For the first time tell me what you would choose? *Nga* they have given you hundred thousand and they just want my directions. What would you do? tell me.

GRACE But Kansiime, oh my God! What has happened to you?

KANSIIME What?

GRACE Have you forgotten I am your friend.

KANSIIME Yea friend not close friends. I have family. Those are people that I can probably care about. But you are just friend. You are talking about money here. You are mixing money and friendship. Those two they don't mix. This is business I am talking about.

GRACE So I am business

KANSIIME You have reminded me, I am supposed to go to the police and claim my award. My, my reward...d. do you have any money there? You give me transport. I go to police and pick my reward. I pay when I come back. Don't put in feelings. This is business.

GRACE But Kansiime, how could you? And yet you know am very innocent.

KANSIIME Of course I knew that you are very innocent.

GRACE Then?

KANSIIME Wait! But, I sent them yesterday. So they didn't catch you. How come you are here. How did you make it here? This corruption! Police and corruption!

END

EPISODE EIGHT

Kansiime's husband is mad

(Kansiime is outside the house brushing shoes as she watches over a pot boiling besides her. Her husband storms outside quarreling)

HUSBAND Kansiime! Kansiime! (*Kicks off a bucket on his way at the door that it scares the seated Kansiime*). What kind of nonsense is this? What kind of nonsense is this? Nothing is washed! Nothing is ironed! Nothing is what!

KANSIIME Are you quarreling with...

HUSBAND Why don't you cook food?

KANSIIME I have just been... the food is cooking still...

HUSBAND It is still what? What time is it? Stupid!

KANSIIME But who... I have... are you quarreling with me?

HUSBAND Yesterday you did not iron! Today you have not ironed! Are you calling yourself a wife?

KANSIIME Can you just come down.

HUSBAND Come down what? I am tired! I am tired! (*Banging the door*)

KANSIIME But now if you break the door. Wha... how are we going to...?

HUSBAND I am tired! (*Banging the door again*) I am tired!

KANSIIME Eee but...

HUSBAND Stupid!

KANSIIME No! No! this has stopped being you, who is angry (sneering). You are showing off your anger? You know how to be angry. So you think you are the best person to know how to be angry? You know how to be angry better than me? Okay! Excuse me! Excuse me! (Pushes him out of her way into the house and close him

out. Things are heard banging inside the house. The husband now worried peeps to watch)

HUSBAND Kansiime!

KANSIIME (comes outside pushing the husband again out of her way this time using the door)
Yea, so you know, am... you know next time, before you begin showing off. First study your opponent. Call the mechanic because the last voice you heard was your flat screen falling down pwaaah!

HUSBAND Kansiime!

KANSIIME Where is your laptop (runs in again as the husband runs after her)

HUSBAND Kansiime no! Kansiime nooo!

END

EPISODE NINE

No mosquito net for Kansiime's husband

(*Kansiime is in bed covered in a mosquito net. Her husband joins her in bed but he is not able use the net that kansiime has. There are many mosquitoes which he tries to kill using his palms*)

HUSBAND Darling.

KANSIIME Mmmh

HUSBAND Can we share the mosquito net?

KANSIIME (*opens the net to talk to her husband*) what?

HUSBAND Can we share the mosquito net?

KANSIIME For what?

HUSBAND Mosquitoes are too many

KANSIIME So?

HUSBAND Of course they are going to bite me.

KANSIIME And what is going to happen if they are going to bite you? you will die? Have you ever heard anywhere where a mosquito ate a man? That it ate someone? That it can tear off a limb? It is not a lion. Why are you selfish? How much blood is that mosquito going to eat from you? How much? Litres? It is just a simple bite. Be brave. stop being a coward.

Why are you selfish? Don't you... aren't you the one who likes eating meat a lot? Imagine if chicken, if cows, if pigs had human nets to protect themselves so that you cannot access them You would not be eating meat. How would you feel? How would you feel? But they walk around freely for you to eat them.

So a mosquito stings you alittle bit. You, you make a fuss. Don't be selfish please. So how do you expect them to survive? God created us so that we co-exist. Please co-exist with mosquitoes. What is that? So stop being selfish. Oh so what do you want them to eat? You want them to go to the garden and eat greens? You want them to go to the garden and eat greens. Or you want them to go find a job, work earn a living. Plant crops, wait for six months for germination, harvest just like you. It is just a bite, to toughen yourself. When it bites, do like this (imitating a toughened face). Be tough, be a man. Stop being a coward. And you wake me up from sleep. Don't wake me up again. Am not the one who made myself pregnant. You be brave! Goodnight.

END

EPISODE TEN

Kansiime's debt

(Gerald is bathing outside in a makeshift bathroom. His head can easily be seen as he bathes}

KANSIIME Gerald! Gerald!

GERALD Whose there?

KANSIIME What is that?

GERALD Whose that?

KANSIIME Is it Gerald?

GERALD Yes Yes

KANSIIME I want my money Gerald. I am tired , I have been bouncing throughout. It is a month now. Either I come you are up country or you are in the city or you are somewhere. Now today I have seen you. You are going to give me my money

GERALD Wait I am bathing, let me first finish.

KANSIIME I am not working on your time table. Please you did not work on my timetable when you were coming to borrow money from me

GERALD Kansiime , let me first finish.

KANSIIME Do not make me angry. I want my money.

GERALD Can you wait, let me finish bathing, then I give...

(Kansiime picks his clothes that were hanged). Now where are you taking my clothes?

KANSIIME You think am a a a. le me take them. You think am joking. Just because am here listening (*holding the garment Gerald has used to create his bathroom*) I can even take this one also. I can take this one also. Give me my money!

GERALD Kansiime why are you taking my clothes? How am I going to get out of here? Let me finish then I come and give you your money.

KANSIIME You do not have to have your clothes on in order to pay me. Direct me. (*Searching his clothes*) where is your wallet? Direct me where the money is in the house I go and pick.

GERALD I want to come and give you inside eeh. Let me come and we talk okay.

KANSIIME I don't know when you look at me over you see a stouchi, over you see a retarded person. Just to know. I want my money simple, give me directions, tell me where the money is. Me I go in the house and pick.

GERALD I have said let me finish then I come. You girl at least give me my clothes. How am I getting out of here?

KANSIIME Ng'e ng'e ng'e ng'e ng'e... its okay, its okay. Let me go with these clothes. Today you are going to learn a lesson. Avery very good lesson. Bye bye. I don't know how you are going to leave. Actually am going to close the house also.

Next time, before you dare to borrow money from someone. You will first do investigations and a background check on who you think you are going to mess around with. They... me they don't rob me. You are going to have to pay me , and me I don't work on your terms mmh. (*Peeps to see his nakedness as she leaves*)

END

EPISODE ELEVEN

Wrong number

In this conversation Kansiime is talking on phone. So any pause indicates that the other person on phone is uttering something to her, this is what she responds to as she makes her utterances.

(*Kansiime's phone rings as she is airing her clothes. She picks the call*)

KANSIIME Yes, *haro* (hallow)

(*pause*)

Haro (hallow)

(*pause*)

Mmmh mmmh. This is not Deborah. My name is Kansiime

(*pause*)

Kansiime

(*pause*)

Eeh its not a wrong number. This is my number

(*pause*)

My number is 0782800192

(*pause*)

Its my number. Its not wrong.

(*pause*)

(*pause*)

Sir don't *achuse* (accuse) me of anything, I have said this is my number. It cannot be a wrong num...you are the one...

(*pause*)

Haro (hallo)

(*pause*)

Hahaha aaah people have lost respect.

You call me, achus me of having wrong number, then you hang up. This one hasn't met me
(she calls back) yes sir. What you did is just terrible.

You don't call me and accuse me of having wrong number.

What do you mean its wrong?

My numbers are wrong?

(pause)

But it is my number. How do you call it wrong?

So if it was the right number what number would it be?

(pause)

You, you give me the right number

(pause)

I am not the one?

(pause)

Okay if I was the one , what did you want to tell me?

END

EPISODE TWELVE

Kansiime seeks employment

(*Kansiime gets into an office to get a Director speaking on phone*)

DIRECTOR (speaking on phone) ai! Kakai is there? Haha make sure you hide my wine (*pause*) eeh hahaha. Banange I cant wait, I cant wait to see George. When is he coming?

KANSIIME (*interrupting*) Excuse me

DIRECTOR (*waves her hand to have Kansiime wait as the director is Still on phone*) eeh rea... on Tuesday (*pause*) my God I don't want to miss bana... I don't want to miss eeh. Yee (*turning to Kansiime*) Yes, sorry madam. How can I help you?

KANSIIME (*grabs the phone*) First get off the phone. You do not ask me How you can help me when I am... you are the people, why you are... you are the people why there is no job, and people think you are very unserious. What if am a potential investor, I have come to invest in your *kacheap cheap* business. Or I have brought good business actually in the shop. And you just sit there malingering. You are just there wasting time on phone 'ooh keep me wine, also Lucozade, also porridge (with a sneer) and you cannot attend to clients. What is wrong with Receptionists, Eeh? These are jobs that should be scrapped off any business! I cannot believe this. As a matter of fact I want to talk to your boss right now.

DIRECTOR Aaam madam. As I said, can I help you?

KANSIIME No, you are incapable of helping me by the way. Look at yourself. You cannot even express yourself. You have to use sign language (*imitating*) ma-da-m how can- I help you? You cannot even speak. No wonder you got the lowest level of jobs. So you cannot help me. Direct me straight to your boss. The owner of this

place is the one I want to talk to. You, you are incapable of delivering any help to me as far as am concerned.

DIRECTOR Okay let me say it again. I am the boss, can I help you?

KANSIIME (surprised) boss? Mmm... you are what?

DIRECTOR Am the boss of this place . I own this place.

KANSIIME (sneering) You own this place? Who are you?

DIRECTOR Am the director of the whole hotel.

KANSIIME (surprised) eeee! Ok boss, like you... boss you... are the head of people? Boss, boss owner?

DIRECTOR Yea am the owner of this hotel

KANSIIME Ooo!, oops! Surprise (smiling) mmmh you look young. You look very young and beautiful. It is surprising how the young generation has come to own business and run them mmmwah! Splendidly. You almost surprised me hahaha. Your business is extremely splendid. Really wonderful! Wonderful!

DIRECTOR So you are saying that you have business for us?

KANSIIME aaah mmm, actually, you can put it like that. But really my business is in the line of job seeking, you know, job hunting. So I am a fresh graduate from Makerere university and am looking for any job, any job at any level.

DIRECTOR Oooh!

KANSIIME You will be surprised what I can... me, me, you will be surprised. I can actually clean your toilet and you make it as a makeshift dining. As in people can even take food there and anything you want me to do, I can do it.

DIRECTOR Oooh I thought you had business. But now we are fully staffed. We don't have any other jobs for you.

KANSIIME Now I can understand you are fully staffed, but you don't have a kansiime in your staff. Trust me when I come things will change. You see already I showed you what am capable of doing. If you employ me, no one. No one in this company can sit around on phone dilly dallying. I can show them exactly who I am.

DIRECTOR Madam I am sorry we are fully staffed, so we have no jobs.

KANSIIME So hold on, you are not going to give me job because am outspoken. I have told you the truth. It is not my fault you don't look like a boss. Look at you! Which kind of boss has half of their breasts showing out eee to clients? (*the director pulls her dress up trying to cover the breasts well*). It is not my fault. The fact that am outspoken... actually as a matter of fact, I don't want your job. You know why? Even me I have tastes when it comes to bosses. I don't just *maraga* work for anyone. Anyone who hires me

Even if you gave me a job right now. Unless its for manage... even if you gave me a job right now I will not take it. Go change your sense of style. You do not refuse to give me a job because am outspoken please. I walk out with my head held high (*She leaves imitating how her head should be held high, the manager watches on*)

END

EPISODE THIRTEEN

Kings of comedy in Kigali

(*Kansiime walks in dancing to slight music, and temporarily watches the audience*)

Forgive my terrible manners. Naturally me and you know that I am uncomfortable in these shoes. So let me help each other and we remove them (she removes her shoes)

So where I come from, when you are to perform... You cannot perform. It is not a performance before you sing a welcome song. And I am very proud I come from kabale. I am the only most educated Omusiji. Omusiji.. we don't have a Musilji here? Omusiji cannot border a plane (she points at one who raised an arm) you got a bus. Me I got a plane. I am the representative from my village. I board a plane and came here. And am very very educated. That is why I compose for you a welcome song. Be blessed as you listen

*When you educate a boy that is an individual When you educate a girl that is a whole nation
Education for girls is very very important Edu... education for girl is very very important Edu... education for girl is very very important*

I remember we sang that song the time aaaa... museveni Sorry is that sai... Kavutha Museveni... Sevo had come to our village to launch a borehole. The first borehole we had. And we sang that song for him. And he paid for about forty five students so am very... Amongst all other things. Am very happy to be a Mchinga Abachinga Waterere... We are local, We are very local, very very local. But am happy to be a Mchinga Bachinga we don't wear rolexis , we eat them We don't wanna say , I own a rolex. I will eat you

A Mchinga will not say excuse me if he can push you out of the way. Why waste time? Excuse me! Excuse me aaah they will push you and pass. That's a typical Mchinga If you have a mchinga boyfriend, and he says excuse me mmmh. He is not pure, he is not pure

And one other thing I know about Bachinga. If I don't want to pay you. Even if you negotiate your money how. There is nothing you can do about it. I will make sure I don't pay you. We had a man in our village called mr kapere. Kapere was a very inquisitive man. Very inquisitive. One day he saw two Bachinga men negotiating.

“you will pay me”

“I wont pay you”

“Am telling you, you will pay me”

“I have said I wont paycut you”

Now this man who was bargaining for his money said “eeh to show you that am not paying you” he got a panga and cut himself, his head off and died and said “eeeh”, And this Bachinga said,

"so you think if you kill yourself you will take my money" he ct himself and said. "I will find you" Two men dead because they don't want to pay. Kapere was like aiyah yayaya, " I want to know how this ends" he also killed himself so that he sees who will pay who. That is how far we will go not to pay hehehe.

And while I was away. Since the last time I came here I got a few achievements that I want to share with you. I am an up coming artist *mutere bungarow!*. I started singing, but for children. I am singing for children I am a risk taker. *Sheonserebu say*. I say let me sing for children instead of risking to sing for these...

But even the kids am scared. Kids these days they have changed. They say you will never know how vulgar a song is till your child is singing. Kids these days their songs are difference. You find a child singing; 'Touch my borry (body)' And you are like , touch your body? Where?

You find a kid busy singing. 'Bend over bend over' iiihi! bend over?Bend your body. Bend your purry. Iiihi! So kids have changed. The songs we sing don't apply here I miss those old days when we had our beautiful insults We never used to get insulted. And someone would call you something small and you get insulted."You are fake, you are a very bad girl. You look like a basin!" And you go around crying mmmmmh they accused me I am a basin eee. These days kids have their insults here. How many children are here? We could use eg. And they speak words and you are like, eeh. They are not children anymore. And you cannot discipline them They are *noti* (not) They are just (pause) very mature (pause) compact... they are not... They are not children! So while am thinking am singing for children, am safe. Am not safe at all.

I remember we used to have our games... hide and seek. Me am a product of those games of daddy and mummy, Yeah, Because my father met my mother during a daddy and mummy's game, when they were young. You know those days you used to see each other when you are young and know you belong together. That's how they met. So I respect the game of daddy and mummy. I was always house girl when I was young. I don't know why they always made me the house girl. I never got a chance to be mummy and also send the house girl to the market. I was the house girl so I never knew what happened.

These days the games they play. You are like, is this a child? Mmm. you are very lucky you don't have tear gas here. You don't know, you don't know! In in Uganda, for us our games if you ask our kids, about tear gas you are corrupt, you have embezzled funds, you are going to prison. Those are our games. Our games of playing. Those ones yea. Aaah even me I want to be mbavazi, Even me I want to be corrupt, meee... Instead of saying I want to be the house girl, I want to bee... We all know. We know.(sneering) We get games that benefit us so much

So I know I am risking But that hurts that am competing with mmh, with musicians that have advantage over me. Look at Nankobi Navuu. Navu comes on stage... first of all, he is tall, eeh

Before he says anything eee... come in and uuwi uuwi. He hasn't said anything! But you are busy screaming. He comes here and then he opens, removes his shades... then you start... see his

eyes, you scream. Now Kansiime? Going to come on stage? Aaah! There will be no screaming? You can hardly see me. You can hardly see me! I have to stand somewhere because the competition is very stiff. Very stiff. I don't know how am going to manage? Then I am going to compete with the likes of Mchangulu. Who knows Mchangulu? Gold digger. She did a video, you wait.