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Humour Representation of Socio-Political Issues: Analysing Illocutionary Acts in some Nigerian Social Media Skits

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Abstract
The study examines the relationship between humour and illocutionary force in Nigerian social media skits, with particular attention to how digital comedy functions as a medium for socio-political commentary. Drawing on Searle's (1969) Speech Act Theory, the study investigates how illocutionary acts are deployed in selected Nigerian skits to address pressing national concerns and stimulate critical reflection beyond entertainment. Adopting a qualitative approach, three purposively selected online skits – *Fuel Scarcity Wahala*, *Letter to the Bigots*, and *Pressing Issues in the Senate*, by Mr Macaroni and Lasisi were analysed. The videos, sourced from Facebook and Instagram, were transcribed, and twenty-nine utterances were examined. The analysis reveals four predominant categories of illocutionary acts – directives, assertives, expressives, and commissives, while declaratives were absent. The findings demonstrate that, despite their humorous

framing, the skits perform significant socio-political functions by satirising issues such as governance, accountability, fuel scarcity, and electoral politics. Overall, the study shows that Nigerian skit makers strategically exploit illocutionary acts as pragmatic resources to initiate public discourse, promote social awareness, and interrogate power relations within the Nigerian socio-political context.

Keywords: Humour, Social Media, Skits, Pragmatics, Illocutionary Acts

Introduction

The study of language use in digital communications has gained significant interest due to technological advancements and the explosion of digital platforms. The internet has transformed communication, allowing language users to reach the world, promote ideas, and make money through online forums and messaging applications. It has also become a platform where issues of governance, economic discussions, and protests sprout. Digital platforms enable active discourse on socio-political issues, fostering content creation and enabling individuals to display their creativity and engage with a wide audience. This is in agreement with the views of Thabo Mbeki, a one-time President of South Africa. He notes that

> "the internet has come to make the people of the world seize the new technology to empower themselves; to keep themselves informed about the truth of their own economic, political and cultural circumstances; and to give themselves a voice that all the world could hear" (Adeseke, 2020:153).

Social media content creators use digital platforms like YouTube, TikTok, Instagram, Twitter, and Facebook to engage, inform, and influence their audience; through contents that resonate with the people, shaping opinions and driving conversations.

Skits, a product of online content creation, have gained prominence as a vehicle for comedy, social commentary, and satire. They are short videos made for humour such as parody, spoof, travesty, and so on. They are for fun to lampoon characters, make commentaries on issues in the society in a subtle manner. Due to the popularity of skit making and number of followers, online comedy skit makers considered as influencers and celebrities in Nigeria. For example, skit makers such as Broda Shaggi (9.3 million), Sidney Talker (3.3 million), Mr. Macaroni (2.5 million), Nastyblaq (2.2 million), MC Lively (2.5 million), and Nedu (2.3 million) have these massive followings as observed from their Instagram pages (Iyanuoluwa & Oyinlade, 2024). With such large number of supporters, these content creators can endorse and shape audience attitudes just like any online media influencer. This means that whatever message they put out, would have a significant effect on their audiences' attitudes, perceptions, and even behaviours.

Despite the usefulness of skits in addressing and righting societal wrongs and a tool for social change (Ajayi, 2020; Bamgbose & Ehondor, 2021; Adetunji, 2024), it has not enjoyed adequate scholarly attention among Nigerian scholars. Few of the linguistic studies on Nigerian skits include cognitive stylistic model of analysis of African skits (Oju & Ajayi, 2021), comic language strategies and techniques in Broda Shaggi and Mr. Macaroni's skits (Obasi & Melafa, 2022), code switching in Nigerian online skits (Iyanuoluwa & Oyinlade, 2024), and phonological jokes in Maryam Apaokagi's skits (Okhuosi, 2022). Works like these have glossed over the potentiality of skits as social commentaries in addressing Nigerian socio-political issues. The problem of this research, therefore, is to expound how humour employed by Nigerian skit makers addresses issues of national concern and creates awareness for social responsibility in the people.

Research Objectives

The aim of the study is to investigate illocutionary acts in Nigerian social media skits with interest on the humorous representation of socio-political issues in Nigeria. The specific research objectives are to:

1. explore the illocutionary acts used by these skit makers to convey socio-political commentary;
2. examine the functions of the speech acts, and
3. discuss how the illocutionary acts in the skits are employed in addressing national concerns, promoting social awareness, and stimulating critical reflection.

Research Questions

The study answers the following research questions:

1. What are the illocutionary acts employed by the skit makers to convey socio-political commentary?
2. What are the functions of the speech acts? And
3. How do these speech acts as used in the skits address national concerns, promote social awareness, and stimulate critical reflection in the audience?

Literature Review

Nigerian comedy has thrived so well into the third biggest entertainment industry after Nollywood and music (Oyebola, 2023). This evolution of the comedy industry in Nigeria has now snowballed into the skit making industry. The history of skits is associated with the evolution of stand-up comedy, which precedes the skit-making era. According to Chen (2018), skit-making industry evolved due to the emergence of stand up comedians and shows, which paved the way for skit making in Nigeria. Credits accorded to comics such as AliBaba who is regarded as the father of stand-up comedy in Nigeria as well as producers like Opa Williams who put together comedy shows such as "A Night of a Thousand Laughs" which began in 1995. There is also the reference to the contributions of past comics such as Chika Okpala

(Zebrudaya), Moses Olaiya (Baba Sala), Sam Loco Efe and the likes for being progenitors of what is known today as the comedy industry (Chen, 2018).

Historically, according to Adetunji (2024), short comedy videos, in other words skits, began to gain prominence in Nigeria in 2015 and this was long before the social media rush or boom. Few years later, skit making grew into a full-fledged industry. After the COVID-19 pandemic ravaged the world and propelled a lockdown, many people turned to social media platforms as creativity was at its peaks. As at March 2022, skit making ranked the third largest in the Nigerian entertainment industry with a net worth estimated at 50 billion naira; a very massive financial valuation for an industry considered emerging (Ihua, 2021). The skit making industry in Nigeria has since then grown in leaps and bounds even beyond whatever projections might have been made concerning the industry as it has experienced and produced a whole new generation of comedians referred to as skit makers (Ihua *et al*, 2021).

Skits, also called sketches, refer to brief humorous acts or short comedy scenes intended to entertain an audience (Akalonu & Ha, 2024). A skit is simply a short play or performance often in video formats found on social media platforms (Ojomo & Sodeinde, 2021), usually satirical or light-hearted in nature. A skit expects to be brief, amusing, and particularly a parody created to amuse its audience even while conveying a message that can be instructive or educational; Adetunji (2024) notes that, the actors make fun of people, and events by imitating them. Social media skits are design primarily to entertain and make viewers relax and ease their stress. It is usually well crafted, and can be targeted at a particular age group. It is fun poking, concise and quick (Adeseke, 2020).

Akalonu and Ha (2024) note that comedy skits became popularized by comedians such as Bovi, Basketmouth, Mark Angel, Naija

Boyz, Falzthebahdguy, Crazeclown, Emma Oh my god, Wofaifada and many others, who leveraged YouTube as a platform to distribute their contents and gain followers. Since then, there has been an unprecedented influx of new online comedy sketch makers and actors. Several skit makers became celebrities in the year 2020, and since then the popular names in the skit making industry in Nigeria includes KieKie, Officer Woos, Layi Wasabi, Mark Angel, MC Lively, Ikorodu Bois, Emmanuella, Sabinus (Mr. Funny), Craze Clown, Woli Agba, Neekah, Nasboi, Kelvinblak, and many more (Ojomo & Sodeinde, 2021).

While skits are typically intend to be funny, they do not necessarily have to be humorous. However, as parodies, they aim to critique and challenge societal norms, conventions, and popular culture. They highlight trending topics and create skits with life lessons. They can also cover a wide range of topics and themes, from everyday situations and social commentary to absurd or exaggerated scenarios. Most online comedy sketches in Nigeria started with nostalgic family content reinforcing the stereotypic conceptions of African parents. However, more recent comedy skits have adopted content centred on governance, poverty, money, corruption, and even fear of insecurity where people run to safety at any false alarm (prank videos). Elements of humour in skits may involve physical comedy, wordplay, puns, sarcasm, exaggeration, and other comedic techniques to elicit laughter and amusement from the audience.

Over time, humour as a universal language has been used to manage stress or cope with embarrassments, diffuse tense situations, build relationships, engage audiences, challenge social norms, provoke thought, and light-heartedly address serious issues. Although comedy primarily serves to be entertaining, it has several possible other functions, O'Hara (2016) points out, to include challenging stereotypes and dominant discourses that marginalize and stigmatize groups and individuals. When used skilfully,

humour can be a potent tool for promoting social responsibility by bringing important issues to light, stimulating critical thinking, promoting positive social change, and encouraging dialogue (Cameron, 2015). In today's conversation, humour and social responsibility are becoming more and more entwined, particularly on digital media. Through social media platforms, skits have become popular for social critique, political commentary, and cultural expression in Nigeria, and the world at large.

Comedy skits on social media sites offer a distinctive fusion of amusement and social responsibility by raising awareness of and addressing current social concerns. The content creators gratify their audience with entertainment through comedy videos. These short videos have become increasingly popular in Nigeria, providing a platform for humour, creativity, and social commentary. They often tackle everyday situations, cultural quirks, and societal issues as Chattoo opines:

> The aim of a comedy program is to get the audience to laugh and get entertained by presenting humorous narratives, characters, and situations. Other objectives could include serving as a platform for mirroring the society, creating awareness and providing solutions to societal issues, persuading the audience, simplifying social and civic issues to encourage participation in the society, encouraging the creative arts, as well as discovering and promoting talents (Ojomo and Sodeinde, 2021:24)

Humour also has a 'sleeper-effect,' which can affect the persuasiveness of the message; meaning that conveyed idea of a joke is reflected upon long after it was initially heard (Cameron, 2015). This makes humour and comedy an interesting way of conveying messages for the purpose of raising awareness, audience empowerment, inspiring critical evaluation of issues, and capable of promoting change.

Humour is an effective communication tool because it challenges norms, though in a light-hearted manner, and stimulates critical thinking. In Nigeria, comedy serves as a vital means of voicing disapproval and promoting change in the face of socio-political issues like economic inequality and corruption. According to Osisanwo, Atoloye and Akintaro (2024), comedians have increasingly utilised their talent to satirise social and political issues contributing to their popularity. We see various instances of online comedians highlight social inequalities or criticise authority figures through satire and parody. One of such comedians is Maryam Apaokagi, a Nigerian comedian popularly known as Taaooma. Her comedy skits, which are often family-centric, gain a massive following in social media due to their relatable witty reflections of features (such as using physical punishment to discipline children) peculiar to Nigerian mothers.

One of the defining elements of Taaooma's content is the recurring theme of Ronke, the mother figure, administering humorous yet exaggerated slaps to Tao as a form of discipline whenever the latter exhibits misbehaviour. This recurring comedic trope humorously mirrors the stereotype of strict and disciplinarian African mothers, reflecting on the cultural aspect of parental upbringing. The skit makers through the social media platforms do not only thrive in their role as entertainers, but also play a strategic role of creating awareness of societal ills, reprimanding negative social acts and can be a tool for positive change in our society. These comedians are also "capable of mobilizing the masses, focusing a critical lens on injustices, injecting hope, and optimism into seemingly hopeless" situations in our society (Chattoo & Feldman, 2020:n.p). The authors explain that comedy can engage audiences with issues such as global poverty, climate change, immigration, and sexual assault.

A recent instance is the comedy clip posted on Facebook by Kalango Rocky, a Nigerian up and coming comedian, titled

"Justice League" showed how everyone is affected by poverty, which is referred to as 'SAPA'. The comedy, performed by cartoon characters modelled after a popular foreign movie, "Superman – Justice League," made a great blend of originality, creativity, and Nigerian cultural background. The creator used the Nigerian Pidgin English to not only entertain his audience, but to make it relatable to Nigerians by showcasing how much poverty has enveloped the people, caused them to patronize immoral lifestyles and even brought division among the Justice League team members. As Kreftling (2014) states, comedians create jokes that can be used for awareness building and empowerment by highlighting important issues. He opines that they should use their voice to speak on social issues that relates to them. Comedians/content creators such as Mr. Macaroni, Lasisi, Broda Shaggi, and Rocky have portrayed in some of their skits the depth of bad governance, corruption, tribalism, and poverty Nigerians have to deal with in the country.

Theoretical Framework

This study is anchored on Searle's (1979) Speech Act Theory, which builds upon Austin's foundational work on actions involved in producing utterances. The theory posits that language is not merely a vehicle for conveying information but also a means of performing actions. Searle describes speech acts as "the basic units of linguistic communication" produced in real-life contexts by speakers with specific intentions (Mey, 2001:93). In this sense, every utterance constitutes an act shaped by both the communicative situation and the speaker's purpose. They are not merely vehicles for conveying information but verbal actions capable of altering states of affairs (Mey, 2001; Agbedo, 2015).

Austin distinguished three dimensions of speech acts: the locutionary act (the act of producing an utterance), the illocutionary act (the pragmatic force or intention behind the utterance), and the perlocutionary act (the effect on the audience) (Ezeifeka, 2018). This study focuses on illocutionary acts, which

reveal what speakers accomplish with words – whether asserting, requesting, warning, or congratulating (Osisanwo, 2008). An illocutionary act, Osisanwo (2008:63) notes, is a non-linguistic act performed through a linguistic or locutionary act."

It is the pragmatic force of an utterance; it implies what the speaker is doing with his/her words, the function of the words, the specific purpose the speaker has in mind, and the actions specified in the speaker's utterances (Agbedo, 2015; Ezeifeka, 2018). The illocutionary act as classified by Searle is in five categories. They are assertive, directive, commissive, expressive, and declarative. According to Ezeifeka (2018) and Hariati (2020)

- **Assertives –** also known as **Representatives** occur when the speaker articulates a statement that is grounded in truth and factual accuracy. They aim to get listeners to form beliefs through claiming, suggesting, predicting, asserting, reporting, concluding, and describing.

- **Directives –** are illocutionary acts aimed at persuading or encouraging the hearer to perform an action in the future, involving suggesting, requesting, commanding, pleading, inviting, prohibiting, warning, and ordering.

- **Commissives –** are illocutionary acts that express the speaker's intention to perform a future action, including challenging, threatening, guaranteeing, offering, promising, refusing, and pledging.

- **Expressives –** are illocutionary acts that convey the speaker's feelings or attitudes toward a particular situation, such as appreciating, apologizing, congratulating, blaming, and praising.

- **Declaratives** – are illocutionary acts that change the world by transforming meaning into reality through utterances like

pronouncing, terminating, naming, arresting, marrying, and declaring.

Methodology

This research uses a qualitative research method, combining content analysis to examine utterances used in the skits performed by popular skit makers Mr. Macaroni, Lasisi, and Otunba. The skits used are "*Fuel Scarcity Wahala,*" "*Letter to the Bigots*" and "*Pressing Issues in the Senate*." The data were collected from different digital platforms like Facebook, X, and Instagram. The study's sampling approach was purposive, selecting content that address socio-political and governance issues in the country, and relevant to the research questions.

The study examines the illocutionary speech acts performed by characters in the selected videos as a basis for interpreting the comedian's communicative intentions underlying the characters' utterances. It described the functions of the illocutionary acts found in the skits, and the socio-political concerns addressed by them. The researcher's choice of skits influenced by the popularity of these online content creators according to reports by Dataleum (2024), they have become online influencers, and their comic videos contain conversations and expressions attacking societal ills and exposing the challenges of Nigerians.

Synopsis of the skits

- ***Data A Fuel Scarcity Wahala***

In this satirical skit, Lasisi, dressed as a business executive, participates in an online meeting while parked in a fuel queue. The scene escalates when another driver, revealed as Macaroni, quickly squeezes into the queue ahead of him. Lasisi confronts Macaroni, who demands respect as a high-ranking societal figure. Upon recognizing him as a politician, Lasisi vehemently criticizes the political class for the country's economic hardships, including fuel and cash scarcity. Tensions rise as Lasisi threatens to damage the

politician's car unless he vacates the spot. The skit culminates with the politician cynically reminding Lasisi that the public continues to vote corrupt leaders into power, stating, "If you don't elect good leaders, you will continue to suffer." The skit uses humour to comment on political accountability and public complicity in Nigeria's socio-economic challenges.

❖ ***Data B Letter to the Bigots***

The skit *"Letter to the Bigots"* satirically portrays two Nigerian politicians, Mr. Macaroni and a colleague, engaging in divisive political tactics. Set inside a car, Macaroni speaks in Yoruba to his allies, instructing them to confront and fight opposition groups about accusations of using tribalism and illegal tactics to win elections. On a different call, his companion speaking in Igbo, echoes similar sentiments, promising financial support (airtime, food, and drinks) for mobilizing their followers. Despite representing different ethnic groups, both politicians laugh together and refer to each other as brothers, revealing their shared agenda: to exploit ethnic divisions for personal and political gain. The skit analyses how political elites manipulate tribal sentiments to maintain power, while feigning unity behind closed doors.

❖ ***Data C Pressing Issues in the Senate***

A satirical skit set in the office of the Nigerian Senate President, where a meeting among four senators unfolds. The plot follows Senator1, who earnestly raises concerns about the ongoing fuel crisis and its impact on citizens. However, his colleagues, the Senate President (played by Mr. Macaroni), Otunba, and Senator3 dismiss his concerns, instead indulging in frivolous discussions about women and explicit content on Otunba's phone. Otunba mockingly discards Senator1's fuel crisis file by dropping it on the floor, claiming it will be addressed later. The skit climaxes when Senator1 eventually conforms to their corrupt attitude, discarding his remaining files and joining their obsession with "freaky freaky," symbolizing how integrity is often compromised in the

face of institutional rot and peer pressure. The skit analyses political apathy, decay of leadership values, and the trivialization of national issues by self-serving lawmakers.

Data Analysis, Findings and Discussions

Following Searle's (1979) classification, the analysis identifies four illocutionary act categories in the selected skits – assertives, directives, commissives, and expressives. Each category discuss below with relevant extracts from the skits to illustrate its communicative functions.

1. Assertive Acts *in the skits acts used to expose socio-political realities and criticize leadership failures. Example:*

In **excerpt 1** from "Fuel Scarcity Wahala," the politician says: "*Will you respect yourself? Do you know you are talking to a respected figure in society?*" as he demands respect from the man, trying to intimidate him even as he manoeuvred his way into the fuel queue. He asserts his eminence just to make the citizen recognize him as an influential figure in the society. The citizen's statements as **excerpts 2** and **3**: "*They will never respect you in life. Nobody can ever respect you…You people are the ones that spoilt this country,*" functions as an assertive act. He asserts a perceived truth about the loss of integrity among Nigerian leaders/politicians. The utterance accuses politicians of being responsible for the nation's hardship, reflecting citizens' frustration, and disillusionment. These assertive acts function to mirror the public sentiment of distrust toward the political elite.

Macaroni's statement in "Letter to the Bigots" as **excerpt 4 –** "*Agreed, we wanted to use tribalism to win the elections, yes!*" also serves an assertive function. The politician affirms a corrupt political strategy, exposing ethno political manipulation against the people. Likewise, in **excerpt 5**, the statement by the other politician to his representative, "*You can see they started the fight. So if it is fight they want, we will give it to them*" asserts blame on

the opposing party while justifying retaliatory violence from his team instead of peace. The excerpt also has a **commissive** intent as it implies their readiness to strike back. Through such acts, the skit satirically unveils the deceptive and self-serving nature of political utterances in Nigeria.

Senator1 in **excerpt 6** from "Pressing Issues in the Senate," performs an assertive act by informing his colleagues about real economic implications of hike in fuel price: "*...the cost of fuel has gone up, and that is going to have a ripple effect on the masses. It's going to affect the cost of food, the cost of transport, and generally the cost of living*." The statement is predictive in nature as the senator conveys information with facts and draws attention to the pressing issue, fuel scarcity. In response to his deep concern, the Senate President replied, "…*Even if we begin to analyze these files day by day, we cannot finish the problems of Nigerians*" **(excerpt 7**), projecting the enormity of the nation's challenges but ironically signals apathy. Thus, assertive acts in these skits function as vehicles for social commentary, projecting truth claims that expose the contradiction between leaders' words and their actions.

2. Directive Acts in the skits reveal how power and manipulation operate within political and social interactions. In "Fuel Scarcity Wahala," the politician's utterance, as **excerpt 1** (underlined), "*Will you respect yourself? Do you know you are talking to a respected figure in society?*" is an indirect directive urging obedience from the oppressed citizen through rhetorical questioning. Similarly, when the frustrated citizen angrily threatens the politician in **excerpt 2**, "*Remove this car from here*" he makes a direct command showing his resentment and demand for justice. These directives function as expressions of authority and defiance, dramatizing the tension between the ruling class and the governed. Directives dominate the political exchanges in "Letter to the Bigots," illustrating how leaders use language to incite division and chaos. For example, utterances like **excerpt 3** "*But now that*

we have used it to win the elections and they do not want to accept. And they are insulting us, what do we do? Insult them back," **excerpt 4** "*Even if they do not insult you, you should insult them and also trigger them*," and **excerpt 5** "*Anybody looking for our trouble, give them trouble too woto woto*" from the men demonstrate how politicians deliberate manipulate their followers. Macaroni's statements in **excerpt 6**: *"You don't need anybody from any other tribe; it's only yourself that you need. Everyone should only be with their tribe; let there be division*" are suggestive of tribal division. Through these speech acts, the skit is a critique of the use of political rhetoric to perpetuate tribal hatred and violence. At the end in **excerpt 7**, both men agree, "We *have to keep them divided*" serving as a directive that exposes politicians' deliberate strategies of disunity.

Directives in "Pressing Issues in the Senate" take the form of rhetorical discouragement. For example **excerpt 8**, "*How many problems do you think we can possibly solve in a day*?" from the senate president mocks and dismisses senator1's genuine concern and discourages meaningful debate that ought to follow his presentation among the senators. The President's ironic statement in **excerpt 9:** *"...why don't you say that the allowance we are giving all the senators, you don't want your own; we should use it to solve Nigeria's problem?*" also functions as a directive, challenging the senator's sincere worry for the masses. These examples show how directives serve sarcastic and manipulative functions, revealing both leadership insensitivity and moral hypocrisy.

3. Commissive Acts in the skits often function as tools of intimidation or deceit. For example, **excerpt 1**, "*I will have you arrested*" said by the politician in "Fuel Scarcity Wahala," is a commissive act expressing an intention to punish the man. It exposes the abuse of power and the authoritarian tendencies of political elites. The utterance functions both as a threat and as

social satire, portraying how political figures use intimidation to silence citizens' dissent.

Commissive acts appear as false assurances and promises from the politicians to sustain evil in "Letter to the Bigots." In **excerpt 2**, the second man encourages his people to fight the opposition if they want trouble, "*I am here; nothing will happen. You hear*?" assuring them of his protection even while seated in a car with his political "opponent." In **excerpt 3** he says, "*I will send you credit to share to our people. Buy the boys food and drinks*," thereby committing to an act of bribery, which symbolize the commercialization of loyalty and political patronage relatable to Nigerians. His last utterance as **excerpt 4** "*Yes, for our own sake*" as response to "*We have to keep them divided*" by the first politician (Macaroni) commits him to an unethical alliance with the other politician that benefits only the elite. These commissive acts analyse the moral bankruptcy of political promises, where commitments used to sustain exploitation rather than public welfare.

4. Expressive Acts *in the skits used to dramatize anger, disdain, and mockery, enriching the satirical tone on the skits. For instance:*

The citizen's statements in **excerpt 1**: "*Oh, you are a politician. ...It's God that will punish you*," expresses frustration and hatred toward Nigerian politicians in "Fuel Scarcity Wahala." And when he says in **excerpt 2**, "*I've been suffering here, now you brought your car and say you are a politician,*" he explains how long he has been on the queue, expressing the frustration and stress experienced. Through the statements, he conveys the emotional burden of economic hardship on the people. Another example is in **excerpt 3** when the politician responded, "*Are you not the one voting for us*?" he uses rhetorical question to shift responsibility, blaming the citizens' wrong choice of leaders. These expressive

acts evoke empathy while reinforcing the people's collective resentment against corrupt and disconnected leadership. They are also employed to prompt Nigerians to reflect on their electoral actions be responsible for the people that go into power.

Mr. Macaroni's utterance in "Letter to the Bigots," **excerpt 4 –** "*It's better if you are against each other*" expresses a cynical satisfaction with disunity and chaos. He implies that discord is favourable. The statement reflects the moral decay among political elites who exploit citizens' emotions for selfish gain. The expressive force of the utterance strengthens the satirical portrayal of politicians as morally degenerate.

Excerpt 5 from "Pressing Issues in the Senate," is the Senate President's mocking remark, "*Look at you; you want to complain about Nigeria's problem with all your cheeks, like puff puff*," at the concerned senator is an expressive act of ridicule. It conveys contempt for genuine concern and exposes the disconnection and moral rot within the political class. Through expressive acts, the skit makers use humour to unmask the insensitivity and self-indulgence of public officials.

Based on the data analysis presented above, the result of the study in summary shown in the table below:

Summary of Findings - Table 1

No	Illocutionary Act	Frequency	Percentage	Dominant Function
1.	Directive	11	39%	Manipulation, control, and incitement to action
2	Assertive	9	32%	Expression of truth, criticism, and social awareness
3.	Expressive	5	18%	Emotional reaction and ridicule
4	Commissive	4	11%	Threat, false promise, and deceptive commitment
	Total	29	100%	

Across the skits, directive illocutionary acts dominate, reflecting the hierarchical nature of political discourse in Nigeria where leaders issue commands and control actions rather than engage in participatory dialogue, or active leadership. Assertive acts complement this tendency by exposing societal decay and amplifying citizens' voices of frustration, while expressive acts heighten the emotional and satirical tone of humour through anger, ridicule, and disdain. Commissive acts, on the other hand, reveal the deceitful promises and threats often employed by political figures to maintain authority and manipulate citizens. Collectively, these speech acts function as pragmatic resources that enable humour to serve as a tool for political critique and social reflection.

Conclusion

The analysis of the 29 utterances examined in the study comprising 11 directives (39%), 9 assertives (32%), 5 expressives (18%), and 4 commissives (11%) demonstrates how Nigerian skit makers use humour and sarcasm to critique leadership and governance. Through their linguistic choices, the comedians highlight egotism, corruption, and disregard for the masses, portraying the frustrations of life in Nigeria such as fuel scarcity, political manipulation, and economic hardship.

The study shows that humour in these skits does more than entertain; it functions as a subtle yet powerful form of social commentary that fosters public awareness, accountability, and critical engagement with national issues. Ultimately, this paper establishes that Macaroni and Lasisi as Nigerian skit makers deploy humour as a communicative strategy, to engage their audiences in reflections on political realities. Thus, humour in social media skits can operate as both an artistic and pragmatic tool to raise social consciousness, inspire dialogue, and contribute to the broader effort of addressing societal problems through creative linguistic expression.

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