



Article

A Linguistic Analysis of the Use of Humour in Adébáyò Àkàndé Fálétí's Writings

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A B S T R A C T

This study discussed strategies of humour in Adébáyò Àkàndé Fálétí's writings. It interrogates how humour as a universal human interactional phenomenon is used to particularly entertain, checkmate human excesses and chastise societal ills in a mild manner. It is noted that among the living things only human beings laugh and humour excites laughter but it is not every humour that leads to laughter. Therefore, for humour to be effectively appreciated, it must be properly situated in its social context. The theoretical framework for this study is based on Thomas Veatch postulation of humour as a phenomenon made up of congruous and incongruous elements of socially typical and infringement of the prejudiced ethical standard. This framework is adopted to study Faleti's use of humour to entertain, criticize human actions and chastise societal ills. It was out that humour as a form of lampoon is used euphemistically or ironically not as a means to destroy the society but to improve it. Faleti uses humour as an effective weapon of criticism and a subtle source of laughter to entertain the audience and to curb aberrations in the society. Humour in Faleti's writings is used in a calm and amusing manner and the end result is laughter, although beneath the laughter is the lampoon of social misdemeanours concealed in the use of light-hearted constructions. Faleti has succeeded in espousing various methods of coping with serious and tense situation through the use of strategies of humour.

I. INTRODUCTION

Humour is seen as the fulcrum on which literature is anchored to alleviate pain, to fetch pleasure and to make general conditions of living better. Humour is an instrument used to perceive and express a sense of shrewdness or entertainment. Humour encompasses the notion of appreciation and expression of incongruities or abnormality inherent in a state of affairs or character. Humour is more or often utilised to illustrate some fundamental absurdity in human nature or conduct. Humour is universal in nature. It is a phenomenon that cuts across all domains of life.

Humour is uniquely and frequently adopted consciously or unconsciously, directly or indirectly by every human being in every aspect of their daily endeavours, irrespective of their status in the

society. Humour, based on usage and intention, can be categorised into three levels for analysis. There is a universal humour that can be understood by everybody across culture or formal education. The second level of analysis considers humour as an instrument of relief from repression or inhibition. The third category of humour makes recourse to elevated language use and selected stylistic devices, Marina and Vadim (2021:97). The basic ingredients of humour are irony, satire and pun in Literature. Sophisticated humour is stylish and developed. From this, there arise two varieties: compassionate humour targeted at the heart and intellectual humour focussed at the mind and this is otherwise known as an elitist or high class humour.

This study aims to describe in detail the sense of humour which dominates Fálétí's writings

as well as the use of strategies which marks his idiolect. The motivation for this study emanates not only from the point of views of the happenings and scenes in Fálétí's writings but also from the manner of his presentation. Many of his works and themes, especially those that are very serious and pathetic in nature, have always been humorous and capable of didacticism as well as wiping out melancholic feelings. The main concern of this paper is to attempt a meaningful study of - Adébáyò Àkàndé Fálétí strategies for humour in his writings and how he utilises the strategies to deftly pass across his messages.

The concept of humour cannot be approached from a stereotypical point of view; this is because there are various aspects of humour. We often talk of "sense of humour", "appreciation of humour" and "generation of humour". Sense of humour is an identified characteristic of an individual language user – a sort of idiolect. And in some situations, it is seen as a proclivity to laugh at things, at situational issues or at a self folly. Appreciation of humour refers to the ability to glean humour in every situation or setting, whereas humour creation is the tendency to make humorous comments or act in a manner akin to situations or contexts of discourse. Scholars are of the views that generating humour is more psychologically protective and gratifying than simply appreciating humour, Kuhlman (1988), Dorde (2022). As stated earlier, in spite of numerous usages and approaches to the concept of humour, its mode of expression does not deny it of its universal definition and notion. From sociological point of view, humour is seen as a part of many socially acceptable actions. It is believed that the impact of humour is psychologically encompassing and also, socially and politically gratifying. Therefore, humour is otherwise described as "emotional pain" that does not hurt, Muldera and Anton (2002).

Scheel (2017:25) from the communication point of view described humour "as an aspect or an element of human communication and social interaction associated with amusement and where illocutionary effect is crafted to occupy and entertain the audience." Pien and Rothbart (1986:67), on the other hand, consider humour "as a phenomenon that spans socio-cultural factors and the perception of incongruity in a playful state that may or may not be accompanied by laughter." By this definition, Pien and Rothbart (ibid) assert that not all humour excites laughter. Incongruity

itself refers to all unexpected associations of two normally unrelated or even conflicting contexts or circumstances. This means that, incongruity has the tendency of exciting laughter and amusement and if this is so, then humour may excite amusement at the expense of laughter. Also, looking at humour from the semiotic point of view, Marina and Vadim (2021:97) came up with the viewpoint illuminating the core attributes of humour. According to them, "humour is the identification of unidentifiable signs in the domain of conventionality." The constituents of humour are signs that indicate conventionality or the "signification" of transformations. It is believed that without any reference to conventional significations, the possibility of being funny is unrealistic. From the semiotic point of view above, condemnation encased in humour via satire will become inconsequential without an element of conventionality and also will become direct insult and abuse. Furthermore, humour will become a reprimand and irony of reproach while an innocent joke that expresses "I am ok" without an element of conventionality will slither into strange misunderstanding.

Simpson (1981:105) from encompassing point of view defines humour as "the quality of action, speech or writing, which excites amusement, oddity, jocularity, facetiousness, comic and fun." It is noted that Simpson's definition of humour is encompassing in nature. The definition does not restrict humour to speech alone but glean humour from all forms of writings and actions. It excludes commonplace writings and actions but foregrounds the ones which bring amusement and fun. The general viewpoints on humour shows that humour does not act alone but requires at least, its constituent parts for its effects to become fully realised and felt. Sa'adu quoted in Inegbe (1999) towed the line of the viewpoint above by stating that humour is a social process and a shared experience originating with some intentions to facilitate regression and alleviation of severe psychological and mental state of mind. From Sa'adu (ibid) viewpoint, it is noted that humour is a social phenomenon which is accentuated and deployed through someone's action to reduce anxiety and fear.

Based on the foregoing, there are no doubts that humour is very essential to keep man stable psychologically, mentally and socially as well as maintaining balanced society devoid of rancour and acrimony. From whatever perspectives one

may examine humour, it serves not only as a source of amusement but also as a check to the excesses of man. In fact humour and laughter are so important to human existence and social life that a society without it will be faced with meaninglessness and angst.

Thomas C. Veatch (1998) formulated incongruity theory of humour which has been adjudged by various analysts as the well-formulated and the most precise analytical tool in explicating the imprints of humour in literary works. Veatch establishes that humour include a phenomenon made up of congruous and incongruous elements of socially typical and infringement of the prejudiced ethical standard. While one element is socially normal the other is a violation of the “subjective moral order”. Veatch, (1998:168) explicates that the “moral order” is the “rich cognitive and emotional system of opinions about the proper order of the social and natural world” Although it should be noted that there are obvious distinction between the theories which come under this general term. Incongruity theories are, however, noted to be “the most widely accepted school of thought concerning humour” Franklyn (2006: 77). Attardo (1994:48), in consonance with the above remark, agrees that “laughter is a clear mark of incongruity.” The cause of laughter in every case is simply the sudden perception of incongruity between a concept and the real objects which have been conceived to having some relation. Laughter, therefore, is the apt expression of the perceived incongruity. In the search of actualising basic research principle for humour, Raskin (1985:40) noted that “there is no a priori reason why all aspects of every example of humour should be explicable in terms of a single principle.” For the purpose of this research, Veatch incongruity humour theory provides sufficient and adequate analytical tool for a more remarkable and exhaustive study and analysis of the make-ups of humour in Fálétí’s writings for meaning and intention.

II. METHOD

Data for this paper were drawn from excerpts from the literary texts of Adébáyò Àkàndé Fálétí, (1979), *Ogun Àwítélè*, (1972), *Baṣòrun Gáà*, (1980), *Wón Rò Pé Wèrè Ni*, and (1975), *Omọ Olókùn Eṣin*. They were selected as a sample group showcasing sufficient and pragmatic use of humour in Yoruba literary text. To achieve purposeful analysis, various linguistic strategies for creating humour such as

comedy, satire, tragic-comedy, farce and burlesque, labelling, puns, irony of situations, comparisons and satire, etc were identified and reviewed by the authors of this paper under literature review section and, four strategies of comparison, dialect, wordplays and cinematography, which are found suitable to illuminate incongruity and expression of humour, were selected from the identified humour strategies. Data analysis, which was done mainly at stylistic and pragmatic levels, illustrated the issue of humour and its capacity to manipulate language use to particularly checkmate human excesses and chastise societal ills in a mild manner.

III. RESULT AND DISCUSSION

Analysis of Humour Strategies in Adébáyò Àkàndé Fálétí Writings

Generally speaking, strategy for creating humour depends on the user’s capacity to manipulate language. For this purpose, linguistic strategies for creating humour were identified and analysed below.

Comparison

Comparison is one of the strategies for creating humour. Comparison strategy utilises metaphor and simile as its useful tool. Metaphor is usually employed to indicate communication targets different from the literal meaning. Olabode (1981) describes metaphor as the means of transforming a notion into another using an object with descriptive properties directly analogous to another object. Metaphor is therefore an emphatic comparison, which if expressed formally or indirectly, takes on the form of simile. In the excerpt below, metaphor features prominently in one of Fálétí’s narrative poems titled “*Ìgbéyàwó Kan Ní Ìletò Wa*.” Fálétí humorously described the size and bulge of Àkàndé’s goitre in the excerpt below:

B’ípàkọ ti n fi dùgbè lèhin
 Òrúbandú tí n be, lórùn a sì yo, síwájú bọbobo,
 (*Ìgbéyàwó Kan Ní Ìletò Wa* II 179-188)

As his occiput dangles backwards

The round bulging thing in his neck would menacingly protrude forward.

Here the word Òrúbandú, a metaphor, is employed as descriptive word for the size of the goitre in question. It is a humorous strategy employed to induce laughter through its strange and unexpected structure and sound. Òrúbandú as a word is a fore-grounded element which calls

attention to itself. The expression is metaphoric and it denotes a very big and massive object competing with the neck. This is more or less like an albatross on the neck of the mariner. This is an apt use of situational humour to portray the pathetic and helpless state of man. Goitre, in those days in Yoruba land, where medical operation has not been discovered for it, is an emblem of body shame which must be endured and coped with. It is akin to the situation in the myth of Sisyphus which indicates lack of escape from some life challenges. The use of situational humour is to emphasise fortitude as the means to cope with life problems.

Unlike metaphor described above, simile is used to illustrate issues by using direct comparison. Adam (2015) describes simile, through relevance theory, as a poetic comparisons in which “like” in simile is used to encode the same thing in formally equivalent non-poetic comparisons. Olatunji (1984:55), on the other hand, defines simile as an overt comparison in which an object being described is similar to another. Simile helps in creating a vivid picture of what is being described. Of all the strategies of humour identified in Fálétí’s writings, simile is the most frequently used in most of his narrative poems, to praise, to ridicule, to emphasize and to illustrate important issues. Examples of where simile is used for the procurement of humour are found in *Ojọ Ìláyèfun* where Lààlà joins his friend Şàngódòkun in licking yam flour in order to prevent Şàngódòkun’s in-law from knowing that their son-in-law has gone mad. Through the use of simile, Fálétí describes Şàngódòkun vividly as he licks the flour thus:

Ibè, niyá iyàwó ti bá Şàngódòkun
 tí n j’èlùbó, èkùkù bí àgùtàn
 tí n lá’nu mórán bí ewúré, jewé ata
 (*Ojọ Ìláyèfun* II 145-147)

It was there that the mother-in-law found Şàngódòkun
 As he was eating yam flour like a sheep,
 And smacking his lips as a goat eating pepper leaves.

The use of simile in the excerpt above creates a vivid picture, especially, to those who have observed a goat eating favourite leaves. Smile of this type utilises imagery to present cinematic report which accurately and colourfully illuminates Şàngódòkun and his friend eating yam flour like a goat would eat pepper leaves. This is an example of gallows humour which applies to critical psychological and dire situations. It serves as a mechanism for coping with life in harsh settings so that negative feelings

can be transformed into positive and resigned acceptance (Maier 1989). The scenario described above is incongruous. It elicits an illogical, even psychotic, response to irresolvable dilemmas and offers an existentialist’s reason for being in an insane position. The implication of the scenario in the excerpt above is multi-dimensional: it is either reflecting heightened emotions or reducing sensitivity to circumstances.

Similarly, simile is also used as a strategy to excite laughter in *Wón rò Pé Wèrè Ni* where Ọmọmọşé, a musician, is sighted, entertaining his fans on the stage, at Ọjà Ọba:

Ọmọmọşé : È farabalè
 Ègbè : A ti farabalè tẹlẹ tele kó o tó wí
 bígi-imú onídàrùké tíí farabalè f’òòrùn.
 Ọmọmọşé : My people, I urge you to calm down
 Chorus : We are already calm before you directed,
 just as the nose of the farm labourer surrenders
 itself to the sun

Here, simile is used to compare the manner with which the nose of the farm labourer surrenders itself to the sun and this use excites humour. This typical use of comparison is akin to Ọyọ versifiers who utilise comparison and euphemism to caricature and throw tantrums. The use of gallows humour, in the excerpt above, is to portray the reality of the situation of the peasant farm labourer in his resigned attempts and toils to provide for the needs of his immediate family and the entire neighbourhood.

Wordplays and Incongruity

The use of wordplays and incongruity in Fálétí’s writings are particularly noticeable in the way he devised word games, by manipulating the semantic implication of the written language. Writers are often fond of pulling words apart and reconstructing them in a new way, arranging them into clever patterns, infusing hidden meanings inside them and trying to use them to create special meaning and effect. In Giorgadze (2018), wordplay is described as features of languages use and is exploited to engender communicative significance by combination of two or more linguistic structures with more or less similar forms and more or less different meanings. Meanwhile, the noticeable juxtaposition of lexical items with similar shapes is considered by Olatunji (1984:37) as wordplay. The essence of co-occurrence of lexical items defined above is to produce effect of verbal dexterity.

Practically, a play on words could spawn offense at times and to create humorous effect and, the users too could be seen as social nuisance. In *Başòrun Gáà*, wordplay is utilised by a character called ‘iyá ilé orí’ to cast aspersion on the embodiment of the Yoruba name Akínkúnmi in a ridiculous but humorous manner. Her reason is to discourage Àgbònyín, her protégé, from getting married to Akínkúnmi, a character in the play and a suitor to Agbonyin, because of his poor background.

Ìyá Ilé Orí: Dákẹ̀ kó o jẹ̀ n gbòrò, má jẹ̀ kí n s’ìwí sòrò rẹ̀
 Ta l’ajá tíí j’Ákínkúnmi?
 Bó o bá n gbó tí wọn p’akin bọ̀ níwájú,
 Bó o bá n gbó tí wọn p’akin bọ̀ lẹ̀hìn
 À fi k’ènià ó wolẹ̀ lórò Akin
 Kó tó b’ákin sẹ.
 Akínkúnmi lásán ò tó fẹ̀yìn tí
 À fi bá a gbòkànlẹ̀ ‘rú àwọn Akíndúrótini.
 Bó o bá bímo, má so, ó l’Ákínwùnmí
 Èni tó sọmọ, l’Ákínwùnmí, èbẹ̀ ló n bẹ̀
 Akín-wù-wọn lásán ni, wọn kì níwà Akin
 Èni tó sọmọ l’Ákinlabí
 Nwọn n fenu polongo Akin lásán ni
 Akíndélé níwinkùn
 Akínyẹ̀lẹ̀ n sàròyẹ̀
 Nwọn n sọ p’awọn ò kọ̀’lẹ̀
 È, bá bèrèrè pé kí l’akin wọn rí mú bọ̀ látita
 Ènià tó n j’Akínyẹ̀mí
 Ó n dára rẹ̀ nínú dùn ni
 Èni tó lówó lohun gbogbo yẹ̀
 Kín l’Akin jẹ̀ b’ákin ò lólá
 Kín l’Akin jẹ̀ bákín ò níyì
 Akin tí ò lólá, Akin tí ò débikan ni
 Oun l’èni tó bá gbọ̀n fí sọmọ lórúkọ̀ tó dára
 Nwọn á sọmọ l’Ákíntólá, Akinólá, Akínbòbòlá
 Akin-mi-bò-bòlá
 Olá mi y’akin àbí kò yakin? Oláyakin.

Iya Ile Ori: keep silent and let me have peace.
 Do not allow me say negative words to you
 Who is the dog bearing Akínkúnmi?
 If you hear people calling Akin at the front
 If you hear people calling Akin at the back
 One has to be wary in dealing with Akin
 Average Akínwùnmí is not reliable
 You need to rely on such persons like Akíndúrótini.
 If you have a child, do not name him Akínwùnmí
 Naming a child Akínkúnmi is wishful thinking and pleading.
 It is vain love for valour, but wanting
 in the substance of a man of valour
 Whoever gives a child Akinlabi is only publicizing
 valour

Akíndélé amounts to complaining
 Akínyẹ̀lẹ̀ is tantamount to grumbling
 And lamentation of lack of household
 Ask, what profit has their valour brought for them?
 Whoever bears Akínyẹ̀mí only wallows in self
 consolation
 Whoever has money has answer to everything
 What is Akin without wealth?
 What is Akin without fame?
 We add valour to our wealth
 Valour without wealth is useless
 That is why a wise person gives his child good names
 Does my wealth accrue valour or not?
 Oláyakin, wealth that has real valour added to it.

Here, Fálétí played upon the name Akin for creation of humour in the excerpt above. He lampooned the essence of the name Akínkúnmi through the use of rhetorical questions. Such statements as, ta l’ajá tíí j’Ákínkúnmi? (who is the dog bearing Akínkúnmi?), kín l’akin jẹ̀ b’ákin ò níyì? (what is Akin without fame?) etc., are used to cast aspersion on the essence of bearing the name Akínkúnmi. Fálétí deftly interrogates the significance of the name Akin in such a way that the hidden meanings of each of the names mentioned in the excerpt are clearly manifested. We are also made to believe that some Akin names are more important and valuable than others. The essence of this wordplay is to ridicule and condemn Akínkúnmi, who is in love with Àgbònyín. As a matter of fact, the question in ta l’ajá tó n jẹ̀ Akínkúnmi? Confirmed the condemnation of the character called Akínkúmi. He is ridiculed and portrayed as a worthless person. This is a type of humour in which happenings are unconsciously presented in an illogical manner to task the brain of the listener. Although, Akín is a name that conveys valour, but what is the use of valour without wealth? In the situation described in the excerpt above, the character of the Akinkunmi in question is synonymous with poverty because his valour does not go with “wealth”. The use of juxtaposition of different meanings of the names of those personalities whose “valour” (Akin) goes with “wealth” and who should be considered as the real Akin brings out humour in illogicality which further accentuates the intention of the author.

Scenes or Cinematography

Scenes or Cinematography is another strategy of humour in Fálétí’s writing. Olatunji (1982:64) observes that this technique is used to portray

vividness and clarity of events in the minds of the readers. Fálétí admits that he utilises this technique to accentuate the Yoruba narrative tradition where events are not merely talked about but the readers are made to see them happening. To achieve humorous effect, Fálétí created scenes with clear visual and auditory effect spiced with abundant use of dialogue. The essence of this is to enable the reader to participate through processing of mental picture of all that is happening before him. This cinematographic effect is helped mostly by the way language is used to present the images to us as well as make some events humorous and scenically memorable. The use of the technique enables the readers to see and hear the events in writings as they happened. For instance, Fálétí utilises cinematography to unfold the array of musical instrument and performers engaged to entertain in the event that took place in Àkàndé's house:

Alágbe ñké, oní rárà ñsò,
 Àwọn oní-dùndún pàà pàà kò dáké
 Aro ñdún kikan kikan
 Nwón ñlu sèkèrè, bí má-lù-mó,
 Nwón tún ñkorin t'ó lárinrin
 (*Ìgbéyàwó Kan Ni Ìletò Wa*, II 114-118)

Minstrels were intoning eulogy,
 Troubadour were busy chanting heroic deeds
 Dùndún drums sound unabated
 Gongs resound noisily
 The Sèkèrè calabash rattles ceaselessly.
 Melodious songs rend the air.

The excerpt above brings to our mind the ensemble of the various performers and the arrays of fitting instruments on display. Their activities appeal to the sense of hearing and also exert euphonic effect on the mind generally. Although the excerpt above may not be humorous but it provides the background for the exposition of Akande's goitre in the excerpt below in a humorously manner.

L'Àkàndé bá pòyì ràn-in, ló wón'sò lórùn bóróbó
 Ni ó ta pẹ̀rẹ̀ bọ̀ s'ínú agbo
 B'Àkàndé bá na ọ̀rùn síwájú, a tún na ọ̀rùn s'ẹ̀hìn.
 Bó bá rin àrinjọ̀ tí tí
 A yọ̀rí síwájú, a yọ̀rí sẹ̀hin, bí Ògòngò baba ẹ̀yẹ
 B'ípàkọ̀ tí ñfi dùgbẹ̀ lẹ̀yìn
 Òrúbandú tí m̀bẹ̀ lórùn a sì yọ̀ síwájú bọ̀bọ̀
 (*Ìgbéyàwó Kan Ni Ìletò Wa* II.179-188)

Then Àkàndé gyrated, pranced around and remove the cloth smartly from his neck.
 As he swaggered into the dance floor
 Àkàndé shot his neck forward and backwards,

After gyrating in dancing gait,
 He would shoot his head forth and back like an ostrich
 As his occiput dangled backwards,
 The bulge round his neck shot menacingly forward.

The excerpt above is an example of an isolated scene that Fálétí presents vividly to us through visual and auditory imagery. The above italicized words such as wón'sò lórùn bóróbó (smartly removed the cloth from his neck), ta pẹ̀rẹ̀ (swaggered into), ñfi dùgbẹ̀ lẹ̀yìn (dangling massively at the back), síwájú bọ̀bọ̀ (shot menacingly forward) are "idiophones" and words like Òrúbandú (bulge round his neck), bí Ògòngò baba ẹ̀yẹ (like an ostrich the king of birds) are descriptive metaphor and simile respectively. The descriptive words enact humour in the excerpt and also enable the readers to forge a mental picture of the happenings. The essence of this humour is to create atmosphere of intensity of action, immediacy of scenery and memory processing to bring about desired communication.

The use of imagery by Fálétí induces participatory relationship between the reader and the characters in his story and, this elicits laughter, humour and entertainment. For example, Faleti vividly described the morbid reaction of Adédigba, Alágbára-Ilé after he witnessed an extraordinary incidence in the house of one of his rural dwelling friends in the excerpt below:

B'Álágbára-Ilé ti tún rí kàyèéfi yíi
 Ó ẹ̀ bí ẹ̀ni fẹ̀ tọ̀ l'ẹ̀hìnkùnlé
 Ó yára gbẹ̀şin rẹ̀ kọ̀rùn
 Ó ñ sálọ̀ bẹ̀ẹ̀ ni kò dẹ̀'rin, ó ní
 'Alágbára-Oko ju Alágbára-Ilé lọ.
 (*Alágbára-Ilé àti Alágbára-Oko* II)

As Alágbára-Ilé stumble upon this terror
 He devised as if he wanted to urinate at the back of the house
 He quickly placed his horse across his neck
 He took to his heel and quickened his pace
 He remarked that "Alágbára-Oko" is superior to "Alágbára-Ilé.

It is so amusing that a man who regards himself as the most powerful around the neighbourhood should run from the presence of another man. Here, the phrases that signal humour are 'sálọ̀ bẹ̀ẹ̀ ni kò dẹ̀hìn' (took to his heel and quicken his pace). The use of the Yoruba second person pronoun 'o' with the various verbs like 'şe' (did), 'yára' (quick) and 'ń sálọ̀' (was running away) together with the simile 'bí ẹ̀ni fẹ̀ tọ̀ lẹ̀hìnkùnlé' (as if he wanted

to urinate at the back of the house), bring to the fore self-discovery and the precautions taken by Alágbára-Ilé to escape a looming waterloo. This is the type of humour where self-discovery during the time of trouble or oppression brings about self-awareness in the limitation of human power and placing too much of hope in physical acquisition which are mostly ephemeral. The kind of laughter that it elicits emphasizes the hopelessness of being vainglorious and wallowing in transient ways of life. The use of imagery in the excerpt above enables the readers to glean all the actions being performed.

Idiomatic Expressions

Apart from all the strategies of humour earlier discussed, Fálétí also procures humour through the use of idiomatic expression. For example, in *Omọ Olókùn Èşin*, Fálétí humorously present Àjàyí's lamentation over the foolishness of his people through idiomatic expression:

Bá a bá gbón ni, à bá gba ara wa kalẹ
 A kúkú pọ ju Òkò lọ ní ilọpo-ilọpo
 Şùgbón ogbón wẹrẹ wẹrẹ ará Òkò pọ
 Ogbón wẹwẹ náà ni wón fi n kó wa sìn
 Àwa gọ ní tiwa. Bí a ti pọ tó bẹẹ la gọ t'á a lè
 mú ògèdè, nínú oşó. Enu ni a fi n hora

If we had been wise, we would have liberated ourselves.
 After all, we outnumbered Òkò people beyond count.
 But Òkò people are too shrewd and diplomatic.
 They employ subtlety to perpetually enslave us.
 Despite our strength of population we are yet foolish.
 We can attempt to take banana from the trap
 We scratch our body with our own mouth.

Here, humour is reflected through the use of idiomatic expressions in italics above. The imprint of humour here is ignited by sheer self admission of stupidity and the use of plural pronoun “we” which shows collective stupidity - àwa gọ ní tiwa (we are foolish) and the poetic expression - bí a ti pọ tó... gọ tó. (Despite our strength of population we are yet foolish). This sense of collective stupidity is also reflected in the song below;

Gòngòşú,
 Èdìdàré,
 Bó o şe gbón tó náà lo o gọ tó
 Nincompoop,
 Zombie
 Your foolishness surpassed your wisdom

In *Wón Rò Pé Wèrè Ni*, by Adebayo Faleti, idiomatic expression is employed as strategy for humour especially, in the conversation between Àrẹmú and Bàbá Rámọ on how they are going to give maximum support to Omómọşé:

Àrẹmú : Bàbá Rámọ, pa wón tì, jẹ kí wón máa lẹrí kiri
 Bàbá Rámọ : O ò gbọ nńkan! “pa wón tì,” n kò pa wón tì
 Ohun tí ó mú wón máa rí ènìyàn fín náà nù-un.
 Èmi ti so, f'Omómọşé, lóţunla, gbogbo ilù tí ó bá
 mọ ọn lù yóò lù ú l'Ọjà Ọba. Bí ẹnìkan bá sì gbágbèèré,
 n ó jẹ kí olúwarẹ, mu gaàrí fún oşù mẹta.

Aremu : Bàbá Rámọ, don't be mindful of them, let them boast around.
 Baba Ramo : Hear that! “Forget about them?” I cannot forget about them,
 This allows them to show disrespect to people. I had told Omomose,
 That come next tomorrow, he must display all temerity at Oja-Oba
 If anyone misbehaves, I will ensure that such felon drinks gari for three months.

In the excerpt above, Bàbá-Rámọ expressed himself in emphatic manner to indicate an unalloyed support in such way that it ignited humour. The expression ‘mu gari fun osu meta’ (drink gari for three months) has two meanings. (1) it means to be starved for three months and (2), to sleep in detention for three months. Such expressions are naturally humorous and can only be deciphered through proper interpretation of idiomatic expressions.

Finally, utilizing the theory of incongruity, the analysis of humour in Adébáyò Àkàndé Fálétí's writings established that there are several sources of humour in the text and they all play significant roles in underscoring the concerns of the text, particularly entertainment, checkmating human excesses and chastising societal ills. It is shown that humour is reflected through labelling, puns, irony of situations, comparisons and satire, etc. Use of these means above brings about many instances of humour that have both congruent and incongruent rudiments. Attaching the above to several instances of the text brings about humour which succeeded in eliciting quiet laughter, self-discovery and entertainment in a reader.

IV. CONCLUSION

This paper has been able to discuss in detail humour strategies in Adébáyò Àkàndé Fálétí's writings. It has also established that humour exists in every part of human endeavour to douse tension. This is because, among the living things, only human beings laugh. It has also been emphasized that humour excites laughter but not every humour leads to laughter. It is established that, for humour to be effectively and positively appreciated, it must be sufficiently and properly situated in its social context. Consequently, it can be said that Faleti has succeeded in using humour to entertain, checkmate human excesses and chastise societal ills in his society.

Utilizing the theory of incongruity this write-up's analysis of humour in Adebayo Faleti's writings establishes that there are several sources

of humour in the text and they all play significant roles in underscoring the concerns of the text; checkmating human excesses and chastisement of societal ills. The interplay of several instances of humour in the text succeeded in eliciting the desired smirk, chuckle, or quiet laughter in a reader, although, beneath the laughter is the concealed meanings with serious socio-political misdemeanours and angst.

It should be noted that humour is not a literary genre but the framework on which other literary genres and sub-literary genres like comedy, satire, tragic-comedy, farce and burlesque are knitted to achieve peaceful cohabitation and phatic communion. It can be deduced from the foregoing that through the strategies of humour, Adébáyò Àkàndé Fálétí has been able to teach us various methods of coping with serious and tense situations.

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