

# **NIGERIANS' USE OF HUMOR AS POLITICAL CRITIQUE THROUGH THE LENS OF BAKHTIN'S CARNIVALIZATION**

## **ABSTRACT**

This paper explores the evolving role of political humor as a form of resistance in the Nigerian context, analyzing its socio-cultural implications through the lens of Mikhail Bakhtin's concept of carnivalization. Carnivalization, traditionally associated with the temporary suspension of societal hierarchies and norms, provides a framework for understanding how humor serves as a powerful medium for critiquing authority and amplifying marginalized voices. In the digital age, this dynamic has shifted significantly, with online platforms fostering a new form of carnival where digital rhetoric, memes, and satirical content challenge oppressive structures and provoke democratic discourse.

Through a multimodal analysis, this study examines how humor critiques Nigeria's socio-political landscape, focusing on satirical representations of the presidency. It evaluates the effectiveness of this medium in reshaping public narratives, addressing governance failures, and engaging citizens in democratic dialogue. The research also highlights the limitations of political satire, exploring its capacity to inspire systemic change while contending with the risks of censorship and misinterpretation.

Ultimately, this paper contributes to an understanding of how digital carnivalization facilitates socio-political critique and fosters democratic engagement, proposing directions for future research to assess its efficacy in influencing governance and policy reforms.

**Keywords:** Political humor, Nigeria, Mikhail Bakhtin, carnivalization, digital rhetoric, satire, memes, socio-political critique, democratic discourse, multimodal analysis.

## INTRODUCTION

Nigeria was left in shock and disillusionment upon waking up to the news that Bola Ahmed Tinubu, widely associated with allegations of drug leadership and authoritarian tendencies, had been elected president. Reports of electoral irregularities, including ballot box theft and violent intimidation by thugs, marred the presidential election process. Many citizens anticipated Tinubu's victory due to these orchestrated schemes. In the aftermath of the election, the atmosphere in the country was one of palpable anxiety. The first months were marked by a tense silence, with only those benefiting from governmental privileges, often referred to as "eating the national cake," expressing enthusiasm for the new administration.

Before the election, the All Progressives Congress (APC), Tinubu's political party, had come under criticism for failing to fulfill its campaign promises. The outgoing administration, also led by the APC, had adopted the slogan "Change," which many felt was ironic given the lack of significant improvements in governance. Tinubu's campaign slogan, "Let's do it again" (TVC News, 2023), drew widespread criticism, with some interpreting it as a foreboding message. This sentiment was heightened by the memory of the 2020 Lagos Massacre, an event linked to the outgoing APC president's administration (Al Jazeera, 2021).

Shortly after the APC's victory and Tinubu's assumption of office, it became apparent that the party's promises to transform the nation's fortunes were falling short. Within the first year of Tinubu's presidency, economic indicators pointed to a significant decline. The value of the naira against the dollar and pound sterling plummeted dramatically, the price of fuel was significantly increased, and the cost of basic goods rose beyond the reach of many Nigerians. The nation's economy slid into a recession, and Nigeria gained the grim distinction of being the "poverty capital of the world," with over 70 million citizens living in extreme poverty (Punch News, 2024). These developments further deepened the public's discontent and skepticism toward the APC's leadership.

However, in Nigerian culture, humor plays a significant role in social and political discourse, often functioning as a vehicle for critique and resistance. Amid political challenges and social inequalities, Nigerians turn to humor to express dissent, critique authority, and endure hardships.

This practice is not new, yet the means of delivery have evolved—today, social media amplifies humor’s reach, allowing ordinary citizens to comment on political realities instantly and publicly.

Political humor revolves around political matters and is created by various actors, including politicians, cartoonists, journalists, media professionals, and citizens (Tsakona and Popa, 2013). According to Nilsen (1990), political humor fulfills two primary social roles: it aids politicians in shaping political ideas, diffusing criticism, and reducing tension, while also serving as a tool for political critics to voice their dissent.

Analyzing this phenomenon through the lens of Mikhail Bakhtin’s carnivalization provides a theoretical framework for understanding how humor serves as both a coping mechanism and a tool for political resistance. Carnivalization, rooted in Bakhtin’s concept of the carnivalesque, posits that humor allows a temporary inversion of social norms and hierarchies, enabling marginalized voices to challenge power structures in ways that are socially accepted, even if subversive.

Bakhtin’s carnival theory, originally formulated in the context of literature, illustrates how humor disrupts the conventional and the authoritative, creating a “second life” in which social norms are overturned, and alternative voices are heard (Hirschkop, 2011). When applied to Nigerian humor, particularly in digital spaces, carnival theory highlights how humor fosters a dialogic relationship between the people and the government. The interaction is both critical and resistant, as humor allows Nigerians to navigate the socio-political landscape with resilience and wit. This paper, drawing from key works on Bakhtin, digital rhetoric, and Nigerian socio-political humor, explores how carnivalization operates within Nigeria’s digital sphere to critique power and build community resilience.

Following the introductory section, this paper will proceed to outline the theoretical framework, grounded in Bakhtin’s concept of carnivalization. Subsequently, a multimodal analysis will be conducted, employing carnivalization to examine the satirical critique of the Nigerian president. The discussion will then focus on the socio-cultural implications of political satire, its limitations as a medium of resistance, and its potential for fostering democratic discourse. Finally, the paper will conclude by proposing directions for future research, specifically exploring the efficacy of political satire in influencing governance and public policy.

## BAKHTIN'S CARNIVAL THEORY AS A FRAMEWORK

Bakhtin's notion of carnivalization, as introduced in *The Dialogic Imagination*, describes a world turned upside-down where laughter and festivity create a unique space to critique established orders. Through humor, ordinary individuals challenge authority and experience a sense of liberation from oppressive structures. Bakhtin viewed carnival as a way for society to voice "unofficial truth" in opposition to the "official truth" upheld by those in power (Hirschkop, 28)

This theory is heavily shaped by the sociopolitical environment in which Bakhtin lived. During the Soviet Union, it was common for individuals, particularly those with beliefs contrary to government ideologies, to face arrest or exile. Among those exiled were academics who continued to teach despite the repression of their ideas. Bakhtin, who delivered theology lectures at Petersburg University during a period of religious suppression, was labeled a "corrupter" of the youth. As a result, he was exiled to Kazakhstan, where he spent six years before eventually returning home. Upon his return, Bakhtin's former status in the intellectual and academic community was revoked, and he was no longer permitted to publish works under his own name (Bizzell et.al. 1990).

Nekrashevich (2019) explains that carnival has traditionally been seen as a time when societal boundaries are temporarily dissolved, allowing individuals to express themselves freely and without restrictions. Carnivals are public events open to everyone, featuring activities such as competitions, wearing unusual clothing, and indulging in food and drink. These celebrations stand in stark contrast to the norms of everyday life. Mikhail Bakhtin aptly describes carnival as "the true feast of time, the feast of becoming, change and renewal" (Bakhtin, 10). During carnival, official rules governing daily life are momentarily set aside, and a sense of liberation and freedom prevails, enabling participants to act without the constraints of conventional societal structures.

Carnival, with its comic performances and competitions, stands in stark contrast to official celebrations. Official feasts are serious, structured events governed by strict rules, where individuals behave as they would in everyday life. These occasions emphasize inequality, as social hierarchies and distinctions are upheld. In contrast, carnival is marked by a sense of

equality, as Mikhail Bakhtin explains: "...it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions" (Bakhtin, 10).

During carnival, people abandon controlled behavior, and the usual social order dissolves into a state of chaos. Traditional norms, including distinctions between upper and lower classes, are absent. Discipline is ignored, order is disrupted, and disorder becomes the new standard. In this upside-down world, ordinary individuals mock those in power, with kings becoming beggars and commoners assuming roles of authority, as illustrated by Bakhtin's concept of the "mock crowning and subsequent decrowning of the carnival king" (Problems, 124). Carnival, therefore, offers a strikingly unconventional portrayal of the world. It mocks and subverts everything regarded as sacred or respectable in ordinary life, creating a space where societal norms are not only disregarded but actively inverted.

Bakhtin's notion of carnivalization provides a critical framework for analyzing political humor in Nigeria, a context where citizens frequently resort to satire and humor as tools of resistance against perceived governmental inefficiencies and systemic oppression. At its core, carnivalization represents a temporary suspension of societal hierarchies and norms, creating a space where traditional power structures are subverted through laughter and festivity. However, carnivalization, which entails a temporary disruption of social hierarchies and conventions to challenge authority through satire, has transformed considerably in the era of digital technology. In contemporary Nigeria, the internet serves as the new "carnival square," where digital platforms like Twitter (Now known as X), TikTok, and Facebook become spaces for citizens to engage in subversive humor and challenge oppressive political systems. Unlike the traditional carnivals Bakhtin described, which were physical and temporally bound, the digital carnival is a perpetual, borderless space where humor thrives as a tool of dissent. Nigerian political humor online uses satire, parody, and ridicule to expose systemic failures, corruption, and social inequalities, resonating with Bakhtin's notion of laughter as a weapon against power. The egalitarian nature of digital platforms aligns with the spirit of carnival, allowing individuals from diverse socio-economic backgrounds to contribute their voices to political discourse without the constraints of conventional hierarchies. Furthermore, digital rhetoric amplifies the reach and impact of this humor, transforming localized critiques into viral movements that transcend geographic boundaries. By embodying the principles of carnivalization in the digital age,

Nigerian political humor highlights the continued relevance of Bakhtin's theory while demonstrating its adaptability to modern forms of resistance and collective expression. This underscores how digital platforms not only preserve the essence of carnival but also expand its potential as a dynamic, participatory tool for societal critique and empowerment in politically charged environments. Thus, the application of Bakhtin's theory in this research allows us to understand humor not merely as a coping tool but as a political act that reshapes social narratives and challenges hegemonic norms.

Building upon the theoretical framework grounded in Bakhtin's concept of carnivalization, this section transitions into the multimodal analysis. Here, the focus will be on applying carnivalization to dissect the satirical representations of political leadership in Nigeria, specifically analyzing how digital humor critiques governance and societal inequalities. Following this analysis, the paper will explore the implications of these satirical expressions, evaluating their potential to shape public perception and discourse. Finally, the discussion will conclude with future research directions, particularly examining the role of political satire as a catalyst for democratic engagement and policy change in the digital age.

## **POLITICAL SATIRE AS RESISTANCE IN NIGERIAN CULTURE: A MULTIMODAL ANALYSIS THROUGH CARNIVALIZATION**

Zappen (2005) explores how traditional rhetorical strategies adapt to digital environments, emphasizing the transformative role of digital rhetoric in self-expression, identity formation, and community-building. Unlike traditional communication, which often focuses solely on persuading audiences or influencing actions—such as in advertising or political campaigns—digital rhetoric expands its scope. It facilitates self-expression, allowing individuals to articulate personal and group identities, and fosters participation and creative collaboration, enabling users to form communities around shared interests. These dynamics highlight how digital media blends persuasion with collaborative engagement, making it a powerful tool for shaping identities and building communities (322).

This perspective is particularly relevant to understanding the role of humor in Nigerian digital spaces, where social media platforms like Twitter, Facebook, and Instagram function as virtual arenas for political critique. These platforms enable a form of digital carnivalization, aligning with Bakhtin's notion of the carnivalesque. Here, satire, memes, and comedic performances not only challenge dominant narratives but also foster communal bonds among citizens. Nigerian humor on digital platforms serves as a modern adaptation of the carnivalesque, using laughter as both a tool of resistance and a mechanism for building solidarity.

Folajimi's article, *Humor in Cyberspace: Laughter as a Coping Mechanism in Nigeria*, reinforces this idea by examining how Nigerians use humor online as a coping mechanism for socio-political challenges (20). Oyebola's research highlights the intersection of digital rhetoric and carnivalization, revealing how social media allows Nigerians to articulate frustrations and critique government failures in a widely accessible, participatory format. Digital rhetoric enables the spread of satirical messages, extending humor's reach and making it a powerful tool of resistance. Here, humor also serves as a form of "infrapolitics," a concept explored by Obadare (2009), where humor provides a means for indirect political discourse that challenges the state while remaining covert. Obadare explores how humor operates as a form of "hidden transcript" that critiques power under the guise of jest (254). By reframing Bakhtin's carnival theory within the Nigerian political landscape, Obadare shows how humor and ridicule serve as potent tools of infrapolitical resistance. For example, humor directed at political leaders or policies serves not only to entertain but also to expose flaws in governance and demand accountability. This form of satire resonates with Bakhtin's concept of carnival, where the laughter of the masses destabilizes official authority and enables suppressed voices to challenge dominant narratives.

The evolving nature of political satire in the digital age has been profoundly shaped by the accessibility and immediacy of online platforms. These platforms serve as fertile grounds for multimodal expressions of humor, including memes and comedy videos, which combine visual, textual, and auditory elements to critique authority and engage audiences. In the Nigerian context, these forms of digital humor not only entertain but also challenge socio-political structures, echoing Bakhtin's concept of carnivalization. By temporarily subverting hierarchies and societal norms, these artifacts amplify marginalized voices and create shared spaces for dissent. The selected memes and comedy videos provide vivid examples of this dynamic,

offering a lens through which to examine how digital rhetoric and carnivalization intersect in critiquing governance and fostering democratic dialogue. The following analysis delves into these artifacts, exploring their use of satire, visual symbolism, and cultural references to critique authority and provoke reflection on pressing socio-political issues.



**Prescription... 1 tab 2x daily...  
Approved by INEC & Supreme  
Court**

----- fig. 1.

## **Multimodal Analysis**

- **Visual Elements**

- The box design mimics pharmaceutical packaging, complete with bright colors (red, white, and blue) associated with Nigeria's political landscape, further symbolizing governance and nationalism.
- Tinubu's smiling image juxtaposes the satirical tone, emphasizing a disconnect between his perceived confidence and public frustration.
- The inclusion of capsules in patriotic colors visually ties the "pills" to the nation, suggesting that his governance affects every aspect of Nigerian life.



- **Textual Elements**

- T-Pain: T stands for the first letter of the president's name - Tinubu, and "pain," symbolizing Nigerians' struggles under Tinubu's administration.
- Weight Loss Pill: Implies that his leadership is metaphorically "shrinking" the economy, citizens' quality of life, or societal stability.
- Approved by INEC & Supreme Court: Critiques the legitimacy of his presidency, subtly questioning the integrity of these institutions while tying them to public frustration. INEC is the electoral board in Nigeria.

### **Carnivalization Analysis**

- **Subversion of Power and Authority**

- The image takes President Tinubu, a symbol of power and governance, and parodies him as a pharmaceutical product, reducing his role from a leader to a satirical "weight loss pill."
- By associating him with a product that has exaggerated promises, it critiques perceived shortcomings and failures in his governance, particularly in managing societal or economic hardships. The label "Approved by INEC & Supreme Court" ridicules the institutions that validated his presidency, suggesting skepticism toward their credibility.

- **Grotesque and Absurd**

- Carnivalization thrives on the grotesque and absurd. Here, the concept of a "T-Pain Weight Loss Pill" blurs the line between health, politics, and satire.
- The grotesque humor comes from imagining the president's leadership as a prescription for Nigeria's "weighty" issues (e.g., economic challenges, inflation, governance), while ironically suggesting that the "prescription" may cause more harm or provide no real relief.

- **Reversal of Norms**

- Inverting Tinubu's authority, the image treats him not as a leader but as a satirical figure marketed for profit. This creates a space where citizens temporarily reclaim agency, mocking leadership in ways they might not in formal discourse.



fig. 2.

## Multimodal Analysis

- **Visual Element**

- The outfit and hairstyle mimic Kim Jong-un's appearance, immediately triggering associations with authoritarian regimes.
- The red background and official posture evoke the aesthetics of state propaganda, which adds to the satirical tone.
- The choice of attire contrasts sharply with Tinubu's usual style, emphasizing a constructed persona that doesn't align with his political identity, amplifying the humor.

- **Intertextuality:**

-By referencing Kim Jong-un, the image invites viewers to draw comparisons between Nigerian politics and North Korea's dictatorship, suggesting hyperbolically that Tinubu's governance has autocratic undertones.

## **Carnivalization Analysis**

- **Parody and Imitation:**

This image digitally merges Bola Tinubu's face with what appears to be the iconic aesthetic of Kim Jong-un. This blending of identities is inherently absurd and creates a parody that critiques Tinubu by associating him with authoritarianism and control, drawing parallels between two political figures for satirical effect.

- **Subversion of Power:**

The image ridicules Tinubu's leadership by exaggerating his authority through association with a leader known globally for dictatorship. This carnivalistic subversion breaks hierarchical boundaries by bringing a powerful political figure "down to size" through humor.

- **Grotesque Realism:**

The exaggerated merging of identities reduces Tinubu to a caricature, making his power the subject of mockery and public critique.

- **Equalizing Mechanism:**

Carnivalization allows the public to laugh at figures of authority, momentarily equalizing the leader and the masses. This meme does the same by humorously eroding Tinubu's perceived political seriousness.



fig. 3.

## Multimodal Analysis

- **Visual Elements**

Nigerian typically associate weight gain with living a good life and weight loss or being skinny with hunger and struggle.

- The left image (“Nigerians in 2020”) features a big, clean, Martin Lawrence with composed backdrop with warm lighting, conveying a sense of prosperity and optimism, showing a well-dressed, composed figure, symbolizing confidence and relative prosperity.

- The right image (“Nigerians in 2024”) shifts to a skinnier Lawrence with a gritty, urban setting with posters and boarded windows in the background, signifying decline, struggle, and the harsh realities of survival, presenting a rugged, weathered look, implying hardship or decline,

- **Textual Elements**

- The direct comparison in the labels (“Nigerians in 2020” vs. “Nigerians in 2024”) creates a timeline of regression, linking the critique to specific years, potentially referencing political or economic shifts during this period.

## Carnivalization Analysis

- **Juxtaposition and Contrast:**

- The meme humorously contrasts “Nigerians in 2020” with “Nigerians in 2024,” using images of Martin Lawrence from two movies. The stark difference in appearances (from polished and confident to rough and seemingly struggling) symbolizes a decline in societal well-being over time.

- This visual juxtaposition highlights a perceived regression in Nigerians' well-being, amplifying the critique through exaggeration.

- **Parody of Survival:**

This contrast exaggerates how Nigerians perceive their socio-economic condition over four years, mocking the challenges of adapting to perceived economic or political hardship.

- **Subversion of Power and Norms**

- The meme critiques societal and governance failures by using humor to symbolize the perceived decline in Nigerians' socio-economic status over time.



- By reducing a serious socio-political issue into a humorous comparison, it disrupts the authority of political leaders and policies responsible for the perceived decline.

<https://www.tiktok.com/t/ZTYFVE3n8/>

(Click on link to watch video)

fig. 4.

### **Multimodal Analysis**

- **Visual Elements**

- Tinubu's dancing or the reference to it evokes humor because of its juxtaposition with his role as a president, creating a conflict that fuels the meme.
- The body movements highlight a sense of absurdity, amplifying the humor and critique.
- The vibrant, casual tone of TikTok dance challenges contrasts sharply with the seriousness expected of a national leader.

- **Textual Elements**

- Caption: "Tinubu dance or make Nigeria better"
- The caption is both humorous and biting. It positions his dancing as a metaphor for neglecting governance, turning a simple act into a broader critique of his leadership style.
- The structure mirrors a common cultural trope, likening it to phrases like "African parents would rather dance than apologize." This adds a layer of intertextual humor, connecting the critique to relatable cultural dynamics.

### **Carnivalization Analysis**

- **Subversion of Authority**

- The video mocks Tinubu, reducing his political gravitas to a humorous figure participating in a viral dance challenge. This directly subverts the traditional respect and seriousness associated with a head of state.

- By framing him as someone who prioritizes dancing over governance, the meme critiques his perceived failure to address Nigeria's socio-economic challenges, using humor as a tool to challenge power.

- **Reversal of Norms**

- Leadership is typically associated with dignity, responsibility, and action. The video inverts this expectation by portraying Tinubu in a light-hearted, unserious context, as someone "choosing" to dance instead of performing his duties.

- The caption “Tinubu dance or make Nigeria better” exaggerates this dichotomy, implying that he actively avoids improving governance, which turns public frustration into satire.

- **Grotesque Humor**

- The dance, a physical and exaggerated act, aligns with carnival's grotesque element, emphasizing the body and its actions to mock power structures.



- Humor here serves to humanize and ridicule Tinubu, bringing him down to the level of ordinary citizens or even caricature.

<https://www.tiktok.com/t/ZTYFVnpLh/>

(Click on link to watch video)

fig. 5.

## **Multimodal Analysis**

- **Visual Elements**

- The video mimics a dramatic fall, symbolizing an actual moment where a figure of authority (President Tinubu) becomes physically vulnerable. This act strips away the seriousness and grandeur often associated with political leaders.
- The exaggerated mimicry emphasizes clumsiness, creating a grotesque humor that makes the fall a metaphor for perceived failures in governance or leadership.

- **Textual Elements**

- The caption "DemoCrazy Day" is a clever play on "Democracy Day," with "Crazy" substituting "cracy" to mock the state of the nation's democratic process.
- This caption reinforces the video's critique, suggesting that democracy in the country has become chaotic or dysfunctional, with leadership instability symbolized by the fall.

- **Cultural and Contextual Implications**

- Political Commentary: The video reflects dissatisfaction with the state of governance, using the fall as a metaphor for perceived leadership failures. It suggests a symbolic "falling" of democracy or governance ideals in the country.



- Relatability: This type of humor resonates with Nigerians who experience political frustrations. It turns an embarrassing public moment into a shared joke that critiques leadership while uniting viewers in laughter.

### **Carnivalization Analysis**

- **Subversion of Authority**

- The video uses humor and mimicry to invert the power dynamic. By mocking the president's fall, it diminishes the gravitas of authority and turns him into a figure of ridicule.

- Carnivalization thrives on this "leveling" effect, bringing high-ranking figures down to the level of the people.

- **The Grotesque and Absurd**

- The act of falling, already embarrassing, is exaggerated in the mimicry to make it grotesque and absurd. This exaggeration highlights the precariousness of leadership and governance, turning a physical act into a broader metaphor for failure.

The meme serves as a profound example of how humor, particularly within the Nigerian digital space, acts as a tool of empowerment and resistance. By transforming collective frustration into shared laughter, the meme allows individuals to process their struggles in a communal setting, fostering a sense of solidarity among citizens. This act of shared humor online creates what Bakhtin might describe as a “digital carnival square,” where the usual societal hierarchies are temporarily suspended. In this space, people collectively mock authority and the hardships they endure, reclaiming a sense of agency through laughter. The humor embedded in such memes provides a way for individuals to voice dissent against oppressive systems without directly confronting power, ensuring safety while maintaining the critique. This subversive use of humor aligns with the carnivalesque spirit, where laughter becomes a powerful means of challenging and deconstructing established norms. By turning pain into satire, the memes and comic videos not only critique governance failures but also offers a coping mechanism for the populace.

Ultimately, this digital manifestation of carnivalization underscores how humor can serve as both a communal bonding tool and a form of resistance, making it an integral part of Nigeria's socio-political discourse.

## **CONCLUSION AND FUTURE RESEARCH**

Political satire has become an indispensable tool for navigating Nigeria's complex socio-political landscape. At its core, it provides a unique avenue for citizens to critique governance, process their frustrations, and foster a collective sense of solidarity. This role is particularly pronounced in a society marked by economic challenges, corruption, and public disillusionment with leadership. Satirical content, like the TikTok videos and memes analyzed, allows Nigerians to subvert traditional hierarchies, using humor to articulate dissent. In a nation where direct criticism of authority can invite retaliation, the playful nature of satire becomes a protective shield, enabling citizens to voice their grievances without overt confrontation (Adegoju et.al. 2015).

Digital platforms such as TikTok, Twitter, and Instagram serve as the modern-day "carnival squares," democratizing political discourse. These spaces allow ordinary Nigerians to participate in shaping public narratives, making critique accessible to a wider audience. The participatory nature of these platforms—through likes, comments, shares, and remixes—ensures that satire not only spreads rapidly but also evolves dynamically. By circulating humorous takes on serious issues, users foster a collective awareness of societal problems while creating a sense of shared resilience. This virality amplifies the impact of satire, transforming isolated frustrations into widespread movements of cultural critique.

In conclusion, political satire serves as both a mirror and a megaphone for societal grievances in Nigeria. It democratizes dissent, fosters collective resilience, and challenges authority in ways that direct confrontation cannot. Multimodal expressions of humor, such as memes and TikTok videos, not only critique governance but also create a shared cultural space where citizens can process hardship collectively. By leveraging the principles of carnivalization, satire subverts traditional power dynamics and reclaims agency for the disempowered.

Future research should explore the effectiveness of political satire in driving systemic change and governance reform. While satire's ability to amplify public awareness is evident, its potential to influence policy, leadership behavior, and civic engagement remains an open question. Investigating this dynamic will shed light on whether satire can transcend its role as a coping mechanism to become a catalyst for meaningful political transformation. Bakhtin's work provides a foundational lens for such inquiries, offering insights into how language, power, and resistance intersect in dynamic and transformative ways.

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