

A Critical Pragmatic Analysis of some Selected Songs of Ilerioluwa Oladimeji Aloba (MohBad)

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Received: 08.06.2024 • Accepted: 16.07.2024 • Published: 18.07.2024 • Final Version: 20.07.2024

Abstract: This study investigates a critical pragmatic analysis of some selected songs of Ilerioluwa Oladimeji Aloba (MohBad). Specifically, the study focuses on Speech Act analysis of the selected songs and ascertains the ways speech acts are expressed in these songs. Two research questions: What speech acts are represented in Mohbad's songs? And to what extent are the tenets of speech acts expressed in Mohbad's Songs? guided this study. The theory of the Pragmatic Act introduced by Jacob Mey (2001) is used as the theoretical foundation of the study. The research is categorized as descriptive qualitative research. The data for the study consists of selected songs of Ilerioluwa Oladimeji Aloba: 'Ask About Me', 'Feel Good' and 'Peace'. These songs were selected based on the complex and multifaceted narratives which mirror the songwriter's life and struggles. The songs' lyrics are made available and readily accessed from music streaming platforms like Spotify, Apple Music, and YouTube for lyric references. The findings of the study reveal that the lyrics of Aloba's songs show a variety of speech acts such as assertions, declarations, interrogatives, expressive utterances and commission, all of which help reveal his journey from hardship to fame and how he accomplished acceptance, his challenges and resilience, his defiance and self-assuredness; and his boldness in engaging his listeners. These have revealed the depth of meaning and intention of the songwriter beyond the lyrics of the songs.

Keywords: Pragmatics, music, representation, Speech Acts, MohBad

1. Introduction

Songs are one form of language use that are common in society in general. Through songs, the function of language as a communication tool can also be used to convey certain messages from the singer or the songwriter himself. The message in question can be drawn from the hidden meaning of the song lyrics created by the author. A text could carry meanings that are hidden. To find this meaning in a text, pragmatic analysis is employed to explain this meaning within context. In understanding a song, a person has a different perception. This is because knowledge from one person to another is also different. The response given in listening to a song, especially one song with another, is not the same, depending on one's analysis, which, of course, will also differ from one listener to another. The researchers, therefore, conducted a pragmatic analysis of some songs of the late Ilerioluwa Oladimeji Aloba, popularly known as Mohbad, a singer, rapper, songwriter and performing artist in Nigeria.

The songs from Mohbad gained quite prominence after the circumstances surrounding his death became a subject of global controversy, which is still yet to be unsolved at the time of writing this

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research. The questionable circumstances surrounding his death heightened with his issues with the Marlian Label initiated the hashtag (#Justicefor Mohbad), which has reverberated beyond the boundaries of the African continent. Although not much is known about Mohbad before his demise, many sources describe him as a calm person. Mohbad's deep baritone and moving lyrics also defined him as a cool and unique artist. While the researcher cannot establish the threats he faced in his lifetime, many of his lyrics have hinted at the difficult ordeals he may have endured in the Nigerian music industry. That is because, in general, the language of the lyrics he used is sometimes very complicated and difficult to understand by ordinary listeners.

A number of studies have been done to show the relationship between linguistics and music (Adedeji, 2010; Onanuga and Akingbe, 2020; Makinde and Esimone, 2021). Such studies are sometimes regarded as musicolinguistics (Antović, 2005; Sleeper, 2018; Waliya, 2019). In a study, Agbeleogba and Ogunlade (2022) explore the stylo-pragmatic properties of English gospel songs in Nigeria. This is an area where researchers have not really beamed their searchlights despite the widespread and general acceptability of Christian gospel songs in Nigeria. The aim of the study is, however, to utilise parodic strategies, as promoted by Morson (1989) and Bakhtin (1981), to explore some Christian lyrics in Nigeria. Three songs are purposively selected to reflect the linguistic multiplicity of Nigeria. They are Pernam Percy Paul's *Bring Down Your Glory*, Osinachi Joseph's *You Are Able* and Dunsin Oyekan's *Open Up*. The study shows that Christian songs in Nigeria portray deeper meanings than the lyrics present at the points of rendition. There are underlining parodies in which the alternate interpretation of lyrics opens up deeper meaning that may probably suggest the intention of the songwriter.

Gawa (2023) analyzes the illocutionary act and function of the illocutionary act in the three-song lyric by Taylor Swift, which has the same theme, which is life lessons. After the data is collected, the data is analyzed based on the theory of illocutionary acts by Searle (1986) and the function of illocutionary acts by Leech (1983). The study reveals that there are four categories of illocutionary acts found in the three songs by Taylor Swift. Those are representatives, directives, commissives and expressives. The representative act is found to be the most dominant category of illocutionary act with 67 data (70.52%), followed by directives with 16 data (16.84%), commissions with 10 data (10.52%), and expressives with 2 data (2.1%). Moreover, there are four types of functions of illocutionary acts found in the song lyrics of Taylor Swift. They are collaborative, conflictive, competitive, and convivial. Collaborative was the most dominant function of the illocutionary act with 16 data (69.56%), followed by conflictive with 5 data (21.73%), competitive with 1 data (4.34%) and convivial with 1 data (4.34%).

In addition, Ezeh and Onah (2020) investigate the linguistic force of the gospel tracts and the Bible quotations use to ascertain how words perform certain acts and the effects they have on the readers. The data for this study are evangelistic tracts sourced from three churches in Kaduna. A total of six tracts are purposively selected, and the biblical verses use to guide the readers to making salvation choices are analysed using Austin's Speech Act Theory as an analytical procedure. The findings include that the Bible verses used in these selected tracts perform the following functions: warn, promise, urge and rebuke the readers to be vigilant for the day of reckoning. Also, the findings reveal the vanity of human existence and all created things that do not have Jesus Christ as their Saviour. The perlocutionary effects the verses have on the reader include hope and salvation assurance, the need for sensitivity, alertness and vigilance in living for the soon-appearing King, Jesus Christ, and the hope of the convert's rapture or resurrection in glory.

Ebebe, Ebim and Uwen (2021) adopt representation as a concept in Critical Discourse Analysis (CDA) to explain how Nigerian musicians render their songs regarding cyber-crime. It has been observed that hip-hop artists in the Nigerian music industry play collaborative roles by either supporting cyber-crimes openly or making them part of their poetic rendition. This situation has brought the artists and the security agencies at loggerheads. Popular culture, as represented in the music industry, seems to largely support internet fraud in their lyrics, a situation that has painted the larger Nigerian society in a bad light. Both within and outside the country, Nigerian celebrities' lifestyles leave much to be desired, with the display of questionable affluence on the internet. It is, therefore, based on this and other sundry issues as revealed within the circles of cybercriminals, hip-hop artists,

and Nigerian security agencies that prompted the need for this academic investigation. Data for the study were elicited from the songs of three Nigerian Hip Pop Artists: Nkem Owoh's, "I Go Chop Your Dollar", Olu and Tolu Maintain, "Yahoozee", and Naira Marley's "Am I a Yahoo Boy?" The study reveals cases of inordinate ambition, quest for materialism, glamorization/de-glamorization, and sex/sexuality.

Ajayi (2016) conducts a pragmatic analysis of selected Yoruba Christian pain-relieving burial songs in Nigeria. The study applies a modified version of Mey's (2001) Pragmatic Acts theory to ten purposively selected Yoruba Christian pain-relieving burial songs among Yoruba Christians in Nigeria. It concludes that Yoruba Christian pain-relieving burial songs are emotional acts that interact with such contextual factors as Shared Yoruba Cultural Belief (SYCB), Shared Christian Religious Belief (SCRB), Inference (INF), Relevance (REL) and Metaphor (MPH) to produce antidotes to the pain of death among Yoruba Christians in Nigeria.

The review of empirical studies shows that pragmatic analyses have been conducted on songs. However, to the best of the researchers' knowledge, no pragmatic analysis has been conducted on the songs of Ilerioluwa Oladimeji Aloba. This is the gap the study intends to fill.

The following research questions guide this study:

1. What are the speech acts represented in Mohbad's songs?
2. To what extent are the tenets of speech acts expressed in Mohbad's Songs?

2. Conceptual Studies

2.1 Meaning of Speech Act

Pragmatically, an action that is done through language can be studied under the labels of speech act. Yule (1996:47) uses the term speech act to refer to the actions, which are performed via utterances. For example, when a boss says, "You are fired!", his/her words constitute the act of firing an employee. In this example, the boss is performing an act via utterance. It means the words can change someone's status (Mey, 1994:112).

Language is also full of implicit meanings. Sometimes when a speaker utters something, he/she does not just utter the utterance, but the speaker means something behind it. One can perform three speech acts simultaneously such as locutionary act, illocutionary act, and perlocutionary act. Locutionary act has to do with the utterance of a sentence which determines sense and reference. Illocutionary act deals with the naming of statements, offers, promises, etc.

Then, a perlocutionary act deals with the bringing about of effects on the audience by uttering the sentence (Levinson, 1983:236). The idea proposed by Levinson is also in line with Griffith. Griffith (2006: 17) states that speech act does not refer simply to the act of speaking, but to the whole communicative situation, including context of the utterance (including the situation in which the discourse occurs, the participants and any preceding verbal or physical interaction) and paralinguistic features which may contribute to the meaning of the interaction.

Therefore, in order for a speech act to be well formed, certain circumstances must be obtained. These circumstances are known as felicity or appropriacy conditions. Austin in Cutting (2002: 18) argues that felicity conditions are the context and roles of participants, which must be recognized by all parties. Moreover, the action must be carried out completely and the persons must have the right intentions, for example, "I sentence you to five months in prison." In this sentence, the performance will be infelicitous or inappropriate if the speaker is not a specific person in a special context (in this case, a judge in a courtroom).

2.2 The Classification of Speech Act

Searle in Trosborg (1985:14) divides speech acts into five categories: declaratives, representatives, expressives, directives, and commissives.

- i. **Declarations:** Declarations are kinds of speech acts that change the world via their utterance. The acts of declaratives are approving, betting, blessing, christening, confirming, cursing, declaring, disapproving, dismissing, naming, resigning, etc., for example, "I quit from this job." In this example, the speaker tells the hearer that he/she quits the job. This is an illocutionary action that simply accounts for the fact that when something is said, something will definitely change. This means that the utterances of a speaker could change the world. This is often prominent in marriages and courts. This could also be related to a teaching session where a lecturer could determine the situation by changing the students' behaviour through their utterances because of their social level, which is higher than their students'. This could also mean that declarative acts can be performed by powerful entities in a particular place or context, as they could make rules that can change the direction of things in a particular situation.
- ii. **Representatives:** Representatives are kinds of speech acts that state what the speaker believes to be the case or not. The type includes arguing, asserting, boasting, claiming, complaining, criticizing, denying, describing, informing, insisting, reporting, suggesting, swearing, etc., for example, "I met your sister yesterday." The speaker here does the act of informing by telling the hearer that he/she had met the hearer's sister yesterday. This goes to show how speakers usually use utterances that they perceive to be true. This is achieved when speakers have a firm understanding of conditions in a setting or a thing. The result of this is that there is a quest by the speakers to make listeners agree with what they are saying by enabling them to have the same idea that is being discussed in a particular context.
- iii. **Expressives:** Expressives are kinds of speech acts that state what the speakers feel. The acts are apologizing, complimenting, condoling, congratulating, deploring, praising, regretting, thanking, etc., for example, "I like your house very much." By saying so, the speaker shows his/her appreciation for the hearer's house. Expressive acts also allow speakers room for emotion as they endeavour to connect to their listeners through their utterances. Depending on the act displayed, for the listener, this would create enthusiasm that usually builds confidence, and could also create an atmosphere of conviviality and good relations.
- iv. **Directives:** Directives are kinds of speech acts that the speakers use to get someone else to do something. The acts are ordering, commanding, requesting and suggesting, for example, "Would you like to come to my tea party?" In this sentence, the speaker asks the hearer to come to his/her party. Another instance is a classroom situation where a lecturer could ask students to perform a particular task. So, through his utterance, the student is expected to carry out the task. This is achievable because the lecturer has the highest social position in the class and, thus, has the authority to manage and control the class. Also, this could elicit good rapport in the classroom as the students are expected to adhere to the instructions of the lecturer. This rapport could also inspire extracurricular activities that could be a life-changing experience for the students, thus building life-changing experiences that are beneficial beyond the classroom. Lastly, directive acts could improve social standing as directives given collectively are expected to yield more complementary results that exude confidence among students in classroom situations.
- v. **Commissives:** Commissives are kinds of speech acts that the speakers use to commit themselves to some future action. The acts are committing, guaranteeing, offering, promising, refusing, threatening, volunteering, vowing, etc., such as "I will be there at 5 o'clock." In doing the act of commissives, the speaker makes a promise to the hearer to come at five. Commissive acts instigate planning and commitment on the part of the speaker. It also enables listeners to be on the same page with the speaker as they find clues on the subject matter discussed through speakers' utterances.

2.3 Music and Representation

Music and representation encompass a broad spectrum of themes and discourses within cultural studies. Music mirrors social realities and actively shapes them through its expressive power. By examining how music represents diverse identities and perspectives, researches deepen our understanding of societal dynamics and the evolving nature of cultural expression.

Scholars like Hall and Smith have emphasized how music serves as a powerful medium for representing identities, ideologies, and social realities (Hall, 1997 and Smith, 1998). Through lyrics, melodies, and performance, musicians often reflect and challenge prevailing norms, influencing how communities perceive themselves and others. For instance, hip-hop music has been pivotal in portraying the struggles and aspirations of marginalized communities, providing a platform for voices often excluded from mainstream narratives (Rose, 1994). The genre's lyrics frequently address race, class, and inequality issues, offering a lens into lived experiences that may otherwise go unheard.

A symbolic representation of music involves a logical structure based on symbolic elements representing audio-visual events, the relationships among those events, and how they can be rendered and synchronized with other media types. Many notations have been developed over the years and ages to represent visually or by other means the information needed to play the musical piece and produce music as composed and imagined by the singer.

Symbolic music representation generalizes music notation concepts to model the visual aspects of a music score, and audio information or annotations related to the music piece (Ebebe, Ebim and Uwen, 2021). Symbolic Music Representation overcomes some human limitations. Musical representation means the depiction of concrete persons, things, or events through music. There is an essential distinction between musical depictions that attuned listeners recognize as such unaided, and those that are only so recognized upon provision of a verbal cue or label, but there seems little reason to identify that with the distinction between representational and nonrepresentational music per se.

The issue has also been raised of whether musical representation requires the composer's intention to represent the putative subject and whether this intention must be signaled by a composer-given title or otherwise publicly recorded. These two points are relevant because composers can understand musical representation through the lens of intentionality and signaling. According to Kivy (1990), a composer's intention to represent a specific subject within music is crucial for understanding how listeners interpret and perceive that representation. This intentionality can manifest in various ways, such as through explicit composer-given titles or other publicly recorded statements that provide context or narrative cues (Scruton, 1997). The title of the music can serve as a direct communication of the composer's intention to evoke specific emotions or depict certain subjects within the music (Tarasti, 2002). However, musical representation can also occur without explicit titles or statements. Some argue that musical meaning and representation can emerge from the interplay of musical elements, regardless of the composer's intended subject (Levinson, 1990). This perspective suggests that listeners can derive meaning and interpret representation based on their own cultural and contextual frameworks, sometimes independent of the composer's explicit intentions.

Therefore, while composer intentions and signaled titles can provide valuable insights into musical representation, the interpretation of meaning in music is multifaceted and can involve both explicit communicative acts by composers and subjective interpretations by listeners.

3. Theoretical Framework

Mey's Pragmatic Act Theory

The theory of Pragmatic Act was introduced by Jacob Mey (2001). It is an extension and modification of J.L. Austin Speech Act theory (1962). The theory states that 'meaning can only be recovered when the statement is properly situated in the appropriate speech context or environment' (Mey, 2001: 209). Mey (2001) asserts that Pragmatic acts theory is 'an action theory that is anchored on the pragmatic view of language as it is used by people for their own purposes and within their own

respective limitations and affordances'. Mey (2001: 212) defines pragmatic act as an act which does not explain human language usage by starting from the words uttered by single, idealised speaker.

Rather, it focuses on the interactional situation in which both speaker and hearer realize their aims. That is, instead of looking for what a word would mean in isolation, the situation in which the word is expressed is invoked to explain what is actually said. Mey (2001: 221) exemplifies that the theory focuses on "the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as what is actually being said". This perspective is captured as a *pragmeme*, a generalised pragmatic act regarded as the only force associated with making utterances". According to Mey (2001), a pragmatic act is instantiated through an 'ipra' or a 'pract', which realizes a 'pragmeme' as 'every pract is at the same time an allopract. That is, a concrete instantiation of a particular pragmeme'.

In real meaning, what decides a pract are solely participants' knowledge of interactional situation and the potential effect of a pract in a particular context. Thus, Odebunmi (2006) argues that 'practing resolves the problem of telling illocutionary force from perlocutionary force'. 'The explanatory movement is from the outside in, rather than from the inside out. Instead of starting with what is said, and looking for what the words could mean, the situation in which the words fit is invoked to explain what can be (and is actually being) said' (Mey 2001: 751). The 'implied identification' is central to Mey's pragmatic acts, in the sense that, the importance is not on the 'said' but the 'unsaid'. The hearer is usually influenced (set up) to see the speaker's act, as no act is explicitly made. In particular, there is no speech act to indicate a pragmatic act. The only way to identify a pragmatic act, therefore, is to be on the lookout or listen to it. Also, Mey (2001) opines that pragmatics is based on language use as constrained by situation, not by defined syntactic use or semantics selection and conceptual restrictions. All speeches are, in essence, context-situated. In pragmatic acts theory, 'a speaker may co-opt others, set them up, influence them through conversations, and deny certain claims without betraying such acts through lexical choice.

4. Methodology

The research design is descriptive qualitative research. The collection of data for the study was through a collection of songs by Mohbad. Through purposive sampling, because of the songwriter's self-confidence, challenges, resilience and achievement capped with his ability to engage his listeners to find compatibility with his story and draw inspiration, the study analysed three songs by Mohbad: Ask About Me, Feel Good and Peace that reflected these features. The data are obtained from secondary sources. The secondary source of data was the song lyrics of the three songs. The song lyrics were accessed from music streaming platforms like Spotify, Apple Music, or YouTube for lyric references.

The data analysis method used was descriptive qualitative. Each song is analyzed in relation to others, with a view to discussing the pragmatic features that aid the conceptual interpretation of each one. However, the researchers would make appropriate references, where necessary, between/among songs that have certain features in common.

5. Data Presentation and Analysis

5.1 Research Question One: What are the speech acts represented in Mohbad's songs?

1. Title of Song: Ask About Me

To conduct an in-depth analysis of Mohbad's song "Ask About Me" using Mey's Pragmatic Act Theory, the researchers focus on how the song's lyrics and their pragmatic context provide meaning beyond the literal words since the theory emphasizes the interactional situation and the context in which the utterances occur, paying close attention to what is implied rather than stated outright.

Context and Environment: The song "Ask About Me" presents an environment of self-confidence, defiance, and success. Mohbad, the speaker, is emphasizing his achievements and resilience despite obstacles. He places himself in a position of power and asserts his identity and reputation, implying that his life is a subject of interest to others.

Pragmeme and Pract: A pragmeme in the song can be identified as the general force associated with asserting his status and challenging others to inquire about his life and achievements. The specific instantiations of this pragmeme (pract) include phrases such as "Ask about me," "Wonti le mi but won o mumi," and "I'm still getting my mulla." These phrases convey his resilience and success despite attempts to stop him.

Speech Acts and Pragmatic Acts:

1. Assertive Act: The song is filled with assertive acts, as Mohbad confidently declares his achievements and reputation. Phrases like "Ask about me" and "I'm still getting my mulla" establish his position in the social hierarchy and challenge the listener to verify his claims.
2. Defensive Act: Mohbad defends himself against critics and adversaries, using phrases such as "Wonti le mi but won o mumi" (They tried to kill me, but they couldn't) and "Omo Olorun kole su mi" (God's child, I cannot be harmed). These statements reveal his belief in his protection and success.
3. Boasting Act: Mohbad frequently boasts about his achievements, as seen in "I'm still getting my mulla" (money) and "Dollar pelu naira." This act serves to establish his wealth and status, while also providing an implicit challenge to anyone doubting his capabilities.
4. Threatening Act: Phrases like "Iku to pa iya teacher, Ole pa awon nigga" (The death that killed the teacher's mother will kill those people) carry an implicit threat against those who oppose him.

Implied Identification

The song's repeated refrain of "Ask about me" sets up the listener to recognize the speaker's confidence and accomplishments without explicitly stating the details. Instead, it relies on the implied identification of the speaker's reputation and resilience, drawing on the hearer's knowledge of the artist and their perception of him.

Using Mey's Pragmatic Act Theory, Mohbad's song "Ask About Me" can be analyzed as a series of pragmatic acts that assert his identity, defend his reputation, boast about his success, and subtly threaten those who oppose him. The context and interactional environment play a crucial role in shaping the meaning and impact of the lyrics, emphasizing the unsaid over the said and allowing listeners to infer the full scope of the speaker's message.

2. Title of Song: Feel Good

In analyzing Mohbad's song "Feel Good" using Jacob Mey's Pragmatic Act Theory, the researchers focused on how the context, situation, and implied meanings in the lyrics shape the understanding and interpretation of the song. The theory helps us move beyond the surface meaning of the words to grasp the deeper intentions and interactions involved in the song. The song "Feel Good" reflects Mohbad's personal experiences and struggles, particularly highlighting his challenges and his resilience. The song is situated in the context of his life in Nigeria, touching upon themes like perseverance, faith, and the impact of his environment on his emotional state. The language used in the song includes a mix of English, Pidgin English, and Yoruba, which reflects the artist's cultural background.

The general pragmatic act in the song is one of resilience and determination in the face of adversity. Mohbad uses his lyrics to communicate his struggles and his willpower to overcome them. Mohbad mentions the challenges he faces, such as enemies and threats to his life. However, he remains defiant and confident, showing his determination to persevere. The use of the phrase "On God" emphasizes his reliance on faith and spiritual support. Mohbad reflects on his journey from poverty and hardship in Ikorodu. His references to working hard, praying, and going to the Mountain of Fire (a church known for its intense prayer practices) suggest his desire for a better life. His statement "I feel good" implies a sense of acceptance and resilience despite the hardships.

The repeated use of "On God" serves as an assertion of his belief in divine protection and guidance. His references to "Jekanduro" (a phrase possibly referring to enduring challenges) and "Imole" (light or illumination) convey his conviction that he will overcome his struggles. Mohbad's lyrics are situated in the context of his upbringing in the ghetto and his experiences with hardship. This setting shapes the meaning of his lyrics and the pragmeme of resilience and determination.

Mohbad's audience, familiar with the challenges of life in the ghetto, can relate to his experiences and the struggles he describes. This shared understanding allows them to grasp the implied meanings in his lyrics. The song's themes of resilience, faith, and perseverance resonate with the audience, even though Mohbad may not explicitly state these concepts. His repeated use of "On God" sets up the audience to understand his reliance on faith without directly mentioning it.

Using Mey's Pragmatic Act Theory, the researcher noted that Mohbad's "Feel Good" encapsulates his life experiences and his resolve to overcome obstacles. The lyrics, situated in his cultural context, invite the audience to understand his journey through implied meanings and shared knowledge of the struggles he faces. His use of language and themes of resilience and faith create a connection with his listeners, who can see themselves reflected in his story.

3. Title of Song: Peace

To analyze Mohbad's song "Peace" using Mey's Pragmatic Act Theory, the researchers examined how the lyrics create meaning within the context of the interaction between the speaker (the artist) and the listener, considering both the explicit and implicit messages conveyed.

1. Identification of Pragmatic Acts:

- a. Utterances and Situational Context: The song "Peace" depicts the artist's reflection on various life experiences, struggles, and relationships. The lyrics portray a sense of resilience and determination to find peace despite facing challenges and dealing with deceitful individuals ("frenemies").
- b. Implied Acts: Through the lyrics, the artist conveys messages of self-awareness, perseverance, and the importance of maintaining peace of mind amidst adversity. The repetition of phrases like "Been through many things" and "Surviver, surviver" suggests a narrative of overcoming obstacles.

2. Pragmeme Analysis:

- a. Contextual Understanding: The song relies heavily on the context of the artist's personal experiences and the societal environment in which he operates. References to specific locations ("King of south and the west") and cultural elements ("Kakiri dodo awon aboki") provide contextual richness to the narrative.
- b. Implication vs. Explicit Content: While the explicit content discusses challenges and struggles, the implicit message emphasizes the importance of discernment in relationships ("Which kind person be this?"). The artist's use of language and imagery invites listeners to reflect on their own experiences and relationships.

3. Identification of Unsaid Acts:

- a. Implicit Messages: Beyond the explicit lyrics, the song communicates themes of loyalty, betrayal, and the complexities of human connections. The repeated questioning of loyalty ("Oh my nigga, oh my nigga, you go dey when I no get ginger?") underscores the artist's skepticism and desire for genuine relationships.
- b. Interpretation of Intent: The artist's intent to convey a message of resilience and self-reliance is evident in the lyrics. However, the unsaid acts, such as the artist's emotional vulnerability and longing for authentic connections, add depth to the narrative and invite listeners to empathize with his experiences.

Mohbad's "Peace" employs Mey's Pragmatic Act Theory to construct a narrative that goes beyond surface-level meanings. By situating the lyrics within the context of the artist's personal experiences

and societal influences, the song effectively communicates themes of resilience, self-reflection, and the pursuit of inner peace amidst life's challenges. In essence, the analysis of "Peace" using Mey's Pragmatic Act Theory highlights how the song's meaning is shaped not only by the explicit content of the lyrics but also by the implicit messages conveyed through contextual references, linguistic choices, and the interaction between the artist and the listener.

5.2 Research Question Two: To what extent are the tenets of speech acts expressed in Mohbad's songs?

1. Title of Song: Ask about Me

The speech acts present in the song "ask about me" can be classified as follows:

- a. Assertive: The singer asserts his existence and identity, repeatedly asking others to inquire about him. This is evident in the lines "Ask about me ask about me" and "They don't know they don't know."
- b. Declarative: The singer makes declarations about his actions and intentions. For example, when he says, "I'm still getting my mulla" and "I open bible chapter, I step on the satan," he is declaring his ongoing pursuit of wealth and his defiance against evil.
- c. Commissive: There are commands given indirectly or implicitly in the song. For instance, when the singer says, "I open bible chapter, I step on the satan," it can be interpreted as a command to resist temptation or evil forces. Request: While the primary focus of the song is self-assertion, there's an implicit request for recognition and acknowledgment from others. The repeated refrain of "Ask about me" suggests a desire for validation and attention.
- d. Expressive Utterances: The lyrics contain expressions of emotions and attitudes. For instance, the lines "They want to know they want to know / Where I'm going" convey a sense of defiance and confidence in the face of curiosity about the singer's activities.

2. Title of Song: Feel Good

The speech acts present in the song "feel good" can be classified as follows:

- a. Assertion: Mohbad asserts the presence of numerous enemies following him and expresses his determination not to be afraid ("Maje Komumi") even in dangerous situations ("Even if na die minute"). Mohbad asserts his identity as a child of the ghetto and claims divine protection ("My grace na auto-automatic"). Mohbad asserts his success ("Emi ti gbera") and attributes it to divine intervention ("On God"). Mohbad reflects on his past struggles and efforts ("I don't work tire, I don't pray tire") and expresses hope for relief from pain in the future. Mohbad reaffirms his triumph and blessing ("Imole owale").
- b. Declaration: He declares the intentions of others to see him fail ("Won fe bami ya foto"). He declares actions and behaviors, such as waiting patiently ("Wonle wonbati") and maintaining confidence ("I drip on Jekanduro"). He declares his coping mechanisms, such as partying and smoking, to alleviate stress or pain.
- c. Interrogative: The repetition of "On God" can be interpreted as rhetorical questions emphasizing the reliability of divine assistance.
- d. Expressive Utterance: Mohbad expresses his emotional state, feeling good despite his challenges.
- e. Command: The repetition of "Imole owale" and other phrases can be interpreted as commands or affirmations of positivity.

3. Title of Song: Peace

In Mohbad's song "Peace," various speech acts can be identified throughout the lyrics. They are classified as follows:

- a. Assertion: The singer asserts the presence of his wife, stating "Iyawo mi sho da da, o romipin" (My wife, where are you, you beautiful one), and his indulgence in smoking a cigar. Mohbad asserts his experiences and observations, questioning the behavior of certain individuals and

describing his encounters with frenemies (friends who act like enemies). He asserts his identity as a survivor and a money chaser, describing himself as "faster than a bullet" and "flying like a rocket." Mohbad reaffirms the presence of his wife, expressing concern for her whereabouts. He repeats his indulgence in smoking a cigar and references the presence of street vendors selling snacks (kakiri dodo awon aboki). Similar to the first verse, Mohbad continues to assert his experiences and observations, questioning the behavior of certain individuals. He reaffirms his identity as a survivor and a money chaser, using vivid imagery to describe his agility and determination. Statements such as "I'm so Biblical" assert the singer's identity or qualities.

- b. Interrogative: Questions like "Wetin be this one like this?" and "Which kind person be this?" express confusion or seeking clarification about certain situations or people. The repeated questions express doubt or confusion about certain situations or individuals.
- c. Declarative: Statements like "I be dealing with frenemies" and "Money chaser, faster than a bullet" declare the singer's experiences and characteristics. The declaration of activities like smoking cigar and referring to certain individuals as "aboki" (a term for friends) serves to declare the singer's actions and associations.
- d. Commissive: The phrase "O fi mi silẹ na, o fẹşẹ ja" could be interpreted as a command or instruction, possibly indicating a desire for peace or tranquility.

In conclusion, it was found that there were several speech acts contained in the lyrics of the songs, namely assertive, expressive, declarative, commissive and performative. Through Mey's Pragmatic Act Theory, it was discovered that Mohbad's songs use a variety of speech acts to create a diverse narrative. These acts convey his confidence, resilience, determination and faith, allowing listeners to engage with the deeper meanings and intentions in his lyrics.

6. Conclusion

Based on the analysis above, the following conclusions can be drawn about Mohbad's songs: "Ask About Me," "Feel Good," and "Peace" using Mey's Pragmatic Act Theory. Mohbad's music reflects a complex and multifaceted narrative that revolves around self-confidence, resilience, perseverance, and the pursuit of inner peace. Through the use of various speech acts such as assertive, expressive, declarative, commissive, and performative, his lyrics convey his journey from poverty and hardship to success and acceptance. He emphasizes his achievements, resilience, and the challenges he has faced, inviting listeners to engage with his story and draw inspiration from his determination. "Ask About Me" demonstrates Mohbad's defiance and self-assuredness as he asserts his accomplishments and reputation, encouraging listeners to recognize his success and inquire about his life. His boasting, assertive, and defensive acts create an environment of confidence and resilience. "Feel Good" focuses on themes of perseverance and faith, highlighting Mohbad's journey through adversity and his reliance on spiritual support. His use of language and contextual references allow the audience to relate to his experiences and understand the deeper meanings in his lyrics. "Peace" showcases Mohbad's introspection on relationships, loyalty, and personal growth. His emphasis on perseverance and discernment highlights his pursuit of inner peace amid challenges. Through implicit messages of loyalty and resilience, Mohbad invites listeners to empathize with his experiences. Mohbad's songs offer deep messages that resonate with audiences familiar with similar life experiences. Through Mey's Pragmatic Act Theory, these songs reveal deeper meanings and intentions that go beyond the lyrics of the song.

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