

## Exploring Pragmatic Acts in Ebenezer Obey's Song, 'The Horse, The Man and the Son'

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### Abstract

Music is an integral part of any society not only for entertainment, but also for therapy and as a powerful instrument for dissemination of information, moral formation, morale booster as well as medium for value inculcation and socialisation. This paper, Exploring Pragmatic Acts in Ebenezer Obey's song "The Camel, The Man, and The Son" (*Esin pelu ketekete*) delves into the intricacies of language use and social interaction embedded within Yoruba cultural contexts. It also investigates the didactic and moral functions of juju variety of music using Chief Ebenezer Obey's song, 'The Camel, The Man and the Son' (*Esin pelu Ketekete*), employing Mey's pragmeme, which is a pragmatic analytical device, that identifies the pragmatic acts verifiable in the selected song. It underscores the relevance of pragmatics in analyzing artistic expressions within specific cultural frameworks, illustrating how linguistic choices in song like that of Ebenezer Obey reflects and reinforces societal norms and values. It examines how pragmatic acts, encompassing speech acts, politeness strategies, and cultural references, shape meaning and interpretation within the song's narrative. It also investigates the song's portrayal of interpersonal dynamics, societal values, and moral lessons conveyed through linguistic choices and narrative structure. Additionally, the study considers the performance context of Obey's music, acknowledging its influence on audience reception and cultural resonance. Ultimately, this exploration seeks to highlight the intricate interplay between language, culture and music in shaping human experience and perception. Through a qualitative analysis, this research identifies various pragmatic acts such as directives, assertions, and expressive acts that elucidate



characters' intentions and relationships in the narrative. The population is primarily the lyrics of the song, 'The Horse, The Man and The Son'. This investigation showed that Ebenezer Obey, with the help of practs of ordering, assuring, describing, admonishing and warning, presents human insatiable attitude through the context of history and conflict. The selected song is predicated on the issue of inability to satisfy humanity. He used the pract of warning to stabilise his presentation. In conclusion, the analysis of pragmatic acts in Chief Ebenezer Obey's song, 'The Horse, The Man and The Son', reveals a masterful use of language to convey social, moral, and cultural values. Through various speech acts, including directives, advice, and warnings, Obey not only entertains but also educates his audience on the complexities of human behaviours and societal expectations. The song serves as a reflection of Yoruba wisdom, showcasing the pragmatic functions of language in fostering communal understanding and guiding individuals towards better decision making. By illustrating the dynamic interplay between language, culture, and context, this study demonstrates how pragmatic acts in music can transcend mere entertainment to serve as a tool for social commentary and moral instruction. Obey's use of language in this song, underscores the richness of Yoruba oral traditions and their relevance in addressing contemporary issues. Therefore, the song, 'The Horse, The Man and The Son', stands as a significant example of how music can function as a vehicle for pragmatic communication and cultural preservation.

**Keywords:** Pragmatics, Juju music, Ebenezer Obey, Pragmeme, Practs, Exploring

## 1.0 Background to Study

### 1.1 Introduction

Language plays a crucial role in music, acting as vehicle for conveying meaning, emotions and cultural messages in its lyrics, emotional appeal, and aesthetic and cultural representation (Middleton, 1990). The role of music in the dissemination of societal principles to determining and shaping its perception, orientation and re-orientation on challenges and transmitting its ideologies in order to create an overall societal development is germane. Music has been acknowledged to be a universal language (Longfellow, 1835). Cultures around the world employ music in different ways and for different reasons. If suitably harnessed, it is potent enough to implant in human, some moral values compared to other media like religious preachings, literature materials, motivational discussions and persuasions. All of these have made music an instrument employed in controlling the human mind. Its omnipresence and accessibility is attested to; radio in our cars, our phones. In fact, a click of a button opens one up to social sites like Musix, VLC, Audiomack, YouTube and Pandora with millions of archived and evergreen songs. It has also been observed that music seems to constitute a young person's first informal teacher on some critical issues in life, such as sexuality, sexual behaviors and moral and value issues. Music has been a medium for all forms of human expression. Nigerian music has exploited this medium to express issues bothering on philosophical and moral concern such as love, honesty, diligence, contentment, governance etc, and condemning negativities in the society, such as laziness, misogynistic expressions, jealousy, covetousness etc. Styles in every songwriter are based on his linguistic competence and background (Kramsch, 1998).



## 1.2 Statement of Problem

The song 'The Camel, The Man, and The Son' (Esin pelu ketkete) by Ebenezer Obey is a seminal piece in Nigerian music history, rich with cultural nuances and linguistic elements. Within its lyrics lie a plethora of pragmatic acts, reflecting the complex interplay of language, culture, and society.

This paper will address these key questions:

1. What are the pragmatic acts embedded within the lyrics of 'The Camel, The Man, and The Son'?
2. How do these pragmatic acts contribute to the overall meaning and interpretation of the song?
3. What cultural and contextual factors influence the pragmatic acts observed in the song?
4. In what ways do these pragmatic acts reflect societal norms, values, and beliefs?
5. How do linguistic devices, such as metaphor, irony, and euphemism, enhance the pragmatic acts within the song?

Delving into these questions, this paper intends to provide a deep understanding of the pragmatic dimensions of Ebenezer Obey's iconic song and its significance within the broader context of Nigerian music and culture exploring the pragmatic acting in musical discourse. It will highlight Jacob Mey's 2001 Pragmatic Acts model.

## 1.3 Objectives of the study

The major objective of this paper is to appraise the pragmatic acts in the selected song of Ebenezer Obey, 'The Camel, The Man and the Son'.

Specific objectives are to;

- i. identify the the fundamental contexts of the themes in the song, 'The Camel, The Man and the Son'.
- ii. discover the pragmatic acting performed in Ebenezer Obey's song
- iii. explicate the social relevance of the acts to the human society.
- iv. justify the educational, political and religious implications of the practs for social



development.

#### **1.4 Significance of the study**

Exploring the pragmatic acts in Chief Ebenezer Obey's selected song, 'The Camel, The Man and the Son' will provide insights into the communication strategies, social interactions, and cultural dynamics within Nigerian society, as depicted through this song. This examination will also help to unravel the layers of meaning embedded in the lyrics, shed light on the socio-political commentary inherent in the song, and contribute to a deep understanding of the function of music as a reflection of cultural identity and social discourse.

Finally, this paper will be useful in revealing the dynamics of Mey's Pragmatic Acts as it relates to the selected song, 'The Camel, The Man and the Son'. The result of this study will bring an illumination to the metaphor (hidden moral message) in the selected song.

#### **1.5 Research Questions**

1. What are the fundamental contexts of the themes in the song?
2. What are the pragmatic acting performed in Ebenezer Obey.
3. What is the social relevance of the acts to the human society.
4. To what extent does the song justify the educational, political, religious and moral implications of the practs for social development.

### **2.0 Literature Review**

#### **2.1 Conceptual Review**

##### **2.1.1 Origin of Juju Music**

Juju music is a mixture of African with some touch of Western music (Merriam, 1955, p. 28) in his Contiguity Theory. The application of his model was influenced by submission of Smith's that music of entertainment is more susceptible to change than music that is associated with social institution (Smith, 1962, p. 11). The place of Lagos in the evolution of several genres of popular music in Nigeria was and remains pivotal, hence, it is important and relevant to appraise the social conditions that predisposed the city as the centre of juju variety of music in Nigeria. Lagos was an inconsequential Island inhabited by the Aworis, who were predominantly fishermen, prior eighteen century. However, colonialism changed the narrative. The inhabitants of Lagos increased tremendously thereby making it a notable commercial centre and a place of protection for individuals that were taking refuge in the city because of the British presence. Aside the internal resettlement, were emigrants from other parts of the Caribbean and Africa. The presence of the British in the city of Lagos ensured security of life and property made it a refuge for all. As regards commerce and trade, the city of Lagos became the export terminal for



produce from its agriculturally hinterland that it developed a thriving economy that attracted those seeking prosperity that its population rose rapidly from 25,000 in 1866, to 85,000 in 1901 according to Aderigbigbe, 1975; Echeruo, 1977; and Verger, 1976. Its multi-lingual cum tribal and multinational composition therefore manifested in the practice and patronage of diverse kinds of genres of music which invariably made the city a musically vibrant space where the seeking of musical entertainment was a life style. It is the *mélange* of these several musical traditions that this engendered that, by the end of the 19th century, resulted in neo-traditional forms of entertainment music out from which juju variety evolved.

### **2.1.2 Biography of Chief Commander Ebenezer Obey**

Chief Ebenezer Remilekun Olasupo Fabiyi (Obey) was given birth to on 3rd April 1942 in Island Maternity, Lagos (formerly Mercy Hospital). After his delivery in Lagos, his mother went back to her village in Idogo, Yewa South Local Government of Osun State. There Ebenezer Obey grew up. His musical experience started as a choir boy in his church's Sunday school and later as the leader of his school band, Methodist Primary School. It was during his school days as a prefect, while telling other students to 'obey'; that is to say, ('cooperate', 'comply with' or 'abide by' school rules) that earned him the nickname, 'Obey'. At his secondary modern school, his interest in music grew deeper and this passion got him familiarized with several musicians of his growing days. Obey dropped out of school for this uncontrolled obsession for music and left his village in the 1950s for Lagos, where he played the guitar and Agidigbo (thumb piano) in several bands while working as a clerk in a pool company. He encountered Sir Akinbobi Salvage and Bangbose also known as Abembo Mayana while on guitar playing spree on the street of Mushin, Lagos, who paid Obey one pound two shillings after his first day of performance with them. This encounter launched him to invitations to different musical bands to play for them. At the age of sixteen, he met his mentor, Fatai Rolling Dollar, an instrumentalist playing with Joe Araba. Rolling Dollar was not a band leader by then. Obey claimed he formed the Fatai Rolling Spot Band in 1954. There, he served as a composer and played Agidigbo music, a genre of music championed by Adeolu Akinsanya. At the expiration of his tutelage under Fatai Rolling Dollar, Obey's International Brothers was formed in 1964. They played a variety of highlife laced with juju. His band quickly gained popularity for its Yoruba percussion, vocals, and layered guitar sounds and later transmuted into InterReformers Band in the early 1970s. Ebenezer Obey's encounter with Mr. Cress, the Managing Director of Decca in Lagos, turned his life around for good. His first (singles) album released on Decca records was 'E wa wo ohun oju mi ri'. However, the album that actually brought him to stardom was 'Olomi gbo temi'. Obey established his personal identity in Juju music with his vocal prowess. Whereas IK Dairo and other juju artistes performed many songs shrouded around women and their beauty, which of course, was the style then, Obey deviated using his sweet and velvety voice to bring on board religious and deep philosophical lyrics. Obey began to experiment with the infusion of some musical instruments like, lead and bass guitars and talking drums. He has won Silver Disc, Golden Disc and Platinum Disc in his musical career.

Obey typically sings in Yoruba language in all of his music, with occasional code-mixing and code-mixing. Most of his lyrics are centered on Yoruba values, histories, sceneries, stories, proverbs, ethics, and traditions. These anecdotes, socio-cultural enlightenments and



historical re-enactments in Obey's juju make both new and old endeared to his music. This is because his fans or listeners generally do not only find his music entertaining, but also morally and culturally appealing and relevant. Obey also relies on indigenous texts, philosophical adages and current affairs for his lyrical themes.

## **2.2 Theoretical Framework**

### **2.2.1 Systemic Functional Grammar**

The model, Systemic Functional Grammar of Linguistics (SFL), conceives language as a social phenomenon which is used to perform several functions amongst human, being their exclusive preserve. The functions are however identified, according to Michael, (2019). as Metafunctions, and they include;

Ideational Metafunction,

Interpersonal Metafunction, and Textual Metafunction

In Systemic Functional Grammar, language is used as a symbol of expression of ideas, that establishes relationships with others, and creates of text for the purpose of generating cohesion and coherence.

### **2.2.2 The Pragmatic Acts Model**

Mey's (2001) Pragmatic Acts Theory emanated from the Speech Acts theory. Pragmatic Acts is concerned with interactional situations in which speakers and hearers both achieve their aims. It does not initiate with what the speaker said and the hearer is looking for meaning of what was said by the speaker, but rather, it is concerned with the situation in which the utterance is considered as appropriate. It does not lay emphasis on rules of speech acts, but focuses on characterising pragmatic acts based on situations. (Mey, 2009, p. 750; Akinrinlola, 2019, p. 184).

The summation of the theory is thus:

Pragmatic Acts are pragmatic because they base themselves on language as constrained by the situation, not as defined by syntactic rules or by semantic selections and conceptual restrictions. Pragmatic acts are situation-derived and situation-constrained; in the final analysis, they are determined by the broader social context in which they happen, and they realize their goals in the conditions placed on human action by the context. (Mey, 2001, p.228).

The Pragmatic Acts model establishes that it is the context that determines its nature. Pragmatic acts is different from a Speech Acts, in that a Pragmatic Acts does not necessarily involve speech. Pragmatic Acts can be looked at from the perspective of the agent and the acts. The angle of the agent considers the socio-demographic features of the person and his members' resources (MR) or background knowledge (Fairclough, 2001, p. 9; Noveck, 2018, p. 7; Oji,





2018, p. 369; 2019, p. 286; Lucey, 2019, p. 95). Emphasis here is on the language employed to perform the specific act and the language that can be used to create the condition needed to perform a pragmatic act. Pragmatic acting involves ‘adapting oneself, linguistically and otherwise, to one’s world’, and one cannot pinpoint a specific ‘predetermined use of any canonical speech act’ (Mey 2001, p.215). In this regard, shared situational knowledge is important (Roitman, 2017, p. 9; Larrivée, 2017, p. 121; Casanovas, Rodríguez-Doncel & González-Conejero, 2017, p. 307; Chiassoni, 2017, p. 126; Barberis, 2017, p. 342).

Common scene within the social context is emphasised by this theory. It argues that our acting is determined by the scene while our action determines and reaffirms the existing scene. The focus is now on what is being done and not necessarily on what is being said. Hence, the theory recognises the instantiated pragmatic acts (practs).

This is further expatiated by Mey, (2001, p 221) :

The theory of pragmatic acts does not try to explain language use from the inside out, that is, from words having their origin in a sovereign speaker and going out to an equally sovereign speaker and going out to an equally sovereign hearer (who then may become another sovereign speaker, and so on and so forth). Rather, its explanatory movement is from the outside in: the focus is 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 on what is actually being said.

The theory centres on practs, which are majorly determined by how the situation is understood by the participants (Mey 2001, p. 219; Bamgbose, 2018, p. 451; Akinola, 2019, p. 233). Grammatical correctness or strict observance of rules has not been considered a factor in studying practs. The instantiated individual pragmatic act (pract) has a particular pragmeme (generalised pragmatic act) as its realisation. No two practs are identical, because they are realised in an actual situation and each situation is unique; every pract is considered an allopract. This means that it is ‘a concrete and different realisation of a particular instantiation of a particular pragmeme’ (Mey 2001, p. 221; Weigand, 2018, p. 9). The understanding that individual participant has of the situation and the effects of the pract has or may have in a given context entirely determines what counts as pract.

In music, the artiste is the speaker while his listeners are his audience or hearers. However, he may have a primary audience as the target of his music. This may either be his fans or the people who speak the language of the music. But because music is a universal language, the audience of any music cannot be limited to only the immediate audience or speakers of the language. Therefore, in the analysis of a piece of music, cognisance must be taken of the culture of production and the culture of the immediate recipient. However, generalisations can be made. This theory is relevant to the goal of this study. The contextualization of speech and action of the selected song makes it easy to use in investigating its lyrics within the Nigerian context. Besides, the theory argues that we act through language, not only through speech. This makes it easy to see Obey’s ‘The Camel, The Man & The Son’ as containing pragmatic acts that target living a life not to please anyone.



### Jacob Mey's Pragmatic model (Pragmeme)

#### Activity Part

#### Speech Acts

Indirect Speech Acts

a. conversational Acts (dialogue)

b. psychological Acts (emotions)

c. prosody (intonation, stress etc.)

d. physical acts:

body movement, gestures

physiognomy (facial expression)

o - null

#### Textual Part

#### Context

a. inference (INF)

b. reference (REF)

c. relevance (REL)

d. voice (VCE)

e. shared situation knowledge (SSK)

f. metaphor (M)

g. metapragmatic 'M'.....

### PRACT

#### Allopract

Schemata of Jacob Mey's 2001 Pragmatic Act Theory

Pragmeme denotes 'generalised Pragmatic Act' (Jacob, 2001), while practs and allopracts are the different manifestations of a pragmeme.





The textual and activity parts are highlighted in the tables below:

Inference (INF)	Implies meaning deduced from what is said and its interpretation.
Reference (REF)	Implies what a speech act refers to at the utterance level.
Relevance (REL)	Means the context/condition which determines linguistic code.
Voice (VCE)	Refers to turn taking or voice shift changes due mood and emotions.
Shared Situation Knowledge (SSK)	Implies mutual understanding between participants.
Metaphor	That is, textual part of pragmeme that foreground literary style.
Metapragmatic Joker	Means accepted way a speech act is used in conversation.

**Table 1-Textual Part of Jacob Mey’s 2001 Pragmatic Theory (MPT)**

Conversational Acts	Implies dialogues which involve more than one speaker.
Psychological Acts	Refers to emotions brought into a pragmeme.
Prodosy	It is intonation and stress in the tone of the interactants.
Physical Acts	Indicates body moves, gestures, emotions, physiognomy.

**Table 2-Activity Part of Jacob Mey’s 2001 Pragmatic Act Theory (MPT)**

### 3.0 Methodology

In this study, the researcher subjected the track, ‘The Camel, The Man and The Son’ to pragmatic analysis, employing Jacob Mey’s pragmatic acts theory (pragmeme). The aim was to bring to light, the strategies Obey used to pass his message across and discuss the pragmatic acts involved in these strategies. Data used for this study was one of Ebenezer Obey’s songs, ‘The Camel, The Man & The Son’, which was sourced from the audio electronic media. The album was released in 1973. A phone device was applied to extract the data from the internet where it was uploaded for public use. The track was downloaded from Musix via internet on a phone. The researcher played the song repeatedly, studied and translated into English to be able to serve the purpose of analysis of this study.



### 3.1 The Data

#### Chief Commander Ebenezer Obey's 'The Camel, The Man & The Son' (1973)

Literature abounds with the music of Chief Ebenezer Obey. Scholars, both in Arts and Humanities, have worked on the music of Obey from different from its musical import, its auditory appeal to the deep proverbial and metaphorical messages embedded in every of his song. Linguistic scholars have approached Obey's music from both pragmatic and semantic framework. Ebenezer Obey's songs have been seen to have the capacity to produce and deliver not just an expected but also a desirable social transformation as attested to in the wisdom embedded in the lines of his lyrics.

### 3.2 The Data Presentation

In the selected song, Obey uses the choral and call-and-response styles all through. He employs Yoruba language majorly but concludes with English lines, '*Commander Ebenezer, do your best and leave the rest*'. He employs code-mixing and instance, code-switching between the two languages. Primary method of data collection was adopted. Being a qualitative study, the research selected for this study is a track, 'Esin pelu ketekete'. An allegory delivered in Yoruba but translated by the researcher into English. The translated portion into English is what the researcher uses for analysis, as it contains relevant data for this study. The Musical Key signature of the song is C Natural. His argument that no matter how perfect, careful or meticulous you might think you are, you cannot please humanity, Obey admonishes all to live life to please no one. The researcher provided the English translations of the portion of song to be analysed as text. Translation and in some instances, transliteration were made directly into English:

**Call:** *O mu mi ranti itan baba kan, Pelu omo re ti won nsin ketekete...2x*

**Translation:** That reminds me a story of a man with his son nurturing a camel

**Call:** *Esin peluu ketekete, ..... Esin peluu keteeket, e la 'ye ojo yen*

Horse and Camel, ..... in those days,

While the direct meaning of 'ketekete' is camel, the translation as used in the album is 'horse', which signifies a different animal in Yoruba language. Hence, Obey takes out time to explain in the introductory part of the track that both animals were used as means of transport;

*Esin peluu ketekete, ... Esin peluu keteeket, e la 'ye ojo yen* (Horse and Camel...in those days)



### 3.3 Analysis of Research

**Research Question 1:** What are the fundamental Contexts of the themes in the selected song?

#### 1. Context of Historicity

History is described as the total record of an event that has happened in the past, especially when juxtaposing with current events. Context of history was employed to inform the listeners of events that are relevant and extant to the present issues.

#### Extract 1

**Call:** *O mu mi ranti itan baba kan, Pelu omo re ti won nsin ketekete...2x*

**Translation:** That reminds me a story of a man with his son nurturing a camel

**Call:** *Esin peluu ketekete, ..... Esin peluu keteeket, e la'ye ojo yen*

Horse and Camel, ..... in those days,

**Resp:** *Won dabi moto ti won ngun lo s'ode*

....were the means of transport for human

**Call:** *Ketekete ti d'agba, Baba pelu omo re, Won ba mura ode,*

The horse was quite mature .....

**Resp:** *Won fe ririn ajo kan*

The man and his son were set for a journey

Extract 1 is a historical story of an event that occurred in the past. In a bid to buttress his assertion that humanity cannot be pleased, Obey reminisces employing an allegory of a man, his horse, and his son. The story begins with the man, being the owner of the both entities; horse and the young man, riding on the horse, while the others two follow.

#### 2. Context of Conflict

Conflict is a form of variance between two individuals or group of individuals. It is also mean a form of campaign or reaction against something. The idea of conflict was employed to depict life



as a journey that is full of numerous battles. The context of conflict helps to conceptualise the fact that such human conflict could be spiritual, physical, emotional, or financial.

### Extract 2

**Call:** *Gegebi agbalagba, Baba gun ketekete, Omo re ntele lo*

As an elderly, the man mounted on the camel, followed by his son

*Bi won se rin si waju die, Won pade adamo,*

Then, they were accosted by human

**Resp:** *Eda omo araye....*

Human creature

**Call:** *Omo araye ni haun*

They queried the man's action tagging him, 'merciless'

**Resp:** *Baba agbalagba, omo re nrin n'ile, Iwo ngun ketekete....*

...for riding on a camel while an innocent child takes a walk

In extract 2, Obey recounts the experience of a man, his son and his camel who were set for a journey (of life). This man, acting according to what he thought was right, rides on his own horse which he had nurtured to maturity and good enough to serve him. Alas! Humanity frowned at his action with condemnation, referring to it as 'merciless', 'stupid', 'wicked', and 'foolish' at each stage of the four stages of the man's decision.

**Research Question 2:** What are the pragmatic acts that were performed in Ebenezer Obey's selected song?

**Pract of ordering:** With this pract, employing the stages of life; infancy, childhood, to adulthood, Ebenezer Obey presents human insatiable attitude. The innocent toddler moved through the stages of life to notice that he could not satisfy humanity. This experience nosedived into the allegory of The Man, The Son and The Horse.

**Call:** *L'oyo ta ba b'omo tuntun s'ile aye/2x* **Resp:** *T'onile t'alejo lo ma kini ku ewu*

The day a child is given birth to

All and sundry will come congratulating



**Call:** *Ota omode*

**Resp:** *Bere lati ibi irakoro, Ka dami ni l'ounje*

Enmity starts as early from crawling

*nu, o ti bere ota nini, Ka da ni lo'mi nu, o*

*ti bere ota nini, O ti bo s'owo aye.....*

Crawling to and fro innocently disrupting things

There, enmity has crept in

**Pract of Assuring:** Predominantly, the assuring pract is employed in the song. This is usually characterised by emphatic statements and convincing historical facts. The assuring pract is typically done by a speaker to instill hope and confidence in his listener.....insisting he would please humanity

**Lead:** *Baba ba w'oke titi, O ni maa te yin lorun, eyin eda araye.*

The Man, declared, Human, "I will please you ...."

**Pract of describing:** Obey's choice of words in describing the journey is also remarkable;

*Eni mejeji lori ketekete, won mu irin ajo won pon, Won nlo, Won nlo*

The both of the on the camel..... They proceeded their journey

**Pract of admonishing:** This also abounds in the song under review. Infact, it was theme of the album. It is the entire message of the song that brought about the allegory of The Man, The Son and The Horse.

**Call:** *Ko s'ogbon te le da, Ko s'iwa te le wu, Ko sona te le mo, Te le fi taye lorun*

There is nothing you can do to please human being

**Pract of warning:** This pract is employed to cap the entire experience. It is seen in the concluding part of the song. He took a part in Yoruba and the other in English. This might be to send the message across to all his audience, irrespective of tribe, because English language binds everyone together.

**Call:** *Ile aye fun gba die ni o.....*

**Resp:** *Omo araye e se rere o...3x*

We are here on earth just for a moment

**Resp:** Do good, everyone

**Call:** *A fi ka wu 'wa rere, rere lo to....*

**Resp:** *Omo araye e se rere o*



Nothing is as good as doing good always      **Resp:** Do good, everyone

**Call:**      *Commander Ebenezer.....Do your best and leave the rest*

**Resp:**      Commander Ebenezer.....Do your best and leave the rest

### Findings and Conclusion

It was observed that Chief Ebenezer Obey, using the linguistic tool of turn-taking, has, to a very great extent, used the wisdom embedded in his song to fill the moral gap of shaping behavioural patterns which has the potency of delivering social transformation and equally change attitude to bring about an expected acceptable mores and values of our society. He discourages man wanting to please humanity, claiming that such attempt will always be an effort in futility. He uses anecdotes, metaphor and adjectival; ‘merciless, stupid, wicked foolish’, to present what humanity view of every of one’s action to please them. It is always in contrary. The analysis shows a vivid picture of a man’s quest to satisfy humanity, tried all he could, to please humanity in the journey of life. Hence, live your life to please no one but your Creator. He employed several practs ranging from pract of warning, to assertion, to describing, to admonishing, to pract of command and defending to identify the nature and features of juju variety of music, discover the pragmatic acts in the juju variety of music and finally, explicate the social relevance of pragmatic acts to the human society.

### Contribution to Knowledge

Exploring pragmatic acts in Chief Ebenezer Obey’s song , ‘The Came, The Man and The Son’, contribute to knowledge by providing insights into Yoruba culture and traditions, particularly through its use of proverbial wisdom. The song employs storytelling and metaphorical language to convey moral lessons and societal values, enhancing understanding of interpersonal relationships, generational dynamics and the importance of wisdom in decision-making. Studying these pragmatic acts not only enriches cultural knowledge but also offers perspectives on how music can serve as a vehicle for social commentary and ethical teachings within Nigeria and broader African contexts. Applying the model of pragmeme to musical discourse is an indication of its compatibility to any form of language use. In addition, the study has extended the frontiers of the theory to discourses that seem like monologues but are actually dialogic.

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