

## Poetry Analysis Of Osundare's Random Blues: Using Speech Act Theory

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Received: 10 May 2023; Accepted: 10 July 2023; Published: 18 July 2023

### Abstract

Osundare's involvement in performative poetry is an attempt to fulfill her social responsibilities and connect with her community as her collective poetry is expressed through performance. The rhetoric of his poems and the structure of their presentation explains why he uses the techniques and resources of the African oral tradition in many of his poems. The purpose of this study is to explore the intertextual relationship between the second generation of Nigerian artists and the new Nigerian artists in terms of colonial influences and relationships. This study shows that poet Niyi Osundare is a second generation iconoclast through which he influenced the poetic landscape of contemporary Nigeria. This study shows that contemporary poets are not significant and methodologically influential to other secular poetic texts, so the aesthetic principle of poetry is emphasized when the dialogue between texts is seen in the form of Osundare poetry. Osundare tells about the paradigm shift of intertextual relations from a vertical point of view, and the artistic practices preserved from the colonial period are the vertical practices of the postcolonial space. The research is qualitative in nature and primarily analyzed primary and secondary data from the literature, original research and literature review. This study also uses poststructuralist intertextuality as a theoretical framework to explore the extent of intertextual relationships. This study suggests that in order to understand recent Nigerian poetry in English, there is an urgent need to explore the history of their intertextuality. Beyond the intertextual dimension, this study demonstrates that the symbiotic relationship between power and traditional formation provides an ontological framework for examining the aesthetic experience of recent English poetry in Nigeria.

**Keywords:** Pragmatics, Speech act theory, Niyi Osundare, Random Blues, Poetry.

### PRELIMINARY

Poetic discourse has always been considered an important part of discursive practice and represents a scholarly approach to the creative use of language. Poetry in particular offers a fruitful research platform for literary creativity, which is huge in bilingual English. Demonstrated ability to communicate and manipulate situations.. The use of English alongside other languages such as Nigerian shows that African

writers such as Niyi Osundare have acquired sufficient skills to creatively use language to describe and express socio-economic, socio-political and socio-economic cultural worldviews. Importantly, the large number of English texts written by Nigerian authors and their impact on the Nigerian population highlight the fact that writers like Osundare have demonstrated their bilingual creativity and communication skills. (Okhuosi, 2023).

Commenting on Osundare's revolutionary agenda and the aesthetic nature of his poetry: Ogundele, in his review of Niyi Osundare as a fraud, wrote: The literary movement The Poetry of New Orality that emerged in Nigeria in the early 1980s was inspired by the need felt for a new national political order through the invention of a new type of poetry. ...

Therefore, it consists of two main components: Special attention to the contemporary socio-political situation, apart from the abstract and secular myths of Marxism; and secondly, a variety of demotic modes and styles for fast and efficient communication. The practical dimension of the movement's aesthetics, which is actually contained in its spirit, is the revival of public poetry performances in the "old fashioned" style. Over time, the show became a festival event as well as a political event (Ekorodan, 2021).

Ogundele says Niyi Osundare was one of the first and most important voices of the movement. He explained that Osundare's involvement in performance poetry was an attempt to fulfill his social responsibility and connect with his community as his human-centered poetry is realized through performance. The orality of his poetry and the structure of presentation illustrate why he uses techniques and resources from African oral traditions in many of his poems. Osundare represents a new generation of African writers and the Nigerian poetry tradition that enjoys public engagement in their poetry.

Described as a "folk poet", Osundare uses and reproduces familiar socio-cultural memes to project the socio-cultural worldview of his people. Osundare's poetry is an artistic blend of cultural processes. In many of his works, the rich cultural heritage of the Yoruba race is treasured. Osundare makes a conscious effort to preserve the culture of the Yoruba language even in foreign languages. He is a poet who thinks, feels and imagines things in Yoruba but expresses them in English. A perfect blend of Yoruba and English, Osundare's poetry displays a clear Yoruba semiotic structure that communicates across borders." In this study, therefore, we explore the unique qualities that would make Osundare a "Yoruba poet Not that he wrote in English.

Furthermore, the book contains not only an analysis of the poetry of this

second generation Nigerian poet, but also its application in a social sense in the Nigerian political environment. Osundare's poems deal not only with events, environment and culture, but also with economics and politics. His firm rejection of a corrupt political system resulting from economic depression, class division, social injustice and the oppression of the oppressed masses is firmly rooted in his poetry. As a social crusader, he is involved in the reconstruction of Nigeria's political and economic systems with the aim of creating a peaceful society and a level playing field for all ( Wijana, 2021 ).

Niyi Osundare is a world famous Nigerian poet. He has published eighteen books of poetry; numerous plays, travelogues and monographs; Articles and essays. The choice of metaphor as the main focus in the linguistic analysis of his poems in this study is informed by the assumption that metaphor is the dominant language in his poetry. Metaphor is considered a great window into poetic creativity. It is "the descriptive application of qualities of one thing to another". It is the literary idea of metaphor that is projected in this research work. Osundare used creative metaphors to make his message more vivid, concrete and convincing and to evoke an emotional response in the reader. In Osundare's poetry, it is the main literary device that serves as a platform to comment and project the socio-political, socio-economic and socio-cultural ideologies of his country Nigeria. His commentary on these ideologies is twofold. Firstly, to promote a fair and just society and secondly, to explain social injustice and class conflict in Nigerian society (Maud Manouchakian, 2018).

Niyi Osundare is a prolific African writer using metaphors from various human realms and try hard for that . His deep knowledge of metaphor is evident in his poetry when he uses these literary device as the main window of his poetic creativity. Topical issues such as politics, economics, culture, history and the concept of time are sources of Osundare's metaphors. Endorsing this statement, Ogungbemi notes that "metaphors are the linguistic arsenal used by Osundare to raise questions and address socio-political issues in Nigeria and beyond." Osundare draws on images and metaphors of nature, mythical Yoruba poetry, rural environments, linguistics, natural sciences, etc.

For example, Osundara's more intense and widespread use of images and metaphors of nature is exemplified by the "eyes" of the earth, whose extraordinary poetic energy, verbal amplitude and fertility creativity with well documented. A good understanding of how these metaphors and images spread will go a long way towards understanding and appreciating Osundare's poetry. Style for most linguists involves the application of linguistics to literary studies. Thus, this article combines two disciplines - linguistics and literary criticism. This method of analysis is quite useful

because it is not limited to the study of linguistic and stylistic features, but also includes an explanation of the literary devices used by Osundara in his poetry. This is based on the fact that his work is rich and innovative both linguistically and literary and of course focuses on new linguistic-stylistic perspectives in African poetry that challenge linguistic and literary critics (Ibrahim, 2016).

## **THEORETICAL BASED**

### **A. *Pragmatics***

Pragmatics is the study of the belief that what is reported is greater than what is said. There are two types of communication namely verbal communication and non-verbal communication. Verbal communication is a way of conveying messages using words as elements. Nonverbal communication is a way of conveying messages using gestures, body movements, eye contact, facial expressions, or general appearance as elements. Pragmatics is a branch of linguistics and semiotics that studies the influence of context on meaning (Oloko, 2020).

In philosophy, sociology, linguistics, and anthropology, pragmatics includes the theory of language, the conversational purposes of language in interaction, and other approaches to language behavior. Unlike semantics, which examines the conventional meaning or “code” of a given language, pragmatics examines how semantic transmission is influenced not only by the functional and linguistic knowledge of speakers and listeners (grammar, dictionaries, etc.). but also and depending on the circumstances. Discourse, prior knowledge of the parties involved, the speaker’s perceived intentions, and other variables. In principle, the type of action a speaker performs is determined by the speech context, including the speakers, the spatiotemporal structure of the speech, and the underlying purpose of the speech. The text can display a variety of speech acts (Wijana, 2021).

### **B. *Speech Act Theory***

Speech act is when the speaker says something, the word or phrase has a special meaning. That is part of pragmatism. In human life, communication is always needed, communication allows for the exchange of ideas between individuals, which directly impacts on improving the quality of life. (Ekoru dan Gunn, 2021). The ability to understand communicative sentences can influence the actions taken. Speech acts are a form of verbal communication and part of pragmatics, often occurring both verbally and non-verbally. Speech acts are the study of how speakers and listeners use

language. Verbal communication acts have their own message, so that interaction is not only about language but also about action. After all, speech acts are expressions that occur and actions are actions (Rahayu, 2021). Speech acts are all types of actions that can be performed by speakers in the context of speech. There are at least three types of actions, namely locutionary acts, illocutionary acts, and perlocutionary acts. The first refers to the act of saying something, the second to the act of doing something, and the last to the act of influencing something (Wijana, 2021).

The form of speech acts can be either direct or indirect. It can be known that interrogative speech by asking questions; declarative statements to provide information; Imperative clauses to give orders and exclamations by expressing surprise or astonishment; The idiom here is directly related to its function. However, if each form does not fulfill its traditional function but other functions, it is called indirect speech (Yiye, 2019). For example, if a statement is in the form of a question and presents a question that requires an answer, then the statement is direct speech, whereas a rhetorical question is one that has an interrogative structure but no if facts. If an answer is needed, the statement is an indirect speech act (Maud Manouchakian, 2018).

Searle introduced the concept of "indirect speech"; He proposed to better understand the term as an "irrational" indirect verb. By using the notion of speech, it can be said that they roughly refer to the act of saying something with the intention of conveying what was said to the audience. He describes indirect speech as when:

...the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and non-linguistic, together with the general powers of rationality and inference on the part of the hearer.

To explain such actions, several things are needed first, including background checks in general conversations, as well as rationality and linguistic conventions. (Ibrahim, 2016).

### **C. Poetry**

Poetry can be defined by its purpose (for example, to teach, delight, or teach and delight), but all poetry has a primary purpose, which is to hold the reader's attention and try to attract and guide them through it. To invite poetry into its own virtual world, which could, for example, serve other important ideological or practical purposes. To promote an emotional fashion or political idea, or to secure a poet's pension or prize. Therefore, poetry is an intrusion into the consciousness and perception of the reader - primarily directing the reader's attention to himself,

situations, speakers, objects, attitudes and feelings, characters. By shaping them into small-scale models of the world, poetry thus lends itself as a designer for redefining our worldview, and indirectly disrupting the way we experience things in the world is similar to poetry in that respect. for other works of art, such as paintings or films (Landa, 2022).

Although they emphasize the great value in the study of poetry, they use this as a basis for generalizations about literary value without specifying which poems in particular can contribute to learning and development. If poetry is not included in the curriculum as an art form in its own right, the level and scope of poetry that students will learn over the course of their education will be reduced. It is widely reported that many primary and secondary school teachers are uncomfortable teaching poetry, preferring to teach other forms of literature without having a clear reason for inclusion. There were serious fears that poetry would lose its place in school literature. Many of the teachers, especially those in the elementary schools who attended, knew very little about poetry, which was reflected in the limitations of the poetry they studied. In this context, Osundare's poetry is the first work of literature from which recent Nigerian poets have drawn their allegorical material. This is important for our research because its main aim is to show that the poetic development of modern Nigerian literary history is organically intertextual.

## **RESEARCH METHODOLOGY**

The data for this work were sourced from Niyi Osundare's *Random Blues*, a collection of poems that was birthed through the inspiration which the poet drew from a group of his enthusiastic students at the University of New Orleans. *Random Blues* is a poetry comprising fifty five poems (*Random Blues* 1-55) with some of them bordering on various aspects and themes. Specifically, three poems; namely, *Random Blues* 23, *Random Blues* 24 and *Random Blues* 25 with the sub-titles: *Ballot Blue Part 1*, *Ballot Blues Part 2* and *Ballot Blues Part 3*, respectively are chosen for study due to their uniformity of purpose, message and thematic prism.

## **ANALYSIS AND DISCUSSION**

Niyi Osundare's *Random Blues* (2011), Published twelve years after Nigeria's eventual return to democracy, it is a poetic panorama in lamenting the systemic problems that swept Nigeria's government from a dictatorial regime to a modern civil one in which government and administration have remained ideologically unchanged

in practice. Through this work, Osundare tells the story of the people of Nigeria who are under the power of social injustice which has hampered progress and social development since independence until now. Topics covered in the collection range from politics to love/compassion, morality, hope/despair, criticism of religion, poverty, civil unrest and gender protest to imperialism and neo-colonialism (Olaleye, 2015).

Like popular blues music, with its catchy rhythm and lyrics, Osundare uses words creatively to express pain and sorrow, grief and joy, engaging the reader and viewing them as judges of social processes that lead to an unjust society. In politics, government corruption and the arbitrariness of officials are exposed in detail when Osundare sets up his tent with the exploited to mourn the problems of corruption, nepotism, inequality and social discrimination (Okhuosi, 2023).

In *Random Blues* (2011), An air of fear is conveyed by an evil tribal chief, a respected but uneducated ruler who exerts influence through fear and intimidation. Arming criminals with weapons, unbridled power and impunity, tribal leaders hunt down and persecute their people. Osundare presents a morally despicable (Nigerian) society condemned by politicians who systematically undermine the economy and bring poverty to the people. He shows us how the will of the people is corrupted by the cruel inclinations of the "permanent" rulers. The streets are said to shake in fear as the mischievous ruler goes berserk with joy. Since their policies were unfavorable, their methods for suppressing any form of rebellion had to be enormous. To ensure he crushes any uprisings, he employs "thugs and neckbreakers/arsonists and skilled killers" whose job it is to "move the dead and steal their coats." (Osundare 2011, p. 19).

We witness first-hand the depiction of a political situation very similar to what happened in Nigeria before, where autocratic leaders used assassins to eliminate political opponents. Mail bombing and extrajudicial killings are familiar vocabulary in our political history, as names like Dele Giwa and Funsho Williams echo in them. The image of a tribal chief fits that of Nigeria's district politicians who devour the country's produce while draining the treasury.

Described scholastically as "a fat caterpillar in a rotting pot", its leader is a ruler who flies in the decay he causes. Just as maggots live in decay, searching for decaying matter, Nigerian politicians revel in the chaos they create themselves. His "backyard full of skulls" reveals a long history of nefarious activity to silence protests, while "bloodshed fuels his morbid joy", fueled by human woes and cries. The "angry gangs" wreak havoc and demonstrate their supremacy by declaring "stop us if you can" because their orders come from the ruling clique. Their evil weapons are provided by the gang - machetes and hammers/clubs and clubs - and the irony of the situation lies in the unfortunate fact that these weapons cannot be reclaimed after a bad job.

They are owned by gangs and are still used to terrorize people.

Osundare reveals to us that within the elite group, there is still bad blood existing between the rank and crown. In *Random Blues* (2011), We face politics within the sovereign class, when the sovereign king, the supreme mass of the people, the Abuja Emperor, and the illegitimate legislators face each other on the altar of common interest. This is an indication of the unfulfilled promises and continued animosity that pervades the current political space in Nigeria. We expect to witness the fraudulent "negotiated deals" and "sponsored reputation" offensive fruits of premature political marriage. It was the client and the godfather that initially sounded before the descendants became traitors and enemies of their forefathers. The Emperor of Abuja is said to have devised a plan to move the king to a place of utter chaos. The conspiracy was hatched with the help of illegitimate legislators, and the king lost his crown during the course of his reign, scorning the notion that he was bound by due process. The country fell into chaos and its citizens suffered; lends credence to the principle that when two elephants fight, the grass suffers.

The result of the displacement of a usurper is conveyed in *Random Blues* (2011), when the poet reveals that the stolen crown sits on the empty head of the usurper. The main character here who is a ruler admires his new position and feels proud to stand in front of the mirror every morning without him caring and realizing how the state of his broken nation is. The consequence of this anomaly is that public funds are drained only to satisfy the insatiable greed of political benefactors who without guilt put him in that position. (Chen dan Zhang, 2019). He showed the utmost reverence and reverence for his godfather, while the people he was supposed to represent writhed in pain, need, and despair. The rest of the cash is "for him and his band of thieves" when his allies grow tired of the loot. He was praised for his toadyism, which earned him great honors. The religious leaders also joined in this shameful demonstration, because "The bishop said: / He was chosen by God". Osundare described these priests as "broken collars" and their plans as "stained bandages". The priest is also said to have blessed the "stolen creed" when he was declared God's chosen one. Buffleks roll the drums "while the singer blows his throat". The masses are forced to have fun so that the "state bastards who stole their voices" can drive them mad.

The state of the nation is described in details in *Random Blues* (2011) because social infrastructure is unreliable and is in desolate ruins. Public money intended for social development disappeared into private pockets as "hunger ruled the market". Residents suffer with "holes in the roofs" and "broken roads that expose their criminals". The usurper left the country in tatters, like the situation in Nigeria, where



the lack of social infrastructure is testimony to the country's deteriorating state. Affordable healthcare is a monster because hospitals are out of action and out of work. Electricity was a luxury because only the rich could afford to generate electricity from fuel-powered generators. The available roads are potholes while some are death traps for motorists. In the end, justice was served and the usurper lost his throne and the masses heaved a sigh of relief which could only be short-lived as the Emperor-King was still in power and only replaced the dead usurper with another will (Simecek dan Rumbold, 2016).

Osundare continues his account of the destroyer in power, outlining the actions of the governor whom he calls the "gangster governor" in *Random Blues* (2011), 10(27) and 11(29). We're told that the gangster governor is "now on the run" and his "evil voice is but a whisper" – a fugitive from his own people and an outcast from the entire system. A feature of the Nigerian system, in which the governor and his entourage move in a deafening procession of sirens, the sirens of the ousted governor are silenced and the "waving crowd", praising their greatness and ugliness, turns into a roar. The masses are ready to punish him.

He has been compared to a ruthless thief who "sneaks into towns and villages" and is ashamed to be seen in public. He has been compared to a rodent that munches on excrement and garbage; The governor is now living on his trail. The governor's behavior is revealed in *Random Blues* 11 (29), and the poet recalls that the priests addressed him as "God's anointed" and "beloved of the Almighty", but in the end he became a criminal. The poet tells how the governor's opponent was once wanted to death. His "ghost project," developed with the "lies wrapped in lies" like today's politicians, is the only legacy of his reign that has survived. Roads are only rendered on paper and bridges are built on computer pages.

"His Majesty's" strange and showy lifestyle is a concern for *Random Blues* 15 (37), a lifestyle of affluence that extends to his special allies. They drive "SUV fashion" at the expense of the people. The wealth circulating in His Majesty's family and relatives exposed the corruption of the system. His concubines and mistresses, objects of his sexual pleasures, were appendages living in irresistible luxury. Ironically, he studied abroad in Ivy League schools while the underfunded schools he built were embarrassingly violent and dysfunctional. We've also seen vice presidents and bosses disagree on conflicts of interest regarding deductions/shares of their illicit profits.

The world of the poor masses is revealed to us as *Random Blues* 13 (33) poets share their pain and suffering. Like letters, poets speak to people in the second person. The poet's character replies, "Show me your pain... show me raw." He told them not to be soothed by the fire or the lion's roar, for they had the right to express

their grief. For poetic personalities, their challenge can only be met if they choose not to fall for the machinations of the ruling class; Their challenges can only be set aside if they unequivocally represent their claims. The past and present sorrows ought to be motivation for them as rendered thus;

We look up ourselves

In history's mirror

Yes, we look up ourselves

In history's mirror

We behold fragments and moving shadows

Dazzling phantoms greet our gaping horror (p. 33).

Personal states that the target company can only achieve social progress with the help of collective agreements and employment contracts. In this case, the target audience is likened to a rainbow that needs every centimeter of light in its various beautiful colors to radiate its charm. The metaphor fits the cultural and social situation in Africa in its diversity and heterogeneity. Persona invites its audience, Africa's plural society, to embrace its heterogeneity as strength and celebrate its beauty in diversity like the rainbow.

This mood is maintained in *Random Blues* 17 (41), where the poet character questions the motives behind the government's manipulation of census results. The irregularity in the counting is itself a powerful indictment of the process, as the poet accuses the cows of carrying out the counting which resulted in bloated numbers in some places and gave them a political advantage over others. Witnessing political corruption in his native Nigeria, Osundare recalled how the results of the census sparked controversy from various sides; to which he replied, "Some sections contain a fixed amount," while others the opposite. All of this, combined with the unchecked tribalism and nepotism perpetuated by the privileged few, creates an oppressive atmosphere in which accountability and moral responsibility are grossly undermined.

The poet points to the demographic dishonesty of Nigeria, which the imperial occupiers are responsible for, together sowing discord, which manifests the irregularities faced by the current government. After all, the benefits don't even favor overpopulated people; rather it is a representative of those who consume excessive amounts of fat due to its quantity and surface.

Osundare attacks western countries and their unhealthy desire to control the economy based on their strategic chaos in third world countries for their own benefit. Accustomed to harming their people, third world leaders in Africa and the Middle East who acted as puppets for Europe and America were eventually expelled. *Random Blues* 18 (43), 19 (45) and 20 (47) notes of Saddam Hussein, dictator of Iraq. *Random*

Blues 18 (43) recounts an incident in which he is executed by hanging, apparently for his many crimes against humanity. The level of his slander and demonization is illustrated by his role as the "Butcher of Baghdad", a tyrant who is unlucky enough to end up on the scaffold. The poet's personality describes the bloody execution of Saddam Hussein as follows:

"The noose falls / hangs the body ... / death comes quickly". The license permits unrestricted use, distribution and reproduction in any medium, provided the original work is properly cited. The Western reaction to Saddam's death was jubilation, as Random Blues 19 (45) describes scenes in London and Washington. Osundare writes that

‘the death news provoked a happy nod’

imperialist countries that succeeded in suppressing resistance to their imperialist agenda. We are told that his relatives were the ones carrying out the executions, armed with the authority of imperial power as "the natives who tie the strings" while "distant rulers dictate the choice of death". In Random Blues 20 (47), the poet's persona reveals that when Saddam "did his job", he was an ally because he was their executioner and glorified the tyrant. But when he decided to invade the west, they immediately used their own people – the original reserve men – to eliminate him. Osundare gives us a perfect picture of an imperialist logic whereby their puppet tyrants get as much protection as possible from the West while using them as their agents until a shortcut and the resulting confrontation leads to a reversal of fortunes. Then the puppet used the tyrant and his people turned against him. In third world countries, good leaders are those who follow and respond to the demands of first world countries. Breaking the loyalty of this leader is political suicide, because of that he is branded as an enemy of the state. We can see who Saddam was as an emperor, "a man whose tongue was a sword" while his word was law. He, the villain, is said to have been knocked out and "sent with bigger guns" by a stronger villain. The leaders of the Western imperialist world are portrayed as "liberators who lied to invade their countries", because the promises they made before surrender only condemned them to the gallows of the imperialist powers that managed to fight back to destroy their imperialist agenda. . . We are told that his relatives were the ones carrying out the executions, armed with the authority of imperial power as "the natives who tie the strings" while "distant rulers dictate the choice of death". In Random Blues 20 (47), the poet character reveals that when Saddam "did his job", he was an ally because he was their executioner and glorified the tyrant. But when he decided to invade the West, they immediately used their own people — the original reserve men — to eliminate him. Osundare gives us a perfect picture of an imperialist logic whereby their

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Osundare addresses corrupt leaders in *Random Blues* 22 (51). As an advocate of justice, he queries and interrogates the elite. He demands accountability from them as he reiterates his devotion to hold them accountable for the wrongs. He writes;

You try to run the country down  
And I'll paint your name in red  
Shameless thief, political goat  
I'll sing a hammer to your venal head (p. 51).

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Indeed, this narration depicts in the real sense the condition of elections in Nigeria where the will of the people is trampled upon by the ruling class in solidarity with the election body. With *Random Blues* (2011), Osundare has reflected the Nigerian society in the light of the social injustices meted on the people by those who, by their positions of responsibility should be leaders and not rulers; defenders and not violators of human rights; liberators and not oppressors. Osundare's social involvement in this collection further strengthens the interconnectedness between literature and society; and literature as a reflection of a milieu. Through the leitmotif of moral decadence and social injustice, the poet has given a dystopic reflection of the conflicted and dysfunctional Nigerian nation figuratively heading towards the Hobbesian state.

## **CONCLUSION**

based on the description above, it can be concluded that the implications of this proposition are quite clear in relation to the three poems of *Random Blues*. Osundare's subtle and lively remarks reflect the decadence of Nigeria's political and electoral processes, using pragmatism as a starting point. This act of patriotism

ridicules, warns, admonishes and condemns the actors and other accomplices who seek to stop election leaks. Poetry is meaningful because we know very well that words tend to change. No poet who thinks individually and is sensitive to society can survive unchallenged in the face of oppression, intimidation, brutal and ruthless use of force and suppression and oppression of people's wants and rights. Osundare's Pragmatic Poetry has aesthetics, research, education and knowledge.

Pragmatics allows readers to think outside the box. It can even result in the reader "fooling" the writer (poet). Pragmatics is an unavoidable aspect of language that is very important in studying and studying the messages of writers, especially poets. This philosophy can be said to be the guiding principle behind Osundare's poetry and the Random Blues collection as he addresses issues of social injustice that plague Nigeria and Africa in general. A social activist, Osundare believes that his poetry should reflect the concerns of his people and point to an enlightened humanity.

Through the poetry analyzed in this article, Osundare not only shows that literature must be a tool of social engineering, but he also finds disasters, humiliations, challenges, bad luck, neglect, and deviations that change the world's political and economic landscape. The nation became a desert land. The voice of the abused and oppressed who have been robbed of their society by an overly privileged elite class, Osundare adopts the Marxist critique of an extravagant system that empowers oppressors against the proletariat.

Using their artistic language, Random Blues reflects on current issues at the intersection of politics, religion, sociology and government. This article examines the challenges of systemic inefficiency faced by the masses. From this it can be concluded that Osundare's poetry invites readers to understand the true contradictions that plagued post-colonial Nigeria and even Africa. a violent awakening vision of the ultimate need for enlightenment and action to bring about good government and liberate people from the clutches of tyranny and oppression.

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