# 14. JLPS-DEC'25. Esuola_Supremacy+battle+2.docx

Politeknik Negeri Bali

## Document Details

**Submission ID**
trn:oid:::3618:121776036

**Submission Date**
Nov 18, 2025, 6:32 AM GMT+8

**Download Date**
Nov 18, 2025, 6:35 AM GMT+8

**File Name**
14. JLPS-DEC'25. Esuola_Supremacy+battle+2.docx

**File Size**
841.1 KB

12 Pages

5,735 Words

32,291 Characters

# 6% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

## Match Groups

**18** Not Cited or Quoted 6%
Matches with neither in-text citation nor quotation marks

**1** Missing Quotations 0%
Matches that are still very similar to source material

**0** Missing Citation 0%
Matches that have quotation marks, but no in-text citation

**0** Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

## Top Sources

5% Internet sources
5% Publications
6% Submitted works (Student Papers)

## Integrity Flags

**0 Integrity Flags for Review**

No suspicious text manipulations found.

Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.

## Match Groups

- **18** Not Cited or Quoted 6%
  Matches with neither in-text citation nor quotation marks
- **1** Missing Quotations 0%
  Matches that are still very similar to source material
- **0** Missing Citation 0%
  Matches that have quotation marks, but no in-text citation
- **0** Cited and Quoted 0%
  Matches with in-text citation present, but no quotation marks

## Top Sources

5% Internet sources
5% Publications
6% Submitted works (Student Papers)

## Top Sources

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

| | | |
|---|---|---|
| 1 | Internet | ah.lib.nccu.edu.tw <1% |
| 2 | Submitted works | Vanderbilt University on 2025-04-17 <1% |
| 3 | Publication | Roque, Telma Sofia Ramos. "Fandom e Cultura Participativa: Um Estudo de Caso d... <1% |
| 4 | Internet | www.cambridge.org <1% |
| 5 | Internet | vdoc.pub <1% |
| 6 | Submitted works | Auburn University on 2005-12-06 <1% |
| 7 | Internet | ouci.dntb.gov.ua <1% |
| 8 | Internet | eprints.bournemouth.ac.uk <1% |
| 9 | Internet | onlinelibrary.wiley.com <1% |
| 10 | Internet | creativecommons.org <1% |

11 Internet

vdocuments.com.br <1%

12 Publication

Eric D. M. Johnson. "The Right Place at the Right Time: Creative Spaces in Librarie... <1%

13 Submitted works

Manchester Metropolitan University on 2007-04-27 <1%

14 Submitted works

Higher Education Commission Pakistan on 2013-12-04 <1%

15 Submitted works

Erasmus University of Rotterdam on 2025-04-01 <1%

16 Publication

Anthony Kwame Harrison. "Racial Authenticity in Rap Music and Hip Hop", Sociol... <1%

17 Submitted works

Cyprus International University on 2023-11-10 <1%

18 Submitted works

University of Greenwich on 2025-05-14 <1%

# The pragmatics of celebrity fan wars: A case study of Wizkid and Davido fans on X

**Abstract -** Celebrity rivalry refers to a situation in which two or more well-known public figures typically from the entertainment, sports, or fashion industries are perceived to be in conflict or competition with one another. Even though scholars have explored celebrity rivalry between Wizkid and Davido, studies on the rivalry among their fans remain underexplored. Thus, from a qualitative research perspective, this study is a pragma-discursive analysis of the online interactions between the fans of Wizkid known as (FC) and fans of Davido known as (30BG). The data were examined using Henry Jenkins (1992) Fandom theory. Findings show that fans of both artistes deploy impoliteness to foreground their celebrity's industry, how their fans project the industry's success over the other artiste and financial supremacy over the other celebrity, how their favorite celebrity is projected as richer than the other celebrity. Further studies can be done on comparing artiste of different countries.

**Keywords:** Celebrity rivalry, Wizkid and Davido, Hip Hop, Fandom, Nigerian artiste

## 1. Introduction

Supremacy contests among hip-hop artists are about more than aesthetic rivalry; they are about broader social contests for identity, authenticity, and cultural dominance (Marshall, 1997; Rose, 1994). Rivalry for exposure and dominance in the celebrity economy is a constitutive element of fame. As Rojek (2001) suggests, such contests occur when public figures compete for recognition, media attention, or the moral high ground, turning individual ambition into public spectacle. Couldry (2003) also contends that such competitions are rituals that reinforce the hierarchy of fame and make those who are most loved by the public as most legitimate. Within this performative space, the hip-hop "supremacy battle" is a form of symbolic warfare and ongoing negotiation of artistic legitimacy, authenticity, and social power.

In global popular cultures, celebrity feuds are potent sites of identity construction and audience affiliation. Quinn (2005) and Forman (2002) note that U.S. hip-hop lyrical beefs and territorial swagger such as the iconic East Coast–West Coast conflict are not just musical disputes but sociocultural assertions of dominance and belonging. Likewise, McLeod (1999) points out how hip-hop dominance is predicated upon claims of authenticity, with artists competing over who best embodies the "real" character of the genre. Such symbolic struggles not only cement artistic credibility but also underpin media economies that thrive on conflict and spectacle (Turner, 2014; Kitwana, 2005).

In the African context, particularly Nigeria, the culture of competition has taken local dimensions. Ogunyemi (2016) argues that supremacy battles among Nollywood actors and Afrobeats stars are presented as cultural spectacles with inflections of class, gender, and regional identities. Similarly, Omoniyi (2009) and Adedeji (2016) are of the opinion that Nigerian hip-hop artists engage in verbal sparring and lyrical jousting to lay claims to linguistic ingenuity and sociocultural dominance. These contests, albeit competitive, also turn into arenas for challenging national identity and renegotiating universal hip-hop values along the lines of local cultural idioms (Nwachukwu, 2018; Oloruntoba-Oju & Falola, 2018). In this sense, the struggle for

17

dominance among Nigerian hip-hop artists is more than entertainment, it is a live performance of self-definition, relevance, and artistic legitimacy in a shifting creative economy. Given the global and Nigerian studies on supremacy battle among celebrities, it is obvious that it is not restricted or peculiar to a particular culture but a global phenomenon, hence the attention of scholars has been drawn to it.

The "battle for dominance" among hip-hop artists can thus be read both as a media practice and as a cultural performance. It is simultaneously a means of conveying artistic proficiency, asserting authenticity, and sustaining public attention within a fame-saturated culture (Rojek, 2001; Couldry, 2003). Accordingly, the phenomenon invites a closer scholarly examination not merely as a trend within entertainment but as a window into the intersection of creativity, identity politics, and symbolic power in contemporary popular culture.

Early international studies of hip-hop identify rap's battle nature as a hallmark of the culture. Tricia (1994) theorizes battling as being ritualized through an art form whereby rappers engage in competing to claim lyrical superiority and authenticities. Rose's work provides a good theoretical background for understanding rap battling as performances of cultural domination in the margins. Similarly, Forman (2002) refers to the spatial nature of supremacy conflict, arguing that spatial identity such as the East Coast–West Coast binary is central to artists' conceptions of domination. Kembrew (1999) discusses authenticity as the foundation for claims of supremacy, observing that rappers fight over who is "true hip-hop\". Quinn & Kitwana (2005) extend the conversation to the political economy of hip-hop. Quinn's Nuthin' but a "G" Thang makes connections between supremacy battles and capitalist competition and masculinity, while Kitwana highlights how media and record corporations commodify rivalries to promote sales and publicity. Charisse (2011) in Popular Music and Society is concerned with gender, examining how rap rivalries create hegemonic masculinity and disenfranchise women.

Together, global studies place supremacy wars in hip-hop within symbolic struggles for legitimacy, authenticity, and control over culture, with a heavy focus on race, masculinity, and media capitalism.

Current studies in the Nigerian Context of hip hop artiste supremacy war. The warfare of hip-hop has been nativized in Nigeria to represent local cultural codes, linguistic creativity, and socio-political identity. Nigerian rappers make use of language blending and code-switching as tools of cultural assertion and supremacy, states Omoniyi (2009). Acts like Ruggedman and Mode 9 legitimize their identity as both local and trans-local through linguistic creativity. Adedeji (2016) examines lyrical beefs among artists such as MI and Vector in terms of cultural authority performance and youth identity. Nwachukwu (2018) examines celebrity beefs within Nigerian hip-hop and Afrobeats as symbolic conflicts over exposure and cultural capital. Oloruntoba-Oju & Falola (2018), connect superiority battles in hip-hop to indigenous Yoruba notions of pride (àṣejù) and respect (ìtẹ́ríba). They argue that they define the perceptions of Nigerian artists towards competition and social status.

Hence, Nigerian scholarship conceptualizes supremacy contests as performances of prestige, identity, and language, bounded by postcolonial conditions and local values. While such scholarship informs understanding of localized adaptation, scholarship is comparative and ethnographic and may link Nigeria's hip-hop culture to globalized patterns of rivalry and fame.
In contemporary popular culture in Nigeria, fan communities have become vibrant spaces of linguistic creativity and identity creation. Among the most famous are the fan communities of two globally acclaimed Afrobeats sensations David Adeleke (Davido), whose fans call each other the 30 Billion Gang (30BG), and Ayodeji Ibrahim Balogun (Wizkid), whose fans use the name Wizkid FC. These fandom communities frequently engage with one another on online social media sites, employing language as a tool of solidarity, competition, and symbolic power negotiation. While such interactions comprise the majority of digital fan culture, too little has been given consideration to how language is pragmatically used within the community in order to enact allegiance, construct social identity, and resist celebrity hegemony. This study hence seeks to unpack the pragmatic ways through which members of 30BG and Wizkid FC deploy

language to build fanhood, assert membership in a group, and communicate inter-fandom competition within the Nigerian entertainment world.

Fandom theory describes how the fans engage with media, celebrities, and cultural texts, forming active communities around shared interests. Coming into existence in cultural and media studies, more especially through writers such as Henry Jenkins (1992, 2006), fandom theory challenges the view of fans as passive consumers. Instead, it regards them as active producers who reinterpret, remodel, and create content, often developing intimate subcultures that represent individual as well as collective identities. Fans develop emotional and symbolic connections with stars or artists, sometimes identifying themselves and their social relationships according to these affiliations (Hills, 2002; Gray, Sandvoss & Harrington, 2007).

In the case of music artists, though, fandom theory is more directly relevant. Music listeners do not merely hear music; they actively exercise fandom on social networks, at performances, through merchandise sales, and in public support or activism on behalf of the artist online (Duffett, 2013; Baym, 2018). It produces a mutually constitutive process in which a public identity and popularity of an artist are collectively created through the discursive and affective commitments of his or her fans. Fandom therefore drives not just cultural visibility and commercial success but also the symbolic power dynamics through which an artist gains prestige and authenticity. A study of fan activity reveals how meaning is negotiated in music, how groups are organized, and how fan labor contributes to servicing the celebrity economy.

In the context of the Nigerian Afrobeats, fandom theory provides an excellent model for understanding how David Adeleke (Davido) and Ayodeji Balogun (Wizkid) popularly known as 30BG and Wizkid FC, respectively, employ language and digital performance to wield their fanhood and broker symbolic power. Using fandom theory, the research reads the online activity of these fan bases not as being simply light-hearted exchanges but performative acts of allegiance and identity. What they do with their language from praise names, slogans, and joking to mocking and competitiveness shows how the fans build communal being and claim their artist's superiority in the cultural field. By employing fandom theory, this research deconstructs how pragmatic language use is employed as a tool of fan agency, such that 30BG and Wizkid FC fans are able to reaffirm loyalty and counter opposing fandoms in public narrative constructions of celebrity supremacy.

Thus, theory of fandom provides the theoretical framework for considering how Nigerian fan communities map linguistic practices onto symbolic forms of belonging, resistance, and power. It situates fan discourse as a key site for negotiating cultural meanings of stardom, identity, and authenticity within the broader Afrobeats environment.

## 2. Method

### 2.1 Data and analytical procedure

The study adopted a purposive sampling design to achieve the objective of the study. The design was considered suitable given our interest in the description of the expression of supremacy contest and battle as presented in selected X interactional posts among Nigerians. Posts of Nigerians that are viewed to be Davido and Wizkid fans, constitute the data of the study. X (formerly Twitter) was chosen due to its foreground status over other social media, especially in its use for the dissemination of 'vawulence', the new trendy form of violence (Odigie et al., 2022) among Nigerians. By the use of advanced filter devices, over fifty tweets by expression of fandom in claiming superiority and industry lead of their celebrity from Nigerian users of the social media app, especially X, were collected. The study sample was however limited to nine purposively selected posts that reflect their celebrity's industry and financial superiority over the other celebrity in question among Nigerians on the X social application. The chosen posts were chosen because they reflect industry and financial dominance of their celebrity.

Drawing on fandom theory Henry Jenkins (1992, 2006), the study interprets these fan bases' online discussion not as random talk but as performative actions of identity and allegiance. Their language use from praise names, slogans, and wit to teasing and rivalry reveals how fans construct communal belonging and assert their artist's supremacy in the cultural field. Applying fandom theory, the research explicates how ordinary language use is rendered a fan agency tool

by which members of 30BG and Wizkid FC alike shore up loyalty and confront opposing fandoms in ways that shape celebrity supremacy discourses within the public domain.

**2.2 Data analysis**

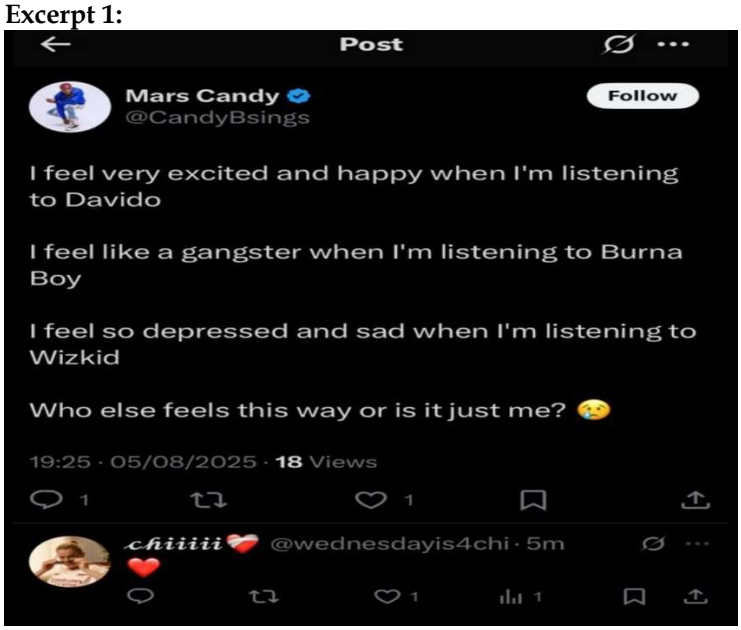
**Industry Supremacy**

Industry dominance is the concept of the competitive struggle among celebrities for supremacy, attention, and cultural capital within the entertainment industry. It entails the pursuit of symbolic power through awards, chart performance, and impact in the public sphere (Bourdieu, 1993). Within the contemporary media landscape, dominance is not only a product of artistic merit but also of online visibility and fan activity that shape how artists are ranked and understood (Jenkins, 2013; Duffett, 2013). Celebrity dominance is therefore enacted as status through fandoms, online discussion, and industry measures of legitimation (Marshall, 2014). In the next extracts, the analysis unveils instances of the fans of celebrities reveling in the industry dominance of their celebrities.

**3. Results and Discussion**

**3.1 Results**

**Excerpt 1:**




Mars Candy's tweet is a call to affective discourse to elicit a kind of affective classification of responses to three Afrobeats titans Davido, Burna Boy, and Wizkid. Helping us understand with Fandom Theory (Jenkins, 2013; Duffett, 2013), we recognize this to be the performance of a fan generating an affective ordering wherein responses are a way of ordering or separating artists. On a practical basis, the user's language is not just to convey feeling, but to situate them in fan discourse through evaluative and interpersonal meaning.

"I feel very excited and happy when I'm listening to Davido"
"I feel like a gangster when I'm listening to Burna Boy"
"I feel so depressed and sad when I'm listening to Wizkid"

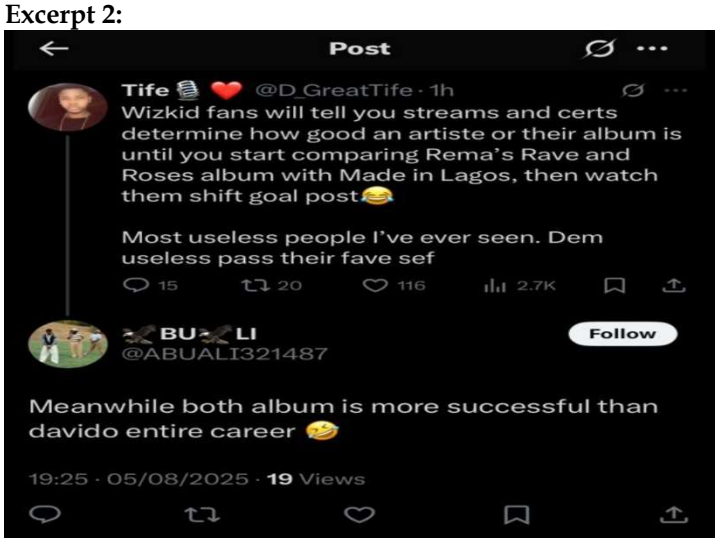
Both clauses perform an evaluative role, assigning distinct social and emotional profiles to the artists. Pragmatically, this is affective indexing associating each artist with a specific mood or personality. With it, the speaker establishes a chain of emotional capital with Davido positioned as energizing, Burna Boy as empowering, and Wizkid as sorrowful. This mirrors Jenkins' (2013) textual poaching where fans appropriate cultural texts (here, artists' music) and reinterpret and assign new meanings to suit their own affective experience. Framed as subjective

feeling, the tweet is performing comparative evaluation. The lexical patterning ("happy," "gangster," "depressed") establishes a semantic polarity, positioning Davido in the positive and Wizkid in the negative.

In practice, this is a mitigated face-threatening act (FTA) against Wizkid and his fans via emotion rather than direct insult. Such a discourse strategy allows the speaker to avoid confrontation but express evaluative dominance, a clever maneuver that is trendy among online fandom wars. Duffett (2013) states that fan groups often use affective discourse as soft power — emotional framing that legitimates their taste while discrediting others indirectly. This last question: "Who else does this or is it just me?" is stereotypical solidarity-building. It is co-affiliation offered in pursuit of validation and mutual reinforcement. By using the rhetorical question and the "????" emoji, the speaker subverts assertiveness in favor of mutual feeling. This is replicated in Baym's (2000) concept of affective publics in which emotional sharing on online communities facilitates communal membership and collective identity for fans. The terms "excited," "happy," "gangster," and "depressed" are affectively charged lexical items performing stance-taking projecting the speaker's social identity and taste.

This here exhibits what Marshall (2014) calls celebrity affective economies, in which feelings that have been attached to artists become part of fans' identity expression. In essence, Mars Candy uses affect in projecting themselves as who they are based on how they feel an act of pragmatics of identity alignment within the continuum of Afrobeats fandom. Therefore, according to fandom theory, Mars Candy's tweet is one example of "affective discursive negotiation" fans using language to situate themselves along celebrity hierarchies and communities by expressing themselves emotionally.

**Excerpt 2:**




The post begins by formulating a generalized, and likely exaggerated, position of "Wizkid fans": that they believe "streams and certs determine how good an artiste or album is." This is a classic strawman tactic, minimizing the opposing argument to make it easier to attack. The implication of the accusation is that these kinds of fans are guilty of "moving the goalposts", a logical fallacy where the criteria of an argument are changed the moment they are queried. By claiming that these kinds of fans abandon their own metrics (streams/certifications) to compare Wizkid's Made in Lagos and Rema's Rave & Roses, @D_GreatTife makes them look intellectually dishonest. This is fandom's pièce de résistance.

The post actively creates an "out-group" (Wizkid fans, labelled as "Most useless people I've ever seen") and implicitly constructs an "in-group" (presumably Rema fans or those who share the poster's critique). The Nigerian Pidgin English ("Dem useless pass their fave sef". "They are more useless than their favorite artist himself") serves a double purpose: one is that it crystallizes the insult, making it more culturally targeted and effective, secondly, as an identity

marker, it conveys authenticity and solidarity with a local, "street-savvy" in-group that pierces the "hypocrisy" of the opposite fans. Underlying the entire post is an implicit claim to superior cultural judgment. The poster positions him/herself as someone who can see beyond commercial success (streams/certs) to judge "how good an artiste or their album is" on a more authentic, perhaps aesthetic or cultural, level. This is characteristic behavior of "anti-fans" (Gray, 2003) who define their tastes not just by what they like, but also by what they hate. The reply of @ABUALI321487 does not deal with the first argument of logical consistency.

Conversely, it escalates the dissension and reorients the discursive model. The responder pulls a third party, Kaynene é Davido, into the contest. "Both album[s] is more successful than davido entire career" is a strategic move to temporarily unite two competing groups (Wizkid and Rema fans) against an immediate larger adversary (Davido fans). This is a typical tribalistic maneuver in music fandom, whereby alliances may shift according to the context of the argument. It illustrates how fan identities are relational and are ordinarily defined oppositionally in a triangular formation. Most tellingly, the replier reaffirms the same metric that the original poster discounted: commercial success. By employing the word "successful," they re-focus the argument on the physical, measurable proof that fans tend to utilize to validate their preferred artist's status.

It entirely avoids the initial post's condemnation of this exact practice, in effect confirming the initial poster's assertion regarding the dependence on said metrics, while at the same time seeking to "win" the debate by employing them. The reply attempts to place both Rema and Wizkid beneath some kind of "superiority umbrella" to Davido. This briefly establishes a ranking in which the initial fan argument between Wizkid and Rema fans takes a backseat to the larger endeavor of claiming superiority to the fan base of another A-list artist.

**Excerpt 3:**


The @WizkidSource's Post, Fan accounts are significant centers of a celebrity's "grassroots" promotion network (Baym, 2018). The post uses formal announcement register, upper case, and a countdown ("drops this Friday!") to act as an officiating function. It is meant to create suspense and mobilize the fan base around a shared, foreseen event. This is the core activity of fandom: shared enjoyment of new content. @TheoonSage's Response, "Ruined another perfect beat. Smh" is a brilliant example of film scholar Barbara Klinger's "mass camp" or the "hip" reading, wherein consumers demonstrate their sophistication by critiquing mainstream commodity. This is not outsider criticism but rather in line within the fan community (or at least,

among viewers of this genre). The reference to "ruining another perfect beat" assumes about a past bad song. The critic is positioning themselves as someone familiar with Gunna's and/or Wizkid's body of work to make a comparative judgment. This guarantees their credibility. The criticism is not framed as objective critique but as a personal disappointment ("Smh" - "shaking my head"). This fits with the conceptualization of affective investment (Sandvoss, 2005), where fans have a high emotional investment in the cultural artifact. To be seen to fail by the artist is felt as a personal disappointment, inducing a sense of betrayal behind the criticism.

The (@bymaonstage) response, this comment elevates the specific critique to a blanket, tribalistic one. It accomplishes several things, it takes one individual's aesthetic disillusionment and generalises it to a fandom. "Being a Davido fan must be awful man" rallies Davido fans up as an undifferentiated "other" that lives in a condition of permanent cultural lack. The post revels in the alleged misery or lower cultural standing of the rival fan clan. This is a powerful in-group bonding mechanism, creating solidarity based on shared superiority and mocking of the "other. This first criticism was of a specific song ("FOREVER"). This reply shifts the discussion to the whole fan culture. It asserts to be a Davido fan is joyless by nature ("No single day for joy of Good Music"). This is a challenge to the other group's identity and their very reason as fans. Jenkins wrote about fandom as a "moral economy" in which fans feel a sense of property and have certain rights of the text and its producers. @TheoonSage's reply ignores such a moral economy. The feeling that an artist has "ruined" a beat implies a violation of an unspoken contract the artist has not well controlled the cultural asset (the "perfect beat") the fans have entrusted to their care.

**Excerpt 4:**


The @effizzzyy's original post, "Everything is a competition to you people. Smh" is a meta-commentary on the entire fan war. The poster attempts to present themselves as a voice of reason, criticizing others for "tribal" behavior. This is a display of what can be called "elite fandom" or "fan reflexivity," where a fan signals their level of sophistication by criticizing the very fan culture they are part of. The use of "you people" puts distance, as if they are not getting drawn into the low-level rivalry, even when they are posting in it. @effizzzyy's Follow-up Post, the post creates a hypothetical: "If davido try wetin wizkid do on that Gunna collab." It instantly positions Davido as a low-level imitator, not capable of doing the original thing. The punchline, "he go tear acl for neck," is a masterpiece of fan culture. An ACL tear is a serious knee injury. To "tear it in [the] neck" is physiologically impossible, and thus the line is deliberately nonsensical. It does two things: one, it forms a foolish image of Davido flopping so dramatically that he injures himself in an impossible way. This is more forceful than literal defamation as it uses humor to

exaggerate the contempt. Second, the line figuratively suggests that the task (keeping pace with Wizkid's performance) is so beyond Davido that it would cause a complete and macabre system failure.

The @Aghogho2000's Response, the response "Davido just dey give am headache since yesterday " is a masterful and succinct back-up. It anthropomorphizes Davido not as an artist producing music, but as a dynamic agent of irritation ("dey give am headache"). This positions Davido's very presence in the cultural landscape as a cause of psychic discomfort for his competitors. The employment of the smiling emoji "" is integral. It indicates that the "headache" Davido is causing is, in fact, a source of pleasure for the speaker. This is schadenfreude plain and simple the enjoyment one derives from the misfortune or frustration of others. The poster takes pleasure in the fantasized frustration of Davido and Davido's fans at Wizkid's success. Jenkins (1992) feels that within the moral economy of this fandom, such hyperbolic attack is maybe understood as a reaction to perceived provocation on the part of the other camp (for example, Davido fans hitherto "throwing shots"). Such transgression in the insult is tolerated because it is understood as part of a serial, tit-for-tat struggle.

**Excerpt 5:**


The @JoyisBackAgain's post, the original poster invokes a popular fan culture feeding metaphor: "Wizkid won overfeed us." Here, the artist is positioned as a benevolent giver and the fans as grateful receivers. This is classic Basking in Reflected Glory (BIRGing), where fans derive self-esteem from association with a successful thing.

Although, the celebration is immediately qualified by a throbbing sensitivity to the artist's past behavior: This provokes an ancient historical grudge among the fandoms. It is a nod to a well-known pattern where the artist (Wizkid) disappears or becomes less engaged with his fanbase after a period of work. This is evidence that the fan's memory is extremely long, and ancient disappointments shape current pleasure. The post is also a pre-emptive elegy. The joy is real but short-lived, with a trace of the promise of ultimate abandonment. The various smiley faces are thus complex signs they symbolize genuine joy but also a tense, nearly ironic, awareness of its impermanence.

The @gideon_ohimai's Response, this is a much more aggressive and conditional response in its style, directly confronting the inter-fandom rivalry but framing it as one to their artist. The use of the abusive "Wizmid" sets an immediate critical tone. The argument "Wizmid should be thankful, Davido's 'with you' wasn't nominated" is an interesting discursive tactic. It makes success comparative, not absolute: The fan does not celebrate the nomination but calls it a success only because the competing (perceived) stronger work was absent. In addition, the fan self-identifies as the authority who can grant or withhold the perception of "gratitude" and thus disturbs the traditional power dynamic.

The heart of the post is an in-your-face ultimatum: "We expect him to win this round. If he doesn't, then it's clear he's double useless. "This is a terrific instance of what fandom scholar Lucy Bennett refers to as "entitled fandom. "This reflects a transactional model of fandom, whereby the value of the artist lies in their continued delivery of success (in this case, victories) that contributes to the fan's social capital in in-fandom arguments.

The discussion transitions from celebratory revelry, haunted by the threat of eventual loss, to harsh, utilitarian compromise in which the worth of the artist is forever precarious. The reading emphasizes that contemporary digital fandom exists as a state of continual, anxious bargaining, in which loyalty is performative, provisional, and most deeply immersed in the fan's own self-value and social identity.

**3.2 Discussion**

In modern celebrity culture, financial superiority in terms of chart rankings, sales awards, and streaming numbers has become an essential status currency. This is grounded in what Bourdieu referred to as economic capital, and this converts commercial success into symbolic power in the eyes of fan groups. For fan groups, a creator's financial superiority is a principal weapon in fan group rivalries, providing tangible "proof" of superiority (Duffett, 2013). This measurement legitimation allows fans to create a hierarchy of artistic worth, where commercial success is typically strategically equated with cultural and aesthetic value to bless their fandom and win discursive battles.

**Excerpt 6:**

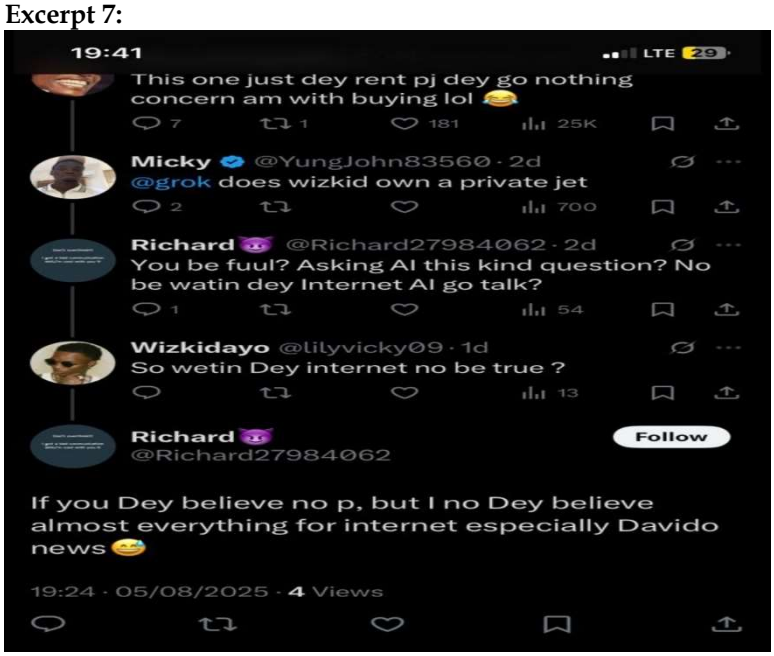

The initial share of Wizkid's story is ceremonial promotion. In sharing the repost of the picture, the fan (@Yar.) participates in sharing a token of peak achievement, allowing them and the interested crowd (11K likes) to Bask in Reflected Glory (Cialdini et al., 1976). The jet is not only an airplane; it represents their idol's peak position, which, in turn, promotes the position of their own fan identity. @fado4kt's reply, "This one just dey rent pj," is a very significant discursive strategy: fake accusation. This transcends inter-fandom competition to intra-fandom border control. The claim distinguishes baseline economic capital (the ability to rent) from above, from more "authentic" capital: complete ownership. By framing the jet as rented, the user is attempting

to pull down the imagined image of the celebrity, questioning the very foundation of his displayed prosperity and thus engaging in what could be termed "subversive fandom.".

The subsequent query to an AI, "@grok does wizkid own a private jet," tries to resolve the truth question by appealing to an external, seemingly unbiased authority. Instantaneously denied, however, is this move by another user ("You be full? Asking AI this kind question?") as illegitimate. This dismissal highlights that the "truth" of fandom is often socially negotiated within the fandom itself, and not scripted by external facts. The question is naife, because it violates the community's unspoken rule that status is performed and contested and not just checked.

This dialogue reflects the pursuit of symbolic capital (Bourdieu, 1986). The private plane is the height of economic capital, which fans turn into symbolic power. The contradiction results from the act of authentication. The sceptic embraces what Gray (2003) describe as a practice of anti-fandom towards the performance per se, challenging the authenticity of the celebrity's status claim. The entire thread reveals fandom as a site wherein the "parasocial" relationship (Horton & Wohl, 1956) is not blind worship but one critical, often cynical, interfacing with the starry identity built by the celebrity.

**Excerpt 7:**




The insistence, @fado4kt post "This one just dey rent pj," is subversive boundary policing. It attempts to derogate the celebrity's projected image of ultimate wealth (private jet ownership) by reducing it to a lesser, temporary luxury (renting). This is an attack on the authenticity of the celebrity's symbolic capital. Appealing to an AI is a search for an objective, technological arbiter. This user is trying to resolve the authenticity debate by invoking a putatively objective authority outside the messy, biased human world of fandom. It's an attempt to slice through partisan rhetoric with "cold, hard facts."

"U be fuul?" Richard's response is revealing. He immediately delegitimates this move, saying "No be watin dey Internet AI go talk?" This reveals one of the underlying assumptions of fandom: the community itself is authoritative. He contends AI is not an objective authority but merely a reciter of the same unreliable internet rumor. His rejection caricatures the question as naive, showing that legitimate knowledge in fandom is socially constructed instead of being technically verified.

"So wetin Dey internet no be true?", This second question brings the argument to a whole new level, questioning the very foundation of what they share in common. It forces the community to confront face to face the contradiction of being in a virtual space built on

information that they do not largely trust. Richard's final statement is the thesis of the entire discussion: "If you Dey believe no p, but I no Dey believe almost everything for internet especially Davido news." Belief is rendered here as a pragmatic and tribal choice. He goes on to specifically blame his disbelief on news concerning the rival artist, Davido. This reveals that a fan's "truth" is not founded upon empirical truths but upon its utility in safeguarding their partisan identity and their community from perceived propaganda by rival camps.

## 4. Conclusion

The examination of the Wizkid-Davido online "war" shows that the phenomenon is much more than a fleeting argument about music taste. Fandom theory provides insight into why these online battles are instead a rich, multi-faceted ecosystem in which fan identity is constantly built, performed, and defended. The debate is more regarding the utilization of these cultural symbols by the fans as proxies within a greater struggle for social and symbolic capital than it is about the artists themselves. This study has shown that the contest works through a series of interconnected discursive strategies: the weaponization of commercial metrics as a legitimizing power, the performance of superior aesthetic judgment through criticism, and the use of hyperbolic humour and tribal schadenfreude for the purpose of shoring up in-group solidarity and diminishing the out-group.

Furthermore, the research identifies the double-edged sword of fan engagement, oscillating between celebratory "Basking in Reflected Glory" (BIRGing) and a conditional, critical stance that polices the boundaries of legitimate fandom. The findings indicate that the fan-star relationship, as a parasocial contract, is not one of blind loyalty but is often transactional and contested with expectation. Fans imaginarily invest in idols with power, but this investment is contingent upon the artist's continual delivery of commercial and cultural success that can be mobilized by the fans in their inter-fandom conflicts. The hyper-scepticism witnessed, for instance, disputing the ownership of a private jet, works to highlight that the authentication of an artist's status is an underlying, ongoing practice of the fan community itself.

Ultimately, this study positions digital rivalry as a potent site for identity formation in the contemporary media landscape. The platforms on which these debates unfold are not neutral spaces but active arenas that shape the rituals of conflict, celebration, and community policing. The Wizkid-Davido fan war is therefore an extreme case study in the localization of globalized fan practice, demonstrating that for these groups, the situation of constant warfare is not a glitch but a feature—a productive and necessary driver of the creation of a sense of belonging, purpose, and distinction within a saturated cultural landscape.

## References


Abercrombie, N., & Longhurst, B. (1998). *Audiences: A sociological theory of performance and imagination*. Sage.

Adedeji, W. (2016). The Nigerian hip-hop scene: Language, identity and power. *African Music Journal, 10*(1), 52–69.

Baym, N. K. (2018). *Playing to the crowd: Musicians, audiences, and the intimate work of connection*. NYU Press.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.

Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature*. Columbia University Press.

Couldry, N. (2003). *Media rituals: A critical approach*. Routledge.

Duffett, M. (2013). *Understanding fandom: An introduction to the study of media fan culture*. Bloomsbury.

Forman, M. (2002). *The 'hood comes first: Race, space, and place in rap and hip-hop*. Wesleyan University Press.

Gray, J. (2003). New audiences, new textualities: Anti-fans and non-fans. *International Journal of Cultural Studies, 6*(1), 64–81.

Gray, J., Sandvoss, C., & Harrington, C. L. (Eds.). (2007). *Fandom: Identities and communities in a mediated world*. New York University Press.

Hills, M. (2002). *Fan cultures*. Routledge.

Jenkins, H. (1992). *Textual poachers: Television fans and participatory culture*. Routledge.

Jenkins, H. (2006). *Fans, bloggers, and gamers: Exploring participatory culture*. NYU Press.

Jenkins, H. (2013). *Textual poachers: Television fans and participatory culture* (Updated ed.). Routledge.

Jones, C. (2011). Rap rivalries and the construction of masculinity. *Popular Music and Society, 34*(3), 289–308.
Kitwana, B. (2005). *Why white kids love hip-hop*. Basic Civitas Books.
Marshall, P. D. (1997). *Celebrity and power: Fame in contemporary culture.* University of Minnesota Press.
Marshall, P. D. (2014). *Celebrity and power: Fame in contemporary culture* (2nd ed.). University of Minnesota Press.
McLeod, K. (1999). Authenticity within hip-hop and other cultures threatened with assimilation. *Journal of Communication, 49*(4), 134–150.
Nwachukwu, F. C. (2018). The dynamics of celebrity rivalry in Nigerian popular music. *Journal of African Media Studies, 10*(3), 381–397.
Ogunyemi, D. (2016). Celebrity culture and the Nigerian media: The politics of supremacy and scandal. *African Communication Research, 9*(1), 55–76.
Oloruntoba-Oju, T., & Falola, T. (2018). *Yoruba culture and the politics of identity in Nigerian music*. Spectrum Books.
Omoniyi, T. (2009). So I choose to do am Naija style: Hip-hop, language, and postcolonial identities. *World Englishes, 28*(3), 398–411.
Quinn, E. (2005). *Nuthin' but a "G" thang: The culture and commerce of gangsta rap*. Columbia University Press.
Rojek, C. (2001). *Celebrity*. Reaktion Books.
Rose, T. (1994). *Black noise: Rap music and black culture in contemporary America*. Wesleyan University Press.
Sandvoss, C. (2005). *Fans: The mirror of consumption*. Polity Press.
Turner, G. (2014). *Understanding celebrity* (2nd ed.). SAGE Publications.