

**The Lingua-Historical Perspective of the Evolution of Afrobeat
from Fela-Anikulapo-Kuti to Portable**

Taofeek Dalamu

Department of Languages and Linguistics,
Anchor University, Lagos, Nigeria

Tokunbo Ayoola

Department of History and International Studies
Anchor University, Lagos, Nigeria

Abstract

This study examines the growth and developments of the Afrobeat genre in Nigeria, indisputably began from Fela Anikulapo Kuti to Portable Omolalomi. Apart from the Afrobeat historical accounts featured in the research, the goal is to demonstrate the linguistic patterns of Fela and Portable regarding the Nigerian society. With the deployment of the morphological terms as the conceptual framework, the authors are able to calibrate the deployment of Fela's and Portable's Yoruba, Pidgin and coinage linguistic structures into graphical representations. The results indicate that Fela constructs more of Pidgin lexemes such as wayo (cunning), shuffering and shmiling (suffering and smiling), rofororo fight (terrible confrontation), shakaraoloje (bragging), monkey banana (food for the poor) and basket mouth (unchecked expressions). Portable deploys coinages such as zeh (success and glory), gawu (livelihood), koolu (unfriendly situation), azaman (a wise person), shagba bundle (excess wealth), and bizabiza (excessive energy) in his lyrics. Some of these linguistic devices appear in the form of code-switching (juba pope; spirit bembem) meaning to respect Pope and wake the vibrant spirit up to achieve glorious things. Besides the entertainment inclination of music, the Afrobeat/hip-hop artistes could prioritise promoting social issues regarding the citizen's welfare in their lyrics.

Keywords: Afrobeat, Fela, hip-hop, Portable, Nigerian music

Introduction

There are little doubts that the commencement of Afrobeat songs in Nigeria was encircled around Fela Anikulapo-Kuti. This is because before the advent of Fela's musical genre, known as *Afrobeat* (African beat), traditional songs and highlife had dominated the Nigerian music scene. It was Fela that ignited the Nigerian music scene with new terms such as *wayo*, *yellow fever*, *shakaraoloje*, and *go slow*.¹ As it were, *Yoruba*, *Igbo*, *Hausa*, *Efik*, *Birom*, etc. had their songs in their dialects. The songs were actually based on their traditional values. Those songs were entertainment substances, performed mostly during festivals. However, the songs were also presented during ceremonies such as naming, house warming, wedding, and religious rituals. Beyond the entertainment

¹Olaniyan, Tejumola. 2004. *Arrest the music! Fela and his rebel art and politics*. Indiana: Indiana University Press.



needs, those traditional songs functioned, as corrective measures to the ills of the Nigerian agrarian societies. The songs promoted cultural values.

The highlife genre advanced the traditional songs, as orchestrated with western instruments. The highlife was meant for the elites for its *jazzily-guitarised* constructions-cum-compositions. The advent of Fela, a Yoruba man, of Abeokuta decent,² in Nigerian music enterprise is remarkably-significant, as his genre of music, Afrobeat, challengingly-changed the course of music in Nigeria – a kind of revolution.³ It is noteworthy to report that traditional music and highlife had also grown slightly to national and international stages, yet, most of the music might not have a brand of Africanism with western blends. That had made some of them fairly acceptable in the music international realm.

It was Fela that introduced a blend of African traditional music with the western music tradition, and particularly, the style of James Brown.⁴⁵ This singular effort placed Nigerian music at the front burner of international music domains, as Afrobeat turned to a musical and socio-political voice of international implications. This extraordinary achievement of Fela is a justification for this research to certify Fela's Afrobeat as the crux of the hip-hop music in Nigeria (The authors use Afrobeat and hip hop interchangeably in this study). That means, there were music varieties before Fela's Afrobeat, music during the establishment of the Afrobeat regime, and music after Fela's genre. Thus, the development of Afrobeat up to the moment is the currently ravaging hip-hop music in Nigeria.

The authors limit the account of the music/musicians before Fela to the South West Nigeria. This is because Lagos, the centre of the Nigerian entertainment, is located in South West, even up to date. The most recognised genre of music up to this day are: Highlife, Juju music, Apala, Fuji (emanated from Apala – a rebrand of Apala music, which came later in the 60s and early 70s). The major highlife icon were Bobby Benson (1922-1983) and Victor Uwaifor (1941-2021). The icons of Juju music before Fela were Adeolu Akinsanya, *Baba Eto* (1928-1987), I. K. Dairo (1930-1996), Tunde Nightingale (1922-1981), etc. The Apala and Fuji music were Yusufu Olatunji, *Baba l'Egba* (1905-1978), Haruna Ishola (1919-1983), Ayinla Omowura, *Anigilaje*, *Egunmogaji of Egbaland* (1933-1980), and Fatai Olowonyo (1942-2010). Fela seemingly met some of these musicians in the entertainment industry.

It is understandable that the classification of the Age of Events does not translate to mean that one event ended before the other.⁶⁷ The authors will

²Hoiberg, Dale H. (ed). 2010). Abeokuta. *Encyclopædia Britannica Inc* 1, 27.

³Shonekan, Stephanie. 2009. *Fela's Foundation: Examining the Revolutionary Songs of Funmilayo Ransome-Kuti and the Abeokuta Market Women's Movement in 1940s Western Nigeria*. Black Music Research Journal 29(1), 127–44.

⁴Ogunnaike, Lola. 2003. Celebrating the Life and Impact of the Nigerian Music Legend Fela, *New York Times*, July 17, 2003. (<https://www.nytimes.com/2003/07/17/arts/celebrating-the-life-and-impact-of-the-nigerian-music-legend-fela.html>, Retrieved on August 8, 2020) (Accessed 12-12-2022).

⁵Stewart, Alexander. 2013. Make it funky: Fela Kuti, James Brown and the invention of Afrobeat. *American Studies* 52(4), 99–118.

⁶Long. William J. 2012. *English Literature*. Noida: Uttar Pradesh: Maple Press.

stand on that proposed fact to say that some of the earlier musicians before Fela were alive when the Afrobeat campaign commenced. Fela new and met those icons in the entertainment industry before he created a lacuna to promote the Afrobeat as a globalised genre.

Fela and Kuti are two clipped terminologies from the original name of Fela.⁸⁹ The original names are Olufela, Olusegun Oludotun Ransome-Kuti. There are factors that could inform the motivation for the coinage of Fela Kuti: first, an indicator of Fela's level of intelligence and exposure as of that time; second, most musicians love to create a distinct label as a style to promote their kind of musical genres; and three, a way of dissociating/distancing himself from coloniality. The creativity should not be amazingly-shocking because Fela's background could have stimulated the construct of his name. Fela was born in 1938 to an upper/middle-class family in Nigeria, whose father was Reverend Israel Oludotun Ransome-Kuti (an Anglican Pastor), and the mother Chief Funmilayo Ransome-Kuti, both of Abeokuta indigene, Ogun State.¹⁰

Having earlier in life understood his destiny, Fela abandoned a medical course that the parent sponsored in England to take up a music training at the Trinity College of Music, specialising specifically in playing the trumpet. It was in the college that the spirit of music ignited him to form a group called *Koola Lobitos*.¹¹ The reformation of *Koola Lobitos* metamorphosed into the renowned Afrobeat that has turned to the nowadays Nigerian hip-hop.

The fame of Fela as he single-handedly created the Afrobeat genre has attracted scholarships in the local and international domains.¹² Though Fela's life appeared *bitchy* in nature,¹³ encompassed with political protests,¹⁴ as an art of political mutiny,¹⁵¹⁶¹⁷ Fela's art of rebel, in¹⁸ perspective, was not only dynamic,

⁷Harris, Elif. 2023. Introduction and history of English Literature. *Elif Notes*. Retrieved from https://elifnotes.com/introduction-history-of-english-literature/#google_vignette (accessed 26th October 2022).

⁸Lieber, Rochelle. 2010. *Introducing Morphology*. Cambridge: Cambridge University Press.

⁹Dalamu, Taofeek. 2018. English Language Development in Nigerian Society: A Derivative of Advertising Communications. *Complutense Journal of English Studies* 26, 263-286. DOI: <https://doi.org/10.5209/CJES.56940>,

¹⁰Schoonmaker, Trevor (ed). 2003. *Fela: From West Africa to West Broadway*. New York: Palgrave Macmillan.

¹¹Barrett, Lindsay. 2011. Fela Kuti: A Chronicle of a Life Foretold. *The Wire* 169. Retrieved from https://www.thewire.co.uk/in-writing/essays/fela-kuti_chronicle-of-a-life-foretold (accessed 20th January 2020).

¹²Idowu, Mabinuori Kayode. 2003. "African Who Sang and Saw Tomorrow", in Schoonmaker, Trevor (ed), *Fela: From West Africa to West Broadway*, New York: Palgrave Macmillan, 16-24.

¹³Moore, Carlos. 2010. *Fela: This Bitch of a Life*. Abuja: Cassava Republic Press.

¹⁴Labinjoh, Justin, 1982. Fela Anikulapo-Kuti: Protest Music and Social Processes in Nigeria. *fBlackStudies* 13(1). 119-34.

¹⁵Grass, Randall F. 1986. Fela Anikulapo-Kuti: The Art of an Afrobeat Rebel. *The Drama Review* 30 (1). 131-148.

¹⁶Collins, John. 2015. *Kalakuta Notes*. London: Wesleyan University Press.

¹⁷Olaniyan, Tejumola. 2004. *Arrest the music! Fela and his rebel art and politics*. Indiana: Indiana University Press.

¹⁸Afolayan, Adeshina and Falola, Toyin. 2022. *Fela Anikulapo-Kuti: Afrobeat, rebellion, and philosophy*. London: Bloomsbury Academics.

the musical style also demonstrates artistic distinctions¹⁹ as well as revolutionary within musical aesthetics.²⁰ The poetic dispositions of the Afrobeat style and ideology^{21,22} are not without some impacts, sparkles, and modernisation.^{23,24,25}

The vitalities of Afrobeat might have influenced²⁶ remark that *Zombie* displays some elements of liveliness. As much as Fela's indigenous is full of *Yabis* (embarrassments), there are contents of prophecies therein.^{27,28} The invention and propagation of Afrobeat appears as an architect of human existence,²⁹ which seemed to certify Fela as an honest individual who found it difficult to withstand citizen's impoverishment through political powers.³⁰

Nonetheless, the campaign of Fela's perspective about human existence without cheating did not come cheap at the platter of gold. The Abeokuta-born musician suffered tremendously in the hand of the political officers/military that be.³¹ The revolution of Fela's Afrobeat puts food on the table of young Nigerians nowadays and makes some of them very wealthy. It is the propagation and promotion of Fela's Afrobeat, as mentioned earlier, that have turned to the current hip-hop music in Nigeria. As Fela did, the pronounced language of the hip-hop is the Pidgin English.³²

¹⁹Reedy, Scott. 2012. Theatergoers can't stay in their seats during 'Fela!. *Marshfield Mariner: Archived from the original* on 15 January 2013. Retrieved from https://www.wikiwand.com/ig/Fela_Kuti (Accessed 13-04-2023 (accessed 13th July 2022)).

²⁰Bossler, Gregory. 2012. *Fela!: Review Roundup*. Gregorybossler.com. Retrieved from (<https://soundprojections.blogspot.com/2017/04/fela-kuti-1938-1997-legendary-iconic.html>(accessed 20th July 2023)).

²¹Diala-Ogamba, Blessing. 2007. Music as Social Poetry: A Critical Evaluation of Fela Anikulapo Kuti's Afro-Beat Lyrics. *The Langston Hughes Review* 21, 30-9.

²²Dosunmu, Oyebade. 2010. *Afrobeat, Fela and Beyond: Scenes, Style and Ideology*. (PhD Thesis, University of Pittsburgh, Pennsylvania).

²³Oikelomen, Albert O. 2013. Performance Practice in Afrobeat Music of Fela Anikulapo Kuti. *Journal of Arts and Humanities* 2(7), 82-94.

²⁴Olaniyan, Tejumola. 2001. The Cosmopolitan Nativist: Fela Antikulapo-Kuti and the Antinomies of Postcolonial Modernity. *Research in African Literatures* 32(2), 76-89.

²⁵Onyebadi, Uche. 2017. Political Messages in African Music: Assessing Fela Anikulapo-Kuti, Lucky Dube and Alpha Blondy. *Humanities* 7, 129-48.

²⁶Jones, Owen. (nd). The story of Fela Kuti *Gentleman and Zombie*. *Classical Albums*, retrieved from <https://classicalbumsundays.com/album-of-the-month-fela-kuti-gentleman-zombie/> (accessed 7th August 2022).

²⁷Olatunji, Michael. 2007. *Yabis: A Phenomenon In Nigerian Contemporary Music*. *The Journal of Pan African Studies* 1(9), 26-46.

²⁸Eesuola, Olukayode Segun and Ojokorotu, Victor. 2019. Indigenised Popular Songs for Oppositional Political Communication: Fela Kuti and Miriam Makeba in perspectives. *African Renaissance* 16 (1), 233-251.

²⁹Washington, Teresa N. 2014. The Architects of Existence: Aje in Yoruba Cosmology, Ontology and Orature. *Oya's Tornado* 105, 285.

³⁰Howe, John. 1997. Fela Anikulapo Kuti: A Honest Man. *New Left Review* 1(225), 133.

³¹Veal, Michael E. 2000. *Fela: The Life and Times of an African Musical Icon*. Philadelphia: Temple University Press.

³²Hadj-Moussa, Ratiba and Nijhawan, Michael. 2014. *Suffering, Art, and Aesthetics*. New York: Palgrave Macmillan.

Therefore, this study is a contribution to earlier work on Fela and the hip-hop musical genre. As the credence of the hip-hop goes to Fela's Afrobeat, the study has traced the history of hip-hop from Fela to Portable. In addition, the historical account has considered some of the words deployed in hip-hop to inspire the audience, most especially, the Nigerian youths. Morphological concepts have assisted the authors to unravel the meaning potentials of these words.³³

There are many hip-hop artistes in Nigeria, beginning from Fela's Afrobeat's referred transformation. Thus, this study has given priority to Fela's and Portable's linguistic resources, describing their terms with the following questions:

- What is the nature of Fela's and Portable's lexemic frequencies, in terms of their similarities and differences?
- How have Fela and Portable employed linguistic constructs to express their thoughts with social implications?

Literature review

From Fela to Portable: A journey of Nigerian Afrobeat

Without much rivalry, Fela occupied the Afrobeat stage consistently for about 20 years (1970-1990). Besides Fela's level of intelligence, provoked through his family background so to say, he was generously-caring for the people. That might be the reason for some of his songs to revolve around welfarism and social issues such as *Why Black Man Dey Suffer* (1971), *Everything Scatter* (1975), *Shuffling and Shmiling* (1978), and *Original Sufferhead* (1981).

Other factors informing Fela's musical ministering dominance are the characteristic behaviours that this person demonstrated across board. Some of these, labelled as 'the fear of Fela' are the:

- Establishment of the *Kalakuta Republic*, as a nation operating on its own inside the sovereignty of Nigeria
- Two Yoruba names of *Anikulapo* and *Abami Eda* that this musician emphatically-promoted. *Anikulapo* means the individual who carries death in his pouch and determines his destiny. *Abami Eda* refers to a strangely-unusual fellow, managed by a spiritual being. That has a connection with his title as the Chief Priest, controlling magical powers of Yoruba deities.
- Contention with the Nigerian Military, calling them *Zombie* (1977) and *Unknown Soldiers* (1979). As reflected in his song, *Zombie* is a concept that describes the Nigerian Military model of functions, behaviours, thoughts, and activities.

³³Dalamu, Taofeek and Fatuase, Alfred. 2023. Socio-cultural Implications of Osundare's 'What The Earth Said': An Experiential Metafunctional Discourse. *ALORE: Journal of the Humanities* 32, 71-96.

- The formation of a political party, *Movement of the People*, being an attempt to clean up, according to Fela, the mess in Nigerian society, as caused by colonialism and the political class.
- Fela's infuriation of the rich and political officers, labeling them *International Thief, Thief* (ITT) (1980), *Authority Stealing* (1980) particularly focusing on Late Chief Moshood Abiola and Olusegun Obasanjo, who are of the same Egba clan.
- Anti-apartheid political activism and the condemnation of the Western powers showcased in the album, *Beasts of No Nation* (1989).
- Overwhelming popularity of Fela – nationally and internationally – to dominate African musical scenes were incontestable. The popularity gave him wealthy returns of hard currencies. For example, over 10,000 spectators attended his performance in the European tour which include Paris, Brussels, and Strasburg in March 1981.³⁴

Fela considered the propagation of his ideas as being *Yabis*. Fela had a very strong family background, as shown earlier, which tremendously assisted his characteristics as a musician. Fela's background gave his fighting spirit a leverage. One could comment that Fela inherited the political protest and activism from his mother, Chief Funmilayo Ransome-Kuti. It might be difficult for any musician to act in the magnitude of Fela's principles, owing to the fact that some of the musicians are from humble backgrounds, struggling for subsistence. It is no gainsaying that someone looking for a survival will not think of making trouble, his/her interest will be on maintenance strategies to be comfortable. Competing with Fela in this wise might be disastrous for any musician in Nigeria.

Not to leave a stone unturned, most musicians might not be as exposed as Fela, who had a great opportunity to study at the renowned Trinity College of Music, as early as 1959. And the Nigerian musicians might not understand that Afrobeat/hip-hop is a very lucrative style of music (business). The above factors might push these writers to attempt to classify Afrobeat metamorphosed into hip-hop into the following stages:

- 1970-1990 – Reign of Fela's Afrobeat
- 1990-2000 – Attempt to adopt Fela's Afrobeat
- 2000-2010 – Evolutions of hip-hop in Nigeria
- 2010-to present – Mainstream (establishment) of hip-hop in Nigeria

The creation, developments, growth, and dominance of Fela's music, to iterate, were not without a mentor. Fela decorated his genre after James Brown. It is in the same vein that some musicians made attempt and desired to emulate Fela in one way or another. Before the full-blown of hip-hop, envisioned in Nigerian society, *Ibrahim Salim Omari* from the American *Sugar Hill Gang* (1980), *Ron Ekundayo* of Radio Nigeria 2 (1981), and *Dizzy K* (1982) were the committed earliest hip-hop singer that had their songs a bit relevant to Afrobeat. *I am an*

³⁴Idowu, Mabinuori Kayode. 2002. *Fela, le Combattant*. France: Le Castor Astral.

African, *The way I feel*, and *Baby Kilode* were their prominent tracks in the 80s, fascinated that these writers could remember, based on personal witnesses.

Thereafter, hip-hop began to gain momentum in the entertainment industry, and particularly, Dr. Alban gained much more prominence in the musical realm as this hip-hop icon released a favorite hit entitled, *Hello World*, in 1990. Dr. Alban's *Hello Afrika* gained grounds and raved to become a massive hit not only in the African continent but rather intercontinental across Europe and America. That was followed by another hit, *It's My Life*, in 1992 with a global recognition. It was around that time that the hip-hop turned to a culture in Nigeria. There was an emergence of Emphasis' *Which One You Dey* (1991), Junior and Pretty's *Bolanle* and *Monika* (1990-91), and the *Plantashun Boiz* (2000). Besides Fela's Afrobeat, Nigerian hip-hop singers were not far away from the *American Blondie* and *Afrika Bambaatan*.³⁵³⁶³⁷ Precisely, the Nigerian hip-hop artistes, as stated earlier adopted the Nigerian Pidgin English infused with local languages as Fela's, to campaign the musical ideology.

Another name relevant at that time in the hip-hop phenomenon was *The Remedies*. As the *Plantasheen Boiz* were the trio of *2face Idibia*, *Face*, and *Blackface*, so was *The Remedies*. The artistic contents of *The Remedies* were *Eedris AbdulKareem*, *Tony Telula*, and *Eddy Remedy (Eddy Montana)*. The Remedies' singers claim that they pioneered the Nigerian Hip-Hop phenomenon. With the authors' observation the Tony Telula's track, *Omode meta n sere*, after leaving *The Remedies*, as a great hit that influenced so many young people. The influx of Hip-Hop artistes witnessed *Sound Sultan*, *Baba Dee*, *Jaywon*, and a host of others.

The year 2000 till the present (though that era is beyond the scope of this study) has witnessed a colossus of hip-hop singing phenomena. Some of the artistes are *9ce*, *D'Banj*, *Olamide*, *Davido*, *Tiwa Savage*, *Rema*, *Wizkid*, *Asake*, *Kiss Daniel*, *Zlatan*, *Naira Marley*, *Burna Boy*, etc. Davido and Burna Boy particularly functioned with some global football associations to perform in their tournaments and finals. Such collaborations occurred when FIFA featured Davido in Qatar 2022 World Cup and UEFA paid Burna Boy to perform in Turkey 2023 UEFA championships Final. These are indicators of the excellencies and strengths of the Nigerian Hip-Hop in global scenes and events.³⁸³⁹

³⁵Eze, Samson Uchenna. 2020. Globalisation of Nigerian Contemporary Hip Hop Music. *Journal of the Musical Arts in Africa* 17(1). 1-18.

³⁶Adedeji, Wale. 2022. Documenting Nigeria's Hip Hop Music Evolution in Nollywood: An Examination of Tunde Kelani's Campus Queen. *American Journal of Interdisciplinary Research and Innovation* 1(2), 28-33. DOI: 10.54536/ajiri.v1i2.494.

³⁷Babalola, Adesola. 2023. Theorising Intimacies and Articulation in Nigerian Hip Hop Music. *Journal of Asian and African Studies* 00(0), 1-17.

³⁸BBC. 2022. Davido Social Media Post Ahead of His Performance for Qatar World Cup Final Ginger Fans. *British Broadcasting Corporation*. Retrieved from <https://www.bbc.com/pidgin/articles/czq353jydxdo>. (accessed 20th July 2023). BBC. 2023. Burna Boy Makes Fans Jolly Wit 'It's Plenty' for UEFA Champions League Final. *British Broadcasting Corporation*. Retrieved from <https://www.bbc.com/pidgin/articles/c88xke5g0mno> (accessed 20th July 2023).

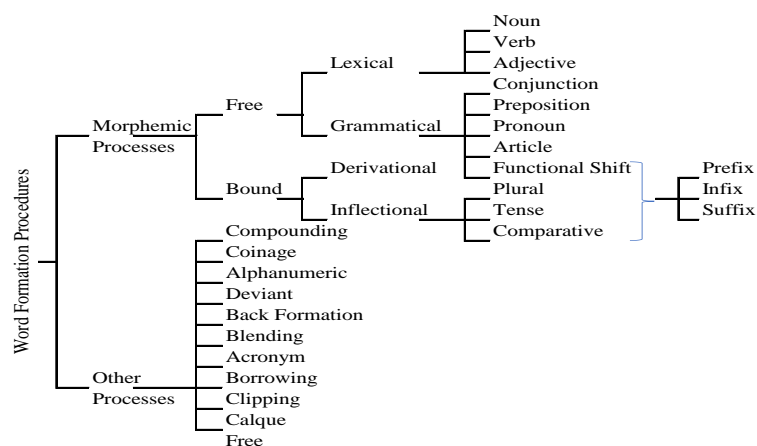
In the current hip-hop terrain, there is a reigning name known as Portable Zazu with *Habeeb Badmus Okikiola Omolalomi*, being his full name. The vibrant nature of Portable in the street and among the young people motivated the researchers to include his name in this research. Interconnecting Portable with Fela could be justifiable in a sense. Portable hails from Abeokuta, Ogun State and he usually does and behaves in unusual manners. This music icon is young, associated with drinks and smokes. He has got about six wives already at age 29 (in 2023).

Portable sometimes goes public half-naked. Above all Portable claims that he is the new and young Fela. That has propelled Portable to interchange Fela's appellation of *Anikulapo* to Portable's designation of *Anikuleti* (someone who has death in his ears), being the *New Born-Fela*, and has released a song to appreciate Fela and his Afrobeat systems. Having discussed a bit of historical lives of the hip-hop genre in Nigeria, the study also described some of the linguistic structures, operational in Fela and Portable musical realms. This path become significant as to fulfil the caption and focus of the study. This is, lingua-historical perspective of Nigerian hip-hop from Fela to Portable.

Theoretical basis

The word formation processes, entwined around morphological terms, functions as the theoretical lens of this study. This is because the morphological concepts, shown in Figure (1), have the capacities to describe the kinds of word formations deployed in the tracts of hip-hop songs.⁴⁰

Figure 1: Taxonomy of word formation procedures⁴¹



³⁹The Punch. 2023. Fans Await Burna Boy's Performance at Champions League final. *The Punch Newspaper*. Retrieved from <https://punchng.com/fans-await-burna-boys-performance-at-champions-league-final/> (accessed 16th June 2023).

⁴⁰Lieber, Rochelle. 2010. *Introducing Morphology*. Cambridge: Cambridge University Press.

⁴¹Dalamu, Taofeek and Fatuase, Alfred. 2021. Describing Nigerian English along the Vector of English Thematic System. *MTU JHUMASS* 2(1), 107-145.

Figure (1) indicates two delicacies of other processes and morphemic processes in the procedural system. The frame displays coinage, deviant, blending, calque, borrowing, etc. as the morphological processes.⁴² Coinage refers to a deliberate construction of words as determined by the singer. Some of the coinages could be grammatically-correct or deviant. Compounding is the joining of two words together so is borrowing pinpointing a deployment of words outside the language of the song.⁴³

Calque is a reconstruction of a word in a language to suite the local language while clipping is a reduction of a word into one's desire. The free morphemic procedure points to lexical or grammatical items, whereas bound morphemic procedures are operational derivational and inflectional structures.⁴⁴⁴⁵ The merits of morphological processes are that the outcomes of the formations reveal the dynamism of language, created to extend the word structures of a language compendium. That is the platform that musicians use to bring about new words in society.

Methodology

The interest of this researchers commenced when he listened to the music of Portable in 2022 to hear some neologisms such as *Ko ko sa meh meh*, *shabaye*, *zazuu*, and *zeh me coin*. As researchers, we felt that such lexemes are worthy of studying as those words could contribute to language development. The researchers made it a responsibility to purchase their songs and begin to listen to hip-hop genre including Fela, the Father of Afrobeat, which serves as a major source of the Nigerian hip-hop lyrics.

That being said, in the quest of listening to different artistes such as *9ice*, *D'banj*, *David*, *Burna boy*, etc. We started writing their linguistic constructs in a book for a long time. We thus concluded that the research must be encyclopedic but must begin with a comparative work focusing on Fela and Portable. Leaving other artistes for future research, these authors have listened to Fela's and Portable's songs to select 36 linguistic resources each from the two choice artistes. The reason for Fela and Portable is that Fela represents the beginning of the genre and of *ancient*, Portable depicts the *modern* and development of hip-hop to a greater future.

⁴²Denham, Kristin and Lobeck, Anne. 2013. *Linguistics for Everyone: An Introduction*. Singapore: Wadsworth, Cengage Learning.

⁴³Zapata-Becerra, Argenis. A. 2007. Types of Words and Word-Formation Processes in English: *Inglés IV*. Retrieved from http://webdelprofesor.ula.ve/humanidades/azapata/materias/english_4/unit_1_types_of_words_and_word_formation_processes.pdf) (accessed 19th March 2023).

⁴⁴Bauer, Laurie. 2001. *Morphological Productivity*. Cambridge: Cambridge University Press.

⁴⁵Ruzaitė, Jūratė. 2012. *Studying Word-Formation in English*. Kaunas: Vytautas Magnus University.

The selected lexemes are of three categories. That is *Yoruba-cum-English*, *Pidgin-cum-English*, and *coinage-cum-English*. English is attached to all of these because most of the words are translated into English and analysed in English structures, either as free morpheme (FM) or bound morpheme (BM). After the morphological procedure's analyses in Tables (3) to Table (8), the analysts represent the outcomes of the lexemic frequencies in statistical models as operational from Table (9) to Table (13) and Figures (2) to (10). The tables and graphs epitomise the frequent linguistic resources for the audience's quick visualised understanding of Fela's and Portable's lyrical language structures⁴⁶. The discussions follow a similar pattern.

Presentation of Fela's language

Tables 1 shows the language use of Fela in his songs, following a distinct pattern.⁴⁷

Table 1: Fela's language constructions⁴⁸

S/N	Yoruba	Pidgin	Coinage	English
1	gbagada gbogodo			plain and rough
2	pansa pansa			thorough action
3	soyoyo			bright and glowing
4	gbaladun			enjoyment
5	ojooro jaara jooro			a motion without a brake
6	alu jan jan ki jan			Yoruba tale rythm
7	i'ehin i'ehin			tooth ache
8		basket mouth		speaking without any caution
9		suffer suffer for world		earthly sufferings
10		original sufferhead		authentic sufferers
11		wayo		cunning
12		viva Nigeria		Nigerian fever
13			pafuka	scattered
14		go slow		traffic gam
15		expensive shit		faeces
16		zombie		zombie
17		shuffering and shmling		suffering and smiling
18		Beats of no nation		homeless people
19		animal must talk to human beings		people in power must talk to the poor

⁴⁶Dalamu, Taofeek. 2019. Illuminating Systemic Functional Grammatics as a Viable Tool of Digital Humanities. *Digital Studies/le champ numerique*9(1): 8, 1-50. DOI: <http://doi.org/10.16995/dscn.287>.

⁴⁷Dalamu, Taofeek. 2023. Mode, the Hub of Multimodality: A Case Study of Oral-B® Toothpaste Advertising. *DELTA* 39(2), 1-35. <https://doi.org/10.1590/1678-460X202339253786>.

⁴⁸Google.com. 2023. *Fela Aníkúlápó Kuti: Nigerian Musician*. Retrieved from https://www.google.com/search?gs_ssp=e|zj4tP1TcwLck3KDFg9GJJS81JBAArGATm&q=fela&oq=fela&gs_lcrp=EgZjaHJvbWUqCggBEC4YsQMYgAQyBggAEUYOTIKCAEQLhixAxiABDIGCAIQRrhAMgYIAXBFGDsyBggEEEUYOzIGCAUQRRg8MgYIBhBFGD0yBggHEEUYPNIBCTE4OTYzajBqN6gCALACAA&sourceid=chrome&ie=UTF-8 (accessed 21th August 2023).

S/N	Yoruba	Pidgin	English
20	international thief	thief	global corruption practitioner
21	overtake don	overtake	cleverer than the clever ones
22	monkey banana		food for the poor
23	Mr. Follow Follow		yes man
24	shakara oloje		bragging
25	Oyinbo pepper		white man
26	genturuman		gentleman
27	juba Pope		respect Pope
28	why black man dey suffer		reasons for black man's sufferings
29	water no get enemy		water does not have an enemy
30	rororofo fight		terrible confrontation and quarrel
31	trouble sleep yanga wake am		personal aggrandisement is an invitation to trouble
32		swegbe pako	foolishness
33		yellow fever	bleaching
34		shenshema	personal deception
35		jeun ko ku	gluttonous person
36		na poi	lovmaking

Presentation of Portable's language

Tables 2 shows the language use of Portable in his songs.

S/N	Yoruba	Pidgin	Coinage	English
1			zeh	success
2			za zuu	
3			shakushaku	
4			trobaye	
5	jagamu			gun
6			leh	dodge
7			expensive ligali	rich substance
8			ko ko sa meh meh meh	
9	idamu adugbo			street troublemaker
10			producerkua	intelligent producer
11	fala folo			unstable
12			gawu	livelihood
13			shabaye	
14		colour colour is a banga		fireworks have many colours
15			shao lee	
16			poco lee	
17			go walolo	

18			koolu	ill and unfriendly situation
19			tobaye	enjoyment
20		apostulie		pastor
21		popoli		renowned
22	buso buso			excess
23			azaman	wise person
24			kala	frown
25			konkability	hard words
26			shagba bundle	excessive glory
27			ge ge se getho	assorted individuals
28			sapa	poverty
29			japa	run away to the western world
30			talkertainment	entertainer
31			gasolo	humility
32			psychosology	brain influencer
33			spiribembem	wake the spirit up
34			biza biza	expression of excessive energy
35			a bi zua	self-expression
36			reap	cheating

Analysis of Fela's language

The researchers have shown the analysis of Fela's language regarding their morphological-morphemic structures in Tables 3, 4, and 5.

Table 3: Fela's Yoruba analysis

S/N	Yoruba	English	Morphological Structure	Morphemic Label
1	gbagada gbogodo	plain and rough	plain, and, rough	FM, FM, FM
2	pansa pansa	thorough action	thorough, action	FM, FM
3	soyoyo	bright and glowing	bright, and, glow + ing	FM, FM, BM
4	gbaladun	enjoyment	enjoy + ment	BM
5	ojooro jaara jooro	a motion without a brake	a, motion, with + out, a, brake	FM, FM, BM, FM, FM
6	alu jan jan ki jan	Yoruba tale rythm	Yoruba, tale, rythm	FM, FM, FM
7	j'ehin j'ehin	toothache	tooth + ache	BM

Table 4: Fela's Pidgin analysis

S/N	Pidgin	English	Morphological Stru	Morphemic Label
1	wayo	cunning	cunn + ing	BM
2	viva Nigeria	Nigerian fever	Nigeria + n fever	BM, FM
3	go slow	traffic gam	traffic, gam	FM, FM
4	expensive shit	faeces	faeces	FM
5	zombie	zombie	zombie	FM
6	shuffering and shmiling	suffering and smiling	suffer + ing and smile + ing	BM, FM, BM
7	international thief thief	global corruption practitioner	globe + al corrupt + ion practice + tion + er	BM, BM, BM
8	overtake don overtake overtake	cleverer than the clever ones	clever + er than the clever one + s	BM, FM, FM, FM, BM
9	monkey banana	food for the poor	food, for, the, poor	FM, FM, FM, FM
10	Mr. Follow Follow	yes man	yes, man	FM, FM
11	shakara oloje	bragging	brag + g + ing	BM
12	Oyinbo pepper	white man	white, man	FM, FM
13	genturuman	gentleman	gentle + man	BM
14	juba Pope	respect Pope	respect, Pope	FM, FM
15	why black man dey suffer	reasons for black man's sufferings	reason + s, for, black, man + 's, suffer + ing + s	BM, FM, FM, FM, BM
16	water no get enemy	water does not have an enemy	water, do + es, not, have, an, enemy	FM, BM, FM, FM, FM, FM
17	roforofu fight	terrible confrontation and quarrel	terrible, confront + a + tion, and, quarrel	FM, BM, FM, FM
18	trouble sleep yanga wake am	aggrandisement is an invitation to trouble	aggrandise + ment, is, an, invite + a + tion, to, trouble	BM, FM, FM, BM, FM, FM
19	basket mouth	speaking without any caution	speak + ing with + out any caution	BM, BM, FM, FM
20	suffer suffer for world	earthly sufferings	earth + ly, suffer + ing + s	BM, BM
21	original sufferhead	authentic sufferers	authentic, suffer + er + s	FM, BM
22	Beats of no nation	homeless people	homel + ess, people	BM, FM
23	animal must talk to human beings	people in power must talk to the poor	people, in, power, must, talk, to, the, poor	FM, FM, FM, FM, FM, FM, FM, FM

Table 5: Fela's coinage analysis

S/N	Coinage	English	Morphological Structure	Morphemic Label
1	yellow fever	bleaching	bleach + ing	BM
2	shenshema	personal deception	person + al, decept + ion	BM, BM
3	pafuka	scattered	scatter + ed	BM
4	jeun ko ku	gluttonous person	glutton + ous, person	BM, FM
5	na poi	lovemaking	love + make + ing	BM

The quantitative interpretation of Portable's language resources are illuminated in Section 4.0.

3.4 Analysis of Portable's language

The researchers have shown the analysis of Portable's language regarding their morphological-morphemic structures in Tables 6, 7, and 8.

Table 6: Portable Yoruba analysis

S/N	Yoruba	English	Morphological Structure	Morphemic Label
1	jagamu	gun	gun	FM
2	idamu adugbo	street troublemaker	street, trouble + make + r	FM, BM
3	fala folo	unstable	un + stable	BM
4	buso buso	excess	excess	FM

Table 7: Portable's Pidgin analysis

S/N	Pidgin	English	Morphological structure	Morphemic Label
1	colour colour is a banga	colour colour is a banga	fire + work + s have many colour + s	BM, FM, FM, BM
2	apostulie	apostulie	pastor	FM
3	popoli	popoli	renown + ed	BM

Table 8: Portable's coinage analysis

S/N	Coinage	English	Morphological Structure	Morphemic Label
1	zeh	success	success	FM
2	zazuu		zazuu	FM
3	shakushaku		shaku + shaku	BM
4	trobaye		trobaye	FM
5	leh	dodge	dodge	FM
6	expensive ligali	rich substance	rich, substance	FM, FM
7	ko ko sa meh meh		ko, ko, sa, meh, meh, meh	FM, FM, FM, FM, FM, FM
9	procduckerkua	intelligent producer	intelligent, produce + r	FM, BM
11	gawu	proud, success, livelihood	live + li + hood	BM
12	shabaye		shabaye	FM
13	shaolee		shao lee	FM, FM
14	poco lee		poco lee	FM, FM
15	go walolo		go, wa + lo + lo	FM, BM
16	koolu	ill and unfriendly situation	ill, and, un + friend + ly situation	FM, FM, BM, FM
17	tobaye	enjoyment	enjoy + ment	BM
18	azaman	wise person	wise person	FM, FM
19	kala	frown	frown	FM
20	konkobility	hard words	hard, word + s	FM, BM
21	shagba bundle	excessive glory	excess + ive, glory	BM, FM
22	ge ge se getho	assorted individuals	assort + ed, individual + s	BM, BM
23	sapa	poverty	poverty	FM
24	japa	fun away to the western world	run away to the west + ern world	FM, FM, FM, BM, FM
25	talkertainment	entertainer	entertain + er	BM
26	gasolo	humility	humble + ility	BM
27	psychosology	brain influencer	brain, influenc + er	FM, BM
28	spiribembem	wake the spirit up	wake, the, spirit, up	FM, FM, FM, FM
29	biza biza	expression of excessive energy	express + ion, of, excess + ive, energy	BM, FM, BM, FM
30	a bi zua	self-expression	self + express + ion	BM
31	reap	cheating	cheat + ing	BM

The quantitative interpretation of Portable's language resources is illuminated in Section 4.0.

Results

The section establishes the outcomes of the research in accordance with the research questions generated at the Introduction, following.⁴⁹ These are in the following terms: Fela's and Portable's linguistic frequencies (RQ1); and the social implications of Fela's and Portable's linguistic constructs (RQ2).

Language Frequencies of Fela and Portable

In this subsection, the study describes the kinds of language that Fela and Portable construct in inspiring their followers. Three patterns, as shown in tables and graphs below, are adopted for the analysis. These are: *Yoruba-cum-English*, *Pidgin-cum-English*, and *coinage-cum-English*. The classifications are necessary, as mentioned earlier because the structures are translated into English.

Fela's Yoruba-cum-English lexical frequency

Table 9 accounts for the Yoruba-cum-English lexical frequency of Fela's Yoruba structures in his analysed musical items.

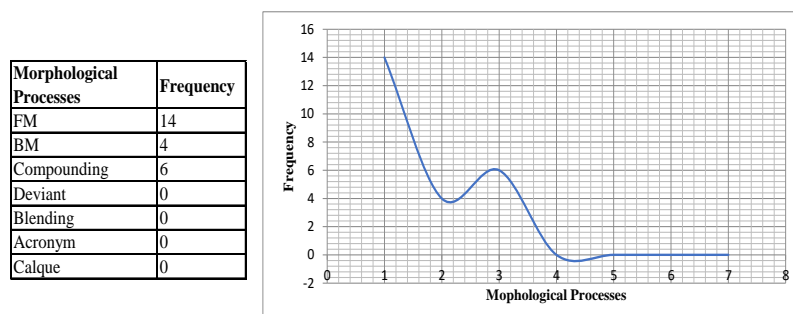
Table 9: Fela's Yoruba-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	3	0	1	0	0	0	0
2	2	0	2	0	0	0	0
3	2	1	0	0	0	0	0
4	0	1	0	0	0	0	0
5	4	1	1	0	0	0	0
6	3	0	1	0	0	0	0
7	0	1	1	0	0	0	0
Total	14	4	6	0	0	0	0

The study has translated Table 9 into Figure 2, shown below, as a visual representation of the lexical frequency of Fela's use of Yoruba in his musical items.

⁴⁹Dalamu, Taofeek. 2021. Social Semiotic Genre: Exploring the Interplay of Words and Images in Advertising. *AFLM11*, 19-51. DOI: 10.1344/AFLM2021.11.2.

Figure 2: Fela’s Yoruba-cum-English graphic representation



There are four functional morphological processes in Figure 2, with the free morpheme, leading with 14 points. The next is compounding of six points, while the bound morpheme displays few points. That means most of the musical items in the selected Fela songs have free morphemes in Yoruba-cum-English linguistic resources.

Fela’s Pidgin-cum-English lexical frequency

Table 10 accounts for the Pidgin-cum-English lexical frequency of Fela’s Pidgin structures in his analyzed musical items.

Table 10: Fela's Pidgin-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	0	1	0	0	0	0	0
2	1	1	0	0	1	0	1
3	2	0	0	1	1	0	0
4	1	0	0	1	0	0	0
5	1	0	0	0	0	0	0
6	1	2	0	0	0	0	1
7	0	3	0	0	0	1	0
8	3	2	0	0	0	1	0
9	4	0	0	1	0	0	0
10	2	0	0	1	0	0	0
11	0	1	0	1	1	0	0
12	2	0	0	1	1	0	0
13	0	1	0	0	0	0	1
14	2	0	0	1	1	0	0
15	2	3	0	0	0	0	0
16	5	1	0	0	0	0	0
17	3	1	1	0	1	0	0
18	4	3	0	0	0	0	0
19	3	1	0	1	0	0	0
20	0	2	0	1	0	0	0
21	2	2	1	1	0	0	0
22	8	0	0	0	0	0	0
Total	46	24	2	10	6	2	3

The study has translated Table 10 into Figure 3, shown below, as a visual representation of the lexical frequency of Fela's use of Pidgin in his musical items.

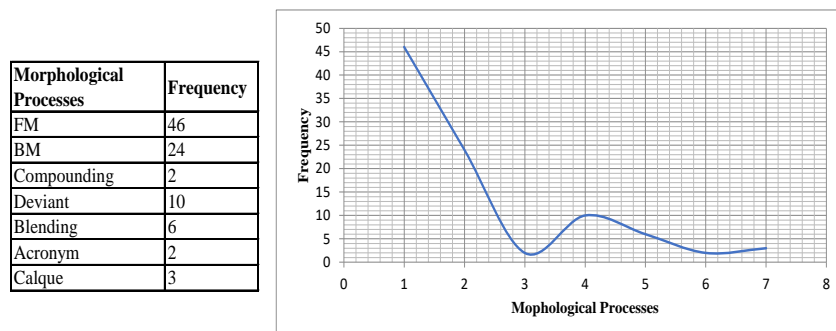
Figure 3: Fela's Pidgin-cum-English graphic representation

Figure 3 reveals that the free morpheme dominates Fela's Pidgin-cum-English lexical items. That is the reason for a huge account of 46. Bound morpheme is with 24 points, and deviant 10 points. Also, there are blending (six points), calque (three points). The compounding and acronym structures are of two points each. Despite the dominance of free morphemes in the language, Figure 3 explains that all the seven morphological processes contribute in one way or another to Fela's Pidgin-cum-English lexemes. Thus, the analysts could remark quickly that Fela loves publicising his lyrics in Pidgin.

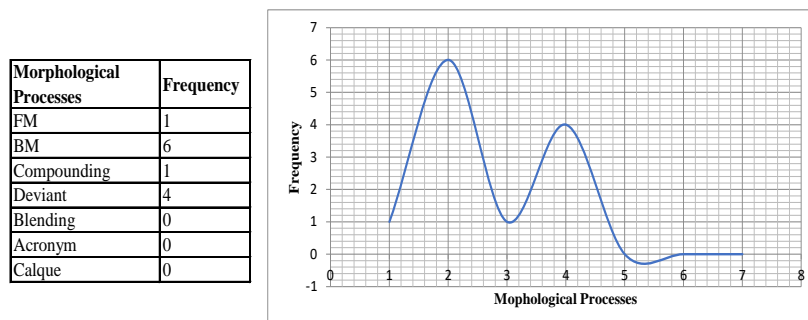
Fela's Coinage-cum-English lexical frequency

Table 11 accounts for the coinage-cum-English lexical frequency of Fela's coinage structures in his analysed musical items.

Table 11: Fela's coinage-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	0	1	0	1	0	0	0
2	0	2	0	1	0	0	0
3	0	1	0	1	0	0	0
4	1	1	1	0	0	0	0
5	0	1	0	1	0	0	0
Total	1	6	1	4	0	0	0

The study has translated Table 11 into Figure 4, shown below, as a visual representation of the lexical frequency of Fela's use of coinage in his musical items.

Figure 4: Fela's Coinage-cum-English graphic representation

The coinage structure in Figure 4 indicates bound morpheme and deviant items of six and four points respectively as the leading constructs. Free morpheme and compounding operate one time each. The graph shows that the coinage-cum-English lexical substances of Fela's constructs contain much of bound morphemes.

Portable's Yoruba-cum-English lexical frequency

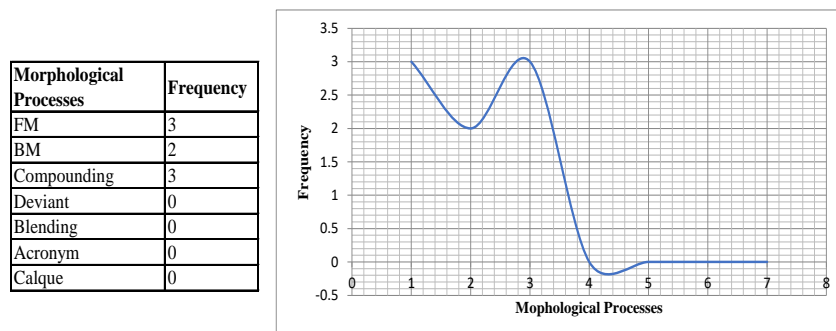
Table 12 accounts for the Yoruba-cum-English lexical frequency of Portable's Yoruba structures in his analysed musical items.

Table 12: Portable's Yoruba-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	1	0	1	0	0	0	0
2	1	1	0	0	0	0	0
3	0	1	1	0	0	0	0
4	1	0	1	0	0	0	0
Total	3	2	3	0	0	0	0

The study has translated Table 12 into Figure 5, shown below, as a visual representation of the lexical frequency of Portable's use of Yoruba in his musical items.

Figure 5: Portable's Yoruba-cum-English graphic representation



Only the free morpheme, compounding, and bound morpheme of Yoruba function in Figure 5 with three, three, and two points. The other morphological procedures are inept here. As a result, the demonstration of Yoruba appears vague in Portable's lexical constructs.

Portable's Pidgin-cum-English lexical frequency

Table 13 accounts for the Pidgin-cum-English lexical frequency of Portable's Pidgin structures in his analysed musical items.

Table 13: Portable's Pidgin-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	2	2	0	1	0	0	0
2	1	0	0	1	0	0	0
3	0	1	0	1	0	0	0
Total	3	3	0	3	0	0	0

The study has translated Table 13 into Figure 6, shown below, as a visual representation of the lexical frequency of Portable's use of Pidgin in his musical items.

Figure 6: Portable's Pidgin-cum-English graphic representation

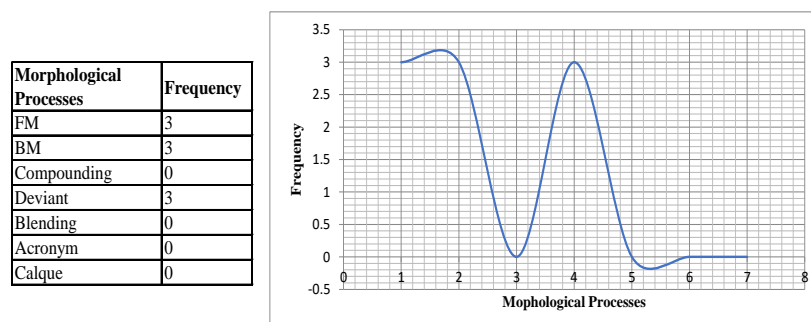


Figure 6 seemingly has a similar appearance with Figure 5 discussed earlier. This is because the nine items in the graph operate within the free morpheme of three, bound morpheme of three, and deviant of three in Portable's exhibition of Pidgin language.

Portable's coinage-cum-English lexical frequency

Table 14 accounts for the coinage-cum-English lexical frequency of Portable's coinage structures in his analysed musical items.

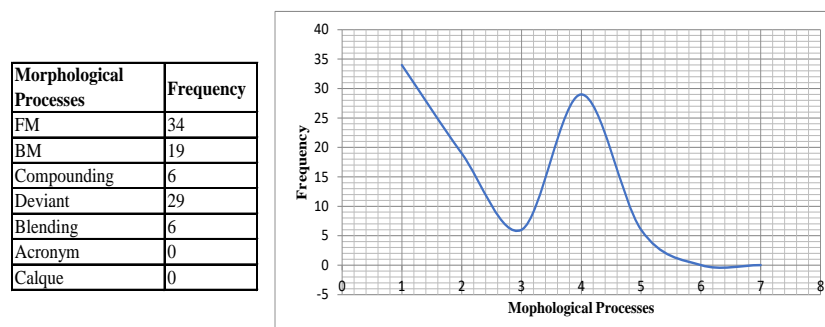
Table 14: Portable's coinage-cum-English lexical frequency

S/N	Morphemic Label		Other Procedures				
	FM	BM	Compounding	Deviant	Blending	Acronym	Calque
1	1	0	0	1	0	0	0
2	1	0	0	1	0	0	0
3	0	1	1	1	0	0	0
4	1	0	0	1	0	0	0
5	1	0	0	1	0	0	0
6	2	0	0	1	1	0	0
7	6	0	0	1	0	0	0
8	0	0	1	1	1	0	0
9	0	1	0	1	0	0	0
10	1	0	0	1	0	0	0
11	0	1	0	1	0	0	0
12	0	1	0	1	0	0	0
13	1	1	1	1	0	0	0
14	2	1	0	1	0	0	0
15	0	1	0	1	0	0	0

16	1	1	0	1	0	0	0
17	1	0	0	1	0	0	0
18	1	1	1	1	0	0	0
19	1	1	0	1	1	0	0
20	1	1	0	1	1	0	0
21	1	0	0	1	0	0	0
22	5	1	0	1	0	0	0
23	0	1	0	1	0	0	0
24	0	1	0	1	0	0	0
25	1	1	1	1	1	0	0
26	4	0	0	1	0	0	0
27	2	2	1	1	0	0	0
28	0	1	0	1	1	0	0
29	0	1	0	1	0	0	0
Total	34	19	6	29	6	0	0

The study has translated Table 14 into Figure 7, shown below, as a visual representation of the lexical frequency of Portable's use of coinage in his musical items.

Figure 7: Portable's coinage-cum-English graphic representation



There are many coinage items in Figure 7. The free morpheme dominates the linguistic scene with 34 points. Deviant accounts for 29 whereas the bound morpheme has 19 points. Both compounding and blending exhibit six points each. That refers that Portable enjoys using free morpheme and deviant linguistic substances in his musical campaigns.

Relationships between Fela's and Portable's Linguistic Constructs

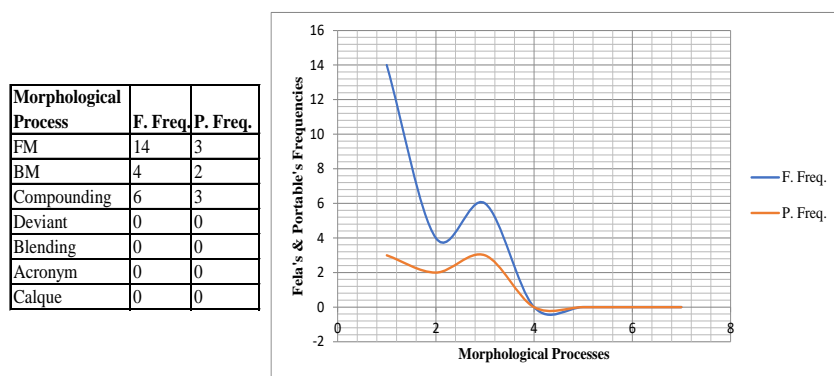
This subsection is an illustration of the relationships of Fela's and Portable's use of language, based on the choice, of the linguistic items of the present study as demonstrated in Figures A, B, and C below. To iterate, the subsection indicates

some relationships operational in the Afrobeat/Hip hop music genre of Fela and Portable, as represented in unique statistical visuals.⁵⁰

Fela's and Portable's Yoruba-cum-English lexical frequencies

Figure 8 is a deducible construal of Table 9 and Table 12 to create a comparative course, functioning in Fela's and Portable's usages of Pidgin in their musical genre.

Figure 8: Fela's & Portable's Yoruba-cum-English graphic representation



As shown in Figure 8, above, Fela's Yoruba frequency of free morpheme (14), compounding (six), and bound morpheme (four) are of higher numbers compared to Portable's Yoruba free morpheme (three), compounding (three), and bound morpheme (two). Fela inspires his audience with Yoruba structures more than Portable in the selected musical items.

Fela's and Portable's Pidgin-cum-English lexical frequencies

Figure 9 is a deducible reading of Table 10 and Table 13 to create a comparative course, functioning in Fela's and Portable's usages of Pidgin in their musical genre.

⁵⁰Dalamu, Taofeek. 2017. A Preliminary Exposé of Systemic Functional Theory Fundamentals. *Ethical Lingua: Journal of Language Teaching and Literature* 4(2), 93-108. <https://ethicallingua.org/25409190/article/view/40>.

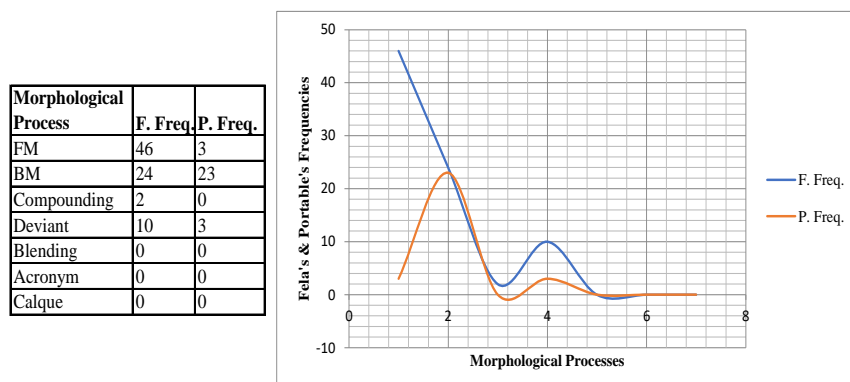
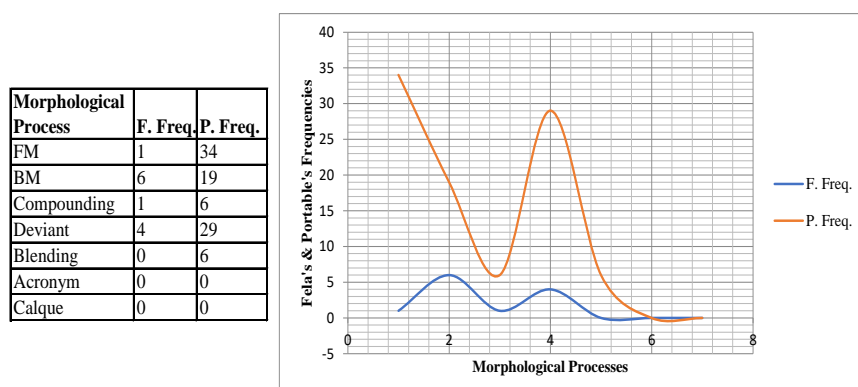
Figure 9: Fela's & Portable's Pidgin-cum-English graphic representation

Figure 9 indicates Fela's Pidgin free morpheme as being 46 points, bound morpheme 24 points and deviant 10 points. Comparing these accounts to Portable's Pidgin, bound morpheme is 23 – very close to Fela's – where all the other linguistic devices in this regard are weak. The free morpheme records three points as much as deviant structures. Following this report, Fela's dominance of Pidgin employment in the Afrobeat is higher and much pronounced than Portable's.

Fela's and Portable's Coinage-cum-English lexical frequencies

Figure 10 is a deducible elucidation of Table 11 and Table 14 to create a comparative course, functioning in Fela's and Portable's usages of Pidgin in their musical genre.

Figure 10: Fela's & Portable's Coinage-cum-English graphic representation

The coinage frequencies in Figure 10 reveal that morpheme (34), deviant (24), and bound morpheme (19) of Portable have dominance over other linguistic

structures. That is an indicator that Portable constructs have more coinage lexemes than that of Fela in the Afrobeat/Hip hop genre. This is because Fela's coinage resides in bound morpheme of six and deviant of four points.

Fela's and Portable's Linguistic Constructs and Social Implications

The authors have deployed Table (15) and 16 to highlight the implications of Fela's and Portable's language use in different contexts, as a response to RQ2.

Fela's Linguistic Constructs: Among other things, Fela disseminates the following statements to express his thoughts on different matters bordering society, as summarised in Table (15), below.

Table 15: Fela's linguistic thoughts and implications

S/N	Linguistic Construct	Social implications
1	viva Nigeria, soyoyo, oyinbo pepper, yellow fever, wayo	a rise against unethical behaviours among women and manipulation among men
2	gbaladun, juba Pope, shuffling and smiling, original sufferhead, suffer suffer for world, why black man dey suffer	a kick against religious and political deceptions
3	rofororo fight, genturuman, Mr. Follow Follow, overtake don overtake overtake, pansa pansa, pafuka, shakara oloje	a consistent preparation to engage in a serious fight
4	monkey banana, beast of no nation, animal must talk to human beings	an expression of pity on the poor
5	zombie, International Thief Thief, ojooro jaara jooro	a frown against oppression and stealing of the commonwealth
6	basket mouth, gbagada gbogodo, j'eun ko ku	an expression of plain truths

Portable's Linguistic Constructs: Among other things, Portable disseminates the following statements to express his thoughts on different matters for survival, as summarised in Table (16), below.

S/N	Linguistic Construct	Social implications
1	colour colour is a banga, zeh, zazuu, trobaye, ko ko sa meh meh, shabaye	an expression of fun
2	popoli, buso buso, bisa bisa, expensive ligali, kala, gawu, shagba bundle	an eulogy to the rich
3	azaman, reap, psychosology, spiribembem, leh, producerkua	a demonstration of intelligence
4	jagamu, apostulie, gasolo, koolu, sapa, shakushaku, fala folo, konkobility	a warning against deception and unnecessary pride
5	sapa	a sign of poverty
6	japa, go wa lolo	a creation of a survival strategy

Table 16: Portable's linguistic thoughts and implications

Tables (15 & 16) acknowledge, on the one hand, that the major concern of Fela is to deploy his music, upholding cultural treasures, as a mechanism of fighting against injustice and moral issues. On the other hand, Portable's concern is to display his lyrics for people to catch some funs and enjoy their lives though with a bit of warning episodes

Discussion

The historical accounts of Afrobeat/Hip-hop discussed earlier indicates that Fela is "ancient" and Portable is "modern". That is, Fela is of the earlier generation whereas Portable belongs to the newer generation of the current hip-hop dispensation. One thing that is crystal clear is that Fela provided the platform for the developments and growth of the hip-hop in Nigerian society, and perhaps, beyond that.⁵¹ This is because besides the references that the current hip-hop artistes made to Fela, the traces of Fela's lyrics are operational in most of their songs. Some of the musicians (*9ice, Asake, Portable*, etc.) attach their successes to Fela, honouring Fela's singular efforts in the Nigerian musical domain. Such a honour-cum-reference is also a strategy to benefit from Fela's glory, success, connections, popularity, and global relevance.

However, as it becomes impracticable to consider the language use of all Nigerian hip-hop musicians, Fela and Portable serve as a reference point in this work to demonstrate a degree of genre in Nigeria. In addition, it is no gainsaying to also comment that considering the quantum of Fela's works let alone adding Portable's works to that could also be a journey, perhaps, of no return. To avoid endless research, the authors have selected some words (Yoruba, Pidgin, and Coinage orientations) of Fela and Portable in order to display the development of Afrobeat to Hip-hop, the status of hip-hop, and the differences-cum-relationships in Fela's and Portable's songs. These factors have led to the patterns of the discussion in the form of Fela's and Portable's linguistic structures and their implications to the development of hip-hop in Nigerian society.

Fela's language

Yoruba: The construction *gbagada gbogodo* has a relationship with the movement (rolling) of a pail. That is, the falling of a pail made of iron, for example, from a hill downwards and making some noises. *Gbagada gbogodo* thus depicts the onomatopoeic sounds that the movement of the iron container generates in that motion. The compound word is a metaphor to indicate a plain truth that hurts concerned individuals and authorities. The morphemes are all free. *Pansa* pinpoints a terrible beating that someone gives or receives from the other person. Fela tries to describe the thorough actions that his music, Afrobeat, will take to expose and deal with the ills in society. That is the reason for adding another *pansa* to the earlier one, emphatically-doubling the activism commitment of his, labelling the action as being *pansa pansa*. *Pansa pansa* is a

⁵¹Eze, Samson Uchenna. 2020. Globalisation of Nigerian Contemporary Hip Hop Music. *Journal of the Musical Arts in Africa* 17(1). 1–18.

compound statement with free morpheme as demonstrated in English in Table (3), earlier.

Soyoyo is a representative of a brightly-alluring individual, most especially a lady, who might have a pleasant skin that attracts men. The Yoruba context interconnects *soyoyo* to a hen that has its feather removed for the neck. Thus, there is a statement *soyoyo, ediye abo l'orun* that depict a bleached lady. Such a person, to Fela, is seductive, as unreasonable men gaze and easily fall in love with a *soyoyo* lady. In another perspective, *soyoyo* is an indicator of a lady who attempts to bleach in order to appear in the colourful skin of the white man. *Soyoyo* is a free morph in Yoruba; the translation of the word to English shows that *soyoyo* is about being bright and glowing, which produces a free morpheme and bound morpheme.

Fela uses *gbaladun* to describe someone that enjoys something, perhaps, that other people do not have access to. The main construct in Yoruba is *je igbadun*. The collapse of the structure will give us *gba'dun*. The employment of *gba-la-dun* is an elaboration of *gbadun* to exhibit human excessive enjoyment, observable in leaders across boards. The morphemic structure is complex. Nonetheless, the English, *enjoyment*, indicates that the word is a bound morpheme, as in *enjoy + ment*.

The source of *ojooro jara jooro* is the tale that the Yoruba agrarian society usually told their children in the night during the moonlight. The tale is for relaxation and a kind of myth to teach children ethics, cultural norms, and values. Fela, a Yoruba person, uses *ojooro jara jooro* to represent someone who is in a motion (high speed) yet without a brake to either reduce or stop the movement. The refrain is a metaphor to depict a senseless person. *Alu jan jan ki jan* also has a similar source where the elderly ones, most especially women and grandparents told tales to children. This Yoruba tale rhythm has a connection with *ijapa oko yannibo*, tortoise. In the Yoruba mythical belief, tortoise is a very wise animal who usually takes advantage of other animals, however, the wisdom of tortoise in most times puts the animal in trouble. It is from that sense that Fela deploys *Alu jan jan ki jan* to represent wise but foolish individuals.

J'ehin j'ehin is political. These lexemic structures point to a toothache. That is, a mouth cankerworm that will hinder an individual to eat. The deployment of *J'ehin j'ehin* is to depict the policies of leaders as those behaviours are unfriendly and inhumane. *J'ehin j'ehin* is an attitude where the leaders destroy people's lives, hindering them from surviving, so that leaders can succeed in oppressing the citizens. *J'ehin j'ehin* is a free morpheme in a compounding appearance.

The four Yoruba constructs shown here are indicators that Fela has acute knowledge of the Yoruba language and understood when to use them appropriately either as metaphors, idiomatic expressions, or free dictions. Fela music greatly promotes Yoruba to the international community.

Pidgin: The lexeme, *wayo*, originated from the word, *wado*, in Urhobo. *Wado* is a form of greeting to say well done to a community member when in a meeting. The Lagos-Yoruba interactants converted *wado* to *wayo* owing to the scheming

behaviour of some people from that nationality. That influences Fela to employ *wayo* to describe a cunning behaviour of people and leadership. Afrobeat uses *wayo* to indicate a craftily-silly individual, who acts in a clever manner. The conversion of *wado* to *wayo* (Urhobo to Pidgin) is a form of calque. However, it is still a free morpheme in its grammatical delicacy.

Viva Nigeria means *Nigerian fever*. The conversion of *fever* to *viva* is calque. The combination that Fela creates here is blending by joining *viva* to *Nigeria* as a nominal structure. This is inspiring and as *Nigerian* is a bound morpheme so is *fever* a free morpheme. The *fever* in question is metaphorical to elucidate behaviours of Nigerians at a particular time in a particular trend.

Go slow is deviant because it is a representation of the *traffic jam* that motorists and commuters experience in Lagos. Fela painted a picture of an event in Lagos, *traffic jam*, to explain the inactive society of Nigeria. *Go slow* pinpoints a dull-witted person who does things behind the scheduled period. As it takes vehicles to slowly-move in Lagos roads it is in the same way that slow-witted takes time to perform a task. The same phenomenon goes to the government officials that are not quick in addressing challenges of life because most of them, according to Fela, do not have the intellectual capacities to execute a tough project in order to rule a nation properly. Such people are deficient and lack the functioning spirit to do things right because of obstacles.

The introduction of *expensive shit* brings the idea of sarcasm into Fela's Afrobeat. *Expensive shit* refers to human faeces. The linguistic substance is a humour to mock the concerned authorities about their ineptness. The structure is also considerable as an irony emphasising insincerity of government because most of government actions are unbelievable, as they are not handled by sound minds and experts. *Shit* is deviant in this structure, yet a free morpheme.

The intelligent nature of Fela is as instrument or a compass that guides him to have a very strong choice of words to propagate his insights-cum-philosophy on social issues. *Zombie* is one of those resources. Fela's affront with the Nigerian Army informed the choice of *Zombie*, as a single lexeme to describe all activities of soldiers. *Zombie* as a free morpheme, has many meanings such as a fetish religion, a snake god, unnatural forces of magical influences, a horrific and apathetic human being. However, Fela employs *Zombie* as a metaphor to interpret the activities of soldiers, positioning soldiers as individuals of extreme mental exhaustion.

Fela's Anikulapo Kuti⁵²

The commander of the troop, in Fela's point of view, has taken over their reasoning intellect to an extent that soldiers have surrendered their wills to the commander. Whatever the commander requests is what soldiers do without a second thought of or examining whether those things are good or bad. It is worth to mention that *Zombie* is about Fela's best lyric in his lifetime. When *Zombie* became a label of Nigerian soldiers, a local *fuji* musician, Sikiru Ayinde Barrister, sang a song to plead with Nigerians not to refer to the soldier as *Zombie* anymore.⁵³ That might be a reason for a response from Fela to sing a song *Me and you no dey for the semu katigori* (we are not of the same category).

The calque nature of *shuffering and shmiling* comes with humour. This is because Fela, who studied in England, was supposed to realise *suffering and smiling* in an ideal way. The creation of *shuffering and shmiling* from the original constructs of *suffering and smiling* is to entertain receivers of the song in a funny way. The depiction of the people in this manner is very necessary as most citizens are passing through pains caused by government, yet, people have failed to realise their pathetic situation. Fela's use of *shuffering and shmiling* is to enlighten people (educated and non-educated) in order to arise from the slumber to determine their national destiny and not to allow few political jobbers dictate their future. The bound morpheme structures remove a scale of ignorance from people's eyes. The song is like a renaissance of a kind to the target audience.

⁵²Last.fm Ltd. 2023. *Fela Kuti Photos*. Retrieved from <https://www.last.fm/music/Fela+Kuti/+images> (accessed 21th August 2023).

⁵³Eesuola, Olukayode Segun. 2011. *Behavioural Approach to Political Protest: An Analysis of Fela Anikulapo Kuti 1970–1997*. (PhD Thesis, Department of Political Science, University of Lagos, Akoka, Yaba).

When somebody is enlightened, such an individual will seem to have knowledge of many things. The exposure of Fela informed this song that contains *International Thief Thief* with the acronym *I.T.T.* As stated earlier, *ITT* is an embarrassing thing for an *ITT corporation's* vice president, Chief Moshood Kashimawo Olawale Abiola along with Chief Olusegun Okikiola Obasanjo to make the duo angry. The focus of *ITT* is to expose the global corruption that took place in the institution. Another acronym operational in Fela's Afrobeat is (O.D.O.O.), that is, *overtake don overtake overtake*. The acronym reveals the smartness of people. The song claims that if you feel that you are clever, there are cleverer people than you.

Monkey banana is a creative deviant that Fela deploys to cry for the poor that he usually refers to as *my people*. The song is to illustrate the love that a *monkey* has for *banana*. The cry is that there must be food for the poor, common man. The government officials are enjoying the largess of the country and looting. The power that be, in Fela's crusade, should remember the downtrodden that are hapless, homeless, and helpless. At least the poor also should enjoy food as *monkey enjoys banana*. *Monkey banana* is a defiance of the poor, requesting the government to remember them in their horrible penury. Wisdom sometimes is a problem because it makes a wise man to be mad. That seems Fela's situation. As a wise individual he found it difficult to keep quiet on pestering issues. His sincerity motivated this musician to point an accusing finger to the people who surrender to the leadership blindly calling them *Mr. Follow Follow*. These are yes-men whose bellies are of their interest. *Mr. Follow Follow* points to the weak individuals that admit government policies without a check so that they could benefit from the government purse. *Mr. Follow Follow* does not have the strength to criticise any evil in society. The interest is the benefit from societal ills.

Shakara Oloje means bragging. That is, in spite of the weakness of a person such one brags to pretend as if he is energetic to do anything at will. *Shakara Oloje* is deviant. A linguistic structure that blends the coinage (shakara) with the Yoruba lexeme, *Oloje* (silver), calms people down to stop bragging on the one hand, and on the other hand builds confidence on the other party never to be afraid of anyone that tries to *shakara* (brag) in his present. *Shakara Oloje* reveals the weakness of powerless people claiming superiority to dominate other people. *Oyinbo pepper* has a relationship with *Soyoyo* described earlier. *Oyinbo* refers to the white man and anyone who looks like the white man, even the *albinos*. The structure is deviant as much as blending.

Genturuman is a calque from gentlemen. Sometimes Fela realises the lexeme as *gentuluman*. The former pronunciation is of the Igbos, the latter is of the Yoruba way of articulating gentleman. Yoruba, in particular, hardly uses a consonant without a vowel. That theoretical gradient plays out here. Fela uses the bound morphemic substance to indicate that an African man is a hard man that is vibrant and strong, arguing that no one can push an African man around.⁵⁴ An African man should not be a *Mr. Follow Follow*. There are two morphological structures in *juba Pope*. The first is deviant; the second is blending. *Juba Pope*

⁵⁴Olorunyomi, Sola. 2013. *Afrobeat!: Fela and the Imagined Continent, African dynamics*. Ibadan: IFRA-Nigeria.

exposes to the world the great respect that people, especially Christians, have for *Pope*. In a free morphemic manner, Fela considers people that respect Pope as being unwise because the followers of Pope in Nigerian might not enjoy the facilities that Pope of the Roman Catholic Church enjoys. Fela employs Pope to represent all Pastors and Christian leaders. The song is a clarion call on the people to be wise and not give their resources to their religious leaders.

The statement in free morphs, *Why black man dey suffer*, goes beyond the Nigerian boundaries to the entire places where black people live. The song is revolutionary, as Fela sensitises the black people to arise and shine. He points to colonialism as the major problem of the black race. Fela provides some pieces of advice in that regard so that the black could jettison the past and determine their destiny. Apart from that the black men, opportune to possess power, are the problem of the fellow black, as such opportunists are *Mr. Follow Follow* to the dictates of the colonial masters because the colonial mentality has dominion on such individuals.

Water no get enemy (water does not have any enemy) is a probable mixture of spiritual and social issues. Spiritually, this song is like an incantation that everybody must love Fela the way water is to all and sundry. Socially, the claim is that despite his critical appearance on societal ills, everyone still remains his friends; Fela claims to yet love everybody. *Water no get enemy* is ambiguous. The meaning derivative depends on one's receptive manner. The compounding and blending structure, *roforofu fight*, displays a terrible confrontation and quarrel that the Afrobeat icon will give whoever comes to block his campaigns. The linguistic device characterises Fela's principle towards life and his ideas. The song shows that this musician is a fighter as a lion and fears nobody. *Roforofu fight* relates to Fela's song *I no be genturuman at all, I be original African man*. Fela is prepared to engage in a serious fight with anybody no matter the strength of his power anytime, anyhow and any day.

The statement *Trouble sleep yanga wake am* is a report that demonstrates how people create chaos in society. The Pidgin structure means that an individual's personal aggrandisement invites troubles into his/her life. The bragging of people jeopardises peaceful co-existence. *Yanga* has a relationship with *shakara* in a way. The statement is a warning to people to avoid trouble. As much as Fela enjoys to fight for the people, he does not want people to fall into trouble. He uses his music to caution the people from involving in any trouble that might negatively affect their lives and families. This is an indicator that Fela is a reasonable and considerate fellow. He understands that so many followers of his do not have the prowess, energy, resources and spirit that he has and deploys to fight in a *roforofu* (rough) way. Following his remarks, people should stay away from getting involved in troubles.

Fela uses the porous characteristics of the basket, a common home utensil in Nigeria and entire Africa, to describe the way that he speaks. The construct *basket-mouth* illustrates a leakage situation. The leakage in this concept is not water but the revelation of societal mismanagement of human, natural, and financial resources of nations. It is leakages that Fela translates to be *Yabis*, mentioned earlier in the historical part of this discourse. *Basket mouth* thus points to the talking attitude of Afrobeat genre trumpeter without any caution

or institutional fears. As leakages happen in the *basket* without shame is the same way that Fela *yabs* leader and speaks the truth without jittering. The *basket-mouth* principle places Fela as a social apostle of our generation with indelible marks.

The description of earthly sufferings brings about *suffer suffer for world* that Fela sings about. This is a revelation of the sufferings that Christians and Muslims undergo while worshipping on earth. Fela attempts to simulate religious leaders who preach to people to suffer on earth so that they can enjoy heaven. In Fela's insight, the song, *suffer suffer for world enjoy for heaven* is a sensitisation to let people understand that religious leaders deceive the followers not to enjoy the comforts on earth; they should focus heaven, whereas the religious leaders enjoy earthly social resources. This view has some relationships with *original sufferhead*. These are words of activism meant to provoke people to action against institutions. The analysts, once again, could consider these statements as revolutionary, which could influence the citizens to rise against the government. Who knows whether Fela felt that he was fighting alone and that the fight against injustice should involve everyone. If everyone should join hands to fight, the government will actually surrender to cater for people. That might be the motive for referring to people as authentic sufferers.

Beasts of no nation is a simple grammatical construct with a metaphorical undertones *Beasts* point to human beings, the downtrodden used by leaders without mercy. Apart from being used, such helpless people are homeless. The recognition that the poor people do not have and the respect that are not accorded to the weak stimulated Fela to consider them as beasts (people) without no nation (comfortable community). The statement is a protest against military contraventions, apartheid experienced in South Africa, and dominance of the white across the globe. It is a pan-African song. Such message gave rise to the lyric, *animal must talk to human beings*. The free morpheme, *animal*, depicts people in power while the bound morpheme, *human beings*, refers to the poor people. The use of *animal* characterises a merciless individual, who treats people as desired. This song has some impacts on the leaders of the western world.

Coinage: Fela has many coinages that cut across Yoruba, Pidgin and English. That of English are reconstructed to suit Afrobeat's style. Sometimes the English words might mean something different from the original status. One of such statements is *Yellow fever*. *Yellow fever* is a coinage that represents the bleaching behaviour of ladies in Nigeria, especially in Lagos environs. The statement correlates the end result of *soyoyo* and *Oyinbo pepper*. All these put together is what Fela labels as *Yellow fever*. That is a spirit that controls the mind of a lady, leading such an individual to bleach the skin to appear 'yellowish'. This shows that Fela strikes a balance in his message to the people. As much as Afrobeat confronts the leadership, the song does not pardon the mischief or misconduct of the followership. That means Fela does not spare a rod with anyone considered as a sacred cow, though Fela does not claim to be a righteous man either.

Shenshema is Fela's lexeme to represent a personal deception. This song throws some caution to Afrobeat lovers to be real in their identities. There is no point, as the lyric submits, to puff off. Those who deceive him/herself will receive the blame alone at the long run according to the Afrobeat gospel. *Pafuka* means *scatter* in the Afrobeat genre. It is in the same vein of caution that *Jeun ko ku* becomes relevant in the Fela's music industry. *Jeun ko ku* pinpoints someone who loves too much food, which could be referred to as a gluttonous person. Fela deploys *Jeun ko ku* to stage a cautionary measure to all Afrobeat audience.

Portable's language

Yoruba: Four Yoruba elements are obvious in the Language of Portable Omolalomi, based on the selected songs. These are *jagamu*, *idamu adugbo*, *fala folo*, and *buso buso*. *Jagamu*, a free morpheme, is a slang that represents a gun. The onomatopoeic characteristic of a gun informs this label. That means the lexeme, *jagamu*, is derived from the shooting sound of a gun. Portable employs *jagamu* to warn people to desist from cheating other people in order to avoid being pursued and killed with *jagamu*. People in Sango, where Portable lives usually refer to this music icon as *idamu adugbo* over 10 years ago. Thus, Portable goes historical to feature the past up to the present in his lyrics and mentions the reference of people of his community to him as *idamu adugbo*.

The name emanated because Portable always pull some crowd when going out and coming in. In fact, the young people in their hundreds, usually crowd around his house most times. In retrospect, Portable does not only feed them, this hip-hop musician gives the people money and distributes food to the people. Portable claims that he is from the street and now that he is affluent, he has to go back to the street to feed them. Portable adds that he understands what it takes to be poor, that is why he has refused to live in Lekki, Lagos, along with the rich but lives among the downtrodden. *Street trouble-maker* constitutes free and bound morphemes. *Trouble + make + r* are the morphemic structures of trouble-maker.

Fala folo is a kind of compounding, which refers to an unstable and frivolous individual. The dissemination of *fala folo* represents a cautionary measure for people that are unreasonable. Such people misbehave in the possession of small things, most especially, in a situation of certain achievements. Nevertheless, the adviser, Portable himself, does not follow this norm. Portable makes a lot of noise anywhere he goes and through the social media – *Facebook* and *Tik Tok* especially. To a great extent, Portable's misconduct has gone to a height where the musician climbs poles to embarrass the audience in his shows. Some of these musicians need to adhere to the messages passed across to the people. Musicians cannot behave like Pharisees or Sadducees and think of creating social engineering in society. Afrobeat sensitisers should learn to live by their words. *Busobuso* is a compound word that means excessiveness. The lexeme depicts an individual who has a lot of money at his/her disposal. That rich individual goes ahead to assist the poor in their pitiable financial situation. Nonetheless, musicians, including Portable, benefit from such excessiveness, as the rich sponsor their musical tours and shows at home and abroad.

Pidgin: In the Nigerian Pidgin English anything goes. That is the reason that scholars have found it difficult to codify the grammar of Pidgin English. That understanding has influenced musicians to take advantage of the grammatical challenge that Pidgin has to pidginise words at ease. A great deal of that revolves around the construction of *colour colour is a banga*, *apostulie*, and *popoli* as shared in Portable's songs. Instead of the normal English, *Fireworks have many colours*, Portable sings that *colour colour is a banga*. The followership accepts the construct like that as being slang in a pidginised picture. Portable's hair style is a representation of *colour colour*, as a model of creativity to sensitise receivers and lovers of his lyrics. As *apostulie* denotes a pastor so is *popoli* pinpoints popularity, a means of qualifying a renowned individual in any field of endeavour. Portable deploys *apostulie* to caution the religious leaders in their excesses and deceptions, taking after Fela. He deploys *popoli* to express personal popularity that he has gained through the hip-hop music. As a result, anyone popular in Nigeria, in Portable's perspective is a *popoli zeh*.

Coinage: The pleasure attached to music makes it to be fascinating, from time immemorial to people, and greatly to the young ones. So, anyone who is talented to be a musician has a natural licence to influence people in one way or another. That is why the creative behaviours of musicians are quite acceptable in society with great influences. The dynamicity of language is an enabling factor for inculcating coinages of musicians into our daily interaction. For instance, *zeh*, *zazuu*, *shakushaku*, *trobaye*, and *ley* are Portable's personal coinages to promote his music. These coinage substances are part of the people conversation to represent a particular class of people. *Zeh*, *zazuu*, *shakushaku*, *trobaye*, and *ley* are deviant structures, which meanings reside only in their creator, Portable.

In Portable's interview with British Broadcasting Corporation (BBC), *zeh* means reigning in success. That is the reason for labelling himself as *Dr. Zeh* and that he is *zazuu*, a baboon, who lives in the zoo. The variants of *zeh*, surprisingly, are *zehbon* and *zehmecoin*. *Zehbon* means more reign; *zehmecoin* connotes a huge generation of cash in a *buso buso* (excess) form. The idea here is that when one is a *zeh*, in no time, he must become a *zehbon* that has *zehmecoin* in *buso buso*. At this altitude of *zeh*, such a *zeh* should not be doing *fala folo* in order to live long. *Leh* is to dodge evil and evildoers. The counsel comes from this music idol to the followers so that they could identify their enemies and at the same time channel a way of escaping their evil manifestations.

Other deviant coinages of Portable are *ko ko sa meh meh*, *shabaye*, *shao lee*, *palo lee*, *go walolo*, and *tobaye*. It is only *tobaye* that people refer to as *enjoyment*. People could say that: *Take me tobaye*, meaning, *Take me after succeeding to a place of enjoyment*. *Expensive ligali* indicates a rich person with substantial property, as *producerkua* refers to an intelligent music producer. Portable employs these coinages in order to inspire his listeners and sponsors to dance. The words stimulate the listeners' spirits into a moment of joy and happiness. There are no doubts that the coinages could lead to language development also.

Gawu, *koolu*, *azaman*, *kala*, and *konkability* are of Portable's musical campaigns. *Gawu* points to livelihood. That is a source of somebody's income. In Portable's point of view, he uses music as his *gawu*. The success of his *gawu* assists him to

kala – a form of glower, boast, and arrogance. Portable demonstrates *kala* physically-conceited with the raising up of his hand in a special way. In a substantial way the demonstration of *Kala* is his symbolic model using *wahala*, *wahala*, *wahala* (trouble, trouble, trouble) as a lexemic lyric to support the *Kalaegoistic* symbolic syndrome. Portable demonstrates *Kala* with his two hands to people as a form greeting everywhere that Portable goes.

Portable's *kala* ⁵⁵



Koolu is an unfriendly situation; it is also a lexeme referring to an ailing person. *Koolu*, a free morpheme, has a relationship with the fowl disease called bird flu. *Azaman* is a wise person. This coinage comes to the fore in order to wake people up from slumbering into foolishness, as another wise person can *reap* them. *Reap*, in Portable's context, means financial cheating. *Reap* is also a deviant in its application here. All his followers must be *azamen*. The issue of *Konkobility* points to hard and difficult words in English, which common people and the illiterate would not understand. Portable advises that simple dictions are what people should use in order to understand them with enormous meaning potentials.

Portable constructs excessive financial glory as being *Shagba* bundle. *Shagba* is something big and huge while *bundle* is money. The free-cum-bound morpheme construct is a way of eulogising the affluent in Nigerian society, who are distinguished from assorted persons known as *ge ge se ghetto*. *Ghetto* points to the place where poor people live owing to their *sapa* condition. In Portable's

⁵⁵Vanguard Media Limited, Nigeria. 2023. 'New Fela', Portable Declares Self after Bagging Artiste of the Year Award. Retrieved from <https://www.vanguardngr.com/2023/06/new-fela-portable-declares-self-after-bagging-artiste-of-the-year-award/> (accessed 21th August 2023).

conceptualisation, *sapa* represents poverty, which is an eternal enemy to everyone. In that regard, *japa* is the quick and inevitable answer to *sapa*. *Japa* is an altitude of young Nigerians to travel abroad – the Western world – in order to earn a living and escape poverty. Nigerians *japa* to Europe and American continents to study in the universities and to work. Some of them do menial jobs to succeed. *Japa* in Nigeria is a way of surviving the economic hardship caused by politicians, which Fela deploys his Afrobeat to steadily fight against. With the current situation of *japa*, one could consider Fela as a musical-cum-economic prophet who foresaw the implication of the government economic mismanagement since the Nigerian independence in 1960.

The compound word *talkertainment* is deviant, as a variance of entertainment. The morphemic structure is *talk + entertain + ment*. One could also consider *talkertainment* as a bounded lexeme because of the joining of the *talker* to the pruned *-tainment* (a structure from *entertainment*. *Gasolo* references *modesty*. The word becomes relevant to Portable's lyric as a linguistic channel to advise hip-hop followers to be humble in all their undertakings. Perhaps, Portable considers *gasolo* as a reality to achieve successes in life. As *psychosology* refers to brain influencers or teasers, *spiribembem* is a wake-up call to be alive in spirit. *Psychosology* and *spiribembem* are compounding and deviant. The grammatical morphemes are free and bound. *Igbo* (cannabis) in Portable's rhythm, is the analgesic of his reasoning strengths. In other words, cannabis is the axiomatic crux of *psychosology* and *spiribembem*.

The smoking of cannabis, as Portable endorses, influences a person's reasonability. That could provide a kind of boldness for self-expression, reinforced with excessive energy. Portable labels these two behavioural activities as being *abizua* and *biza biza*. These words are compounding and deviant in their English translations.

Code-switching of Fela and Portable constructs

The analysts observe the operation of code-switching in the linguistic constructs of Fela and Portable. Fela uses code-switching more in Pidgin dissemination; whereas, the matter of code-switching in Portable's constructs is more in his coinages. Some examples of Fela's code-switching devices are *Viva Nigeria*, *Oyinbo pepper*, and *roforofu fight*. *Viva Nigeria* = *Viva* (a deviant of *fever* Pidgin) plus *Nigeria*; *Oyinbo pepper* = *Oyinbo* (white man – Pidgin) plus *pepper* (English) of a red color; and *roforofu* (terrible and rough – Yoruba/Pidgin) plus *fight* (English).

Some illustrations of Portable's code-switching are *expressive ligali*, *shagba bundle*, and *spirit bembem*. *Expressive* (English) plus *ligali* (a street name in Lagos); *shagba* (slang – coinage) plus *bundle* (English); and *spirit* (English) plus *bembem* (slang – neologism). Observations show that English is somewhat dominant in their songs despite being Afrobeat for a proof that English is hegemonic. The concept of language dynamism, as stated earlier, provides leeway for Fela and Portable to exercise their poetic licence at will without a check. Language dynamism demonstrated through poetic license has a way of developing language and increase its lexemes officially, socially, and otherwise.

Conclusion

This study has revealed that Fela's Afrobeat marks the beginning of the hip-hop musical genre in Nigeria, as shown in the historical account. In that respect, Fela and Portable contributions being the 'ancient' and 'modern' have served to illustrate the claim above. Having categorised their linguistic tenets into three broad ways of *Yoruba-cum-English*, *Pidgin-cum-English*, and *coinage-cum-English*, Fela's linguistic structures rest more on Pidgin-cum-English (*Wayo, viva Nigeria, shuffling and smiling, shakara oloje*, and *basket mouth*) as shown in Figure (9), whereas Portable's linguistic structures anchor more on coinage-cum-English (*trabaye, ko ko sa meh meh, konkobility, shagba bundle*, and *spiribembem*), as shown in Figure (10).

The results indicate that Fela focuses more on social issues that border Nigerian society, especially the issues caused by the government. Portable's music is more of entertaining his followers. Fela is a voice of the oppressed while Portable considers making people happy in their challenging economic situation as his priority. The family background, level of education, and exposure could be the factors behind these differences. To this end, the researchers will suggest that in addition to entertainment, hip-hop artistes should endeavour to focus vehemently on issues bordering society. The hip-hop musicians should consider the musical genre as a utensil for social engineering to maintain, safeguard cultural values having believed that Fela whom they proffer to as the Father of Nigerian hip-hop disseminates his Afrobeat to fight injustice. This work is a first step into this project. Therefore, the sound patterns, dancing steps, phonetic realisations, costumes, rhythmic notes, comparisons of many hip-hop artistes' lyrics and their historical undertones, etc. are fertile grounds of research explorations.