



The Entertainment Media And The Preservation Of The Igbo Language And Culture

Ire, Ebele Stella, Ph.D

Department of Broadcasting,
Faculty of Communication and Media Studies,
University of Port Harcourt,
Rivers State, Nigeria.

ABSTRACT

This paper strives to explore some aspects of Igbo cultural heritage that are gradually moving into extinction, if not extinct. It also looks at the attitude of Nigerians (the Igbo) towards their God-given language and culture. Studies in language endangerment have revealed that no Nigerian language is safe. A language loss is a culture loss as language and culture are intertwined. Research has also proved that the native speakers' attitude is the primary cause of this problem. On the other hand, media scholars have put the problem of eroding culture and the language attitude on the activities of Nigerian mass media especially in the area of video films and music. This paper, therefore, takes the position that despite the shortfall of the mass media in promoting and sustaining indigenous culture, the Nigerian mega entertainment media industry, Nollywood, with the needful re-orientation, can still be used to redirect the focus of the Nigerian (Igbo) youths back to their original cultural heritage in which case, the indigenous language and culture would be preserved. The paper primarily draws its data from library works in addition to intuition and observation. Development media and cultural imperialism theories are adopted as the theoretical frameworks while the research design is the needs assessment survey.

Keywords:

Entertainment, Media, Preservation, Language, Culture, Nollywood Movies

1.0 Introduction

Over some decades now, several researches have been done on the issue of language endangerment in Nigeria. Many Nigerian linguists, language scholars and teachers have proffered on the pages of their research papers practical and technical solutions to curb the factual, and perceived trend towards language endangerment. But, the fact according to late Prof. Ohiri-Adichie still remains that, almost all Nigerian languages are under threats of endangerment going by UNESCO indices.

Language is a very important aspect of human life; without language there will be no human race. Language is not just a vehicle for

communication among people living in the same community or social area but a carrier or an embodiment or expression of people's culture, values and beliefs. The culture of a people is their identity. Culture can be examined, studied or determined through the language of the people. In fact, language defines a people's world view and when a language is endangered, the culture of the speakers is endangered. A language loss translates to loss of culture and identity.

The Igbo language is one of the three identified major languages spoken in Nigeria. The population is estimated to be at least 18 million speakers (Grimes, 2000). The Igbo language has many varieties (dialects), which are spoken in

the five states of South-East - Abia, Anambra, Ebonyi, Enugu and Imo. The language is also spoken in some parts of Niger-Delta such as Delta and Rivers states. Some remnants are found in Akwa-Ibom state too. Given the fact that the Igbo language has both spoken and written forms as well as being used as a language of broadcast recently in British Broadcasting Corporation (BBC, Igbo), one may think that the language is out of the danger of endangerment. But, unfortunately, that is not so. Some indices used to judge an endangered language such as intergenerational transmission, age, demographics (number of first language (L1), second language (L2) and bilingual L1 users); domains of language use and language attitude (Mosley, 2010) still exist in Igbo despite recognition parameter. This simply means that although the Igbo language has attained recognition, for instance, its usage in casting news in BBC and some local Nigeria broadcast channels, yet the speakers are more in aged people than children and youths. The bilingual L1 users outnumber lone L1 users. More so, the L2 users as at today are not increasing in numbers too.

The unprecedented use of English in every sphere of our everyday life (coupled with the fact that it is Nigerian official language) is gradually eating into the fabrics of indigenous Nigerian languages, particularly, the Igbo language. This could be observed in the attitude of Igbo elite, parents and the younger generation towards the language use. There is a noticeable lack of interest of continuity in intergenerational transmission of the Igbo language (from parents to children). The attitude of Igbo people towards their language is pitiable as even today's parents take pride in advertising their children/wards inability to converse in Igbo. The Igbo youths exhibit one kind of disheartening stance towards their language which has taken another dimension. A cursory look at trending style of name clipping shows a deep-seated total disregard of Igbo native names. Recently, our youths tend to clip their native names in such way as to make it sound foreign. In addition, there is a visible preference of using their fathers' English or

Christian name as surname to the already mutilated native personal names.

Igbo race has very rich culture and values. Igbo culture is visible in their foods, dressing, music, dance, festivals, dressing styles, communal living, folklores, festivals, ceremonies, rituals and proverb. Arguably, some Igbo people can still claim that these entire beautiful cultural heritages are still there, but those, who are acquainted with the people's ways of life in early and mid-19th century would agree that Igbo culture and values are fast moving into extinction, leaving in its wake a modern culture - Westernised. Igbo cultural music and instrument, dressing mode, games and communal living are being replaced by western cultures. Cultural imperialism is made possible via the entertainment media and the generation mostly affected is the youths. Igbo youths are no longer interested in our rich cultural music or our dressing habits. They do dress like the 'Whites' and talk like them as well. The above scenario lends credence to Robert and Dibia (2015) as cited in Simon and Ndoma (2016) outcry that Africans (Nigerians) have lost their linguistic identity, norms and values. Truly, the Igbo are losing it as only quite an insignificant few (as compared to the entire population) still embrace their indigenous language and culture. The above, according to Robert and Dibia (2015) in Simon and Ndoma (2016), is as a result of colonialism and later neo-colonialism. Historically, Nigeria was colonised by the British. Consequently, English became her official language. The English language since then has become a medium of instruction in schools, language of the media and official language in any 'white collar job' offices in Nigeria including all other official settings and dealings. Sadly, Nigeria, being a multilingual nation without any Nigerian language as a lingua franca is not helping the issues. Therefore, in Nigeria, for an individual to show off as a learned entity, he/she must be able to speak in the tongue of the colonial master. This, Robert and Dibia further lament, should not be a proof for literacy level. Furthermore, history also has it that the Igbo people really stood against the colonialist encroachment into their communities but later, according to late

Prof Chinua Achebe in his work *Arrow of God*, individuals and clans began to send their wards to learn the Whiteman's way and tongue. As time went on, parents began to be proud of their children's ability to speak English alongside their mother tongue. Sadly, this episode has degenerated so much to the extent that parents are not ashamed to tell whoever that cares to listen that their children cannot speak Igbo except English. English has been domesticated too (spoken at home and in church) and thus, the Igbo language is gradually fading as a result of general lack of interest in intergenerational transfer. Unfortunately, as earlier noted, a language loss is also a culture loss.

According to Simon and Ndoma (2016) the African and Nigerian cultures in its entirety has been contaminated and westernised by the mass media with recourse to Eurocentric prejudicing journalism/broadcasting. The Nigerian mass media being doused in colonial mentality degrade the indigenous culture, blending part of it with the western culture. Prior to this decadence, the mass media in Africa had been in the forefront of the struggles against colonialism and exploitation. As a result of this role, van der Puye (1998) thus declares that African culture is functionally linked to the popular media forms such as radio, TV, and the press. Besides, during the colonial era, parts of African culture survived in its various languages, performing and other arts, religions, oration, and literature portrayed the strength of African culture in resisting annihilation and cultural destruction (van der Puye, 1998). Note that before the advent of literary press, the form of media prevalent in rural areas during the pre-colonial days were traditional media which Wilson (1998) in Acholonu (2011) categorises as 'instrumental media, 'local' or 'native' mass media (Simon & Ndoma, 2016). The role of these media can be viewed from the aspects of (a) oral literary tradition in which folk culture is expressed via stories, drama, proverbs, music or customs (b) myths, legend and folklore, and (c) puppet operas, comedians and related art forms (Kid, 1976 as cited in Acholonu, 2011). The folk media alongside with newspapers were the instrument of communication between the people and the colonialists. More so, indigenous

language folk operas served as means of cultural expression. Although these channels of communication cover only a small audience and very slow in spreading information but there was little or no distortion in presentation of the people's culture.

The formal mass media in Nigeria started in Egba land with the advent of 'Iwe-Irohin' by Henry Townsend which chaperon the era of literary press which sole aim was to get Egba people to read (for the furtherance of Christianity). It was followed by the era of political press which was geared towards nationalism and self-emancipation from the shackles of the colonialists. Later on, the political events in Nigeria led to the emergence of regionalised press and even broadcast, which is still noticeable in mass media arena till date (Simon & Ndoma, 2016).

However, in recent time, the contemporary mass media are so technologically advanced as to make the world a global village, which in effect makes it easier for culture contact. Now, the African (Nigerian) mass media seem bastardised to the extent of being ineffective in the promotion and maintenance of indigenous language and culture. This is confirmed in Chikaaan and Ahmed's (2011) observation that Nigerian mass media has failed in channelling people's interest towards indigenous arts and culture as its content is obviously marred with crime, violence, sensationalism, imprecision in reporting, adulteration of culture and so on. In addition, the imposition of imperial language (English) as official language in Nigeria has made access to information impossible since it is not only the language of education but also that of the media.

The mass media ought to promote and foster Our indigenous language and culture. They also ought to sensitise the people towards their culture. But as Aliimi (2005) in Simon and Ndoma (2016) observe, taking a cursory look at media channels in Nigeria today, one may notice some sort of imposition of foreign psychology, faith and values on the indigenous culture. In other words, the Nigerian media, rather than championing indigenous culture, tend to promote foreign one, thus, making Nigerians,

especially the youths to lose interest in their native culture. This loss of interest is very visible in the people's attitude towards not only the culture but also the language. This position paper is timely and would go a long way in exposing the attitude of Igbo people towards their language and culture. It would also throw more light on the aspects of Igbo culture that are gradually taken over by Western culture, that is, their replacing counterparts.

This paper is of the opinion that Nollywood, the Nigeria mega entertainment media industry, can serve as a tool in the preservation of Igbo language and culture. Therefore, it is hoped that the suggestions in this study would appeal to Nollywood movies producers and directors to do more in making movies that would help to positively project the Igbo rich culture to the entire world thereby reviving and redirecting the interest of the people back to their cultural heritage.

2 Literature review

Language really has no definite definition. In the words of Yul-ifode (2001:1) "...the term language is used every day in different ways with a great range of applications. This is why different definitions of the term are found in the literature". But First and foremost, language according to Emenanjo (2006) is an attribute of normal human being. It is a means of communication, which normally takes place between and among members of a group or community.

Language, according to Robins and Crystal (2019:1), is a system of conventional spoken, manual, or written symbols by means of which human beings as members of social group and participants in its culture express themselves. Sweet in Robins and Crystal (2019:1) describes language as "...the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts." According to Emenanjo (2006:1-2) "...language is any system of giving, transmitting, receiving, sharing, exchanging or hiding information. Language is essentially, a communication". Language is part and parcel of every human society and it can be understood in relation to the society. It is a reflection of culture

and values of the language community, (Yul-Ifode, 2001 and Emenanjo, 2006). This led credence to the popular Sapir-Whorfian Hypothesis that the language of a people gives insight into the people's world view, the belief system, norms and values (Emenanjo, 2006). In the words of Emenanjo (2006:20) "...language defines and delimits the realities of a culture". In other words, it is a reflection of culture and values of the language community. Yul-Ifode (2001:1) describes it as "...part of the totality of human cultural achievement". No one is born with language, people came into the world to meet with language. So, it is part and parcel of the society without which human society is incomplete (Yul-Ifode, 2001). Thus, language and culture are intertwined and cannot be separated. A loss of language is, therefore, a threat to human existence. Little wonder anthropologist Kluckhohn in Chioma (2013:31) states that "...human culture without language is unthinkable".

Language in relation to another may be assumed to be either of higher or lower status. Status of a language is often judged based on its place when compared with other languages. Yul-Ifode (2001) opines that despite what individuals or society may think, no language is superior to another. She further stresses that a language is ascribed superior, inferior, or equal status in comparison to another language only in terms of prestige, power and social class. People tend to judge a language from the perspective of the extent of development of its material culture (Emenanjo, 2006). Despite the fact that colonisation, civilisation and modernity have left in its wake the belief among the colonised that their language is of inferior quality (Acholonu, 2011), the main use of language is for communication and all languages of the world serve the same purpose. Therefore, some languages having a wider communication range than the other, is just an aftermath of colonisation as many colonised countries in the world tend to adopt the colonialists' tongue as their official language (Yul-Ifode (2001); Salawu (2006)). This is what Emenanjo (2006) described as historical accidents. Furthermore, in this changing world of technology advancement, people of different

cultures come in contact with another (Acholonu, 2011), thereby, gaining new experiences that lack expressions in their language, thus, adopting new terminologies into their own. This, according to Yul-ifode (2001), does not necessarily mean that the language is inadequate. All languages of the world one time or the other borrowed from another, for instance, a lot of French terms 'rendezvous, cuisine, government' were borrowed into English to satisfy some communication needs (Yul-ifode, 2001).

2.1 Language endangerment

Ohiri-Anichie (2010:25) notes that "Nigerians have increasingly abandoned the use of their indigenous languages in all domains of life, including the home". This issue of language endangerment has attracted a lot of attention in academic world especially among linguists and language scholars. A noticeable shift from the use and functions of mother tongue to another language by the native speakers automatically puts such language in a danger lists. This shift may occur as a result of globalisation and technological advancement among other things. But whatever is the case, it calls for concern. Many languages of the world are moribund: that is, it is not effectively passed from one generation to another (Crystal, 2002). Emenanjo (1999) as cited in Emenanjo (2010:6-7) gives a clear picture of the endangered language scenario thus:

A deficient, deprived, depraved, dislocated and distress environment begets and encourages a language that is in danger of disappearing.

Consumption by predator languages, deprivation of languages in their natural culture areas, displacement of more 'successful' languages in terms of geopolitical considerations, the existence of small-group or minority languages

(as enclaves within LWCs), used both as official languages and lingua francas, the existence of indigenous or exogenous languages with numerical strength, economic might, cultural 'superiority', military and bureaucratic muscle, sociolinguistic vitality in terms of literacy and numeracy, language attitudes and loyalty - these are among the crucial and critical factors that encourage language endangerment.

Meanwhile, most studies on language endangerment in Nigeria indicate that no Nigeria language is safe. Even all evidences according to Emenanjo (2010:5) have shown in the light of "...the ten indices of the UNESCO Language Vitality Index (LVI) that no Nigerian language is safe". He states further on endangered languages in Nigeria that population of the speakers, language contacts and languages within bilingual and multilingual milieux are contributing factors to the menace. Studies have shown that the primary cause of language endangerment is language attitude (Omale-Peters, 2001; Alamu & Ugwuoke. 2010). Many researchers have also found out in the course of their studies that Nigeria younger generations are no longer competent in their mother-tongue (Ohiri-Aniche, 2004: Fanoro, 2007, Obahiagbon, 2010). Using Wurin's (2003) in Obahiagbon (2010) classification of language endangerment based on age factor, many Nigerian languages are both endangered and potentially endangered. With reference to this classification, potentially endangered language is a situation wherein children prefer to speak the dominant language while endangered language is one with young adult speakers coupled with a few child speakers. Based on this, the Igbo language is endangered as very few young adults and children can boast of speaking the language fluently without code-switching or

code-mixing it with features of some other language(s).

2.2 Culture

Culture, as defined by Duranti (1997:24), is "...something learned, transmitted and passed from one generation to the next, through human action, often in the form of face-to-face interaction, and, of course, through linguistic communication". Idang (2014:318) observes that culture includes the totality of things both concrete and abstract, which have been passed from one generation to another. Culture can be preserved through artifacts, music, paintings, but language plays a crucial role not only in its preservation but also in intergenerational transmission.

The culture of a people is an embodiment of their beliefs, rules of behaviour, language, rituals, arts, technology, music, dance, games, styles of dressing, ways of producing and cooking food, religion, political and economic systems as found in their society. For Shaibu and Puke (2001), culture also includes every other competence or acquisition obtained by man as a member of the society. Other competence takes into account mode of adjustment to man's and society's needs as well as society's peculiar environment. People are born into culture, which mirrors their way of life in that peculiar environment and serves as a map directing them on how to do things. Culture is said to be dynamic and revolutionary, not static as it is susceptible to revolution that augur well with human development (Idang, 2014). Nevertheless, as Acholonu, (2011) notes, colonisation coupled with modernity and globalisation has a negative impact on the cultures of under-developed and developing countries. Through colonization, different cultures came in contact. Furthermore, along with colonial rule was the missionary movement, which aided the propagation of Christianity and Western civilisation. In other words, colonisation imposed foreign language and culture on the colonised and awakened in them an insatiable quest for western civilisation via education. Education is believed to bestow on a person economic, political and prestigious status. Embedded in education, which is taught in foreign tongues is the culture of the

colonialists. The resultant effect is evidenced in the emergence of a crop of elite, who see anything indigenous as backward, uncivilised, primitive and archaic. Cultural imperialism further permeates into the fabrics of the local society with the advent of modern media whose contents are more foreign than local (Acholonu, 2011). Consequently, in African countries like Nigeria for instance, the western cultures (foreign) dominate indigenous ones even to the extent that the indigenes see their own culture as inadequate and inferior. The influence of western media content on the local ones has resulted in a kind of culture mix, which is a distortion of the original culture (Simon & Ndoma, 2016).

2.3 Mass media and cultural imperialism

Man's way of life is continuously affected by many things happening within or around his environment, which media is one of them. Prior to the advent of the mass media, the traditional mode of communication had been in place in Africa continent (Wilson, 1998 cited in Acholonu, 2011). Although today, traditional media have been broadened in scope to include the conventional media such as television, radio, newspapers and magazines, the mass media are vehicles for mass communication, hence, the name mass media of communication. The term mass media (which can be used in both singular and plural senses) does not only refer to the mechanical means. used in transmitting messages to the consumers such as the radio, television, newspapers, magazines, but also include the institutions used in the transmission (Asemah, 2011). In other words, mass media include both the mechanical devices and the people, technology, organisations and policies that go into the production and distribution of these messages. Therefore, mass media are the channels through which the messages are transmitted from the encoder through to the decoder of the information. Messages can be transmitted via news, advertisement and entertainment.

The advent of television in Nigeria came with the hope of providing sufficient services in education, social and economic development (Salawu, 2006:90). It was further anticipated to communicate African and Nigerian cultures,

tradition, politics, literature, drama and entertainment (UNESCO, 1974 in Salawu, 2006:90). Salawu (2006) notes that the media was successful in education but failed in cultural transmission as the media content between the time of emergence of television in Nigeria in 1959 and 1975 was heavily imbued with foreign programmes. UNESCO (1974) as cited in Salawu (2006) discloses that the foreign content dominated them; the local content was only 25%. This situation as at then propelled the Nigerian government into taking over the television broadcast stations in an attempt to ensure that programmes filled with local contents dominate the media. This calculated intervention by the Nigeria government salvaged the ugly situation promoting the use of local languages in broadcasting; this paved the way for cultural transmission. But today, in contemporary Nigeria, another scenario of cultural imperialism stares us in the face with the advent of contemporary mass media innovations. The new technologies such as satellite broadcasting, which Nigerians traditionally regard as cable has broken all barriers in the free flow of information (Acholonu, 2011). There is a noticeable movement from the angle of indigenous to foreign space. People can connect at the same time to hundreds of television stations around the world.

With respect to these modern technologies, the world has indeed become a global village. Communication consumers are now left with several choices of channels to watch. These media outlets provide the western worlds the opportunity to flood the media with foreign media products thereby taking advantage over the less developed nations and making them their dumping ground. In line with Acholonu (2011), the media giants, the transnational media co-operation, flooded Africa continent with all manner of vulgar films, music with obscene lyrics, arts and other cultural contents, which are strange to African cultures. These cultural invasions pervade the African cultures culminating in a kind of weird mixture that bleeds the indigenous way of living. Nigeria generally and the Igbo in particular are worse hit with these obscene cultures.

According to Simon and Ndoma (2016), the Nigerian (the Igbo) elite and the bourgeoisies are not helping matters. They believe that speaking the Whiteman's language and living their (Whiteman's) life are a show of class. This has resulted in a total disregard of the Igbo language, culture and values by the younger generations of adults.

3. Theoretical framework

The theory adopted for this study is development media and cultural imperialism theories of mass media. The trending theory in the field of mass communication in Nigeria today is development media theory. Although this theory was established by McQuail in 1987, which is among the six normative theories, it has a new spark in the mind of Nigerian journalism educators today. The theory is pivoted on the axle that the media goals should be geared towards national development through conscientious partnering' with the government so that the media roles would coincide with the development goals of the government. It has been the interest of the Nigeria government for media to help to promote indigenous language and cultural heritage as Nigeria unity lies in diversity. However, the government is yet to proffer a workable path in resolving language and culture problems in Nigeria. Meanwhile McQuail (1987) as cited in Chioma (2013:13) avers that "...media should give priority in their contents to national cultures and languages". This theory is relevant to this work as the crux of this opinion paper points towards falling back on the Nigeria entertainment media, Nollywood industry, to fashion out movies and music contents that would promote and preserve indigenous cultural heritage and language in the minds of its audience especially the youths. Furthermore, in this era of technology advancement and influence of the western world on Nigerian cultures, conscientious efforts should be made by the media to positively project Nigerian diverse cultural heritage for both the citizens and the outside world.

On the other hand, cultural imperialism theory hinges on the dominance of western cultures on indigenous cultures of both the

under-developed and developing countries. The term, cultural imperialism was first proposed by Schiller, Herb in 1973 which later appeared in his theory workbook in 2000, *Communication and cultural domination*. The term is used to explain the communication flow of media from the dominant to the dominated, which signifies a one-way transmission from the developed countries to the developing countries. Cultural imperialism can be defined as a situation where the culture of developed country is forcefully injected into a developing country or describe a situation whereby individuals in a country willingly embrace foreign culture partially or in totality. Wilson (2010:106) describes cultural imperialism as "...the practice of promoting, distinguishing, separating or artificially injecting the culture of one society into another". Besides, consistent exposure to foreign culture through the media may lead to culture mix, that is, a mixture of indigenous and foreign cultures wherein a dominant culture would overshadow the other (Fleming, 2004). The concept of cultural imperialism according to this paper is that media practitioners are part of the problem of cultural discord found among Nigerian citizens, Nigeria and global culture since they still operate with the same sense of cultural alienation long after colonialism (Anyaeibunam, 2005 as cited in Simon and Ndoma, 2016).

4. Methodology

This position paper adopts need assessment survey as the research method. Need assessment is used to show the disparity existing between what is on ground and what ought to be on ground (Nwankwo, 2006). It is the task of this paper to reveal the attitude of Igbo people towards their language at this present time as well as some aspects of the Igbo cultures and their western replacements, which impede our native language, cultural existence, hence, socio-economic development. The study leans heavily on library works. However, unstructured informal interview, participant observation and the intuitive knowledge as an Igbo indigene contributed to the source of data.

5. Discussion

The discussion was guarded by the objectives and the research questions raised in the course of this study.

5.1 The attitude of Igbo people towards the Igbo language and culture

The Igbo (Ndi Igbo) are mostly found in the south-east of Nigeria. Therefore, the home of Igbo language and culture is in that region although there are some Igbo speaking communities in Delta and River states. Prior to colonialists invasion of the Igbo nation, the people, just like other African communities, were known for their peculiar communal living in which case, community members deeply and sincerely cared for one another. This was demonstrated in the care of children with the belief that every child belonged to the community rather than to the individual parent. Thus, when a child misbehaved, he could be corrected by any adult not necessarily the biological parents. Aside communal living, the Igbo culture was well expressed in their language use, mode of dressing, music and dance, folklore, food and cooking styles, religion (belief in *Ana and Chukwu Abiaama*, earth goddess' and 'supreme being' respectively). proverbs, riddles, games, and so on. However, the arrival of the colonial masters in Igbo land changed a lot of things. The colonialists came to Africa generally with the sole aim of exploiting the virgin lands economically, enthroning their political system through destruction of existing ones, subtly ascribing inferiority status to both the people and indigenous cultures, and slowly destroying them. The missionaries on the other hand, established churches and schools where the indigenes were taught in English although with the aid of interpreters.

Christianity and Western education in Igbo-land, in particular, left in its wake a thick cloud that seems almost impossible to clear. The quest to learn the ways of the whiteman led many Igbo families and kindred to send their children/wards to schools both in Nigeria and abroad. This underscored the emergence of the elite class, who became victims of cultural assimilation (behaving more white than the whites). In those days, getting western education attracted a lot of respect to the individual, his parents and even his kindred.

Sometimes, members of a kindred would contribute resources and collectively trained any intelligent person in their midst. At return, such person would contribute his quota to the development of the kindred and society at large. Besides, the beneficiaries of this communal welfare became the spokesman of the kindred and the entire community as the case may be. Consequently, more natives angled for Western education.

The Igbo elite indulged themselves in conversing in English; always dressed in western clothes (suits and tie) to show off whilst dismissing the indigenous culture as primitive/uncivilised. They usually carried an air of superiority in dealing with the rest of the natives. Omale-Peters (2010:127) in the course of his study of endangered languages opined that the reason behind the linguistic attitude of the elite is that "English is ...an international language and a language of sophistication, which can guarantee their recognition and higher status in the society". Thus, colonisation did not only disrupt the communal life of Igbo people but subtly destroyed their psyche and self-perception.

The above attitude of the Igbo elite had spread from generation to another, that today Igbo language and culture are facing the worse scenario with our younger generation. The youths and children prefer speaking English to their language. Apart from the influence of western education as a causative factor, parents who are supposed to be the custodian of language and culture, transferring same to their children have chosen to speak English in all settings including the home. They take pride in showing off their children that speak and behave like the whites. The youths on their part, consider their language as inferior and their culture uncivilised cum primitive. Native dressing is looked down while European style of dressing is appreciated. Technology advancement in the area of media is not helping matters. The media scene in Nigeria today is overflowed with foreign music, films and even games. The indigenous cultures are being compromised on daily basis through Nigeria media as they resorted to what Simon and Ndoma (2016:3) referred to as Eurocentric

prejudicing journalism/broadcasting, like the western scholars/artists of such rendition. The end product is a cultural blend in music and films. Even indigenous games are being replaced today by their Western equivalent.

Meanwhile, the youths are exposed to media as they spend quality time in watching music videos, films and games on daily basis. This constant exposure of this younger generation on daily basis to subtle western pornographic films and music videos (which have contaminated our cultures) has led to a total disregard of the original indigenous culture. This is evidenced for instance in their total imitation of the dress habit of their most appreciated celebrities which pervades the youths mode of dressing today. More especially, those in higher institutions have lost sense of decency as the males wear rags and females go near naked on the streets. Womanhood has lost its sense of decorum. The youths are no longer interested in our traditional mode of living which they found boring. In the case of speech, they attempt to mimic the white 'by forming' thereby committing a lot of blunders in pronunciation. As Momoh in Simon and Ndoma (2016) rightly declares, there are not one people who neglected or compromised their culture that did not sink into oblivion. This statement captures the state of affairs in Igbo nation. The attempt to imitate the Europeans is gradually sinking deep the Igbo language and culture, leading to non-originality today. There are not so many Igbo people that can speak the language without either code switching or code mixing which has given rise to what is known as "Engligbo". Engligbo is more of attitude problem than as a result of education or technology advancement in the media.

5.2 Some eroding aspects of Igbo culture and their Western replacements

Some aspects of Igbo cultural heritage that are gradually fizzling out as they are being replaced by modernised counterparts are discussed below.

a. Communal life of the Igbo

In the olden days, before and after colonial intrusion in Igbo society, the people were known for unity, brotherliness and hospitality. The clan, kindred and even the

entire community did things in common. Individual huts were built next to the other with no fence demarcating them. They had central *Obi* that bound the kindred together where meetings and even *igbankwu-nwaqany* (Igbo traditional wedding) usually took place. Families cooked with one pot and children of different parents were made to sit together and eat in unity. Nurturing a child was a collective responsibility irrespective of who gave birth to the child. Community members took turns in working in each other's farmland. Women usually cleared the stream paths and men the village square. Children gathered together at night in the village square for tales by moonlight (*egwuonwa*) which was rich in character building. Through this means also traditional ways of living were imparted. Young men used to go hunting, setting traps to catch animals in the bush while the boys used catapults to chase after birds and lizards. The village maidens used to learn traditional dance in the eventide. Married women usually planted as well as weeded cocoa-yam and cassava farms whereas their husbands boasted in the number of seed yams they were able to produce. Moreover, the men would gather in the evening to drink and tell tales of their exploits amidst laughter and cheering. It was the responsibility of the women to care for the entire family and raise their children in line with the Igbo traditional practices while the men's job was to provide food and secure the home.

However, today, children sit around the table in the sitting-room to watch televised dramas and music, which add no cultural value to their daily life. Both the rich and average people live in flats and fenced compounds enjoying isolated life. "Mind your business" has become the norm. The love in sharing and doing things in common has become a thing of the past. Things are now done separately even eating among extended family members. Many people have taken up the white man's collar job and other businesses while the farms are literally deserted. The women today do 'office work' to support their husband financially at the expense of child raising. Thus, the women position in the family has transformed from *oriaku* (literally, eater of wealth, housewife) to

odoziaku (creative keeper of wealth) (literally, gatherer of wealth', carrier or working class woman). As a result of this transformation, maids/nannies are being hired and the job of child upbringing now rests heavily on their shoulders.

From time immemorial, marriage ceremonies in Igbo land were celebrated by not just the family but the entire kindred or even the entire community. No matter where the bride's family in search of greener pasture was residing, on the day of *igbankwu*, the family must come down to their village for the ceremony, which would be held at the kindred's unity house, *obi*. Every Igbo community has traditional food/soup they were known for which must be prepared on that day. There were music and dance that were associated with marriage which the bride and her group must perform while on the search for the groom. The oldest family member would give palmwine to the bride to present to her husband for proper public identification. Thereafter, the couple would come to kneel before the oldest man for prayers during which libation would be poured in thanksgiving to the ancestors and prayers made for their wellbeing. Sadly, modernity is slowly destroying this tradition as some Igbo people now prefer doing the ceremony anywhere they find themselves. Even in the village, the ceremony today is no longer performed at the central *obi* but in the bride's immediate family's compound. In fact, in most Igbo communities, white wedding has overtaken traditional marriage rituals. Intending couples can just use money to clear up every traditional necessity and go on with white weddings.

In addition, Igbo custom confers on the parents the rights to choose spouse for their children and *igbanju* (a way of finding out secretly about the family history of the intended couple) would be done on both sides to know the intending in-laws very well. But what we have today are men and ladies meeting themselves anywhere (western culture), introducing themselves to their different parents and moving ahead with wedding plans. Suffice to say, that marriage is held as pious affair and sanctity of marriage was held sacred. Unlike the western world, the Igbo place real

value on marriage. However, as Acholonu (2011) observes, civilisation and too much exposure to western culture through films and music have left so much to be desired. The rate of divorce cases in Nigeria today is unprecedented. Christianity has labeled Igbo rites and rituals diabolic and wicked (as propagated in our churches today), hence, indigenes are now seeing them in that light. Furthermore, it has overtaken the Igbo traditional religion and today, leaves so much evil in the land. In Igbo traditional religion, libation is poured and encomium showered on the dead (ancestors), which missionaries had labeled fetish. However, in Christianity, encomium is also poured on the dead in the name of praying to the saints.

On the other hand, the Igbo traditional system of conflict resolution has been damaged. In those days, cases were first resolved in the family; where it failed; it would be presented to the kindred from where it would be transferred to the community elders. Cases involving women were handled by women with the eldest and the second in command sitting at the helm. The same way, land cases were judged by the male elders in the kindred. Where it failed, it would be moved to community elders and finally to the king (*Igwe or Eze*) and his cabinet who would pass the final verdict. The Igbo practised true democracy, which was destroyed by the colonialists who imposed warrant chiefs on them. But today we have different levels of judicial system where cases are settled.

b. Games

In the good old days, children were habitually engaged in traditional outdoor games. They went out of their houses to involve other children in playing "hide and seek". There was also the game of *koso* using the shell of a snail played by children in which a loser would be punished by the winner. *Kpakpankolo* was another game but mostly played by girls in which the participants would start to run around in a circle, and at the end of the song, whoever that was still standing when every other person had sat would be out of the game. It was energetic and exhilarating. Another interesting game was *mkpumkpumkpu Ogene* played by a group of persons forming two rows

facing each other with a space at the center. Members of one row would be clapping hands raised at face level with the persons in the opposite row. Then, two other participants would attempt passing under, through the space at the center while the groups sang. The girls also played *oga*; in which victory was determined by the rate of accuracy in calculating the opponent's movement. It demanded also maximum concentration by both participants. All these children games were agents of socialisation that bound children from different backgrounds together at leisure time. Regrettably, they have been displaced by the western games such as 'there is fire on the mountain' (played at schools) and musical chair' (played at children parties). In recent times, children (as evidenced in primary and secondary schools) in urban areas are now used to indoor games such as snookers and video games which are normally played by one or two persons. The traditional game known as *okwe* has also been replaced by western games such as draft, ludo, whot and scrabble. Even, *ôkwe* has been modernised through being computerised wherein the players are just 'you and your computer'. These western games have overshadowed the traditional ones, which are now almost extinct. The round leather games like long tennis, basketball and football, which are all foreign games have captured the hearts of both youths and children as there is no transgenerational transfer of local games. In addition, the Igbo traditional wrestling matches (*mgba*), that used to bring a lot of fun, relaxation and foster unity among communities have been replaced with western WrestleMania (WWE) filled with violence scenes shown on television and cinemas.

c. Music and dance

Igbo cultural identity is also portrayed in their indigenous music and dance. Anthony (1996) discloses that music is not just entertainment as it can move people deeply; consequently, citizens of cultural societies around the globe create cultural identity through music to serve as a binding force and to expunge others' cultural identity, thawing it. Before and after the advent of colonialism. Igbo traditional songs were highly philosophical

reflecting their view about life; and very solemn in nature. Igbo music genre known as *akukon'egwu* loaded with moral lessons was used to narrate either positive or negative events of the past. Also, some songs were built around morally sound high profile personalities and people with great achievements. *Akukon'egwu* could also be a story of animals which teaches moral lessons. The local artistes and dancers were always clad in Igbo native attire wagging the waists in accordance with the rhythms. It is really a beautiful sight to behold any day.

However, these kinds of music, as a result of civilisation and modernity, are being replaced with global popular music leaving Igbo cultural music in a state of coma. Our youths and young adults are no longer at home with our cultural music. They rather prefer western music to show class or mark of exposure. The blame is on the Nigeria media, which even till the 90s were projecting Western music and artistes on radio, television and cinemas while playing down on our local music. In today's world. Nigeria artistes have so much copied the western music style leading to emergence of one kind of 'ridiculous' mixture - indigenous ('Igbonized')- Western music. The Igbonised-western music in Nigeria today is filled with filthy lyrics with the artistes and the crew (dancers) barely clothed just like their western counterparts. It is instructive to note that this cultural music mix is very destructive to original indigenous music.

In addition, our indigenous music instrument like animal skin made local drum (*igba*), iron gong (*ogene*), (*ishaka*, *udu*, *ubom* (long metal gong), *ekwe* (wooden gong), *Oja* (local flute) etc., used to produce such beautiful solemn melody that made one feel nostalgic. These have been replaced with their foreign counterpart such as bass drums, guitar, violin, piano, trumpet and so on.

d. Proverb, riddle and folklore

In all the works of late Prof. Chinua Achebe such as *Things fall apart*, *Arrow of God*, etc., the Igbo are said to be versed in proverbs. The language is beautifully enriched with proverbs. According to late Prof. Chinua Achebe, proverbs are the oil with which the Igbo people

eat words. This is confirmed in one of Igbo adages, which states that to whosoever (an Igbo person) a proverb is told and explained as well, the bride price paid on the mother's head is a waste. This adage reflects the significance the people place on proverbs. Old men spoke in proverbs in those days and the rest understood. Today, almost all the Igbo of all ages speak plainly. The elite sometimes try to substitute Igbo proverbs with English equivalents as the case may be. However, the English equivalents may not capture their thoughts well or carry the same weight in Igbo. The beauty of Igbo speeches is thus, gradually dying and so also, the language.

During relaxation period, many children even youths gather to pose riddle *Gwam gwam gwam*. The riddles reflect Igbo belief and thought process. They also teach Igbo logic. They are very educative and help to foster unity among people. Igbo riddles today are being replaced by what the English calls jigsaw puzzle. In English puzzles, letters of the alphabet are scattered for the player to arrange and arrive at a word existing in a given glossary. Parts of an object can also be shuffled for the player to arrange to show the original picture. The question is, how many Igbo native speakers still engage in traditional riddles. Even the traditional tongue-twisting exercise such as *Nwaanyi na akwa akwa ina-akwa akwa na okuko yiri akwa n'elu akwa ikwara akwa di n'elu akwa* has been replaced by its English equivalent 'father Francis fried four fishes for four father from France'. All these mentioned above are taking tolls on the Igbo language.

Igbo folktales capture their thought process and beliefs. Myth and legend about a race is handed down from one generation to another through storytelling. The ancient fables about celestial and terrestrial beings are recounted as well as stories filled with moral lessons. In the past, children usually gather in the evening to listen to folktales. They looked forward to such periods which always made them hurry through their domestic chores to ensure attendance. At moonlight, all the children would gather round an elderly storyteller at the village square for tales after which questions were asked and answered. The

stories told in those days lived in the minds of the children as they grew up and later handed down same to the next generation. In Nigeria today, tales by moonlight no longer exist. The attention of children and youths has shifted to cartoons and dramas shown on the media.

e. Dress code

Literature has shown that Igbo women in pre-colonial and colonial days used to tie two native wrappers (Akwaete material produced by Akwaete people) from their breast down. The young maidens covered the waist down with a single wrapper and used a slip of the same wrapper to stylishly cover their breasts living the stomach bare. In that period too, the men used one single wrapper to cover from waist down, whereas the young men tied their own in such a way that covered only the private part. The females plaited their hair with local thread while the males barbed theirs. Later, due to culture contact with the Western world, the native mode of dressing changed. Now, the normal native Igbo attire for women is two wrappers (native jorge or *abada* material) with a matching blouse and head-gear while the maidens put on modest gown or skirts and blouse. The men folk dressed in *isiagu* top or any Igbo fabrics sewn in men style with jorge wrapper but later they began to tie the wrapper on top of a trouser. Although, the dressing styles emerged as a result of colonisation coupled with Christianity but today, modernity or civilisation has seen our women wearing trousers and top. Not quite too long ago, the use of trousers by women was frowned at in some homes and communities. However, in modern day Nigeria, especially in Igbo land, it is fast becoming an acceptable norm. Both single and married women dress in jeans or trousers with matching tops. Their female children are also clad in the same. The worst scenario today is that the youths (females) indulge in wearing clinging and revealing dresses. In our society today, people believe that entertainment media is one of the leading causes of this latest dressing styles, especially among young ladies in higher institutions. Given the dressing mode of the students in our higher institutions today, there is a possibility that the upcoming generation may wear just pants and bra just like the

European women in beaches. Furthermore, despite our hot climate our men wear suits at all times, which are designed for the whites because of their cold weather.

5.3 Entertainment media-a tool for language and culture preservation

The mass media has become the life blood of the nation as many depend on them for information, news, education and entertainment. Uyo (1987) in Simon and Ndoma (2016) articulates the functions of the media as persuasion, education, news, information interpretations, selling and entertainment which form the acronym PENNIES. The description reflects the core messages as found in traditional print and electronic media such as, newspapers, radio and television programmes. However, each of these media channels can perform all of the functions. Aside these basic functions, it is an ideal role of the mass media to promote solidarity and unity among the citizens of a nation along with fostering the growth and development of cultural heritage like language, music, arts, literature, etc. A slack on the part of media in discharging these functions can cause harm to, indigenous language and culture resulting to underdevelopment. This is seen as dysfunction of mass media. Chiakaan and Ahmed (2011) note that the activities of media in a society like Nigeria is a far cry from what is expected as they are imbued with sensationalism, pollution of culture, crimes, inaccurate presentation of issues and so on. Such activities are detrimental to the development of cultures as they are unable to secure the interest of the citizens to indigenous arts and cultures. Moreover, children and adults are frequently exposed to violent scenes on daily basis by the media. Also, research on media effects have shown that most children who are exposed to violence are prone to become violent at a later stage (Sambe, 2005 as cited in Simon & Ndoma, 2016).

Entertainment media, industry in Nigeria has carved out a niche for itself. They are enjoying a very wide patronage in Africa and Nigeria, in particular. Entertainment media have become a centre of attraction for the youths, who are regularly glued to films and music on conventional television or cable at

leisure time. Technology has further made it possible for people to watch films and music videos with their handsets. This provides many youths access to several channels to watch music videos, western films or even porn unguarded.

It is very unfortunate that majority of the movies shown on different channels on the cable for instance, DSTV which sublets to GoTV and IPTV are heavily dominated by western products. The western cultures are propagated on these platforms, whereas our prestigious indigenous cultures with or without indigenous cast are relegated. Besides the foreign culture, almost all the films/movies showing on well patronised entertainment channels in Nigeria feature in the English language, which also hamper the vitality of indigenous language.

The multi-channels nature of the cable networks provides the subscribers access to entertainment arenas, which are anti-developmental to indigenous cultures as they are dominated by western products. The entertainment media giant in Nigeria, Nollywood, presently does not help matters. Nollywood mega film industry, which is first in Africa and second largest in the world operates some channels on cable, which usually produce and showcase movies detrimental to the vision of promotion of indigenous cultural heritage. Majority of the movies showing on its various channel are more westernised than indigenous. The film producers, drenched in Western mentality, most times try to repackage western drama theme in indigenous capsule and end up producing an Igbo cultural ambiguity. It is really quite unfortunate that indigenous producers and directors are much interested in producing films showcasing prostitution, lesbianism, gangsterism, gay, violence (such as kidnapping, gun shooting, murder, money rituals, rape, sorcery), fetish beliefs, romance, nudity, and so on, which are very alien to our culture. Our actors and actresses are becoming bad role models to our youths. The Igbo epic films shown on Nollywood mostly adopt English language as a medium of communication while intermittently mixing it up with indigenous language. This does not mean that language films are not made or shown

but most Igbo language films/movies are also filled with code switching or code mixing of Igbo and English. Suffice it to state that both our culture and language are raped, battered on daily basis by Westernisation.

Nevertheless, the fact that entertainment media pulls crowd of the aged, the youth and children cannot be over-emphasised. Thus, despite this trailing de-orientation of our youths towards indigenous arts and culture in the media today, the media, especially the entertainment industry, can still be the best tool for promoting, propagating, preserving, sustaining and advancement of indigenous culture, arts, and language. The only needful thing to do is for the Nollywood movie producers and directors to change their orientation and delve more into production of movies and music films that promote and preserve our cultural heritage. Nollywood movie producers and directors of Igbo extraction should start re-orienting the Igbo youths by looking back to history and literature to understand our culture and produce films along that angle. They should do more of language films subtitled in English or have English voice acting like Zee World (Bollywood) to project our rich cultural norms and values. On the aspects of musical videos, the Nollywood proprietors should feature more of our old indigenous music videos thereby promoting it and thus redirect the interest of our young ones towards it. The musical videos should portray original Igbo music culture, done in the Igbo language too which can as well be subtitled. They can package these videos and distribute them overseas. The film producers can also attend world film festival (which is done yearly) equipped with movies that display our cultural heritage. By this, our language and culture can be preserved and transferred from a generation to another.

6. Conclusion

Generally, entertainment media music videos, and films are called video films, fashion world and other forms of entertainment have been blamed for the invasion of foreign culture in Africa. Young ones and vulnerable adults have been found to be influenced by what they watch, read or hear on the screens, radio and pages of

newspapers or magazines as they are frequently exposed to them. The constant exposure to the varieties of foreign entertainment arena has endeared them to foreign cultures. Even in today's indigenous music and movies, indigenous cultures have no place in them. The indigenous films are inter-mixed with alien cultures, which show a lack of originality. Some people who are averse to this lack of originality turn to foreign films to satiate their desires. Given this situation, how do we then preserve or maintain our cultural identity?

The media usually set the agenda for its publics. In other words, what the media frequently and consistently feed the public with is bound to become acceptable and embraced. Bringing it down home, the Nollywood film makers can consistently produce cultural oriented movies filled with beautiful and positive aspects of our culture. Then, its audience would be sensitised by creating huge awareness through adverts in all media forms. Publicity would garner massive public interest. By this act, it would become talk of the town and people would be interested to watch them. Recall that Nollywood emerged and became popular as a result of an Igbo language movie, *Living in bondage produced in 1994* by Ken Nnebue. As indigenous language movies (with English subtitle), which recreate original Igbo culture and history continuously flood the entertainment markets, the audience (home and abroad) would be subtly persuaded to appreciate the language and culture. In this way, both the Igbo youth and elite's perception of our indigenous language and culture would be positively reshaped and maintained. Thus, by developing and promoting indigenous culture in entertainment media, Nollywood in particular, the Igbo language and culture would be preserved. Consequently, the Igbo youths and elites would then be proud to speak the language, live out the values and be clad in Igbo apparel as situation arises/demands.

7. Recommendations:

This paper recommends that Nollywood movie producers should be intentional about producing more dynamic core Igbo based cultural films which must reflect our beautiful

norms, values, philosophy, dressing and language. In this era of social media, entertainment media should incline towards producing untainted Igbo cultural music videos and animated Igbo traditional video games. They should also create digital storytelling through the use of podcast, interactive website and online documentation to bring back Igbo folktales. Content creators of Igbo extraction should also be involved in creating undiluted Igbo cultural skits and comedies. The above proposed initiatives if put into effect would go a long way in reviving Igbo cultural heritage and language.

Reference

1. Acholonu, R. (2011). Mass media and cultural imperialism: The African experience. Retrieved from <http://www.researchgate.net/publication/311249649>. Accessed on 4/2/2019.
2. Alamu, G. (2010). On endangered languages in Nigeria. In E. N. Emenanjo (Ed.) *Endangered languages in Nigeria* (pp. 50-58). Port Harcourt: M & J Grand Orbit.
3. Anthony, S. (1996). Traditional music and community life: Aspects of performance, recordings and preservation. *Cultural Quarterly Magazine*. Retrieved from <http://www.culturalsurvival.org/publications/cultural-survival-quarterly>. Accessed on 4/2/2019
4. Asemah, E. S. (2011). *Selected mass media theories*. Jos: Jos University Press,
5. Bloch, B. & Trager, G. (1942). *Online linguistics analysis*. Baltimore: Waverly Press.
6. Chikaan, G. J. & Ahmed, I. J. (2011). *Mass communication for beginners*. Makurdi: Azaben Publishers.
7. Chioma, P. E. (2013). Television local contents: Conduit for cultural learning in Nigeria. *Arabian Journal of Review and Management Review*, 2(12), 26-40.
8. Crystal, A. (2002). *English as a global language (2nd Ed.)*. Cambridge: Cambridge University Press.

9. Duranti, A. (1997). *Linguistic anthropology*. Cambridge: Cambridge University Press.
10. Emenanjo, E. N. (2006). *Language and communication: Myths, facts, and features*. Aba: E-Frontier Publishers Nigeria Ltd.
11. Emenanjo, E. N. (2010). How many Nigerian languages are safe? In E.N. Emenanjo (Ed.). *Endangered languages in Nigeria* (pp. 5-24). Port Harcourt: M & J Grand Orbit.
12. Fanoro, A. (2007 June 5). Revitalizing Yoruba culture. *The Guardian Newspaper*, Pp. 86.
13. Flemming, J. (2004). Cultural imperialism: Discreet acquisition. Retrieved from [http://scholar.google.com.ng/books?hl=en&ir=&id=srup053340cC&oi=fnd&pg=PRQ&dq=propagating+culture+through+television+in+west+africa&its=dAsMuzha5q&sig=riGx0MbM93SC17el\(nmV-aYvleuc&redesc=y#v=onepage&q&f=false](http://scholar.google.com.ng/books?hl=en&ir=&id=srup053340cC&oi=fnd&pg=PRQ&dq=propagating+culture+through+television+in+west+africa&its=dAsMuzha5q&sig=riGx0MbM93SC17el(nmV-aYvleuc&redesc=y#v=onepage&q&f=false). Accessed on 4/2/2019.
14. Grimes, B. F. (Ed.) (2000). *Ethnologue: Languages of the world*. Dallas: Summer Institute of Linguistics.
15. Idang, G.E (2014). Revitalization of indigenous culture as instrument for attaining a virile multi-ethnic Africa. *International Journal of Development and Sustainability*, 3(2), 315-322.
16. Mosley, C. (Ed.) (2010). *Atlas of the world's endangered language*. Retrived from <http://www.unesco.org/ich/doc/sre>. Accessed on 28/2/2018.
17. Nwankwo, O. C. (2006). *A practical guide to research writing*. Port Harcourt: Pam Unique.
18. Obahiaghon, G. A. (2010). Usen as an endangered language. In E.N. Emenanjo (Ed.). *Endangered languages in Nigeria* (pp. 84-92). Port Harcourt: M & J Grand Orbit.
19. Ohiri-Anichie, C. (2004). Parent's choice of language to be first acquired by children in Lagos metropolis. A paper presented at 24th Conference of the West African Linguistics Society, University of Ibadan, Ibadan.
20. Omale-Peters, A. (2001). Minority languages of the Middle Belt of Nigeria at the threat of extinction. *Journal of the Linguistic Association of Nigeria*, 7, 10-22.
21. Robins, R. H. & Crystal, D. (2019). Language. *Encyclopaedia Britannica*. Retrieved from <http://www.language-Definition.Characterics&ChangeBritannica.com.htm>. Accessed on 7/2/2019.
22. Salawu, A. (2006). Indigenous language media: A veritable tool for African language learning. *Journal of Multicultural Discourses*, 1(1), 86-95.
23. Shaibu, M. E. & Puke, T. A. (2001). *Fundamentals of citizenship education*. Lokoja: School Medupino Printers and Publishers.
24. Simon, R.O. & Ndoma, B. E. (2016). Nigerian media and indigenous cultures transformation: The journey so far. *Journal of Mass Communication and Journalism* 6(317).
25. Uyo, A. O. (1987). *Mass communication: Classification and characteristics*. New York: Ciritetis International.
26. Van der Puye, F. (1998). Media and the preservation of culture in Africa. *Cultural Quarterly Magazine*. Retrieved from <http://www.culturalsurvival.org/publications/cultural-survival-quarterly>. Accessed on 4/2/2019.
27. Wilson, J. (2010). A look at cultural imperialism and Nigeria's digital sphere. In *Perspectives on Communication and Culture*. Uyo: BSM Resources Nigeria Ltd.
28. Yul-Ifode, S. (2001). *An introduction to language in history & society*. Aba: National Institute for Nigerian Languages.