

## Popular Culture in Nigeria: The Case Study of Nigerian Music Industry

### Nijerya'da Popüler Kültür: Nijerya Müzik Endüstrisi Üzerine Örnek Olay İncelemesi

*Bilal Rabiu Kolo, Yüksek Lisans Öğrencisi., Fırat Üniversitesi SBE, E-posta: bilalrabiu@ymail.com*

ORCID ID: 0000-0003-2031-4202

*Mustafa Yağbasan, Prof. Dr., Malatya Turgut Özal Üniversitesi Sanat, Tasarım ve Mimarlık Fakültesi, E-posta: mustafa.yagbasan@ozal.edu.tr*

ORCID ID: 0000-0002-0339-475X

Derleme/Compilation

#### Öz

Popüler kültür sarmalında; farklı, görkemli ve bağımlılık yartan coşkuların ortaya çıktığı bir süreç yaşanmaktadır. Çevrimiçi yaşam ise küresel kültürün dünya genelinde yaygınlaşmasını kolay hale getirerek, dünyayı sarmalayan yeknesak bir toplumun ortaya çıkmasına sebebiyet vermiştir. Böylelikle popüler kültür, dünya toplumlarının tümüne sirayet etmiştir. Süphesiz, popüler kültür daha ziyade gençler üzerinde etkili olmakta ve toplumsal gelişmeyi engelleyen bazı olumsuz sonuçlara yol açmaktadır. Bu kültürün aynı şekilde pek çok bireyin hayatını menfi yönde etkilediği ve toplumsal yaşama da doğrudan yansıdığı söylenbilir. Buna rağmen popüler kültür ürünlerinin hızla tüketilmeye devam edildiği gözlemlenmektedir. Pek çok araştırmacı ise bu girift sorunun açıklanmasına çaba sarfetmektedir. Frankfurt Düşünce Okulu'nun bu anlamdaki tespitleri de kuşkusuz dikkat çekmektedir. Okul, bu kültürün; insanları kontrol altına almak, kapitalizme hizmet etmek ve hâkimiyetinin süreğenliğini sağlamak amacıyla bilinçli olarak planlandığına vurgu yapmaktadır. Popüler kültür ürünlerinin üretiminin reel amacını çözmeyi merkeze alan bu felsefe, bu çalışmanın teorik çerçevesini oluşturmaktadır. Frankfurt Okuluna göre popüler kültür, kapitalizmin istikrarını ve devamlılığını sağlamak üzere kültür endüstrisi tarafından üretilen kültürdür. Çalışmanın temel gayesi Nijerya'daki müzik endüstrisi özelinde popüler kültürü tanıtmaktır. Böylece müzik endüstrisinin Nijerya toplumunu nasıl etkilediğine dair genel bir yaklaşım ortaya konulacaktır. Çalışmaya bu kültürünün tanımlanmasıyla başlanmış ve ardından Nijerya demografisi hakkında bilgiler verilerek toplumun; popüler kültür ve müzik ürünleri marifetiyle nasıl etkilendiği ve yozlaştığı ortaya konulmaya çalışılmıştır.

#### Anahtar Kelimeler:

Popüler Kültür,  
Nijerya, Gençlik,  
Müzik Endüstrisi,  
Frankfurt Düşünce  
Okulu

#### Abstract

We are living in a period portrayed by various, magnificent, addictive, and unremitting excitement in the circle of popular culture. With the coming of online life, it has turned out to be simpler to spread culture over the globe, changing the world into one worldwide society. This has additionally caused the entrance of popular culture into different parts of society. Yet there is no denial that popular culture has some disastrous consequences on youth's capacity meaningfully to societal development. It could be said that this culture has affected many individuals' life in a negative way and it has directly reflected on the communal living. Despite that it has been observed that the popular culture products are being rapidly consumed. Many reasearchers has sought for explanation to this complicated puzzle. No doubt Frankfurt School of Thought's findings in this regard are of remarkable nature. And it is upon this school that I attributed all my arguments regarding the true intention of popular culture products. I would argue that popular culture was deliberately planned to control people, serve the needs of capitalism and ensure the continuity of its dominance. And to support my argument I have based my theoretical framework on Frankfurt School of Thought. For the Frankfurt School, popular culture is the culture produced by the culture industry to secure the stability and continuity of capitalism. The main focus of this article is to introduce to the readers the popular culture in Nigeria focusing on music as a case study. Thus, an overview of how the music industry has affected the Nigerian society is going to be put forward. To achieve that, I started by defining what popular culture is, and then go on to discuss the demographics of Nigeria. The research after has tried to put forward how the popular culture and musical products affected and corrupted the society.

#### Keywords:

Popular Culture,  
Nigeria, Youth,  
Music Industry,  
Frankfurt School of  
Thought

Başvuru Tarihi: 09.06.2020

Yayıma Kabul Tarihi: 17.11.2020

### *Introduction*

Popular culture or culture in general are very broad terms that can be defined from a variety of perspectives. For this reason I would like to give a general introduction to the term “popular culture” before I discuss the popular culture in Nigeria. This way the definition of popular culture which I used to set the background of this article will be clear. Popular culture consists of everything from music, clothing, food, language to daily practices that are not considered high culture. In other words things that are not considered a culture of the elite, or as John Storey said: “a culture that is left over of the high culture” (Storey, 2012: 6), a culture with historical background, a culture of the leaders of the society that are considered ideal and a model to adopt. Popular culture is the culture of the common people and it is bound to be replaced with a more popular factors that are celebrated at that period. To support what I have just said, popular culture could be simply defined as anything that is widely favored by many people. But as John Storey put it “unless we can agree on a figure over which something becomes popular, and below which is just culture, we might find that widely favored or well liked by many people included so much as to be virtually useless as a conceptual definition of popular culture” (Storey, 2012:17).

According to (Nechbar, Lause: 1992:2) popular culture is the easiest thing to get because it’s everywhere to be gotten- its relationship with us is that of fish and water. It surrounds us the way water surrounds a fish, as a transparent environment crucial to our survival. A fish looks through the water rather than at it and so do we tend to overlook the omnipresence of popular culture precisely because it is such a familiar part of our everyday environment. Consider for a moment, the clothes you are wearing (mass-produced, advertised, sold for profit), the mall or store you purchased them in (and the ritual of shopping which shaped the process and got you there and back), the food you eat (from restaurants or grocery store chains) the television programs which inform and entertain you (beamed to over 98% of American homes to be watched for an average of seven and a half hours each day), and the very textbook you are holding in your hands right now are all aspects of popular culture (Nechbar, Lause: 1992:2). Discussion of the various conceptual attempts to define popular culture has also been avoided for the simple reason that this is one of the things theories of popular culture predictably do. However, implicitly or explicitly they address the problem thus these theories provide definitions of popular culture which are more or less consistent with their general conceptual frameworks. Any attempt to define popular culture inevitably involves its analysis and evaluation. It therefore seems difficult to define popular culture independently of the theory which is designed to explain it.

A couple of examples may help clarify this point. Popular culture for the mass culture critics is either folk culture in preindustrial societies or mass culture in industrial societies. For the Frankfurt School, popular culture is the culture produced by the culture industry to secure the stability and continuity of capitalism. The Frankfurt School thus shares a theory which sees popular culture as a form of dominant ideology with other

versions of Marxism, such as those put forward by Althusser and Gramsci. The Marxist political economy perspective comes close to this understanding of popular culture, while variants of feminist theory define it as a form of patriarchal ideology which works in the interests of men and against the interests of women. While semiology stresses the role of popular culture in obscuring the interests of the powerful—in Barthes's view the bourgeoisie—some structuralist theories see popular culture as an expression of universal and unchanging social and mental structures. Those writers who advocate cultural populism define popular culture as a form of consumer subversion which is precisely how they wish to evaluate and explain it (Fiske 1987:43–47). Lastly, according to post-modernist theory, popular culture embodies radical changes in the role of the mass media which wear away the distinction between image and reality.

### *About Nigeria*

No doubt having discussion about the popular culture of a country without firstly providing the necessary information about the country will force the reader to constantly need additional information in order to have a full understanding of the discussion. That is why I have provided the necessary demographic information which will eventually help the reader to have a thorough understanding of the popular culture in Nigeria. Archeological evidence demonstrates that human social orders have been continually present in all districts of Nigeria for a few thousand years. Initially, their social orders were decentralized in nature, concentrating on little town or town bunch units. Some societies, particularly in the eastern and middle belt regions of modern-day Nigeria, maintained these decentralized state structure until the advent of European colonialism. By the end of the first millennium CE, however, some societies were developing more centralized state structures, based on ideas of kingship and drawing greater resources to urban centers of political, economic, and cultural importance. In the southern, forested region, the largest of these centralized states were the kingdoms centered on Ile-Ife and Benin. In the Sahel region in the North, the empires of Kanem and Borno became increasingly powerful from the eleventh century CE, with Hausa states such as Kano, Katsina, Zaria, and Gobir beginning their ascendancy by the fifteenth century (Falola, Heaton, 2008:16).

It is common knowledge that both the centralized and the decentralized states had their roots in the agricultural economies of indigenous African communities, although the goods and ideas brought into these societies by immigrants often made significant marks on the politics, economies, and cultures of these states and societies. (Falola, Heaton, 2008:16) indicated that the spread of Islam in the savanna during the second millennium CE contributed greatly to the growth of centralized states. Islam provided a political cult for Kanuri, Bornoan, and Hausa leaders as well as linking their states to the wealth of the greater Islamic world through commercial and scholarly relationships. The growth of the trans-Saharan trade during this period also affected societies in the forest zone, which traded their local goods, such as salt, timber, and kola nuts, for livestock and foreign items made available through the trans-Saharan trade. Through trade and other forms of interaction, by 1500 CE societies in the areas in and around modern-day Nigeria had developed sophisticated political, economic, and/or cultural relationship with their

neighbors, making the region a relatively integrated economic unit.

Nigeria, officially known as the Federal Republic of Nigeria, is a country that is located on the western coast of Africa. The country features 36 states and its Federal Capital Territory, which is known as Abuja. The country of Nigeria features over five hundred different ethnic groups, many different languages, and declared its independence from the United Kingdom on October 1, 1960. As of 2019, the estimated population of the country is over 200.96 million, ranking 7th in the world. Last collected in 2012 by the Nigeria National Bureau of Statistics, the total population of citizens in Nigeria was around 166.2 million people. In 2016, it is estimated to have over 178.5 million people although United Nations projections have placed the population as high as 186 million. Back in 1960, when the country declared its independence from the United Kingdom, the country recorded an estimated 45.2 million people. That constitutes a change of about 268% between the year 1960 and the year 2012. The entire population of Nigeria accounts for about 2.35% of the entire earth's population. This means that about 1 out of every 43 people in the world call Nigeria their home (World Population Review: 2019).

### ***Multiculturalism and Music In Nigeria***

Language pluralism is a major feature of multicultural society, and Nigeria is one of them. In Nigeria, we have about 500 languages and with many dialects. Blench narrated it in this way: "that Nigeria has about five hundred languages, through the exact number is not known since new languages are constantly being discovered and some goes extinct with time" (Blench, 2003).

However, it is in this instance, that we can say that there are many languages in Nigeria. Language pluralism poses a major threat to national integration as speakers of the different languages are bound to cling to theirs. Language can be very chauvinistic, to the extent that people are using it to influence and dominate the others. This is sequel to the fact that some see theirs as superior to others. However, on the nature of genuine multiculturalism, Nigerians if well integrated can gain more in the climate of flourishing and self-confident cultural diversities. It tends to be perceived that it is imperative to give all residents equivalent feeling of having a place. It is only when Nigerian citizens are given enough occasion to feel and go about as evident Nigerians that there can be public reconciliation and will in turn induce nationalism from all classes of residents. It is highly unlikely for the Nigerians to live agreeably, respect each other ethnicity, religion and culture if an equal opportunity is not given to all the citizens. This is the main way they can bond together in developing the soul of mindful and common citizenship, that can continue to sustain its unity and diversities.

This issue of pluralism has made it very hard to talk about single Nigerian music industry. There are three ethnic groups in Nigeria that comprises all the population. Each person in Nigeria has a similar culture or religious identity that fall to one of the three ethnic group. Hausa ethnic group is the most populated. Its population are in the Northern part of the country and they are Muslims by religion. In the South are the Yorubas who

are mostly Christians. And then comes the Igbos located in the South-Eastern part of the country. The Igbos are with a great percentage Christians. To connect this our topic, the affect of popular culture has affected all three of these cultures and by so doing affected all the other parts of the country. The Popular culture being produced by capitalism to control the people as mentioned in the introduction was applied on these three ethnic group. That's why you can easily see an equal amount of globalize culture in all the three ethnicity.

### ***Music in the Pre-colonial Era***

The Nigerian customary melodic expressions training and practice was all encompassing in approach. It included figuring out how to play instruments, sing, mime and dramatize music. In most Nigerian societies, the entire exercise was clearly indispensable to the proper promulgation of the activities of the communities. According to (Agu, 1989) it was a fascinating experience because it was directly associated with the social, cultural, religious and political systems and was preserved by tradition. And in all its elements and applications, it has latent psychological, psychical and spiritualizing essence. The traditional local communities ensured that the musical traditions so established were imbibed right from childhood. In addition to acquisition of musical skills and competence, the system also paid serious attention to character formation. Right from childhood the young Nigerian was guided through musical arts education to inculcate good behaviors, attitudes, speech, action and traditions that are considered necessary for the making of a person in his environment (Emeka, 2002). There had been the rural squares which were used as entertainment centers and open theaters where musical and dancing activities, moonlight plays, wrestling confrontations and all kinds of gatherings, including ceremonial congregations, took place. Entertainment, social and cultural activities were consistent, vibrant and well articulated. At a specific age among the Igbo of Nigeria, young men between the age of ten and fifteen had culminated the craft of building certain instruments like, cut wooden drums, small scale layer drums, woodwinds, melodic bows, whistles, etc. At this age too, virtually all adult instruments were known and recognized by their names.

### ***Music In The Post-colonial Era***

The advent of the Islamic and Christian religion in Nigeria introduced another pattern in melodic expressions training and practice. The foundation of churches, religious organizations and schools in southern Nigeria had adverse effects on traditional musical arts education and practice as prescribed by culture and tradition. According to Ochrie and Emeka "these religions have millions of adherents and their systems of thought and art have been implanted into the systems of civilization holding sway in large swathes of the continent" (Emeka vd. 2003). Gradually, enthusiasm for conventional music and dances disappeared in inclination to unfamiliar musics. The rules, of slow absorption of melodic experience through observation, imitation, simulacrum and active participation was subjugated by the new system which promotes music education through technique as against teaching technique through music, which the traditional system promotes. The acceptance of western system of education culminated to emergence

of white collar jobs, urbanization, migration to the cities and rural development which brought a lot of changes. Rural environments and communal affiliations became negatively affected by the new developments. (Okaför, 1993) lamented that “the environment and situation have changed today, and we changed with it.” The emergence of popular music caught the interest of both young and old. And the western classical music received the attention of the elite, especially those in the academia. Many town squares which in the past gave services as entertainment and performance centers gave way to town halls and other important developmental projects. Some aspects of musical art education and practice virtually disappeared together with their cultural heritage as well. People’s attitude towards their tradition, culture and music changed. The well-formed system of musical arts education and practice gradually became less important. Little youngsters and young ladies who in the past were acquainted with indigenous melodic practices, lost grasp with the patterns, to such an extent that they presently could scarcely sing the conventional tunes or play the customary instruments which were underestimated previously. The Church and School never saved our conventional music. Its exhibition was restricted and named evil. Omibiyi stressed that “the music curriculum in the schools at all grades was western oriented and the whole content of instruction was completely western which were too simplistic and circumscribed. Unfortunately, this situation has been on ground even in contemporary Nigeria today (Omibiyi, 1987).

### *Rise of Popular Culture in Nigeria*

According to (Larkin, 2002: 214) electronic media were introduced to colonial Africa as part of the universalizing (western) discourses of technology and modernity. Like other colonial technologies, such as the rail-way or factory, media brought about new modes of perception and association and new ways of experiencing time and distance. These technologies are embedded in relations of production that embody particular types of social relations. Cinema of popular culture, for instance, introduced an alienated mode of popular culture based around commodity Exchange, one that brings a disparate group of people together in a way that is structured by formal and informal categories of censorship.

On the other hand, the history of African response to European colonialism encompasses nationalist movements, labor strikes, armed resistance, and an astonishing efflorescence of creativity in language, religion, theater, cuisine, visual arts, dress, dance, and music. There was, however, no serious scholarship on the syncretic forms of African popular culture before World War. This lacuna was related to the colonial imperative to define traditional cultures and to a fundamental anti-Creolization ideology expressed across a wide range of colonial discourse (Killam 1968; Asad 1973). As Waterman (1990) have noted in regard to Anglophone West Africa; “It was supposed that ‘savagery’ had a certain natural nobility, the full heat of racist venom being reserved. For the creole trader families of Lagos and Freetown, who, it was presumed, aimed to thwart ‘scientific’ principle by disguising a ‘natural’ condition under a thin veneer of European dress, manners and culture”.

Northern Nigerians are known to be very conservative and protective when it comes to their culture in way that they deny and oppose any western culture. South and South-Eastern part of the country however have a different view and understanding on this regard. They see western culture a form of development and virtue. For that reason, in this part of the article, I have forced more on the northern Hausa culture who resisted for a long time in terms of any alteration toward their original culture until a particular time.

In Northern Nigeria present day Hausa music was introduced to the world by Hausa Christian performers, like Bala Miller and Sony Lionheart. With broad Church preparing in the utilization of guitars and the organ, their favored melodic language was Hausa, if just to demonstrate that not all Hausa are Muslim and not all Hausa melodic amusement depends on Hausa indigenous instruments. Bala Miller's compositions such as *Sardauna Macecinmu* (Sardauna our Savior) and *Karya Bata Ta Shi* (The falsehood doesn't last) and Sony Lionheart's *Zaman Duniya* (This life) became club songs of devotion especially in Kano, Kaduna and Jos. These cutting edge Hausa melodic conventions were sustained in clubs by little groups around Jos and Kaduna states. Example of that are the Elcados and Super Ants who although predominantly singing in English, nevertheless forayed into Hausa lyrics—all using what can be called domesticated Hausa soul music, with not even one indigenous instrument in sight. Before long the Hausa youth became purchasers to these globalizing flows, favoring them, in most part over “the genuine” music from African American stars. This was brought about by two variables. The first was the religious and cultural divide. The modernly advocated “Hausa” music of non-ethnic Hausa was seen transcendentally as “Christian” and “southern (belonging to the non-Muslims of southern Nigeria). Secondly, such musical adaptation appealed basically to club circuit patrons—an exclusive class of civil servants far removed from the street level reality of urban youth. With “classical” Hausa musicians dead or dying (e.g. Dan Kwairo, Shata, Sani Sabulu) and no heirs to take and promote their craft, an empty space was created for the musical entertainment of Hausa youth. This, coupled with the fact that Hausa traditional music is seen as a lowbrow profession, made it almost impossible for new generation of young Hausa musicians to emerge, as (Smith 2016: 249) had observed.

It is in this way that musicians occupying a lowbrow status as *maroka* (praise-singers) had the effect of discouraging the musicians from either training their own children into the craft—for it is considered an occupational craft—or even encouraging “students” to learn the craft and sustain it.

The appearance of African American youth famous music gave a melodic concentration to secondary school understudies looking for something more profound, particularly during the 1970s and 1980s. Leading the pack was disco. Starting as another variant of funky rhythm & blues, which had never lost its links to the dance floor, disco turned into the acknowledged elective amusement for progressively urbanized Hausa youth.

The next revolution in the globalization of the Hausa popular culture came with the introduction of the music and cinema in large urban clusters of Kano, Kaduna and Jos in

northern Nigeria. Before the emergence of commercial Hausa video films in 1990, the main attractions of the Muslim Hausa of northern Nigeria was Hindi cinema and music imported to northern Nigeria by Lebanese dealers after independence from Britain in 1960. From 1945, when the first cinema, which was called “Kamfama”, (after the fact of its being located initially in a former French Military Confinement area, now Hotel De France) was opened in Kano. Through the 1960s, film distribution was exclusively controlled by the Lebanese merchants whose aim was to entertain the few British colonials and other non-Muslim workers in northern Nigeria by showing principally American and British films and various music entertainments (Adamu, 2007)

Although there was a strict spatial segregation (from 1903 when the British took over the land to 1960), the British did acknowledge that the local people (i.e. Muslim Hausa) maybe interested in the new entertainment medium, and as such special days were kept aside for Hausa audience in the three theaters that were available at that time. The British, however, were not keen in seeing films from either the Arab world, particularly Egypt with its radical cinema, or any other Muslim country that might give the natives some revolutionary ideas. Indeed, there was no attempt to either develop any local film or music industry, or even provide African-themed entertainment for the locals (Larkin, 2004).

So seen above the British has a great deal to do with the development of the popular culture in Nigeria. And it might be said that they deliberately force the locals to consume more western oriented products and discourage them from producing their local entertainments. This has emphasized once more the theory of the Frankfurt School which says the popular culture was produced by the cultural industry to delude people from improving themselves so that their might always stay under the control of the capitalist world.

### *The Effects of Popular Culture on The Nigerian Society*

In this part of the article I will find out whether the popular culture has practically affected the Nigerian society if so on what level and how did it impact the society. I will give a practical implementation on how the popular culture affected the traditional and day to day life style of the Nigerian society. As Tim Edensor (2002: 12) puts it “Traditional cultural forms and practices of the nation are supplemented, and increasingly replaced in their effective power, by meanings, images and activities drawn from popular culture”. Young persons are among the prolific users of the various popular culture products. Many sources exist from which popular culture can be derived. A major source is the mass/new media, including popular movies, music, television programs, video games, sports, fashion/clothes, technology and slang. Advances in communication, as a result of globalization and urbanization, has allowed for a greater transmission of these various forms of popular culture by words of mouth and through the use of smart phones (Delaney, 2007).

Popular culture definitely influence an individual’s attitudes towards certain topics

(McGaha, 2015). As a result of this, popular culture has both positive and negative impacts on the lives of Nigerian youths and in their capacity to contribute to societal development. For one, popular culture strengthens interactions between people with the same likes and dislikes. It also provides youth with an outlet for them to express themselves and share their feelings and opinions among themselves. Popular culture enables youths to be more creative and to expand their horizon, helping them to explore and expand their identity

I would argue that popular culture was deliberately planned to control people, serve the needs of capitalism and ensure the continuity of its dominance. And to support my argument I have based my theoretical framework on Frankfurt School of Thought. For the Frankfurt School, popular culture is the culture produced by the culture industry to secure the stability and continuity of capitalism. Thus, the British cultural studies shares a theory that sees popular culture with other versions of Marxism as a type of dominant ideology, such as those put forward by Althusser and Gramsci.

Popular culture focuses on consumerism and is dominated by money; it is impossible to talk about popular culture without discussing payment. The cultural industry produces contents known as commodities which have two values: a use value and an exchange value. A commodity can only be considered a commodity only if it can be replaced by something else. Commodity fetishism was an idea originated from popular culture. Capitalist organizations fetishize commodities and invest them with power that they do not really have. They distract and discourage people from asking where the things they consume actually come from. These companies do not want them to think about this process. The possibility that industrialist organizations, known as the capitalist, are controlling the contemplation of the majority about what they consume and the incredible force that they have lead us to the term ‘mass culture’. In an industrialized world with popular culture, there are no longer the same conventional beliefs. The notion of an ecological society does not exist anymore. Thus, the individual is left more and more to his or her own devices, has fewer and fewer communities or institutions in which to find identity or values by which to live, and has less and less idea of the morally appropriate ways to live (Street vd, 2015).

The Frankfurt School argues that the cultural sector is destroying the desire that might allow us to envision a better future. They have an ideal view of what people are capable of. The institute claims that as long as we are part of this society of commodities, we will never build a better world. Adorno stated that the culture industry does not give the mass any responsibility for the culture that they are consuming, yet the masses are unaware of this which explains their passivity in accepting it.

“Although the culture industry undeniably speculates on the conscious and unconscious state of the millions towards which it is directed, the masses are not primary but secondary. . . The customer is not king, as the culture industry would have us believe, not its subject but its object” (Strinati, 2004: 55).

This argument further underlines the impact of the cultural industry on the masses.

With living in a culturally industrialized society comes conformity. Conformity, according to The Frankfurt School, replaces the consciousness of the masses. They believed that the masses relied on the cultural industry and that culture was no longer created by the masses themselves.

By researching the contributions done by the Frankfurt School, it can be understood that the masses are oblivious to the mass controlled culture in which they live due to the fact that all around people is pseudo-individualized. Products developed by the cultural sector were all standardized. This meant that all of them had some features that made them substantially identical. The Frankfurt School, Theodore Adorno in particular, realized that the industry knew that standardized products would sell and therefore they needed to be given a supposed uniqueness to provoke the masses to continue buying them. This was referred to as pseudo-individualism.

The school stated that the culture industry created false needs in the pursuit of profit while ignoring the true needs of humans. According to The Frankfurt School the cultural industry and mass culture, “it shapes the preferences and inclinations of the majority, thus molding their consciousness by implanting the yearning for false needs” (Strinati, 2004: 55). They pointed out that the capitalist entrepreneurs earn a lot through what they called squander creation They produce and generated products that, in the opinion of The Frankfurt School, the masses did not need. The masses become too absorbed in the falsehoods produced by the industry and seem to forget to meet their actual human needs. Consequently, the school contends that it is because of the entirety of this that the culture industry sustains its stability.

If I may put forward a practical example of what Frankfurt School emphasizes, some negative impact of popular culture on Nigerian youths include the fact that popular culture sometimes discourage intelligence, hard work and learning among youths. For instance, in a Facebook post, the user posted, “30 billion Naira in your account or free scholarship to study in any university of your choice, which will you go for?”. The comments were alarming because more that 80% of the people that responded to the post choose the money over the opportunity to acquire free education. This goes to show how the various image portrayed by teen artists especially in music videos and television programs have affected youths negatively and this often impinge on their capacity to contribute meaningfully to the development of the society. Also, because youths usually have a strong urge for social and peer acceptance, the various forms of popular culture can provide youths with dissatisfaction about their image and appearance. An example of this can be seen in the prevalence of anorexia bulimia among youths today owing to their fear of getting fat. Furthermore, the depiction of violence, sex, substance use (drugs and alcohol consumption) and nasty slang and languages have serious negative repercussions on youths.

No doubt music is one of the most popular forms of popular culture that has great appeal among youths in Nigeria. There are various genres of popular music, each with its respective artists. Music is a powerful and effective tool of communication especially

among youths. The youths are the future of Nigeria and the voice of musicians are often seen as the accumulated voice of the Youths.

Using drugs and other substance in popular culture especially as portrayed in contemporary music videos often give youths the impression that they are something that are very cool and appealing. With popular teen artists/celebrities like Wizkid and Davido using drugs and drinking alcohol in their music videos, it has become common for Nigerian youths to try them out and experiment with them.

Generally, the negative effect of these music lyrics, videos and the artists themselves on youths and their capacity for societal development is that youths no longer believe in hard work or the value of education. All they care about is making “fast cash” like the musicians who they see as their role models. Also, since most of these musicians portray the use of drugs, exposure of skin, smoking cannabis, sexual objectification of women, the youths themselves take these things to be the latest trend. The result of these practices can be seen in the loss of moral values among youths in the society.

The long term effect of this on the society is the prevalence of cybercrimes, cases of sexual assault, kidnapping, robbery, the use of violence etc. These do not bode well for societal development. These various forms of popular culture often make youths to believe that what they watch and listen to is the trend and acceptable code of conduct. The young males are made to feel the illusion that having this particular image will bring them women while the young ladies believe that if they do not act and dress the way celebrities do, they are old fashioned and uncivilized. The long term effect of all these is the incapability or unwillingness of the youths (who are supposed to be the leader of tomorrow) to take up the mantle of leadership.

The youths are the drivers of any developmental trend in society. They are also the ones that determine, to a large extent, the growth and development of any society. These make them the backbone and future of their country as a whole. Popular culture is made up of the customs and behaviors accepted by the majority of the masses at any given point in time. The rise of the mass media and the commercialization of culture gave rise to issues and interests which are still with us today (Effevothu, 2019). The emergence of popular culture in this globalized world has made it indispensable in our society, especially among youths owing to the rise of new technology, particularly the new/mass media. Popular culture has become intimately connected with almost every aspect of our society (education, mass communication, and production) and it is now the main tool through which youths learn about themselves, their societies and the larger world. From the discussion above, it can be seen that the various forms of popular culture have a lot of positive impact on the lives of youths. The analysis above also showed that despite these positive effects of popular culture on society, it also has disastrous consequences on youth’s capacity meaningfully to societal development. The work concludes by stating that, when managed properly, popular culture can be a force for good for the Nigerian youths, but, when they are not properly educated on the proper use of the various forms of popular culture particularly the new/mass media, the end result of the use of the various

forms of popular culture will be the decadence of the Nigerian society.

As seen above, Frankfurt School has contributed greatly to our understanding of popular culture by highlighting how culture has become commercialized in the pursuit of profit. It points out to us that in a culturally industrialized society, no one thinks for themselves and that they consume this culture because it has been imposed onto them. The authenticity and traditional aspects of culture are no longer present, and we can now come to the realization that we will always live in a culture that is controlled by capitalism and consumerism. Everything that is presented to us, including the false needs that the industry provides is all in the interests of capital and profit. Our ability to understand how the culture industry works is aided greatly by the work of The Frankfurt School.

### *Conclusion*

I have explained how vast the scope of popular culture is and how important it is to study this field. As shown in the above explanation there is no place in our lives that popular culture has not affected. This makes it crucial to be in the field and take a lead to a better society. Nigerian encounter with popular culture can lead to trade relations with Arabs but the era in which it had a toll was when the English colonial masters arrived in Nigerian shores. But there was no proper study or scholarship about popular culture until the second world war. The advent of technology had expand the horizon of popular culture in Nigeria especially in the southern part of the country. We can see some particular examples in the Nollywood film sector. While in the North there wasn't some great impacts on the culture due to the conservative nature of the society. Tv programs like Who Wants To Be A Millionaire was one of the products of popular culture which is being favored by large audience. In this regard the effect of popular culture in the country ease the way for youth to be lazy and engage in immoral acts. The consumption of alcohol and drugs shown in the music video has made these items appealing and legal in the youth's mind. The exterragant rich life portrait in the music video has lead the youth to a nagative path in which robbery emerged as the fastest way to get Money. Education is therefore seen as waste of time. Nigeria is a country with the population of over 200 million. Its population of youth will decide the fate of the county. It is here that popular culture play an important role. Because as long as youth are expose to the nagative effects of popular culture, the future of the country is in a great danger. Therefore this makes it crucial for academics to take the lead in the study of popular culture in an attempt to create popular culture that will be in the benefit of the youth and that of their countries.

### *Genişletilmiş Özet*

Tarih, insanoğlunun geçmişten günümüze değin özgürlüğünün peşi sıra koştuğuna dair pek çok vakaya tanıklık etmiştir. Zamanla birçok refleks geliştirerek; üretmeyi, yaratıcı ve stratejik düşünmeyi öğrenen insan, özellikle endüstri sonrası modern dönemle birlikte geliştirdiği araçlarla özgürlükten ziyade kendini köleleştiren bir sürece de girmiştir. Diğer bir anlatımla aşırı tüketim kültürünün kurbanı olan insan, yaşam değerini de adeta tüketime bağlamış durumdadır. Markalar arasında seçim yapmaya zorlanan, popüler

kültür ile düşünen, ancak kitle kültürü üzerinden dünyayı kavramaya çalışan modern birey, aslında bu tercihleriyle kendisini tutsak ettiren bir yola da girmiştir denilebilir. Yeknesak bir dünya oluşturma gayretinde olan egemen tecimsel güçler, müstemleke haline getiremediği coğrafyaların beyinlerine ve yaşam pratiklerine nüfuz ederek tüketimin esiri haline getirmişlerdir. Nerdeyse artık dünyanın kahır ekseriyetinde aynı ürünü tüketen, aynı şekilde düşünen, giyinen, yiyen, dinleyen bir nesille karşılaşmak mümkün hale gelmiştir. Popülerlik ile tüketim olgusu birbirine bağlı ve paralel ilerlemektedir. Zira popüler kültürsüz bir tüketim toplumundan bahsedilemeyeceği gibi popüler kültür de ancak tüketim toplumunda varlığını sürdürebilmektedir. Küresel bir olgu ve sorun haline gelerek ulusal ve yerel kültürleri tehdit eden ve 'popüler kültür' şeklinde tanımlanan bu yeni yaşam biçimi bu çalışmanın temelini ve kuramsal çerçevesini oluşturmaktadır.

Popüler kültür ve tüketim, asıl gelişimini modernlikle gelen dönüşümlerle kazanmıştır. Tüketim ise, modernizmin sosyal gelişiminin ayrılmaz bir parçası olarak kabul edilir. Popüler kültürün gelişimi, tüketim toplumunun ortaya çıkışı ile paralellik gösterir. Yirminci yüzyılın başlangıcı, geçmişten süregelen gelişmelerin (göç, kitle iletişim araçlarının gelişimi, üretimin kitleselleşmesi vb.) hız kazandığı bir dönemdir. Gerek üretimin kitleselleşmesi, gerekse kitle iletişim araçlarının çeşitlenmesi, popüler kültürün gelişimini hızlandırmıştır. 19. asrın kapitalizmi, yeni ve eşi benzeri olmayan bir kitle kültürünü yaratmıştır. Bu kültür ihtisaslaşmış, özel, durmadan çoğalan, sanayi yapımı, en önemlisi emekçi sınıfa yöneltilen ve özellikle onların tüketimi için üretilen bir kültür olarak ortaya çıkmıştır denilebilir. Bu kitle üretimi kuşkusuz kapitalist pazarla uyumlu olan bir üretim biçimidir de aynı zamanda... Bu durum şüphesiz vahşi tecimsel güçlerin varlıklarını sürdürme ve uluslararası anlamda yayılma arzularının bir sonucudur. Egemen pazar bu yeni yaşamı biçimiyle, farklı kişiliklerin, sınıfların, grupların, cemaatlerin ve hatta toplumların kültürel damarlarına nüfuz ederek, insanı üretilenin zenginliklerinden faydalandırmaktan öte tüketilenin ortak paydası haline getirmektedir. Egemenlik tahakkümü kuşkusuz çoğu zaman kontrastlıklarda biçimlenir ve mücadelesini bu düzlemde sürdürür. Dolayısıyla, biray aynı zamanda mücadele kültürünü de inşa eder ve geliştirir. Kitle kültürü, endüstriyel yapının yarattığı maddi yaşamı gerçekleştirme, materyalleştirme ve bilişsel/düşünsel biçimidir. Standartlaşmış kitle üretim biçimi ise teknik, örgüt ve kitle tüketicisini gerektirir. Bu bakımdan kitle kültürü seri üretimin sonuçlarından biridir ve kitle toplumundan önce var olmamış ve kitle toplumu üzerine de inşa edilmemiştir denilebilir. Günümüzde kitle kültürü, iletişim araçları ve bu araçların desteklediği küresel pazarın mal, hizmet ve ideolojisiyle birlikte anlamlı kazanmaktadır. Zira kitle kültürüyle biçimlendirilen dünya, kapitalist üretim tarzının egemenliğindeki uygarlığı temsil eder. Böylelikle kitle kültürü içinde ticari amaçların gerçekleşmesiyle üretilen, popülerleştirilen ve dinamik bir görünüm sergileyen popüler kültürü yaratır.

Popüler kültür yukarıda da bahsedildiği üzere ulusal ve uluslararası sömürüyü zorunlu hale getirmiştir. Bu durum kuşkusuz bir orta Afrika ülkesi olan Nijerya için de geçerlidir. Bu bağlamda 19. Yüzyılın başlarında Nijerya sahiline ulaşan İngiliz sömürge güçleri 1960'e kadar Kunta Kinte'nin torunlarını kendi coğrafyalarında sömürmüştür. Ancak daha sonra İngiliz hükümeti Kraliyet Nijer Şirketinin doğrudan kontrolünü kabul ettikten sonra, kuzey bölgelerin adı Kuzey Nijerya'nın Korunması olarak değiştirilir,

kuzey Nijer deltası Nijer Sahil Koruması adı verilen merciye eklenir ve böylelikle bu yeni bölge Güney Nijerya Protektorası adını aldır. Lagos, güneyin başkenti, Zungeru ise kuzeyin yeni başkenti olarak kaldıktan sonra 1 Ocak 1914'te Sir Frederick Lugard'ın önerilerinden sonra, iki protektora Lagos denilen şehrin merkezi komuta başkenti olma şartıyla birleştirilir ve İngiliz hükümeti tarafından atanan bir general tarafından yönetilir. Yakın tarihe kadar bu statüsünü koruyan bölge daha sonra etnik gelenekler ile empedans bir temele oturtulmuştur. Bu anlamda Nijerya da popüler kültürden bahsetmek ancak bu önemli tarihi olayın çerçevesinde mümkündür. Zira İngilizler dilden, yemeğe Nijerya'nın bütün kültürel alanlarını etkilemiştir.

Popüler kültür sarmalında; farklı, görkemli ve bağımlılık yartan coşkuların ortaya çıktığı bir süreç yaşanmaktadır. Çevrimiçi yaşam ise küresel kültürün dünya genelinde yaygınlaşmasını kolay hale getirerek, dünyayı sarmalayan yeknesak bir toplumun ortaya çıkmasına sebebiyet vermiştir. Böylelikle popüler kültür, dünya toplumlarının tümüne sirayet etmiştir. Süphesiz, popüler kültür daha ziyade gençler üzerinde etkili olmakta ve toplumsal gelişmeyi engelleyen bazı olumsuz sonuçlara yol açmaktadır. Bu kültürün aynı şekilde pek çok bireyin hayatının yıkım kaynağı olduğu ve toplumlara karamsar hayattan başka bir katkı sağlamadığı söylebilir. Buna rağmen popüler kültür ürünlerinin arzusuyla tüketilmesinde ve yayılmasında ısrar edilmektedir. Pekçok araştırmacı ise bu girift sorunun açıklamasına çaba sarfettirmektedir. Frankfurt Düşünce Okulu da kuşkusuz bu sorunun çözümlenmesinde başat bir konumdadır. Okul, bu kültürün; insanları kontrol altına almak, kapitalizme hizmet etmek ve hâkimiyetinin süreğenliğini sağlamak amacıyla bilinçli olarak planlandığına vurgu yapmaktadır. Popüler kültür ürünlerinin üretiminin reel amacını çözmeyi merkeze alan bu felsefe, bu çalışmanın teorik çerçevesini oluşturmaktadır. Frankfurt Okuluna göre popüler kültür, kapitalizmin istikrarını ve devamlılığını sağlamak üzere kültür endüstrisi tarafından üretilen kültürdür. Çalışmanın temel gayesi Nijerya'daki müzik endüstrisi özelinde popüler kültürü tanıtmaktır. Böylece müzik endüstrisinin Nijerya toplumunu nasıl etkilediğine dair genel bir yaklaşım ortaya konulacaktır. Çalışmaya bu kültürünün tanımlanmasıyla başlanmış ve ardından Nijerya'a demografisi hakkında bilgiler verilerek toplumun; popüler kültür ve müzikle nasıl yozlaştığı ve etkilendiği ortaya konulmaya çalışılmıştır.

### *References*

- Adamu, A. U. (2007). *Transglobal media flows and African popular culture: Revolution and reaction in Muslim Hausa popular culture*. Kano: Visually Ethnographic Productions.
- Agu, D. C. (2008). Advancing music scholarship in Nigerian Contemporary Music theory, pedagogy and creativity. *Awka Journal of Research in Music and Arts. (AJRMA)*. 5, 216-233.
- Asad, T. (1973). *Anthropology & the colonial encounter*, Vol. 6, (Ed.). London: Ithaca Press.

- Blench R. (2003). Position Paper: The Dimension of Ethnicity, Language and culture in Nigeria, Mallan Dendo, Cambridge, UK.
- Calhoun, C. J. (Ed.). (1992). Habermas and the public sphere. MIT press.
- Edensor, T. (2002). National identity, popular culture and everyday life. Bloomsbury Publishing.
- Effevottu, E. (2019). Youth and Popular Culture Popular Culture and Youth Capacity for Societal Development in Nigeria. University of Ibadan Press.
- Falola, T. & Heaton, M. M. (2008). A history of Nigeria. Cambridge University Press.
- Geary, W. M. (2013). *Nigeria Under British Rule (1927)*. Routledge.
- Ikime, O. (1974). The British in Bauchi, 1901-1908: An Episode in the British Occupation and Control of Northern Nigeria. *Journal of the Historical Society of Nigeria*, 7(2), 271-290.
- Killam, G. D. (1968). Africa in English Fiction: 1874-1939. [Ibadan, Nigeria]: Ibadan University Press.
- Larkin, B. (2000). Hausa dramas and the rise of video culture in Nigeria. *Nigerian video films*, 73, 209.
- Larkin, B. (2004). Bandiri music, globalization, and urban experience in Nigeria. *Social Text*, 22(4), 91-112.
- McGaha, J. (2015). Popular Culture & Globalisation. *Multicultural Education*. 23(1): 32-37. National Youth Policy. 2001. February, Abuja.
- Nachbar, J. & Nachbar, J. G., & Lausé, K. (Eds.). (1992). *Popular culture: An introductory text*. Popular Press.
- Nzewi, M. (2007). Re-searching music education for civic activism. *Music Education Research music education for civic activism. Music Education Research*, 9:3, 305-321.
- Ochrie, E & Emeka, L. (2003). Thought systems informing musical arts. In A. Herbst, M. Nzewi and K. Agawu (ed). *Musical Arts in Africa; theory, practice and education*. University of South Africa. Pretoria pp 38 – 49.
- Okafor, R. C. (1993). Diminuendo: of receding fields and threatened culture among the Igbo of Nigeria. Paper presented at the International Conference in Environmental Issues. Enugu State University of Technology.

Omibiyi - Obidike (1987). Whither Music Education in Nigeria? Paper presented at the 1st National Conference of Nigerian Association of Music Educators, March 11 – 18. Anambra State College of Education Awka, Nigeria.

Page, M. E., & McKinlay, A. (1987). *Africa and the First World War*. Springer.

Storey, J. (2012). What is popular culture? In *Cultural Theory and popular Culture* (pp. 17-32). Routledge.

Street, J. & Inthorn, S. & Scott, M. (2015). *Politics and popular culture*. Manchester University Press.

Strinati, D. (2004). *An Introduction to Theories of popular Culture*. 2nd Edition. London and New York: Routledge.

Waterman, C. A. (1990). *Jùjú: a social history and ethnography of an African popular music*. University of Chicago Press.

#### ***Internet Resources***

Delaney, T. (2007). Pop Culture: An Overview. Retrieved on 29/06/2017 from [https://philosophynow.org/issues/64/pop\\_culture](https://philosophynow.org/issues/64/pop_culture).

World Population Review. (2019). Retrieved 05-13, from <http://worldpopulationreview.com/countries/nigeria/>