EFFECT OF FOREIGN TELEVISION PROGRAMMES ON IGBO CULTURE: A STUDY OF ENUGU METROPOLIS

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Abstract
The study examined the influence of foreign television programmes on Igbo culture with particular reference to Enugu metropolis. The study examined Enugu residents perception of the influence of foreign television programmes on Igbo culture, examined the effect of foreign television programmes on the development of Igbo culture, examined the effect of foreign television programmes on the use of Igbo language among Igbos. The study equally ascertained the effect of foreign television programme on the dressing pattern of the Igbo people. The population consisted of 952,410 residents of Enugu metropolis. The study used the survey approach. The primary sources used were the administration of questionnaire to the respondents. The sample size of 384 was determined using Wimmer and Dominick sample size calculator. 364 copies of the questionnaire were accurately filled and returned. The validity of the instrument was tested using content analysis. The hypotheses were analyzed using f-statistics (Pearson correlation coefficient (r)) tool. The result of the analysis shows that Enugu residents have positive perception about the influence of foreign television programmes on Igbo culture. It was also observed that foreign television programmes have significant effect on the development of Igbo culture. It also shows that foreign television programmes have significant effect on the use of Igbo language among Igbos. It was also discovered that foreign television programmes have significant effect on the dressing pattern of the Igbo people. Based on the findings, the study recommends among others that regulatory bodies, such as the National Broadcasting Commission (NBC) and Nigerian Film Censors Board should ensure that broadcasting standards are not compromised. Government through concerned bodies should utilize the instrument of legislations and checks and balances in ensuring that the undue influence exercised over our cultural values is checkmated and constantly monitored.
Keywords: Television programmes, Igbo culture

Introduction

1.1   Background of the Study

When people with varied characteristic ways of life come into contact with others, cultural contact has taken place because two different cultures have met. Contacts like this often result in either party adjusting their ways of life to suit the ways of life of the other party or one side of the party does that. Cultural transfer can also be called acculturation. It is a normal thing because most of the great nations of the world learnt one thing or the other from other nations. Achebe, (2015) states that identities shift depending on how an agent is socially positioned in a specific context.

Foreign televisions programmes have succeeded in bringing alien behavior that is uncultured to Africans into Africa and we are rapidly accepting to change ourselves to be imitation Americans just to suit what we watched on the television. Things that used to be abominations in Africa are now celebrated in Africa (Afigbo, 2012). In the olden days, having a child out of wedlock was an abomination that the victim and her parents hide their faces in shame especially in public but today, it is no more, as long as you do it with a celebrity or that you are a celebrity; it is called "baby mama." That time, parents hide their faces in shame when their daughter's husband finds out that their daughter is not a virgin. The notions of chastity and virginity have been rendered absurd. Our values as a people are rushing down the drain, and we feel that it does not matter as you can commonly hear people say (Allen, 2016).

The delicacies we are known for are in a long walk to extinction because of the emergence of foreign designed foods like noodles, spaghetti, marcoroni etc. Our local foods which are widely known to be rich in nutrient like ukwa, fio-fio, okpa, abacha are seen as food for the poor and therefore avoided (Aniakor,2018).

Our debased mode of worship is also worthy of attention. Originally, the Igbos believe that Chukwu is a supreme God. In the Igbo pantheon, chukwu is the source of all other deities and is responsible for assigning them their different tasks. They believe that all things came from Chukwu who is an infinitely powerful, indefinable supreme deity encompassing everything in the space and the space itself (Anyanwu,2018).

Today all the sacred things about our religion have been destroyed. Before now, our land was so proactive that it arrests you if you remove your footwear and say any lie. There were places where you do not go if you know that you are not clean, there are other places where you do not purposely accuse a person wrongly or give false testimony against a person (Arazu, 2015). These sacred places have helped in conflict resolution, grant sanctity in the

society and regulate human excesses. In the past, the traditional belief in the existence of gods, created an aura of fear and trepidation in most societies in Nigeria and elsewhere. People feared the dire consequences of their actions when those actions conflict with the norms. A simple act of placing a handful of sand on money by the road side would keep people away from touching it. Tying a piece of red cloth around an object was enough to scare deviant people away from the object. All these are part of the checks on society to ensure that the society conforms to certain standards (Belson, 2018).

The Nigerian society from obvious indications has lost some of the elements which Brown,& Duke, (2014) calls "The finesse of natural mould" The advent of Christianity and its proliferation has tended to whittle down the influence and fright associated with awfulness of the gods.

Our cultural heritage has been watered down by the western civilization. Gone are the days when life is treasured and values were upheld with great tenacity. The moral excellence that was an attribute of the Igbos was overnight transformed into moral decay. Elders are no longer respected; our rich cultural festivals, ceremonies and arts are now considered obsolete (Chukwu,(2008).

Imperialism has both economic and social implications. Economically, it has hindered our development. We pride ourselves in buying foreign goods at exorbitant prices while our locally produced goods suffer in our hands. We call them difference names like Aba made, awarawa which depicts that they are inferior but funny enough, some of our indigenous producers export their products and we buy them very expensive in foreign land as a foreign product (Dike, 2016).

Socially, we respect foreigners more than ourselves; we are more diligent whenever we work with them. The west have arrested our brains, colonized it and consistently washed it to accept that they are demigods, the lord and the master (Ejizu, 2017). This mental colonization is the reason we believe that our local motion pictures are always fake but will believe it is real when Jack Chan jumps from one moving car to another without any delay; he runs till he gets to his targeted car but refused to watch our indigenous movies because they are fake.

According to Ezeanya, (2016), Culture is the way of life of a people or the way people do their things that differentiate them from other people and that is transmitted from one generation to another. As a people there are things that characterized us and they are those things that once you do, a person will know that you are an Igbo. They are what Igbomanis identified with. They are the Igbo culture. Horton, (2015) cited in Isizoh,(2017) sees culture as a people's total way of life which manifest itself in behaviours that have certain factors in

common or culture is that complex whole which includes knowledge, custom, belief, arts, moral, law and any other capabilities and habit acquired by man as a member of a society. One can look at culture as a way of life of the people. It comprises the totality of a people's cherished norms, values and attitude towards issues of common interest. James, (2014) avers that culture encompasses all the characteristics and interests of the people as a holistic component of their being. Culture which looks like a social creation or social heritage can be transferred from one generation to another through the use of language. This is the reason why human society has a culture; we do not have a cultureless society anywhere in the world. It is culture that shapes the identity of any society. People are known on the basis of culture (Jean, 2012). Let it be known therefore that culture in spite of being a major symbol of a given society, could equally be the symbol of people's identity.

1.2   Statement of the Research Problem

The problem of African response to the challenges of globalization and technological advancement is a daunting task. It is clear that technological advancement is really affecting the African mindset; it poses a grave problem to the Igbo mind on how to take the good things of globalization and still maintain the uniqueness of his cultural identity. Another problem faced by the Igbo is the effects globalization has on the cultural, religious and moral values of the Igbo person. The Igbo mind wonders to what extent he can still maintain his cultural identity today in the face of technological advancement (Kalu, 2012).

The Igbo minds also try to explore what they can contribute to the global community by way of their cultural values and religion. It wonders what cultural values have the Igbo people lost in this globalization onslaught. It is in this vein that this research work seeks to evaluate influence of foreign television programmes on Igbo culture with particular reference to Enugu metropolis. When one looks at the society generally in Igbo land, he will realize that the issue of moral decadence is approaching an alarming proportion. The adaptation of alien behaviours by mostly our youths call to question, the influence of what they watch on television in their knowledge of who they are (Kraft, 2013).

The youths no longer remember the Igbo proverbial adage that enjoins them to respect elders and the elderly ones themselves have lost the attributes of virtue associated with the aged. There is more youth restiveness, corruption, immorality amongst youths and lack of respect for our values and morals. All these are alleged to be as a result of foreign culture imposed on us indirectly by foreign television programmes both by our local television stations such as NTA Enugu, ESBS TV, foreign movies and programs from foreign television station themselves. This is a very big problem and it has been a source of worry to the researcher. It

is in this vein that this research seeks to evaluate the influenceof foreign television programmes on Igbo culture. This work is therefore meant to empirically unveil the influence of foreign television programmes on Igbo culture (Manus, 2013).

1.3   Objectives of the Study

The broad objective of this research work is to examine the influence of foreign television programmes on Igbo culture with particular reference to Enugu metropolis. The specific objectives of the study include the following:

1. To ascertain Enugu residents perception of the influence of foreign television programmes on Igbo culture.
2. To examine the effect of foreign television programmes on the development of Igbo culture.
3. To examine the effect of foreign television programmes on the use of Igbo language among Igbos.

Research Questions

Based on the objectives above, the researcher asked the following questions to guide the study;

1. What are the perceptions of Enugu residents on the influence of foreign television programmes on Igbo culture?
2. What are the effects of foreign television programmes on the development of Igbo culture?
3. What are the effects of foreign television programmes on the use of Igbo language among Igbos?

Hypotheses

In line with the objectives and the research questions, the researcher formulated the following hypotheses to guide the work.

1. H_o: Enugu residents have negative perception about the influence of foreign television programmes on Igbo culture.
2. H_o: Foreign television does not have significant effect on the development of Igbo culture.
3. Ho: Foreign television programmes has adverse effect on the use of Igbo language among Igbos.

Review Of Related Literature

2.0   Conceptual Framework

2.1.1 Culture

The word culture stems etymologically from the Latin word "cultura" which literally means to "cultivate" (Myerhoff, 2016). Humans are social animals who grow and develop a sense of life style in the traditional behavioural patterns of their varying societies. This is cultivated over time in the existence of a being and is initially and continuously passed on to the individual following the fact of socialization and its agents which include: family, school, church, work place, peer groups, and the media.

It is in the light of this that the Cultural Policy of Nigeria as stated in Nwabueze, (2013) defines culture to be "the totality of the way of life evolved by the people in an attempt to meet the challenge of living in their environment, giving order and meaning to their political, social, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours."

From the foregoing, culture and its features symbolize a mode of identity and create the consciousness of a feeling of dichotomy. It is also an instrument to which social order can be ensured and maintained. The consciousness of this feeling and its attendant consequences generate varying views and perceptions of the world which further culminate into forming a value system for our existence as humans (Nwoye, 2015). It is to this end that the attributes of culture will be examined to lend more credence to the overview of this concept.

2.1.2 Igbo culture

Igbo culture (Igbo: Omenala-Ndị̣gbo) are the customs, practices and traditions of the Igbo people of southeastern Nigeria. It comprises archaic practices as well as new concepts added into the Igbo culture either by cultural evolution or by outside influence. These customs and traditions include the Igbo people's visual art, music and dance forms, as well as their attire, cuisine and language dialects. Because of their various subgroups, the variety of their culture is heightened further (Achebe, 2015).

The Igbo people have a melodic and symphonic musical style, which they designed from forged iron. Other instruments include Opi, (a wind instrument similar to the flute),Igba, and Ichaka. Another popular musical form among Igbo people is highlife, which is a fusion of jazz and traditional music and widely popular in West Africa (Afigbo, 2012). The modern Igbo highlife is seen in the works of Prince NicoMbarga, Dr Sir Warrior, Oliver De Coque, Bright Chimezie, and Chief OsitaOsadebe, who are some of the greatest Igbo highlife

musicians of the twentieth century. There are also other notable Igbo highlife artists, like Mike Ejeagha, Paulson Kalu, Ali Chukwuma, OzoemenaNwaNsugbe etc.

Igbo Art is known for various types of masquerade, masks and outfits symbolizing people or abstract conceptions. Igbo art is also known for its bronze castings found in the town of Igbo Ukwu from the 9th century. Igbo art is any kind of visual art originating from the people of the Igbo. Igbo culture is a visual art and culture (Afigbo, 2012).

2.1.3 Effect of civilization on Igbo Culture

The so-called civilization brought by the Europeans was just another concept of domination, imposition of a foreign culture over African traditional cultural values. It is important to emphasize fundamentally that urgent and more decisive steps need to be taken to reverse the fading trend of cultural emptiness, without which Africa may experience seasons of cultural extinction and drought of African values (Allen, 2016). Colonization of the continent was destructive in terms of cultural heritage and values for which Africa was famous. Colonialism was precariously retrogressive as the continent was robbed of decades of opportunities- opportunities of self-development, opportunities of self- government, and indeed, opportunities of self-styled technological development. The television is thus a powerful socializing agent because of its attributes to impose and stamp images permanently on the minds of its viewers, especially the youths. (Aniakor,2018).

The cultural values of any society is the commonly held standards of what is acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable in a community or society. The culture of every nation is an important aspect of that nation and should be preserved (Anyanwu,2018).Culture is the lifestyle of the people in a society and denotes their values, beliefs, artifacts and behaviour. It is the totality of the way of life of a people which is passed down from one generation to another. A culture exists when a distinct way of life shapes what a group of people believe, value and do (Arazu, 2015). The African cultural values are distinct and vary from one region to the other and Nigeria being the largest African country, with over 200 tribes has the largest concentration of African cultures and civilizations. In fact, every Nigerian tribe has distinct cultural values which are evident in their language, music, songs, dance, marriage rites, greetings, mode of dressing and many more. However, according to Belson, (2018), the Nigerian culture is a complex subject that involves more than music and dancing or arts in general. It encompasses the material and nonmaterial aspects of culture. The material includes the food, clothing building architecture, fine arts and any other physical items, while the non-material includes African philosophy, religion and beliefs, language, proverbs and idioms, morals, behaviour, character, ethics and

many other creative aspects. An American Sociologist, Charles Ellenwood describes Culture as the collective name for all behavioural patterns socially acquired and socially transmitted by means of symbols; hence a name for distinctive achievements of human groups, including not only such items as language, tool making, industry, art, science, law, government, morals and religion, but also the material instruments or artifacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects. In addition, Brown,& Duke, (2014) submits that: We must pay adequate attention to promoting our rich and diverse cultural experiences for the sake of our future. And this is a task that requires more than a negligible number of "patriotic" minds and hands in certain brackets of the media and entertainment segment of the society. Furthermore, Chukwu,(2008) describes culture as not only about dancing and music or costumes alone. It is beyond the pattern of social celebrations such as rituals pertaining to birth and marriage, cuisine or sport. Culture is about people's total way of life; the way we live, eat, worship, produce, create and recreate. It is the totality of a set of bequeathed ideas, belief systems, values and norms, which constitute the common bases of generally agreed social interaction (Dike, 2016). African culture is dynamic. Culture plays a role for societal transformation and development because the stability of a society is ensured through the transmission of cultural values: (a) Community life (b) Good human relations (c) Sacredness of life (d) Hospitality (e)Mode of dressing (f) Morals (g) Respect for authority and elders; (h) Religious beliefs (i) Eating habit and food culture (j) Music (k) Marriage rites.

2.1.4 Igbo Social-Cultural and Moral Values

A major social practice among the Igbo is the ritual naming of the newborn. For an Igbo child, the ceremony of being named is the beginning point of being socialized into the membership of the community. Some of the names given to the child during such a ritual, such as *Onwubiko* (death, I implore you) bear testimony to the suffering and desperation experienced by the parents preceding the child's birth. Such names often help to make the child to resolve to acquire good decorum to avoid adding to the pain of existence already suffered by the parents before he or she was born (Ejizu, 2017). Furthermore, influenced by Igbo worldview, Igbo birth rites initiate sex- role orientation at an early age. The child is expected to model after the reincarnated ancestor or deity represented by the godfather or godmother (the *Onye- Uwa).* People point to gestures, character traits, looks, and other signs to confirm that the child really is a reincarnation of a loved one or a deity. Thus, a middle-aged man may call a baby 'grandfather' because he perceives the baby as a reincarnated

grandfather. From birth, rites of passage are designed to celebrate and initiate the child into the family and community (Ezeanya, 2016).

Igbo socialization processes, in general, nurture an orientation to solid personal achievement. Within them, however, wrestling, secret society outings, masquerade and dances, and hunting, all reinforce male orientation among the Igbo. Females suffer more restrictions in outings, more subdued play, and opportunities to participate in dancing (Horton,2015).

In terms of girls' upbringing, the biggest anxiety that faces an Igbo mother is pre-marital pregnancy of the daughter. In many Igbo communities, crude herbal abortion practices exist but no ethics of confidentiality. In most villages, at least, in the past, if a girl became pregnant, a palm tree on the bank of a stream dedicated to women would ripen. At night, young boys and girls, in groups, would carry garbage and sing obscene, satirical songs, to the accompaniment of staccato rhythm, to the pregnant girl's homestead and dump the garbage there. Such a dance of shame is understood as a social stigma among the Igbo (Isizoh,2017). Yet, when the child is born, ululation rents the air. In that way, the same people who danced in scorn for the premarital pregnancy celebrate the child. This means that among the Igbo, there is no concept of the bastard as there is always a known father. In the event of birth of a child out of wedlock, the male's family hastily pays a visit to the girl's family to claim the child, or else the girl's father names the child. Children occupy a pride of place among the Igbo. Consequently, abortion is frowned upon as an offense against the Earth Goddess (James,2014).

The shame of premarital pregnancy encourages the need for disciplined upbringing of teenage children. Sex- role standards are enforced as a solution. These include, first, sending the young girl after first menstruation to be prepared for marriage. Second, when people have left for the farms, such girls, stay in groups to baby-sit, do house chores, and play. They tend to sleep together in the house of a respected old woman. An indiscreet young male going near would look like a skunk prowling around the chicken coop. Furthermore, courtship is through intermediaries, message bearers, and family representatives. Marriages are arranged and regarded as family, rather than private affairs. The key emphasis of marital ethos is on female subservience. Childbearing preoccupies Igbo females. Early marriages are common, particularly in the past, but more rarely presently, due to the influence of Western education and Christianity (Jean, 2012).

Care for the aged is not institutionalized. Children are taken as the greatest insurance for old age. In this perspective, where the children succeed they are expected to look after their aged

parents. In this process, the first sons and all daughters have a priority to take in and look after aged and ailing parents regardless of their family size (Kalu, 2012).

In traditional Igbo religious worship, people pray that they may die in the soil of their birth, where their umbilical cords were buried. For this reason, Igbo civil servants who have attained the age of 70 and above prefer to go back to the village and await the journey into the ancestral world. In this way, Igbo cultural norms bind the society, and the village norm still dominates the attitudes of the people including the elites and the Christians among them. Those located in the sophisticated environments still cling to traditional customs and go home to their villages regularly for important functions, such as for naming, marriage, or burial ceremonies.

In Igbo worldview nobody of worth is to be buried like a dog without fanfare except for children without a name or those who committed abomination against the society before their death. In line with this ethos, the dead are usually accompanied by music and dance, and other rituals and transported to the ancestors with canon shots and alarums to the netherworld (Kraft, 2013). The understanding among the Igbo is that the noise of merrymaking alerts the predecessors, of the coming of the dead person to meet and join them. It is believed that where this ceremony is omitted the dead man or woman goes half-way and would have to come back in visions as ghosts to disturb the living until such a time as they complete the send-off ceremony, namely, burial rites. Among the Igbo, aged parents often give the living instructions of how their burial should go while they are still alive. Confirming this Kraft, (2013) observes that:

"When the missionaries preached hell-fire at the beginning of their enterprise as the lot of those who never received baptism, many Igbo traditional religionists preferred to go down to hell with their ancestors than to be separated from them on account of baptism."

Related to the mentioned image is the vital role, which the ancestors are believed to play as the most benevolent allies of human beings in the spirit-world. Family and lineage elders among the Igbo are therefore particularly concerned with maintaining the most cordial association with ancestral spirits through routine prayers and ritual offerings (Manus, 2013).

In this context, the understanding is that a human's moral life is paramount in keeping the cosmic equilibrium. All norms of conduct, including taboos, even those that might be mechanical, are expected to be strictly complied with. In case of doubt about any infringement, the services of diviners are employed so that things could promptly be set aright. In this way, the prospects of death as involving opportunity for reunion with friends

and relatives tend to raise for the traditional aged Igbo a feeling of enthusiasm and optimism, rather than fear and trembling (Myerhoff, 2016).

The moral heroes of the Igbo world are picked from the animal world. These include the tortoise that is admired for its capacity to deploy its creative ingenuity in the direction of finding solutions to the problems of living. The tortoise is also believed to know when to open and close its armour in keeping with the sensations of safety or danger. It is believed to exude an odour that repels potential attackers. The tortoise is also admired among the Igbo because it is believed to move at its own pace without having to be dictated to from without. For the Igbo these qualities reflect an imaginative deployment of intelligence for personal safety and well-being. They are the qualities the Igbo would like to be identified with as full-fledged humans. Similarly, the Igbo believe that although the world is often hostile and difficult to live in, yet like the ram each should endeavor to learn the virtue of endurance in facing the obstacle of the human experience.

According to Nwabueze, (2013), four classes of people are recognized in Igbo worldview. These include the *Ekwueme*. These are those calibers of humans who accompany action with their words. They are reliable, trustworthy, and have won the respect of the community. A sub-group of the *Ekwueme* category of human beings belongs to those that can be referred to as the *Ome- Mgbe-Oji.* This refers to the careful and the humble that nevertheless act when they can make it. They are those who know their limit and act within their possibilities. The other group is the *Oji Onu Group.* This refers to the group of rhetoricians and boasters, people who know how to manipulate and manufacture words to confuse their audiences. Their weakness is their inability to match words with action. They are therefore referred to derisively as the *Oji OnuEgbu Oji* or 'those who fell the *Iroko* tree or build houses by the mouth alone'. They live extravagant lives and the life of pretensions. The fourth is the *Akarogoli.* These are the lazy and the immature adults. They say 'Yes' and 'No' to life at the same time and lose their bearing in the end, often ending up dying unsuccessful; and, at times, through dangerous living, die bad deaths (Nwoye, 2015).

Among the Igbo, sexual infidelity does not automatically lead to divorce because it is perceived as a religious offence against the Earth Goddess. Ritual cleansing and propitiations are undertaken. Where such anomaly becomes rampant, divorce is often the result. Allegations of witchcraft, sorcery and poisoning quicken the decision to divorce because life is at stake and life is looked at as a supreme value among the Igbo. In the event of divorce, the woman takes custody of the young children until they are of age to be returned to their father (Achebe, 2015).

Children belong to the man in Igbo society, when divorce occurs. Young adults stay with their fathers, while the bride price is returned to the man. In this way, the financial burden persuades the woman's family to discourage their daughter/sister from doing anything that would incur divorce. In general, among the Igbo, a woman with a large number of children is unlikely to follow the option of divorce when things go bad in the marriage.

Childrearing among the Igbo is the primary concern of the woman and her mother. By puberty, sex typing with tasks, boundaries of behaviour, and sex-role preferences emerge. The image of females as a nurturing agent is entrenched in the minds of the people (Afigbo, 2012). As mothers start to farm again after weaning the baby, supervision falls either to girls who are undergoing puberty rites before marriage or to older siblings of either sex and in any age of childhood.

Sibling relationships are highly focused on the mother as a point of reference because of polygamy. Children from one mother relate to each other with a stronger bond of affection than they do with their half-siblings. In the struggle for limited economic opportunity and education within such settings, sibling rivalry among children of the same mother is reduced but is allowed to operate or even escalate among children of the same father but different mothers in childhood and through adulthood. In this context, children of the same mother are encouraged to present a united front (Allen, 2016).

An important cultural practice among the Igbo is the custom of projecting their own notions of authority through human-made structures. This practice, for example, gives a deeper dimension to Igbo architecture as a symbol of authority. In this regard, among the Igbo, the *Obi (Obu)* house which is defined social, economic and political principles of Igbo life seen as a social ideology of Igbo leadership. It is expressed at several levels of Igbo life. Within the frame of the family compound, the *Obi (Obu)* house as the seat of family life as (Aniakor,2018) sees it, is the center of family life and authority through certain principles of architectural design.

2.2 Theoretical Framework

Cultural Imperialism Theory

Since Herbert Schiller's book *Communication and Cultural Domination* first coined the phrase in 2006, the concept of cultural imperialism has often been used to refer to the idea of America exerting cultural influence over the rest of the world, with a particularly powerful imposition on Third World countries (Anyanwu,2018). Examples of American cultural imperialism include brand name products, mass-produced food and, perhaps of primary importance, video media. While this may come with some positive effects showing women's

rights or racial equality in a positive light, for example it also tends to paint America as a leader or hero, potentially exerting a negative effect on the viewer's perception of his own country or other non-American cultures (Arazu, 2015).

Western civilization produces majority of the media (film, news, comics, etc.) because they have the money and technology to do so. The rest of the world purchases those productions because it is cheaper for them to do so rather than develop and produce their own. Third world countries are therefore watching the media filled with Western world's ways of living, beliefs and thinking. The third world cultures then start to want to do the same things western in their own poor countries. Cultural imperialism is a key feature of Marx's critique of media theory, which he viewed as dominated by the ruling classes. Via this domination, he argued, the ruling classes would best be suited to perpetuate their stranglehold on power. The ideas of the ruling classes are that in every age, the dominant material force in society is at the same time its dominant intellectual force (Belson, 2018). The class which has the means of material production at its disposal has control at the same time over the means of mental production... in so far as they rule as a class and determine the extent and compass of each epoch, they do this in its whole range, hence, among other things, they regulate the production and distribution of the ideas of their age; thus their ideas are the ruling ideas of the epoch. Cultural imperialism is an intangible form of colonization that was practiced by the Western empires that took over the world and exploited insidious and organic link between conquerors and the conquered (Brown,& Duke,2014).

This theory focuses on the extent the West is exerting cultural influence over the rest of the world, with a particularly powerful imposition on Third World countries.

Igbos watching the media filled with Western world's ways of living, beliefs and thinking has lured them into imitating the western culture even in the remote areas at the expense of our rich cultural heritage (Chukwu,2008).

Therefore, the West have exerted their cultural influence on the Igbos such that our own culture is seen not as inferior but fetish to stand our generation that is more reason why we have abandoned our own culture and adopted the western culture that are not in conformity with our lifestyle.

2.3 Empirical Review

Oberiri&Kwase (2017) studied Western Television Programmes and Its Influence on the Cultural Values of Students' in Taraba State University, Jalingo, Nigeria. The findings were backed-up with an empirical research on 145 respondents from the study area. Cross-sectional Survey design was adopted for this work. The bottle spinning sample technique was

used alongside availability/convenient sampling technique. The study also made used of the questionnaire as a means of quantitative data collection. The SPSS (Statistical Packages for Social Sciences) was employed for data analysis and subsequently justified using manual procedures. The study discovered that Nigerian Youth prefers viewing WTP more to indigenous TV programmes and this exerts great influence on their cultural values (Ejizu, 2017).

Nwogu, (2007) studied cultural promotion and image portrayal in the Nigerian movies. The study adopted various tools in the collection of data; library research on work previously done on areas related to the study. It used for its information materials both in audio - visual and live interviews. The study reveals that the motion picture is one of the fastest and one of the most viable ways of exporting culture for economic gains. It also observes that the Nigerian movies have not succeeded in promoting the culture and image of Nigeria as a result of local hegemony on the side of the practitioners. Most importantly, the study reveals that the movie practitioners are more concerned with enriching their pockets, relegating to the background the cultural implication of such representation (Ezeanya, 2016).

Atta, (2017) studied effects of pay television on Nigerian indigenous culture: a study of Nsukka Local Government Area. The study shows that the mentality and lifestyle of the teenagers and youth in Nigeria precisely Nsukka communities have been grossly affected by exposure to Western cultures to an extent that rather than promoting their indigenous culture, they have become hardened acolytes and promoter of Western.

Nwoye, (2011) carried out a research on Igbo cultural and religious worldview: An insider's perspective, the paper made use of the technique of documentary analysis and in-depth library research methodology, the study observed that The activities of Christian missionaries greatly changed the religious landscape in Igboland, Nigeria, West Africa just surveyed. However, many of the basic features of the indigenous beliefs and practices of the Igbo have survived to this day. Among these are a number of important transitional ceremonies with strong religious import.

In the study of Oberiri&Kwase (2017) on Western Television Programmes and Its Influence on the Cultural Values of Students' in Taraba he o The study explores the situations surrounding the relationship between Western Television Programmes and the cultural values of the Nigerian youth population, with particular reference to Taraba State University where constructive generalizations were made. Findings were backed-up with an empirical research on 145 respondents from the study area. Cross-sectional Survey design was adopted for this work. The bottle spinning sample technique was used alongside availability/convenient

sampling technique. The study also made used of the questionnaire as a means of quantitative data collection (Horton,2015).

The SPSS (Statistical Packages for Social Sciences) was employed for data analysis and subsequently justified using manual procedures. Finally, the study discovered that Nigerian Youth prefers viewing Western Television Programmes more to indigenous TV programmes and this exerts great influence on their cultural values.

In the study of Olayinka (2012) on The Ligaments of Culture and Development in Nigeria, the study found out that Cultural factors affect economic behavior and this is usually, in at least four ways; through its impact on organization and production, attitudes towards consumption and work, the ability to create and manage institutions, and the creation of social networks. Hence, the social and economic performance of nations can only be best appreciated and explained against the background of the prevailing cultural domains. This also has bearing with the prevailing differences in subsisting institutions. Cultural trajectories affect policy formulations and implementations and how they drive growth and development (Isizoh, 2017).

Erhun, (2015) carried out a study on the Relevance of Culture to the Socio Economic Growth and Development of Nigeria: A Legal Perspective The paper made use of primary and secondary sources of information from the library. In this paper, issues bordering on culture and development, impact of colonialism on the socio-economic development shall be looked into. This is with the aim to mainstreaming culture into the Nigeria's development agenda. The study shows that culture and development have strong potentials for modulating and accelerating socio-economic development.

Erhun, (2015) added that Nigeria has an enviable culture, full of aspiration and vitality. Despite this, the Nigerian culture and traditional life-style is discarded in favour foreign ones. Nigeria's dispositions, organizations, orientations and values are tailored to suit those of Western societies without any form of adaptation to suit our peculiar situation. Nigeria's rich cultural heritage is substituted for an alien socio-economic structure. The general crisis in the Nigerian economy is a logical outcome of the continued subjugation and control of the Nigerian economy by external powers. The trivialization or outright bastardization of Nigeria's rich cultural heritage has done great damage to Nigeria. The Nigeria's cultural diversity remains a treasure largely unexplored in her quest for socio-economic development. Culture is relevant to Nigeria's socio-economic growth and development. For Nigeria to truly and actually attain the status of a developed nation there is a need to identify the critical elements of the culture of Nigerians and harness them for national development. There can be

no socio-economic development without a strong indigenous foundation (James,2014). If Nigeria is to be reckoned with we should discontinue from being an appendage to foreign ideas and practices. In order to overcome the next phase of neo-colonialism and neo-imperialism which are being euphemistically dubbed "globalization", there is a need for a dynamic cultural orientation.

Agwaraonye, (2015) examined influence of globalization on Igbo culture of South Eastern Nigeria Due to increased speed of transport and communication system, it is now easy to export not only economic goods but also political and cultural ideologies from one cultural area to another. African cultures and worldviews have continued to be affected by the forces of globalization (especially Western education, religion, urbanization and industrialization) starting from the time of slave trade through the colonial era to this day. In the face of this knowledge, the problem of African response to the challenges of globalisation becomes a daunting task. Using Igbo culture and religion as a case in point, the researcher sees a dilemma in the African mind on how to blend the pristine African (Igbo) culture with the trends of globalisation. It is clear that globalisation is really affecting the African mindset; it poses a grave problem to the Igbo mind on how to take the good things of globalisation and still maintain the uniqueness of his cultural identity (Jean, 2012).

Another problem faced by the Igbo is the effects globalization has on the cultural, religious and moral values of the Igbo person. Globalisation has led to cultural degeneration in Igboland. This can be seen in the area of Igbo language, bastardization and outright rejection of such cultural practices as masquerades, family sharing of folktales and its attendant moral lessons. This is evident in the declining use of Igbo language and weakening of traditional religion among the Igbo. The Igbo can only overcome the negative effects of globalization by first of all appreciating what they have in terms of their culture and religious values.

In the study of Babaleye& Samuel Oloruntobi (2016) on Western Television Programmes and the African Cultural Identity of Nigerian Youths. A quantitative survey research questionnaire was administered on 274 respondents drawn from AfeBabalola University and Ekiti State University to determine the impact of Western television programmes on the cultural values of Nigerian youths. Cultural Imperialism and Social Learning theories were applied to test a null hypothesis that Western television Programmes have no significant relationship on the cultural values of Nigerian Youths. Their Findings revealed that majority of youths watch Western television programmes for fashion and entertainment. Respondents agreed that Western television programmes glamourize risky behaviours: alcoholism, drug abuse and sexual promiscuity (Kalu, 2012).

Methodology

The essence of this study was to determine the influence of foreign television programmes on Igbo culture. Therefore, the explanatory mixed method design was adopted. According to Creswell (2012), the explanatory mixed method design "consist of first collecting quantitative data and then collecting qualitative data to help explain or elaborate on the quantitative results. The rationale for this approach is that the quantitative data and result provide a general picture of the research problem; more analysis, specifically through qualitative data collection is needed to refine, extend or explain the general picture". In gathering quantitative data, which is the first approach in explanatory mixed method, the opinions of residents, through survey method (questionnaire), was analyzed. The interview schedule had related questions to the questionnaire but with follow-ups for clarity and relevant details. Our target population was the entire people that reside in Enugu metropolis, that is, the inhabitants of the three LGAs, that make up Enugu metropolis, They include - Enugu North, Enugu East and Enugu South LGAs. The population under study is 952,410. (Nine hundred and fifty two thousand, four hundred and ten) this is the population of the local government areas as at 2015.

The sample size was determined by the use of Wimmer and Dominick sample size calculator which gave us 384.

4.1 Data presentation
Biographic Data

In this section, the biographic information of the respondents used in the study were presented and analyzed. The essence was to establish a relationship between the biographic and psychographic data with the aim of analyzing their interdependence opinions or otherwise.

QUESTIONNAIRES DISTRIBUTED TO RESPONDENTS AND NO RETURNED

Option	Number Distributed	Number Returned	Number not Returned
Questionnaire	384	364	20
Percentage	100	95	5

The table above shows that, the researcher distributed 384 questionnaires to the sampled 384 sampled residence of Enugu Metropolis, but those that responded and returned the questionnaire were 364, as such the researcher based his analysis on the 364 questionnaires duly filled and returned.

4.2 Data Analysis

In this section, questions related to the research questions raised in the study were answered quantitative data. The main data stream in this study is the quantitative data. The data were presented under their respective research questions.

Table 4.5: Enugu resident's view on the effect of foreign television programmes on Igbo culture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	152	41.8	41.8	41.8
	A	120	33.0	33.0	74.7
	UD	26	7.1	7.1	81.9
	D	43	11.8	11.8	93.7
	SD	23	6.3	6.3	100.0
	Total	364	100.0	100.0	

Figure 4.5

Enugu resident's view on the effect of foreign television programmes on Igbo culture
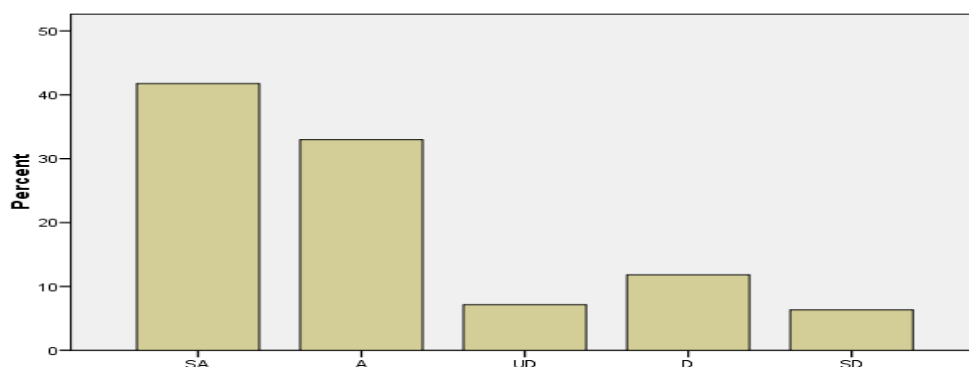
Table 4.5 and Figure 4.5 show that 152 or 41.8% of the respondents strongly agree that foreign television programmes has significant effect on Igbo culture, 120 or 33.0% Agreed, while 26 or 7.1.3% were undecided, 43 or 11.8% disagreed while 23 or 6.3% respondents strongly agree. It shows that the number of respondent that strongly agreed and strongly agreed has the highest number i.e. 155 and 120 respectively indicating that foreign television programmes has significant effect on Igbo culture.

Table 4.6: Adverse effect of foreign television programmes effect on Igbo culture

		Frequency	Percent	Valid Percent	Cumulative Perce Bnt
Valid	SA	104	28.6	28.6	28.6
	A	138	37.9	37.9	66.5
	UD	34	9.3	9.3	75.8
	D	61	16.8	16.8	92.6
	SD	27	7.4	7.4	100.0
	Total	364	100.0	100.0	

Figure 4.6

Effect of foreign television programmes effect on Igbo culture
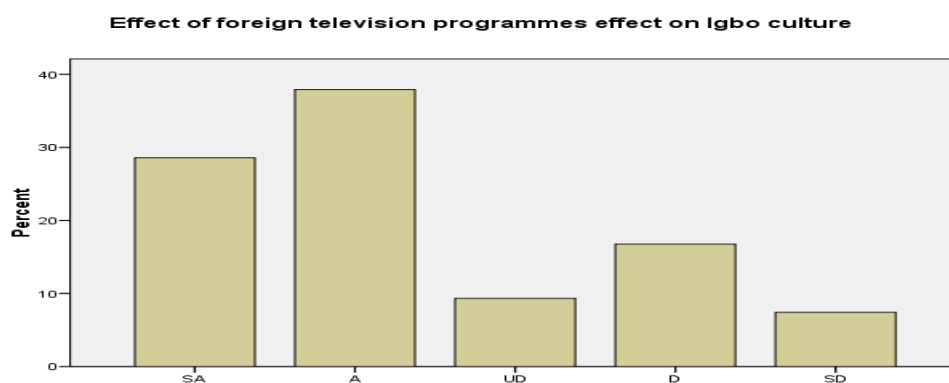
The result in table 4.6 and figure 4.6 shows that 104 or 28.6% respondents strongly agree that foreign television programmes has adverse effect on Igbo culture, 138 or 37.9 agreed, 34 or 9.3 respondents were undecided while 61 or 16.8% respondents disagreed and 27 or 7.4 respondents strongly disagreed. This indicated that those that strongly agreed and agreed have the highest response rate showing that foreign television programmes has adverse effect on Igbo culture.

Table: 4.7: Effect foreign television programmes on the wellbeing of Igbo people

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	99	27.2	27.2	27.2
	A	131	36.0	36.0	63.2
	UD	34	9.3	9.3	72.5
	D	51	14.0	14.0	86.5
	SD	49	13.5	13.5	100.0
	Total	364	100.0	100.0	

Figure 4.7

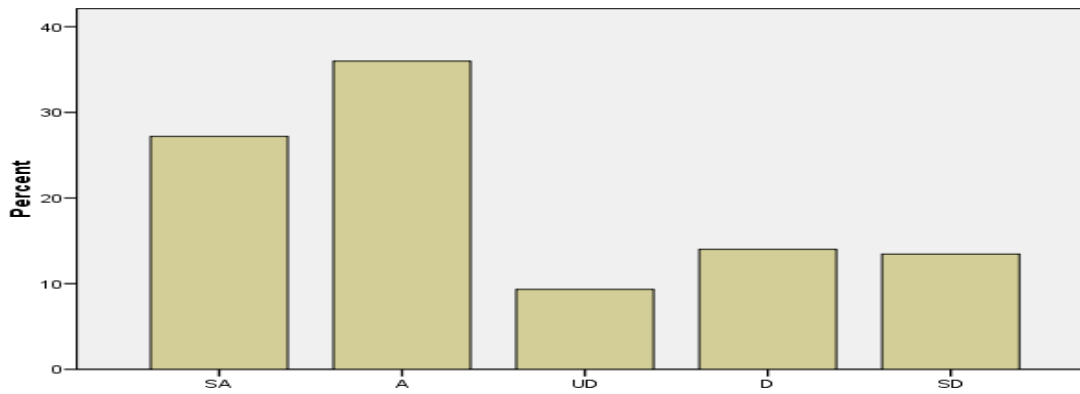Effect foreign television programmes on the wellbeing of Igbo people

Table 4.7 and figure 4.7 shows that 99 or 27.2 respondents strongly agreed that foreign television programmes affect the wellbeing of Igbo people, 131 or 36.0 respondents agreed, 34 or 9.3 respondents were undecided while 51 or 14.0 respondent disagreed and 49 or 13.5 respondents strongly disagreed. Those that agreed and strongly agreed have the highest responds rate implying that foreign television programmes affect the wellbeing of Igbo people.

4.3: Test of Hypotheses

In this section, the hypotheses raised were tested using Pearson correlations. The essence of the test was to establish relationship between two variables.

Hypothesis One

H_o: Enugu residents have negative perception about the influence of foreign television programmes on Igbo culture.

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	48.000(a)	42	.243
Likelihood Ratio	30.498	42	.906
Linear-by-Linear Association	.896	1	.344
N of Valid Cases	8		

a 56 cells (100.0%) have expected count less than 5. The minimum expected count is .13.
The **"Pearson Chi-Square"** row. The $\chi(1) = 48.000$, $p = .243$.

Decision Rule: If F-calculated > F-tabulated, accept H_1 and reject H_0 and if F-cal< F-tab, accept H_0 and reject H_1.

From Table, the F-calculated gives a value greater than the F- tabulated. Hence, H_1 is accepted and H_0 rejected. It is therefore affirmed that Enugu residents have negative perception about the influence of foreign television programmes on Igbo culture.

Hypothesis Two

Ho: Foreign television does not have significant effect on the development of Igbo culture

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	56.000(a)	49	.229
Likelihood Ratio	33.271	49	.958
Linear-by-Linear Association	4.730	1	.030
N of Valid Cases	8		

a 64 cells (100.0%) have expected count less than 5. The minimum expected count is .13.

The "**Pearson Chi-Square**" row. The $\chi(1) = 56.000$, $p = .229$.

Decision Rule: If F-calculated > F-tabulated, accept H_1 and reject H_0 and if F-cal< F-tab, accept H_0 and reject H_1.

From Table, the F-calculated gives a value greater than the F- tabulated. Hence, H_1 is accepted and H_0 rejected. The study therefore concludes that foreign television does not have significant effect on the development of Igbo culture.

Hypothesis Three

Ho: Foreign television programmes has adverse effect on the use of Igbo language among Igbos.

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	36.178(a)	31	.387
Likelihood Ratio	30.498	31	.806
Linear-by-Linear Association	4.102	1	.043
N of Valid Cases	8		

a 56 cells (100.0%) have expected count less than 5. The minimum expected count is .13.
The "**Pearson Chi-Square**" row. The $\chi(1) = 36.178$, $p = .387$.

Decision Rule: If F-calculated > F-tabulated, accept H_1 and reject H_0 and if F-cal< F-tab, accept H_0 and reject H_1.

From Table, the F-calculated gives a value greater than the F- tabulated. Hence, H_1 is accepted and H_0 rejected. The study therefore concludes that foreign television programmes has significant effect on the use of Igbo language among Igbos.

5.1.   Summary of Findings

The following hypotheses were tested for validity in this study:

Enugu residents have negative perception about the influence of foreign television programmes on Igbo culture. Foreign television programmes do not have significant effect on the development of Igbo culture. Igbo cultural heritage does not affect the economic growth of our society. And also there are no factors militating against the development of Igbo culture.

The result of the tests using Pearson Correlation tool showed that:

i. Enugu residents have positive perception about the influence of foreign television programmes on Igbo culture. Therefore, the alternate hypothesis is accepted

ii. Foreign television programmes have significant effect on the development of Igbo culture

iii. Foreign television programmes have significant effect on the use of Igbo language among Igbos. This implies that extent of projection of Igbo cultural heritage on foreign television programmes contributes to the economic growth of our society. Therefore, the alternate hypothesis is accepted.

5.2 Conclusion

In a fast technological growing world with the inevitability of globalization, cultural growth and change inadvertently ensues and characterizes the system. This entails, change being lucid in a greater part of the lifestyles of a people, with its culture and values bearing the brunt of the said change. It should be noted that one does not see cultural growth as evil but as contradicting to the tenets of idealism. Therefore, in an ideal situation, the culture and values of a people must be respected, preserved and sustained from one generation to another. It, consequently, becomes problematic when this is not achieved. It is in the light of this that this research work has sought for a truce in making young persons and the society as a whole to realize that there is an undue influence, Western Television Programmes has exerted on Igbo culture and cultural value of the Igbos. Hence, attention must be drawn to this change for a legacy to be preserved and meet the standards of sustainability.

Therefore, Nigeria as a nation must look for a common ground to reconcile trends of globalization (Western Television Programmes) with its indigenous culture, taking special cognizance of the youth population as the vehicle to be used.

5.3 Recommendations

Following the analyses made, the literature reviewed and the results of the survey, we recommend that:

1. This study advocates responsible journalism and television programming. This affects both the television programme developers and the broadcasters. People who drink alcohol

cannot be hindered from drinking but the breweries as part of their social responsibility can emphasize in their adverts that people who drink should do it responsibly. In the same vein, young people cannot be hindered from watching Western TV programmes, because not all the programmes have negative contents, but the local TV stations as part of their social responsibility must ensure that entertainment programmes with demoralising contents are not shown at prime times. This is vital in a situation whereby the stations feel that such programmes must go on air for a certain age or social group and will not be suitable for some other age or social groups.

2. That Nigerian local TV stations can also bombard the airwaves with programmes depicting African cultural heritage. Programmes with high positive social values should be emphasized, while the negative social values should be de-emphasized. It has been noted that most of the programmes that the teenagers are exposed to, contain the negative values, while the positive values are relegated.

3. The regulatory bodies, such as the National Broadcasting Commission (NBC) and Nigerian Film Censors Board should ensure that braod casting standards are not compromised. The NBC should henceforth enforce the policy regulating and controlling the broadcast industry; promoting Nigerian indigenous cultures, moral and communal life through broadcasting; regulating ethical standards and technical excellence in public, private and commercial broadcast stations; and applying sanctions including revocation of licenses of defaulting stations which do not operate in accordance with the broadcast code and in the public interest. Also, the Censors Board has the responsibility to sanction and ban any home videos and films that tend to portray sexual promiscuity which can easily negatively influence the youths.

4. Government through concerned bodies should utilize the instrument of legislations and checks and balances in ensuring that the undue influence exercised over our cultural values is checkmated and constantly monitored. This is to ensure an acceptable blend of both variables.

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