

Post-Colonialism: An in-Depth Look at its Cultural Effects in Nigeria

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ABSTRACT

Nigeria has since its independence experienced post-colonialism, which has shaped its culture in all forms including identity, language, literature, traditions, and even media representation. This paper therefore explored the effect of post-colonialism on Nigerian cultural values and practices. The theoretical underpinnings from Edward Said, Homi Bhabha, and Gayatri Spivak served as the theoretical pillars for analyzing the hybrid identities that emerge from the interaction of these diverse influences of colonial legacy. Nigerian identity is dynamic and complex, with traditions of pre-colonial Nigeria interwoven with colonial customs and values. The dominance of English has influenced Nigerian literature, with authors like Chinua Achebe and Chimamanda Ngozi Adichie using the colonial language to express indigenous themes and challenge colonial narratives. The continuous practice of traditional rites by the Nigerian indigenes, especially in areas like music and festivities shows how Nigerian culture is vibrant and enduring. Thus, the media, especially via Nollywood, have also been seen to provide support in lending a voice to combat stereotyped and negative Western images to construct a more diverse and complex Nigerian society. Drawing from the findings presented in this paper, it can be inferred that post-colonialism in Nigerian culture consists of a constant re-configuration of cultural identity, during which traditional characteristics are maintained, modified and infused with cultural representations from other regions of the globe. This paper further proposed a way forward for future studies to build on the contributions made in this study to explore how globalization and technology has continued to shape the dynamic culture of the post-colonial Nigerian society and other post-colonial African region.

Keywords: Post-colonialism, cultural identity, hybridity, Nigeria culture, cultural resilience, traditional practices, Nigerian literature

INTRODUCTION

Culture as a concept that refers to the set of activities, ideas, principles and objects that people in societies embrace in their day to day interactions helps us in analyzing people's experiences in societies. It is a foundation of a community, its essence, and is defined by its members influencing it at the same time. Culture is not static; it undergoes change, this may be due to internal and or external factors. These influence include globalization, technological advancement, historical inheritances and continuities, as well as power relations within contemporary society (Hassi & Storti, 2012).

In post-colonial societies culture has not remained stagnant but has instead gone through a dynamic process due to the never-ending influence of forces both within and outside a given community. Cultural losses of colonialism are significant as it entails promotion of foreign standards on morality, language, and administration on native communities. These impositions often cause fusion of two or more cultures and as a result of this, post-colonial societies develop cultures that contains both indigenous cultural practices and colonial-imposed standards (Ashcroft, Griffiths, & Tiffin, 2013).

A number of issues can come up and influence cultural change of post-colonial conditions. For example, globalization is a factor that defines current cultural processes as the exchange and interaction between

societies around the world are possible due to the exchange of ideas, goods and people across borders (Appadurai, 1996). Furthermore, the education systems put into place by the colonial masters, are still in place today, and have the responsibility of passing down history and culture to the future generations which is something that is also in dispute (Fanon, 1961). The media also work as an influential apparatus that either continues colonial elements or displaces colonial ideologies as well (Said, 1978).

Post-colonialism in Africa especially paints the picture of a rich cultural fabric that has fought to survive through worst times. European colonization greatly impacted the African continent, as traditional communities were dissolved and replaced by those of the colonizers, and African languages and cultural values were replaced by European ones. But this has also influenced the evolution of unique syncretic cultures that have combinations of both the native and the colonial. The resilience of African cultures is evident in the way they have retained core aspects of their identity while also incorporating new influences (Mbembe, 2001).

However, colonialism can be seen as oppressive in Africa but it should also be noted that African cultures are quite tenacious. Most African nation states have, particularly after their independence, embarked on pragmatic processes of the recovery and rejuvenation of African indigenous cultures. The process of reclaiming cultures entails re-writing of the African cultural values in a manner that addresses modern societies and cultures (Ndlovu-Gatsheni, 2018). The desire to change the cultural and educational landscapes to adopt postcolonial languages, endorse the use of indigenous languages, and appreciate African culture shows a general push towards the regaining of cultural power (wa Thiong'o, 1986).

However, the influence of post-colonialism is not uniform across African nations as it is also dependent on the historical, social and political development of each nation. For instance, in countries such as Nigeria, effects of colonialism include that English language and education still dominates both in administrative and education system due to colonial expansion of British Empire while there is a continued effort in the revitalization of indigenous language and culture (Ekeh, 1975). The racism and discrimination based on skin color originated from colonialism, and even though South Africa ended the apartheid regime, its effects are still seen in the culture and social organization of the country as it undertakes the processes of decolonization (Ikenna, 2023). The impact of post-colonialism therefore has a social and a complex nature that cannot be entirely defined statically. They include the reinvention of precolonial ethnic identities, combined culture, and the continuous battle against colonial subjugation.

This is the overall premise on which the work of this paper shall be hinged: To assess how such post-colonial societies recreate their cultural, in the face of colonial overtures. The findings of this analysis would help to enhance the understanding of how cultural personalities are constructed and transformed in post-colonial societies. The paper will employ theories that are already existent and will develop a theoretical framework that compares and contrasts colonialism and indigenous cultural resurgence.

METHODS AND MATERIALS

This paper uses an extensive approach in analyzing various sources, including books, empirical, peer-reviewed articles, and articles from scholarly journals. The study entails a review of literature, which includes; initial theoretical works as well as leading current literature in the sub-field of post-colonial theory. The sources have been chosen in a way to have a balanced approach for the problem to have a rich coverage of the issue. The discussion structure employs a thematic classification system where the paradigm focuses on important cultural outcomes of post-colonialism such as identity, hybridity and resistance.

A thematic approach is utilized to organize the discussion, focusing on key cultural effects of post-colonialism such as identity, hybridity, and resistance. This method helps dissect each theme comprehensively and enables a consideration of how these aspects is connected in post-colonial societies. Furthermore, continued post-colonial theories are underpinned by Homi Bhabha's theory of hybridity as well as Edward Said's discourse on Orientalism is used to root the study in legitimate post-colonial theory.

LITERATURE REVIEW

The literature review section is crucial in contextualizing the study of post-colonialism and its cultural effects.

Theoretical Reviews: Foundational Texts in Post-Colonialism

Post-colonialism refers to the academic discipline and theoretical framework that analyzes the lasting impacts of colonial rule on former colonies. It critiques the historical and cultural legacies of colonialism and examines how these legacies continue to shape identities, societies, and cultures. This framework is not confined to the post-independence era but extends to contemporary global dynamics.

In a seminal study by Said (1978) the concept of Orientalism was introduced to explain how the West drew an image of the east as being inferior, thus constructing a dualistic image of superiority and otherness (inferiority). Said pointed out that this construction was crucial to the west's colonial project, denying colonial subjects any recognition equal to the West's and perpetuating an ideological system that categorically reconfigured the Eastern societies as fundamentally different and backward (Said, 1978).

Further explaining the idea in a more complex view Bhabha (1994) projected the concept of hybridity and mimicry, asserting that colonial encounters resulted in a situation of mixed culture where both the colonized and the colonizers are hybrid in their cultural practices, thus producing a social identity that is mixed and amalgamated. This hybridization blurs the boundaries of cultural and identity dualisms, stating that post-colonial societies are not clear cut as they are in the process of a continuous transformation (Bhabha, 1994).

Spivak (1988) also views post-colonialism in another dimension portraying how the dominated or marginalized do not have voice as a result of the colonial effect. Spivak expresses that the voice of the marginalized are trapped in the structure of the colonial and post-colonial settings, thus making it difficult for these group to voice out their own thoughts on matters of social, economic concerns to reflect their heart-felt experience and positions in an appropriate order (Spivak, 1988).

These works have laid down a strong basis for vigorous cultural critique, examining the impact of colonialism on postcolonial societies. All of them therefore point to issue of discourse, representation and power especially in the context of post-colonial cultures.

Key Concepts in Post-Colonial Cultural Analysis

Various concepts are associated in the discussion of post-colonialism, these concepts are embedded in the various theories projected by the various authors of post-colonial literatures or articles. These concepts are diverse, however few that will be considered in this section are; hybridity, mimicry, othering and identity, and marginalization/subalternity.

Hybridity: Hybridity as postcolonial concept is best articulated by Bhabha, as he explores how colonialism creates new cultural paradigms by interweaving two distinct cultures. This process is subversive of stable, articulated identities and opens up spaces where 'resistance' and negotiation may take place (Bhabha, 1994). Hybridity offers a critique of the colonial model of distinct and oppositional categories where one dominates while the other is subjugated because it portrays culture as a dynamic that changes through interaction. This is a foundational concept in understanding the postcolonial societies in which a combination of the modern and traditional or the global and the local results in rather diverse cultures.

Mimicry: Mimicry was another idea of Bhabha that referred to how the colonized subjects replicate the behaviors of the colonizers despite it not being a complete emulation of the colonizer's practices. This mimicry can resemble colonial authority and challenge it through mocking or parody of colonial grandeur and establishing a location of subversive possibility (Bhabha, 1994). For instance, colonialism is depicted in post-colonial literature in the manner of mimicking the original colonial language, but with a twist.

Identity and Subjectivity: Post-colonialism revolves around the effects that the colonization causes to the colonized and the colonizers in regard to their identities and self-images. In *Black Skin, White Masks* published in 1952 Frantz Fanon examines psychological impact of colonization with regard to how the colonized black people adopt the master's ideologies and grapple with their self-identity (Fanon, 1952). In Fanon's assessments, there is a clear depiction of the psychological effects of colonialism and the post-colonial contention for individual and group agency.

Representation and Othering: Post-colonial theory scrutinizes how the colonial world portrays the colonial setting and the inhabitants of such a world as inferior or exotic. Said's concept of "Othering" also shows that these representations work to support and maintain colonialism (Said, 1978). These representations still linger in today's media and writing and are still a factor in shaping perceptions and the reinforcing of stereotype for this reason it is crucial to break down and analyze them.

Marginalization/Subalternity: In the post-colonial society one key ideas that can be pictured is the issue of marginalization where a section of the society considered as minorities are not allowed to voice out their thoughts or ideologies. This concept is explained by Spivak's work on the "subaltern" which focuses on how the various groups in the societies are denied access to political power. She brings the argument that there is a need to understand the voices of the post-colonial subaltern groups as a viable method of analyzing the part that has been denied (Spivak, 1988). This concept is pivotal for the analysis of the relations between people within post-colonial societies as well as for promotion of cultures which are non-discriminatory.

Contemporary Debates in Post-Colonial Studies

Building on the foundations laid by Said, Bhabha, and Spivak, contemporary scholars continue to explore and expand the boundaries of post-colonial theory. These debates address the limitations of early post-colonial scholarship and adapt its insights to new global contexts.

Gandhi (1998) points at the construction of post-colonial theory and discusses it in relation to other critical theories such as feminism, Marxism and postmodernism. To this point, Gandhi stressed that post-colonialism cannot be conceived as a simple response to colonialism, but rather, as a process that has multiple dimensions and is enmeshed with other types of opposition to subjugation (Gandhi, 1998). She emphasises the necessity of recognising the complexity and diversity of post-colonial societies, bringing forth the danger of erasing the differences and prescribing to the binary victim vs oppressor narrative.

Quayson (2000) analyse the concentration on the textual and cultural features within post-colonial discourse, a perspective that he believes does not capture a genuine experience of postcolonial societies. Quayson identifies praxis as being crucial in his argument meaning that theoretical perspectives have to be applied in the actual socio-economic realities of post-colonial societies and vice versa. His work raises the need to shift the postcolonial research paradigm, away from cultural questions toward questions of economics, politics, and social justice, positing that these are the facets that are important in comprehending the legacies of colonialism in today's society.

According to Loomba (2015), post-colonial studies examines the legacy of colonization as well as the contemporary discourses: discussing the background of the topic as well as the current controversies. Consequently, Loomba challenges the theorists to give a fresh perspective and interrogate the inadequacy of the foundational theories in light of neoliberalism and cultural globalization. She calls for colonialism's intersectional analysis that would factor in colonial prejudice as related to other identities such as gender, sexuality, and class (Loomba, 2015). In this respect, Loomba's work shows the need to engage with post-colonial theory to have a better understanding of how change and difference play out in the world today – the world where colonial histories might not be so clear-cut but where colonial legacies and imperialisms persist in structuring inequalities, power relations and cultures.

These postcolonial debates and perspectives also show the discursive and shifting nature of knowledge within the broad field of postcolonial studies. Keeping the insights of these historical figures, scholars never stop thinking and extending their works, responding to emerging issues and circumstances. Such discussions

contribute to our elaborate knowledge of the cultural impact of post-colonialism, while laying emphasis on the necessity to contextualize impact within social, economic, and political matrices.

Cultural Effects of Post-Colonialism in Nigeria

Post-colonialism is not a minor affair since it affects several aspects of the cultural realm including identity, language, literature, culture and the media. This section examines these effects in light of the existing literature and theories, while acknowledging the nuanced and ever-transforming nature of the post-colonial cultures.

Identity and Hybridity

In post-colonial societies, identity is dynamic and complex and has been formed and influenced by both indigenous and colonial practices. One cannot understand such identities without recourse to the theory of hybridity as developed by Homi Bhabha. According to Bhabha (1994), colonial negotiations produce new cultures that are intermediate, intermediate between colonisers and the colonised, neither of which is wholly colonial or native but rather a new sign. This creates a problem for a colonial binary opposition to identity, since it demonstrates that post-colonial identity is a continuous process of construction and negotiation through cultural contacts (Bhabha, 1994).

Hall (1990) takes it further when explaining that cultural identity is not fixed but is rather in a continuous construction. Writing in his introductory essay titled *Cultural Identity and Diaspora*, Hall equally underlines the fact that culture being a function of history, cultural identities are never fixed. He explains that diaspora and migration played a part on these identities; cultural identities in post-colonial contexts are not fixed, but are a mix of different factors and thus, are postcolonial and hybrid in nature (Hall, 1990).

In Nigeria, the concept of hybridity, as articulated by Bhabha (1994), provides a valuable framework for understanding the complex identities formed in the post-colonial context. Bhabha posits that hybridity emerges from the intersection of different cultural forces, leading to the creation of new, hybrid identities that challenge traditional binaries of colonizer and colonized. This is particularly evident in Nigeria, where the amalgamation of various ethnic identities and the influences of colonial rule create a multifaceted national identity.

Nigerian identity is not a static construct but a dynamic blend of indigenous and colonial elements. This hybridity is seen in the coexistence and often the fusion of traditional practices with modern, Western influences. For instance, contemporary Nigerian social practices, governance, and even fashion frequently blend local traditions with colonial legacies, resulting in a rich tapestry of cultural expression. This complexity underscores Bhabha's argument that post-colonial identities are not mere reproductions of colonial impositions but are actively constructed through the negotiation and adaptation of various cultural influences.

As a post-colonial nation, Nigeria is a perfect ground to apply the idea of hybridity described by Bhabha (1994). Cultural hybridity produces a new form of cultural hybridization that blends cultural identities that falls outside the binaries of the colonizer and the colonized. This can be seen more vividly in Nigeria as the merging of one or many ethno-identities complicated by the colonial imprint.

The Nigerian identity is not a fixed one; it is constantly evolving as it transform from indigenous and colonial influences. This is a particularly noteworthy feature that became manifested, for instance, by the coexistence or interweaving of traditional practices with the input of the modern, Western model. For instance, the modern Nigerian social life, politics, even dressing, involve the intersection of the former with the colonialism, hence creating a cultural diversity. Such duality underlines the reasoning behind Bhabha's statement, according to which postcolonial identities are not only the mere clones of colonial disposals; instead, they are the effective cultural constructs that developed as the result of a continual struggle with various influences.

Mbembe (2001) consideration on hybrid identity helps in defining hybrid nature of the Nigerian space. Mbembe explores how the post-colonial subject becomes imbrued in the colonial world and hence forms new identities in a process of both resistance and accommodation. This in Nigeria, displays how people and culture encounter their complexity within the structure of colonialism and social relations. For instance, the attempt to

merge conventional African educational values with the assimilation of Western type education characterizes this dynamic (Mbembe, 2001). What is even observable is that users in Nigeria do not interact with these systems more like mere recipients, but as users who define the systems to fit their localized contexts.

Obadare and Adebani (2010) contribute to this discussion emphasizing on how the self-identity of Nigeria is constantly in the process of remaking itself in its engagements with the state and colonial legacy. They argue that Nigerians inhabit a space where colonial and indigenous influences constantly intersect and redefine each other. This dynamic is evident in how Nigerians perceive their relationship with the state and engage in civic life. For instance, the juxtaposition of traditional communal governance systems with the centralized state apparatus introduced during colonial rule creates a unique socio-political environment where citizens must navigate multiple layers of identity and authority (Obadare & Adebani, 2010).

Language and Literature

The colonial languages as enforced in the societies of the post-colonial societies have left their marks on not only interactions and interpersonal but also cultural and personal realms. The impact of colonial language policies on Nigeria is profound. English, imposed as the official language during colonial rule, continues to dominate educational and governmental institutions. This has significant implications for indigenous languages and cultural expression.

Since colonial masters used education as a tool to devalue indigenous languages and impose their own cultures, wa Thiong'o (1986) in *Decolonising the Mind* posits for the re-establishment of these languages as a way of countering this domination. He points out that the colonial languages are dominant in post-colonial societies and such a dominance strengthens cultural imperialism hence eradicating indigenous cultures and their paradigms (wa Thiong'o, 1986).

Another seminal reader of *The Empire Writes Back* by Ashcroft, Griffiths, and Tiffin (1989) also discusses the issues of linguistic politics of post-colonialism. How post-colonial writers write in the language of the colonizer as they try to subvert colonial discourses. Evolution of colonial discourse in post-colonial literature. This act of writing back thus turns the colonizer language into a subversive, post-colonial tool of empowering and voice giving back to post-colonial society (Ashcroft et al., 1989).

Twenty-first-century literary critics still investigate how post-colonial literature reflects cultural processes of transcendence. Boehmer (2005), in "Colonial and Postcolonial Literature: Migrant Metaphors, considers how the writers from post-colonial contexts can use particular types of narrative techniques to negotiate and analyze the condition of the cultural marginality. Boehmer also postulates that in post-colonial literature the tensions and contradictions of physiological duality are transferred to the very contours of narrative, thus emphasizing that the experience of a post-colonial subject is best expressed metaphorically (Boehmer, 2005).

An important part of culture is language and it has not been spared from the ill effects of colonization in Nigeria. It is therefore clear that the effect of colonisation particularly the imposition of English language still continues to shape the linguistic reality of nations like Nigeria.

According to wa Thiong'o (1986), African countries need to gain back their mental liberation through the use of indigenous languages. While English has become the standard language in Nigeria and other postcolonial countries, the indigenous languages tend to be sidelined; however, the English language allows for the development of an identifying linguistic fusion that forms the nucleus of Nigeria's literary identity.

Chinua Achebe's work is a clear example of this aspect of African society and authors in particular. Achebe employs English language and at the same time intermingles it with Igbo Proverbs and Idioms as he writes his novel *Things Fall Apart* (1958) to challenge colonialism and establish Nigerian cultural identity. His use of narrative structures does not only highlight problems associated with the cultural erosion that comes with colonization but also safeguards traditional cultural forms within colonialism parameters (Achebe, 1958). English is portrayed as both the language of oppression and as a means to create literature and culture to counteract the colonizers' oppressive regimes: This is seen in Achebe's work.

Adichie's (2006) novels such as *Half of a Yellow Sun* also remain to capture other vital issues, for instance, identity, conflict, and post-colonial perspectives. Her storytelling also indicates that Nigerian identity is far from being too simple or insignificant, as it is carved by history, and still inked by reality. Her use of English gives her a global voice to share Nigeria's stories while writing from the perspective of being a first-world, third-world, indigenous woman raised with the colonial education system (Adichie, 2006).

Osofisan's (1979) play *Once Upon Four Robbers* also bear testimony to the continued survival of indigenous languages. In this play, Osofisan writes in Nigerian Pidgin and Yoruba to counter the exclusivity of English, and champion Nigeria's multiculturalism. His work is expressive of the wider cultural war against the erosion of linguistic diversity and stresses the need to uphold language as heritage even in colonial and post-colonial epochs Osofisan (1979).

More recent Nigerian writers continue to explore these themes. Helon Habila's novel *Oil on Water* (2010) and Teju Cole's *Open City* (2011) discuss the intersections of language, identity, and power in contemporary Nigeria. Habila examines the environmental and social impacts of oil extraction in the Niger Delta, using English to reach a global audience while incorporating local dialects and perspectives (Habila, 2010). Cole's work explores the diasporic experience, reflecting on the complexities of Nigerian identity in a globalized world (Cole, 2011).

Chigozie Obioma's *The Fishermen* (2015) and *An Orchestra of Minorities* (2019) further illustrate the use of English to explore Nigerian cultural narratives. Obioma blends English with Igbo folklore and linguistic elements, creating a rich tapestry that honors indigenous storytelling traditions while engaging a global readership (Obioma, 2015; 2019).

Cultural Practices and Traditions

The post-colonial cultures contend with two factors that include traditional culture and those emanating from globalization. Colonialism in Nigeria disrupted many traditional cultural practices and introduced new ones. However, post-colonial Nigeria has seen a resurgence in efforts to revive and celebrate indigenous cultures.

Fanon's (1961) *The Wretched of the Earth* is one of the post-colonial texts that gives importance to the culture. Fanon express the effects of colonialism by revealing the ways in which native culture is erased and replaced by the colonizers, which has resulted in character crisis, loss of traditional values and conflicting cultural identity. According to Fanon (1961), for the societies to de-colonise, they must reclaim their cultural practices and reject colonial cultural paradigms.

Modern studies also follow post-colonial societies' attempts to manage indigenous cultural practices when promoting modernization initiatives and embracing globalization. Argenti and Schramm's (2010), *Remembering Violence* explain how cultural practices serve as coping mechanisms to deal with colonial-generated trauma. They point to how more specifically rites, myths, and other cultural activities are social ways of remembering and building strengths (Argenti Schramm 2010).

Colonialism has greatly impacted the social structures and practices in Nigeria because it overwrote the native cultural templates with European equivalents. However, Nigeria and other post-colonial African nations have recorded a revival and re-assertion of their cultural identities. It is this revival that highlights the post-colonial desire to bring to the foreground indigenous origins to exist and continue to live despite colonial reminders.

Toyin Falola's work *The Culture of Nigeria* can be a good reference source to understand how some of these practices have prevailed and perhaps transformed from colonial Nigeria to the post-colonial Nigeria. The strength of these traditions to persist through cultural change is encouragement again by Falola asserting that activities such as festivals, music and dancing specifically have not only endured but flourished in Nigerian culture by maintaining relevance against the constantly shifting social and political backdrop (Falola, 2001). This can be seen in how these cultural productions have been sustained and adapted along with being preserved and being enjoyed, in spite of the forces of colonialism and of globalization.

For instance the Osun-Osogbo festival being held annually in southwestern Nigeria remains culturally relevant. These festivals are from the southern part of Nigeria especially from the Yoruba tribe and most of them are celebrated with a modern twist of today's life. As it applies culturally, they draw not only domestic audience but also foreign tourists, proving that certain practices indeed still have their relevance and place in modern Nigeria. Using his discussion of such celebrations, Falola paints a picture of how such festivals continue to change and remain an important part of post-colonial Nigeria's cultural fronts today.

Pius Adesanmi's critical perspective on the global commodification of African cultures, including Nigeria's, adds another layer to this discussion. Adesanmi based his argument on the fact that African cultures are stereotyped and commodified in the global marketplaces where they are depicted as simplified and saleable products (Adesanmi, 2011). This process can reduce cultural practices to mere objectified commodities devoid of any symbolic relevance or essence and turn them into spectacle on the world stage that audiences can simply consume. Adesanmi's critique is a call to appropriately domesticate Nigeria's cultures and to cease those tendencies that dilute culture with stringency of, for, and in global neoliberalism.

Nwando Achebe and Akinwumi Adesokan, have continued exploring these themes. Achebe, in her work *Female Monarchs and Merchant Queens in Africa*, discusses how traditional gender roles and leadership structures have been reclaimed and celebrated in post-colonial Nigeria. Achebe emphasizes the importance of historical memory and cultural revival in sustaining indigenous practices (Achebe, 2020). Adesokan's *Postcolonial Artists and Global Aesthetics* explores how Nigerian artists navigate the global art scene while maintaining cultural authenticity, highlighting the tension between local traditions and global influences (Adesokan, 2011).

This reclamation is evident from the contemporary re-establishment of cultural practices in areas of Nigeria. Drawing the argument around the celebration of modern Nigerian festivals, including FESTAC '77- a pan African festival, Apter argues that since it is a post-colonial country Nigeria's art and culture is neither traditional nor modern but a mix of the two; (Apter, 2005). It provided the context for Nigeria to patriotically establish itself as the cultural leader of the continent and showcase its stock and cultural potential in the arena of post-colonial alliance in sharing and reciprocal exchange of culture.

Apter's discussion shows why such festivals are not only cultural actions but also communication and performance in the postmodern and globalized world. They enable the celebration of Nigerianness in a way that adheres to tradition while embracing modernity. This interaction is very important especially in post-colonial societies such as Nigeria, which constantly grapple with the dynamics between the local and Modernity.

Besides, the revival of folk practices, including the repudiation of the popular culture, including fashion, art, language, customs, and foods is part of the general cultural reformation in Nigeria. This renaissance is informed by a rising appreciation for indigeneity in contemporary societies due to the perceived worth of indigenous knowledge and cultural endowment. For instance, the Afrobeats music making style and artists like Fela Kuti and Burna boy are examples of how traditional and new conventional music making can come together to produce fresh and exciting new forms of culture that have both traditional and global appeal.

Media and Representation

Post-colonial Cultures in media is another topic that is crucial because it enables one to decode images and representations that confirm or subvert post-colonial culture.

Said (1981) in his book *Covering Islam* explores the representation of Islam and the Middle East in the Western media as a result of the influence of colonial structures. Said views that the representations of these marginalized group is considered to be prejudicial, empowering and fueling the dominance and superiority of the West and making their political and military interventions more significant. This position of Said boards on the necessity of critically reviewing and scrutinizing media representation to comprehend the effect it has on post-colonial perceptions (Said, 1981).

Shah (2015), discusses how digital media opens new horizons for cultural expression and identity negotiations in post-colonial India. He asserts that the availability of such platforms enables minority communities to circumvent traditional gatekeepers. They have a chance at creating their own stories which others can relate to, with a tendency of making them more diverse and inclusive than those emerging from other spheres. The involvement with these digital platforms is thus seen as a response to define the post-colonial identities evolving throughout globalization and technology ages (Shah, 2015).

Beverly G. Hawk's analysis of Western media's portrayal of African countries highlights a critical issue in post-colonial studies; the ever-present filter of otherness and crisis with which Africa and Nigeria in particular are too often portrayed. Hawk's demonstrates that such depictions are not simply latent colonial prejudices but part of the continued formation and circulation of racist ideologies in present-day media representations. Such portrayals distort the complexity, dynamics and richness of the Nigerian cultures into stereotyped caricatures of the barbarism, primitiveness or African exoticism (Hawk, 1992). This reiterates a colonialist approach that belittles the introspective insights about Nigeria's social-cultural fabric and vitality. In a clear view, this represents a type of symbolic violence that still impacts how Nigeria is viewed and dealt with in the international arena.

In another case, Nigerian media scholars have called for Nigerian media to be more self-representational. Adesokan also challenges and bemoans the dominance of Western culture and is concerned with the decolonization of stories and the Nigerian artists and filmmakers who need to tell these stories. These artists have deliberately set out to counter these stereotyped and largely negative perceptions of Nigeria by producing their own images undistorted by outside influence. Adesokan (2011) engaging the same argument, approximated that Nigerian media can challenge these colonial narratives through offering positive and accurate images on Nigerian existence and experience. This idea corresponds with other post-colonial theories that focus on everyday decolonization and post-colonial subjectivity within the creation of counter-narratives.

Nigeria's film industry popularly known as Nollywood, is a clear illustration of this move towards portraying the people's selves and the recovery of the lost cultural identity. Haynes (2000) examines how Nollywood movies mirror and portray the everyday life and social conditions of modern Nigeria, giving the viewer familiar local stories and dispelling the typical colonial Western images of the black man. These films cover subjects like family relationships and domestic violence, the influence of corruption, love and socio-economic conflict while presenting a positive African image different from the negative image common in Western media (Haynes, 2000). The examples of Nollywood also unveil the fact that local media can play an important role in the construction of discourses concerning the culture of the particular society, such as Nigerian society. For example, *Living in Bondage* released in 1992, is the real-life experience of a man who sells his soul to a cult in order to make money and suffers the consequences. On the subject of greed and the moral consequences of the pursuit of immediate material gains, this film presents social concerns in Nigeria, although it disproves the stereotype of African societies as simplistic. *The Figurine* (2009) combines supernatural elements with contemporary issues. The film depicts the story of two friends who stumble upon a mystical artifact that brought them seven years of good luck, and then misfortune follows. This storyline also tells the struggle between the pre-modern tradition and the post-modern world especially in Nigeria concerning their culture. *October 1* (2014) is a historical drama set in the months leading up to Nigeria's independence from British colonial rule. It centers on a police officer investigating a series of murders in a small village. The film addresses the social and political tensions of the time, offering a nuanced view of Nigeria's journey to independence and challenging colonial narratives that often overlook such complexities.

Furthermore, the ways in which Nollywood has impacted movie culture on the international stage shows that Nigerian media do not merely reflect internal cultural relations but actively engage the global sphere. Thomas and Kamari Clarke's work also demonstrate how the Nigerian media traverse global culture in terms of local and global. For them, the globalizing Nigerian media products like the Nollywood films create an avenue for astute re-configuration of Nigerian identities in the global politics – shifting the global world's perception of Nigeria (Thomas & Clarke, 2006). This interchange between the two worlds of culture is significant in trying to explain how post-colonial societies such as Nigeria is in a process of managing its/thick hybrid cultural affiliations in the contemporary global village. Films like *Lionheart* (2018), directed by Genevieve Nnaji,

showcase female empowerment and the blend of traditional and modern business practices. The story follows Adaeze, a young woman who steps up to run her father's company in a male-dominated industry, demonstrating the strength and resilience of Nigerian women and countering stereotypes of African societies as patriarchal and backward. The *Wedding Party* (2016), a romantic comedy directed by Kemi Adetiba, captures contemporary Nigerian society through the lens of a lavish wedding. The film portrays modern relationships, family dynamics, and societal expectations, offering a positive and relatable image of Nigeria that contrasts with the negative portrayals often seen in Western media.

Chika Unigwe's novel *Night Dancer* (2013) intricately weaves together themes of post-colonial identity and the experiences of Nigerian women, illustrating their resilience amidst societal challenges. Her narrative explores female identity within a conservatively oriented family and a contemporary society, therefore serving as a powerful example of women's struggles between cultural heritage and personal dreams. Elnathan John's novel *Born on a Tuesday* (2015) discusses the issues of Northern Nigeria, presenting the media representation of socio-political and religious realities of the region. John challenges simplistic narratives of Nigeria, presenting a multifaceted view that explores individual experiences within broader societal contexts. Ijeoma Umebinyuo's collection of poems, *Questions for Ada* (2015), explores themes of identity, migration, and womanhood in post-colonial Nigeria through lyrical and evocative language. Her work extends the portrayal of Nigerian women's realities and achievements in postcolonial societies and adds to the current understanding of the representations of postcolonial subjects in the contemporary media environment. These works collectively broaden general understanding of Nigeria's ethnocultural diversity as well as the challenges of the postcolonial experience in the country.

CONCLUSION

This paper has highlighted the various dynamics of post-colonialism and its effects on cultural identity, language, literature, tradition, and media portrayal in Nigeria side with references to post-colonial theories and recent thinking. Said, Bhabha and Spivak are considered pioneers in post-colonial theory and the discussion advanced how their work provides for analysing the social conditioning of post-colonial societies. These scholars explain the impact of postcolonial societies' blending of cultures, imitation, and the social outcasts that are still in search of freedom after the colonial masters left.

These are founded on the post-colonialist critique of contemporary debates and enlarged by the works of Gandhi, Quayson and Loomba by connecting post-colonialism with other forms of critical theory and by highlighting the need to include economic, political and social justice into post-colonial analytics. This enables a more meaningful interpretation of how postcolonial countries, such as Nigeria, engage with colonial legacies and the international landscape.

The concept of hybridity in relation to this context can be said to be especially applied to Nigeria. Nigerian culture can also be described as a blend of an African with the colonial influence, which has been in a process of constant transformation. The social practices, governance, and other forms of art in Nigeria demonstrate that there is a process of cultural negotiation at work here, which is in consonance with Bhabha's perspective. Furthermore, the constant resistance and integration of indigenous languages and cultural practices in the Nigerian society even with the dominance of the English language and westernization prove the sustainability of Nigerian cultural identity, which is reflected in Achebe, Adichie, and Osofisan's writings.

In the area of media, Nigerian representation is always in a flux of stereotype and simplification involving Western realm of media. But here, the media such as Nollywood and other self-representation platforms provide a rich and diverse portrayal of Nigerian culture and life. Both shifts liberate Nigeria from colonial representations and present modern Nigeria to the world in more adequate ways.

Subsequently, further studies should explore further how Nigerian society as a post-colonial country is conditioned by the consideration of global forces and national responses. The reception of technology, and cultural globalization can expand more knowledge in exhibiting the post-colonial identities. Such reflections

bring out the need to embrace and honor the sophisticated constructs of Nigeria's ethnic diversity that persist as survival mechanisms even in the face of these changes and other historical influences.

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