

Nigerian Popular Culture and the Moral Question

Chinedu Ogoke

Department of English and Communication Studies

Federal University, Otuoke

ezudike@hotmail.com

Abstract

This paper investigates how the Nigerian Popular Culture (NPC) has fared in contributing to the moral development of the Nigerian society. The social and mass media are filled with instances of NPC which include dance, music, and fashion that are patronized by many. This paper concentrates on dance and music to highlight how Nigerians have been influenced or affected by NPC. The bulk of the data for this study was collected through listening to musical lyrics and watching dancing acts on social and mass media. The author discovered that the lyrics of many of the songs and the dancing patterns are disturbing and can subvert the moral sensibilities of the populace. The researcher is of the view that the Nigerian family is morally endangered by these morally debased lyrics and dance styles. There is implicit violence in the lyrics and dance acts, and this could be linked to the rising cases of murder, rape, domestic violence and other acts of violence in the Nigerian society. The paper posits that while life is not static, NPC has failed in managing its success and is actually causing great anxiety among the Nigerian populace. The author suggests that to have a healthier society, there should be intense and appropriate censorship of musical lyrics and dancing styles, including lyrics of advertorials and the dancing therein.

1.0 Introduction

It is such a great irony what culture has come to represent. This is more so when looked at from the perspective of the American Transcendentalists of the 18th century, Renaissance Europe, life in Nigeria, and in other parts of the world. Over the years, attempts are being made to give the lower classes a voice in society. In fact, there has been a tussle between the exclusive, oppressive and conservative high culture and the low culture of the masses. American Transcendentalists, who had a populist posture, spoke in favor of the pursuit of happiness, asking that, in their toils, people should look forward to moments of enjoyment. The phenomenon had been witnessed as *carpe diem* in Renaissance and post-Renaissance Europe. At any rate, with the permission of a changing world, influence of the mass media and pressure felt from commerce, the culture of the lower people triumphed. Scot Joplin, an African American entertainer, who is remembered as a participant at the 1893 *Chicago World Fair*, opened a frontier of music that would have in its wake hip hop. Hip hop would flow in diverse forms.

America and England had a choice to make between Puritan virtuousness and a less restraining order that set an agenda for American society until the Puritan hold was weakened in the course of the Great Awakening. The Transcendentalists gave life different interpretations, but America today, unlike Nigeria, has restated its commitment to moral chastity. Ralph Waldo Emerson was one of those who really asserted themselves in the Transcendental movement. America is indebted to Emerson because Emerson's essay entitled 'American Scholar' qualifies as America's declaration of cultural independence. David Thoreau, another Transcendentalist, for instance, highlights nature's charm against the danger inherent in the pursuit of and acquisition of wealth. Transcendentalists found ostentation to be harmful, and opined that aristocracy upset the natural order of life; an idea borrowed from Immanuel Kant's Critique of Pure Reason. According to this principle, undiluted truth is the truth which comes from within. It is not cultivated and is an intuitive response that does not take into account the consequences of its actions (Buell 2006).

The concept is adapted from the philosophy of the Jena Romantics, who adjust Kant's Critique of Pure Reason or Vernunft vs Verstand in which an external force or 'auessere Einwirkung' contrasts with that which originates from the inside or that 'bildet von innen heraus.' The external influence inhibits what comes from inside and is said to be mechanical, while the internal is organic. The mechanical, contrived by man, is attributed to aristocracy, monarchy and royalty. It is shared by people of the higher class. Inversely, the organic is democratic and is not imposed or based on the wills and fickle motives of an individual. This is where the Transcendentalists, for instance, consigned neo-classical verse, opting for free verse. Many intellectuals of the time like William Hazlitt and Thomas Carlyle approve of aristocracy, which they say portrays people of high morals, saying that it is required to create order. According to them, its opposite produces mobs, like the 'irreverent masses of the French Revolution' (Leypoldt 1-11, Gilmore 52-68).

High culture enjoys a positive assessment. It treasures and devotes time to good conduct, good judgment and preservation of worthy ideals. It has endured because of the roles of various European societies and ages in ensuring its preservation. A member of high culture is expected to encounter Wolfgang Amadeus Mozart and Ludwig von Beethoven. It does not stop in formal education in choice schools but acquisition of social skills for gentlemen. A gentleman is sent to school where he learns about royalty; making that path desirable. That is why governments endeavour to widen the appeal of elements of high culture. We think about low culture or culture of the lower classes after it has been settled what high culture or official culture constitutes (Brooks 13-112).

In the 19th century, the decline of high culture was however certain. The Industrial Revolution, for example, produced its own kind of realities. As the circumstances connected people, the realities were repeated elsewhere, as identical growth systems took hold. North America and Western Europe gradually adjusted to the social and cultural

changes that swept through their societies in that period. People began to identify with what apparently pointed to the ways of low culture. What was felt began to be known as popular culture or pop culture. Given how people in the United States of America were affected by the events of World War II and as the enabling room was created by the media, pop culture soon became ripe for discussion. Pop culture could pass for the lower class' disapproval of the tyranny of the dominant class. Eventually, pop culture started to have those observable hints seen in high culture. Definitely, elements of folklore made their way into pop culture (Smith66-69, 118-141, Creadick 401–50, 68-85).

2.0. The Beginnings, Mild Indecency Popular Culture and Reception

A changing course started with Scott Joplin, the creator of Ragtime. In his music, Joplin did not treat one but numerous African American issues. Many listeners were uncomfortable with Ragtime because mild indecency was a feature of Ragtime. It took Joplin's brilliance to pack halls with his performances. Joplin learned to play the piano and classical music in the presence of his German music teacher. There were shades of classical music in his compositions, just as there was a good supply of other musical genres to borrow from. Indeed, there was near absence of Victorian elements in Ragtime, and it ironically marked the beginning of authentic American music. It eventually delighted Caucasians and others alike.

For Joplin, patronage was elusive, and he had to return to his old publisher when self-publishing which he had embarked on failed. He went on unnoticed and unremarked. It testifies to the fact that the press was not so vocal at the time. Joplin was not known to be rich and was hardly spoken of when he died. Some years later, for Ragtime, recognition that was long overdue came through the media that drove the musical form back into people's consciousness. A type of music was then in circulation. Outwardly, it defied classification and in essence was too striking not to be Ragtime. African American artists could take to the stage and sing because somebody had been there before. There was in addition an available audience (Marco 102).

People were preparing to embrace Jazz and, when it came, it had a healthy reception. At every point, there was a counterculture activism like those of the hippies, the Beat literature of the Beat Generation of the 1950s, lifestyle magazines, etc. There was the hip hop which was difficult to ignore. But hip hop was not intact. A dispersion of the genre invoked gospel, classical, jazz, rock'n'roll, country, R&B, heavy metal, punk, rock and hardcore punk, sub-punk and thrash metal (Perone 4, Arnett 138-139). People were rather thrilled by variety and abundance. Many people found out music could get them together. They listened to Ferlin Husky and Jean Shepard, John Lewis, Roger Williams, Elvis Presley, The Beatles, Teddy Pendergrass, Dolly Parton, Jackson Five, Tina Charles, Fleetwood Mac, Donna Summer, etc. (Thompson 133, Arnett 136-137).

These music bands and musicians were disposed to love, since love is found where there is music. This was the case in the 70s when young people around the world were making a gesture to the fact that people should make love and not war. The edge of skirts shrank and moved up to expose more flesh. It was also a time when the ankle was where the end line of the maxi was. And it is obvious that many looked forward to pornography. 2 Live Crew may have sang "Face Down, Ass Up," "Me So Horny," and Donner Summer's and Marvin Gaye's songs may have irritated some groups. Pum Pum Going Kill You by Ken Lazarus may have been inspired by film or pornography. Yet, the little accompanying nudity and filthy comments in the songs may have passed unnoticed by majority of listeners and viewers. It was normative, for instance, that the promoters of Soul Train chose to deal purely with music and avoided distractions. Certainly, various liberties were in their early stages and hip hop and music had not really linked up with the media. Accepted that songs in that period were not free of porn, but the risk of contact by the general public is higher today (Allyn 228).

Beginning in the 60s, everything tilted in favor of contempt for old values, even in the domains of rock music, a type of music which one Ed Sanders of the counter culture band The Fugs, while discussing his type of music in the Chicago Tribune of 22 March 1970, described as punk. Eventually, it was revealed that while punk bands like The Fugs amused themselves with various contrivances, what they did was accompanied with ill humor, and resentment of the mainstream. They drew attention to themselves by their fashion choices. What they engaged in depicted the futility in life and a state of dejection. In like manner, in its 1966 album Kill for Peace, The Fugs satirize America's attempt to achieve peace through a needless war. From one punk group to the other, artists caused revulsion in people. Freedom of speech was exploited to raise the erotic subject as well as to dispute sexual taboos. Before full capacity stadiums, punk groups held and rent their shirts. One fashion item came after the other. Ornaments and piercings took turns to send their messages appropriately. Till the present time, they court rebuke from the public. Many often assume the skinhead and punk look. They are driven to adopt forceful and hideous names. They apply such names because of how they want to be perceived

(Tiffini A. Travis and Perry Hardy 1984, Arnett 137, Thompson 132).

The period is what is considered the ‘MTV Generation.’ Each generation hands over some behavioral patterns to another. It is left to the succeeding generation to accept or reject a way of life. As for the MTV generation, it detests the fatigue, and objects to being subjected to the boring experiences of previous generations. At a time, from the 90s, other channels like mobile phones, CDs, cable TV, the Internet, Yahoo, Hotmail, Facebook and Twitter have begun to be opened (Lasch-Qulnn50). It was the age of conquest for hip hop and rap. Rap features a long list of mostly African American artists and is unlike being treated to Rock music that is pop under Caucasian label (Peter G. Christenson 118). The songs are mostly marked by speech making, affection for the other and competition for illegality. Some are known for their notoriety for being combative, especially to an unresponsive regime (Ryan Moore 2-6, 40-74, 98-113).

The story line on female entertainers is the willingness by majority of them to bare all. Absence of nudity may make a song unpalatable, as fans would like to see their idol take off her clothes in a music video. People are excited, for instance, by what Tony Braxton’s album pictures suggest. Some ladies secure a place on the stage, following widely circulated sex videos. They then settle for business thereafter, creating brand names (Shenton). Fans relate in no other way with singer Christina Aguilera than viewing her beautiful, nude body on and off the stage. Nicki Minaj pulls her legs over her hands with the yoga-like anaconda pose or challenge. And you can only expect to see females at the beach with all their clothes on the floor in an uncensored Jay-Z and R. Kelly music video. The social significance of the music and film awards makes the shows the proper locations for dramas. At the 2002 MTV musical awards, host P. Diddy, used a ring bait to stir the ladies in the audience. He announced the ring would go to the first lady in the audience to come out naked for it. A lady beat others to it, parting with her clothes even before her foot struck the stage, and plucked the ring from Diddy’s outstretched hand. Fans greeted the act loudly. The event took place in Europe but, in America, male celebrities have demonstrated obsession with ladies who rise to prominence through sex videos (Montgomery).

Strictly for the males, it is important generally for fans to encounter someone with physical elegance, defiance and arrogance. This is how what is known as cool pose occurs. It is the exposure to the outside that triggers cool pose. Cool pose is playing into the idea of being thought proud. It also means to endure an adverse situation. Though it is not typical of all African Americans, it is using ‘blackness’ as an asset in the subordination of others. It is a commitment and readiness for violence. It is the type of attitude that compels the sagging of trousers by young men, especially African Americans and Africans (Roach 144, Sharpley 4, Arnett 136-137).

Be it cool pose or sagging of trousers or skirts, it might be a condition that is meant to baffle the onlooker. In 1998, in Germany, a judge drew a line between what was theft and an Afro American rapper Coolio with his 40 Thievz’ group helping himself to clothes worth 1.500 Marks in a fashion shop. Coolio argued it was his entitlement for an unauthorized autograph

session involving him the previous day in the same shop. The autograph session had been at the instance of the shop owner. Coolio was fined the equivalent of \$17,000 and sentenced to six months' probation for armed robbery and battery. His German fans, school children, were visibly present for another round of autograph signings and demonstration of love for the artist. The same Coolio had spent the entire three years of that period seeing his album *Gangsta Paradise* scoop over 7 million dollars (Bettny).

Being a gangsta corresponds to being a thug. Among female artists, there is a seductive cling to what is known as thug love. In their musical videos, it becomes obvious that the females are not less disposed to thugs and aggressive sex postures than the males. In her music video *Falling*, Alicia Key's rejection of the justice system, given the carriage of her jailed lover, is probably an attempt to change the discussion on citizenship in her country. This could be misinterpreted though to signify thug love. Alicia Key's love is not the exact copy of the thug in the American East or West Coast who rose to global prominence in the early 90s. Those thugs hated in a manner no two adversaries could. So-called East Coast and West Coast stars stared at each other and tore each other with words and songs, actions that always resulted in executions (Sharpley 4, Arnett 136-137).

3.0 Moral Panic and Influence of the Mass Media

Despair over hip hop's excesses haunts America. At a time, many people had come to realize that they were under siege by some behavior and the lyrics that were coming out. It intensified and so was the distress felt all across. When people read what Tipper Gore, the wife of an American politician, had to say about the development, opposition to it became formidable and, since rappers could not conduct themselves reasonably, Tipper Gore and her group forced the authorities to take steps to warn parents and guardians of the inherent dangers in the songs. For instance, *Cop Killer*, a song by the band Body Count was definitely not the type of song to be disregarded. What followed were guidelines on how to engage the public, with labels and videos carrying so-called Parental Advisory. It is said that America created what the hip hop stars are reacting to (Hymowitz, Kay S 214 - 215, Lasch-Qulnn 47-49).

With the possibilities offered by the print and electronic media, it is today inconceivable not to accomplish tasks through communication agencies. The telecommunications industry records new users regularly. The media provides an

overwhelming outlet for information. That being the case, we need to reflect on how the media determines what we do and how we form opinions. The TV has captured our interest and we are certain to be confronted with violence and pornography on television. The electronic and print media create those images that remain with us long after the images had been screened to us. Big corporations, knowing the monetary value of the ventures, are willing to recognize or develop the talents of various young people. The productions may be unsuited to some people's idea of healthy broadcasts, but the capitalist system presumes to acknowledge and reward diligence. It is argued that the public might disregard any piece of entertainment if the content does not hold their interest. Being the low culture it is, as participants, the masses consider issues that are relevant to ordinary people(Christenson 116-118, Lasch-Qulnn42).Pop culture offers a return to innocence. Among its themes is to assert the humanity of the actors.

The ordinary people pay attention to how one extricates oneself from poverty and being disconnected from real life anxieties. It is such that when a particular artist or athlete who is popular moves, fans move with him. One should not ignore the fact that there must be compelling reasons for the success story. But it is argued that the media ensures the ignorance of the masses. Therefore, one cannot attribute sound judgments to majority of viewers. This high level of ignorance noticed among the masses is shared by the working class. Pop culture has also benefited from patronage by academics and, through the media and globalization, pop culture spills into Africa and elsewhere (Smith and Donnerstein 66-67, Lasch-Qulnn60, 50-52).

4.0 Export of Pop Culture and Globalization

America nurtures globalization. The country is prepared to respond with its military where necessary. It is perfect for America to get a foothold overseas and to foster American affairs and values. What is received at the other end are American goods. Coca-Cola, McDonald's, Barbie dolls and Disney bring out the best and humane side of their country. According to Jan Nederveen Pieterse, this is Americanism in practice. Popular culture and transnational consumerism facilitate 'Americanism' and vice versa. They contribute to America's 'structural imperialism.' Modernization refers to Westernization,

which correctly describes Americanization. America polices the economies of countries, and exerts her influence on the economies and lives of various peoples and countries too weak to resist. Everything tends toward cultural imperialism (Pieterse 70; 84).

American habits as well as hip hop is found around the world in varying degrees. The world has had Europeanization of America, but what is happening now is not a return to a previous state. Both have been experiencing cultural exchanges between them. The same procedure detected in America is followed in Europe. British music industry, built on a strong structure, raises as much excitement universally, as well. Reference is made to the Minstrel in British cultural history. Continuing, in recent memory, bands like British-American Fleetwood Mac and The Beatles, then The Rolling Stones, Phil Collins, Spice Girls, The Gorillaz, Amy Winehouse, Melanie C. and Australian-British Kylie Minogue, are good enough to engage our attention. They come with their dramas; like Mel B., one of the Spice Girls, indulging in total nudity. A glance at the German music scene indicates the same dispositions.

Would one have thought that reference could be made to a German rapper? Germany can be rightfully classified as a land of rap. American rapper Coolio's adventure, for instance, endeared him to German fans. The German rap household feels its fans place immense value on celebrity shop lifting, and think the act appealing. Rapper Bushido reminds one of how hip hop has modified being a thug. In his music video, Weck Mich Auf or Wake Me Up, the stride of the enlarged figure of Afro-German rapper Samy Deluxe disrespectfully whips over a city, thereby fictionally overturning the prevailing social order in Germany. The Deluxes, through their protest music, definitely represent people hurt by state policies. The German hip hop stage is not occupied exclusively by the males. The females have been sufficiently represented by female bands like Tic Tac Toe and No Angels. In a reference to some musicians but hardly to Deluxe, German politicians have deemed pop stars unfit to be role models to the youth, warning parents against leaving children alone with the TV (Perone 11).

Africa also has a worthy assemblage of musicians. We cannot discount the role played by African music in America, with inflow of African cultural ways into the Americas in the course of the Trans-Atlantic Slave Trade. On the countdown to

independence in Nigeria, the company of a music maker like Unoka in *Things Fall Apart* was still only desired during festivities. The African musician's trade became commercialized eventually, with the availability of Western instruments, with preoccupations like American swing, French cabaret, church hymns, etc. The singer was replaced at the beginning of the 21st century by very visible groups and names like the Dark City Sisters of South Africa with its group leader Joyce Mogatusi. Africa was in the right frame of mind to embrace [Rock N' roll](#), [soul](#), and later [funk](#) and fashions. African entertainers looked after their hair the way people did in the West. Music productions were acts of labor and acquired musical gifts in what is thought to be an unforgettable period. Singers produced songs for their generation and for generations to come. In Nigeria, from the 70s, down to the late 90s were groups like The Hykers, the Funkees, Founders15, The Apostles, The Aktion Band, Semi-Colon, and The Wings (*Nwakanma*). Any brilliance in music production was lost with that generation. A period of adversity in quality music has set in.

Current musicians have little to show for the volume of money in their hands. The singers include Tuface, Davido, Terry G, Phyno, D'Banj, Flavor, Psquare, Wizkid and *Tiwa Savage, among others*. Using 'samples,' they simply reintroduce songs which they do not even pass off as the remakes which the songs are. Numerous songs are generated from Bam Bam by Chaka Demus and Pliers, for instance. With so much to offer, they have stepped up the plunder of other dance hall titles like Heads High by Mr. Vegas, Rikers Island by Cocoa Tea, *Level The Vibes* by Half Pint, etc., picking up in the process the hip roll and head toss dance moves of those musicians (Arnett 136).

The songs of the Nigerian artists are unvaried; as if they have the same rhythm section. It is like hearing Sly Dumber's drum tracks and the double tap on the rim. What it has in common with American, British or German acts are nudity and swear words. It departs from them in the form of music production in those places. You do not hear Peterside Ottong's *Where Are The Prophets?* or Ras Kimono's *We No Wan Dis Shit System*, both of the 90s, or German Samy Deluxe's *Weck Mich Auf* of the 20s (Ojukwu, Obielozie and Esimone).

Before the 90s, in Nigeria, whatever urge female entertainers had to expose their bodies, it was kept under control. Nudity has now replaced true lyrics as attraction for music. A female singer thinks of no better way to promote her song than let people see how she looks without her clothes. A video clip in Nigeria has to have a good dose of pornography to be enjoyed. Even a female singer has to be someone who is beautiful. The linkage is that a girl could come in contact with singing through modeling. One should not forget that a female singer seen on the stage may affect people the way a model will. Singer Tiwa Savage expands the discourse. She regards her body as something she can use to support her career. She believes her fate is in her body, and knows how not to lose her fans. She pointed this out to her detractors when she wrote on Instagram: *“I’m off to the beach to show more of my bikini body, because I’m married I should turn into a nun abi? Maybe if you worked on your body your husband will not be drooling over me”* ([Orenuga](#)).

In Nigeria, school children are not left out of the ruinous treats publishers hand out (Ywee). Let us reflect on an education system that will recommend to 10-year-old pupils a book with the following dialog:

Kachi: Are not Igbos smart enough to take the virginity of their girls!

Nwachukwu: Are our cocks too short and our balls small? Bloody hell!

Kachi: Dick? (Meunier2, 4).

Like the book referred to above, any manner of songs are available to children at birthday parties. In reality, we are made to question the obligations of once safe strongholds like the family in Nigeria. The family has exhibited its inability to uphold the moral values of society. Excitement about the hip hop craze runs in Nigerian families. In Nigeria, people look forward to the next Big Brother Africa episode, where the most disturbing activities take place. By chance, they sit around for Who Wants To Be A Millionaire, Nigeria Got Talent, Nigerian Idol, etc. Parents and their children have risen to the occasion and now participate in hip hop dances on television. In knockout rounds, families compete against one another.

A family selects show biz clothes for an event. If the child's feet are strong enough to step heavily on the ground, the child can make the list. The little girl's father tries to forget he is an older man. Just like his teenage daughter who is smiling right beside him, he has the carriage of a hip hop star. With a dirty rap tune playing, the mother is lifted by the son and the woman flips through the air and is caught by the son, and they are applauded in homes across Nigeria. They all dance with measured strokes with their waists, and digging, depending on if they are dancing to Alanta, Azonto, Etighi, or Wazobia that would need both hands moving outwards. What the families all have in common is the portrait of broken down families. Viewers nationwide take in long breaths as judges make pronouncements. Speaking on a show, Mrs Ngozi Nkwoji, Senior Brand Manager, Maltina, said, "[E]victions are always emotional and the last eviction is the hardest. However, only five families can go through to the Grand Final and only one family amongst the five will win the grand prize. Our judges have done their best in selecting the best five now it's up to Nigerians to vote for their most favourite family. Every family in the Grand Final has an equal opportunity to win" (Ikeji).

Summary and Conclusion

We have observed to what extent this development that forces society to scorn traditional values is adopted from America. With regard to traditional values, America itself was set on the path of a cultural revolution by the Transcendentalists, who argued that an external influence is mechanical while that which comes from inside the mind is organic. The mechanical is the calculations and values of the aristocracy. Unlike the organic, this is supposed to be unnatural and unreliable. The status is usually ascribed or inherited. It is an attribute of high culture. In the high culture, the fellow invests in virtues and concentrates on strengthening his value system. Yet, with high culture, it was thought that there was an ascendancy of falsehood and deception in society. Eventually, the base of high culture became smaller. The masses turned away from using it as a standard and patronized low culture or popular culture. In effect, a fairly close description that fits popular culture is that it is the expression of the masses. Aristocratic pastimes like classical music were still dominant when Scott Joplin, who started making his Ragtime music, began promoting the ideals of low culture. It was mixed with a cultural revolution that

eventually inspired the Beat Generation, the hippy movement, the sex revolution and the advent of men entertainment magazines. A range of musical genres and countless songs emerged and have given the world a lot to cheer in various generations since the Scott Joplin experiment.

This mob culture, being hardly regulated, became a procedure used to push the weird nature. Some songs and videos have as much hate speeches and sexual images as they contain words. In the 90s in America, some musicians placed bounties on each other's heads, leaving their fans to forever mourn. In this case, violence is mixed with elements like coolness. Similarly, there is fondness for thug love. Since a viewer could be mentally taking the place of someone who has an inspirational story, thereby admiring the fellow, the viewer could acquire some of the behaviors of the TV personality. In this way, the crafty media leads people to cultivate the lifestyle seen on TV. Whereby a country like America makes the world comply with the principle of free trade for democracy to prevail, structural imperialism takes place. In far away Africa, the youth adopt these cultural ways. The untactful youth become preoccupied with strange indulgences, which do not entail producing quality music. The Nigerian singer Tiwa Savage, for instance, has a kind of intimacy or does seem to be having an affair with her fans. It is recitation of a familiar trend in an American hip hop setting (Chandarlapaty 6-8).

Obviously, Americanization of Africa cannot be discontinued. The relevant agencies can only remove the potential threats to Nigerian society. The right attitude is required for dance styles one can infer offend people. People will look forward to the time when saner songs will make a comeback and **when the ladies will pull back their clothes**. Artists should not fill up video clips with awful scenes. **Music outing should not always be** accompanied by display of wealth. In fact, let us have more than mere residues of the high culture in pop culture. Commerce and culture must not be strange bedfellows.

Let culture be the divine and refreshing atmosphere and a place of retreat from the hostile market place that it was assumed to be. Let the aura that defines it occasionally shut out the market. **It is distressful when the family** can no longer respond to the moral decay around it. Regulatory agencies and the family should help concerned persons get rid of these images that are on display in various forums. German politicians and parents believe

the media rob people of their sense of judgment. It should be part of the calculations of politicians in Nigeria and in Africa. This is necessary, so that mass culture can be classified as genuine culture.

Works Cited

- Allyn, David. *Make Love, Not War: The Sexual: An Unfettered History*. Boston: Little, Brown, 2000.
- Arnett, Jeffrey J. "Music at the Edge: The Attraction and Effects of Controversial Music on Young People." Ravitch and Viteritti, 2003, 125-142.
- Chandraratna, Raj. *The Beat Generation and Counterculture: Paul Bowles, William S. Burroughs, Jack Kerouac* (Modern American Literature). New York: Lang, 2009.
- Brooks, Van Wyck. *America's Coming-of-Age. Three Essays on America*. New York: Dutton, 1934.
- Buell, Lawrence ed. *The American Transcendentalists: Essential Writings*. New York: Modern Library, 2006.
- Calluori, Raymond Anthony. *Cultural Terrorism: British Punk and the Unity of Misery in Everyday Life*. Ann Arbor, Mich: UMI, 1984.
- Catherine M. Roach. *Stripping, Sex, and Popular Culture*. Oxford: Berg, 2007.
- Chang, O'Brien Kevin. *Reggae Routes: The Story of Jamaican Music*. Philadelphia: Temple Univ. Press, 1998.
- Christenson, Peter. "Equipment for Living: How Popular Music Fits in the Lives of Youth." Ravitch and Viteritti, 2003, 96-124.
- Creadick, Anna G. *Perfectly Average: The Pursuit of Normality in Postwar America*. Amherst, Mass. Univ. of Massachusetts Press, 2010.
- Epp, Rainer, Bogues, Tony ed. *Dub Version: über Jamaikas Wirklichkeit*. Berlin: Rottbuchverl, 1982.
- Gilmore, Michael. *American Romanticism and the Marketplace*. Chicago: University of Chicago Press, 1985.
- Gura, Philip F. *American Transcendentalism: A History*. New York: Hill and Wang, 2007.
- Hegemann, Susan. *Patterns for America: Modernism and the Concept of Culture*. Princeton: Princeton University Press, 1999.
- Hymowitz, Kay. "The Contradiction of Parenting in the Media Age." Ravitch and Viteritti, Joseph, 2000, 214 – 239
- Jones, Arthur. *M.African Rhythm*. London: Oxford Univ. Press, 1955.
- Kilborn, Richard. *Staging the Real: Factual TV Programming in the Age of Big Brother*. Manchester: Manchester Univ. Press, 2003.

- Kuchi, Zuya. *The Music of Counterculture Cinema: A Critical Study of 1960s and 1970s Soundtracks*. Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2015.
- Lasch-Quin, Elizabeth. "Socializing Children in a Culture of Obscenity." Ravitch and Viteritti, 2003, 39 - 64.
- McNair, Brian. *Striptease Culture: Sex, Media and the Democratization of Desire*. London: Routledge, 2002.
- Medved, Michael. *Hollywood vs. America: Popular Culture and the War on Traditional Values*. New York, NY: Harper Perennial, 1993.
- Meunier, Eugene Pierre. *Zumji and Uchenna*. Codesria Book Series. Indiana: Spectrum, Indiana University, 1999.
- Moore, Ryan. *Sells Like Tenn Spirit: Music, Youth Culture, and Social Crisis*. New York: New York Univ. Press, 2010.
- Olfman, Sharna, ed. *The Sexualization of Childhood*. Westport, Conn: Praeger, 2009.
- Perone, James E. *Music of the Counterculture Era (American History Through Music)*. Westport: Greenwood, 2004.
- Robbins, Ping Nancy, Marco, Guy. *Scott Joplin: A Guide to Research*. New York: Routledge, 2015.
- Ravitch, Diane and Viteritti, Joseph ed. *Kid Stuff: Marketing Sex and Violence to America's Children*. Baltimore: Johns Hopkins Univ. Press, 2003.
- Rocabaugh, William. J. *American Hippies*. New Cambridge University Press, 2015.
- Roeder, Caroline. *Von LadyPunk bis LadyGaga: aktuelle (Mädchen) Literatur*. München: Koeped, 2012.
- Royster, Francesca T. *Sounding like a no-no?: Queer Sounds and Eccentric Acts in the Post-Soul Era*. Ann Arbor: Univ. of Michigan Press, 2013.
- Semonche, John E. *Censoring Sex: A Historical Journey Through American Media*. Lanham, Md.: Rowman and Littlefield, 2007.
- Smith, L. Stacy and Donnerstein, Ed, ed, "The Problem of Exposure: Violence, Sex, Drugs, and Alcohol." Ravitch and Viteritti, 2003, 65 - 95.

- Michael P. Jeffries. *Thuglife: Race, Gender, and the Meaning of Hip-Hop*. Chicago: University of Chicago Press, 2011.
- Springhall, John. *Youth, Popular Culture and Moral Panics: Penny Gaffs to Gangsta-Rap; 1830 – 1996*. Basingstoke, Hampshire: Macmillan, 1998.
- Sharpley-Whiting, T. Denean. *PimpsUp, Ho'sdown: HipHop'shold on YoungBlackWomen*. New York: New York Univ. Press, 2007.
- Thompson, Graham. *American Culture in the 1980s*. Edinburgh: Edinburgh University Press, 2007.
- Travis, Tiffini A. and Hardy, Perry. *Skinheads: a Guide to an Americansubculture*. Santa Barbara, Calif: Greenwood Press, 2012.
- Vernon, Paul. *African American Blues, Rhythm and Blues, Gospel and Zydeco on Film and Video, 1926 1997*. Aldershot: Ashgate, 1999.

Internet Sources

- Egwugwu. <https://www.youtube.com/watch?v=nAs0k-xchmM>
- Quake, Head. <https://www.youtube.com/watch?v=dVqRJSderMw>
- Ikeji, Linda. <http://www.lindaiekejisblog.com/2013/09/five-families-qualify-formaltina-Dance.html>
- Leypoldt, Guenther. <http://www.as.uni-heidelberg.de/personen/Leypoldt/files/Transcendentalturm.pdf>
- Montgomery, James. <http://www.mtv.com/news/1717150/european-music-awards-most-memorable-moments-ever/>
- Mwangi. <http://www.thedisplacedafrican.com/2009/02/top-49-african-musicians/>
- Nwakanma, Obi. <http://www.vanguardngr.com/2014/04/bob-miga-1949-2014/>
- Odoi, Andrew. <https://www.youtube.com/watch?v=kN4owFWsYEs>
- Ojukwu, Ebele, Obielozie, Elizabeth, Esimone, Chinyere.

file:///C:/Users/ZXNCC/Downloads/140116-373585-1-SM.pdf

Orenuga, Adenike. <http://dailypost.ng/2014/05/06/newly-married-tiwa-savage-goes-raunchy-fan-stage-photos/>

WeiguBetny, Ina. http://www.focus.de/politik/deutschland/prominente-gangster-rap-in-boeblingen_aid_174066.html

Ywee. <http://lagosmums.com/zumji-and-uchenna-adult-story-for-children/>

Zoe, Shenton.

<http://www.mirror.co.uk/3am/celebrity-news/near-naked-amber-rose-leaves-little-4102667>