

(Re)examination of the Aspects of African Cultural Production through Different Epochs

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ABSTRACT:

This paper sought to examine how African Culture has undergone the processes of production, development and change through four different epochs, namely: pre-colonial period, colonial period, independent period and post-independent period. The study applies the post-colonial theory, which broadly deals with the study of the effects of colonialism on cultures and societies, to interrogate the (un)changing perceptions of Africans across different epochs. Post-colonial theory is often said to commence with the work of Edward Said, Stuart Hall and Homi K. Bhabha. The approach looks at literature and society from two broad angles: how the writer, artist, cultural worker, and his or her context imitates a colonial past, and how they survive and carve out a new way of creating and understanding the world. It is anxious with both how European nations conquered and controlled “Third world” cultures and how these groups have since responded to and resisted those encroachments. The study is qualitative, employing discourse data obtained from a close reading of the text. The paper contributes knowledge on how various factors such as slavery, colonialism; migration, technology and globalization have contributed to cultural production, development and change.

Key Terms: cultural production, epochs, pre-colonial period, colonial period, independent period, post-independent period.

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Introduction

Through their creative mediations, creative writers have always sought to decenter the evident superiority of African cultures against foreign cultures on the African continent. This has been imposed by the continued assault on African Culture by foreign customs. West Africans and East Africans have not been left behind in this debate. African writers who have creatively joined in this debate include Francis Imbuga in his play *The Burning of Rags*, Austin Bukenya in his play *The Bride*, Wole Soyinka's *The Lion and the Jewel*, Chinua Achebe's novel *Things Fall Apart*, Wole Soyinka's *The Interpreters* and Okot P' Bitek's *Song of Lawino*. This paper will derive some of its illustrations from *Song of Lawino*, and *Things Fall Apart*.

European expansionism took different forms in different times and places and proceeded both through conscious development and conditional incidences. Post-colonial works of literature are a result of this contact between imperial culture and the complex of native cultural practices.

The (Un)changing Africa's Culture Across Epochs

Culture defines the values and benefits that underlie those institutions, activities and the form that they yield, whether they are the family, education, religion or even what is satisfactory to eat and the way it is consumed. The focus is on shared meanings. This way of looking at culture is sometimes described as the culturist view, where the stress is on interpreting the purpose of learning that is lived. For Williams (1981, 1983), culture is located within flexible but discernable confines. That is, culture is understood to be an aspect of the place. Indeed, it is constitutive of site. In so far as culture is a way of life, its boundaries are primarily locked into those of nationality and ethnicity, for example, the Culture of the Kenyans. The procedures of globalization suggest that we need to rethink our conception of culture. Culture is not best

understood in positions of locations and roots but more as hybrid cultural routes in global space.

Homi Bhabha in *The Location of Culture* contends against the tendency to essentialize 'Third World' countries into a consistent identity, claiming instead that all sense of nationhood is narrativized. For Bhabha, the unpredictability of import in language leads us to conceive of culture, identities and identifications as always a place of borders and hybridity rather than of stable units, a view encapsulated in his use of concepts such as mimicry, interstice, hybridity and liminality (Bhabha, 1994:200). According to Edward Sapir, Culture is any socially fundamental element of the life of man, material and spiritual. On the other hand, Malinowski views culture as the handwork of man and conventional understandings manifested in art and artefacts, which persisting through, characterizes a human group. But the kind of study that I am undertaking dismisses Malinowski's view because the main interest is not in looking at culture as the handwork of man but as a way of life that is somehow contagious through imitation from one youth to another.

From all the definitions above one can infer that culture has never been given a specific meaning; there are many things that people perceive culture as but due to space and time, the study will delve into cultural production, development and what impact the global culture has on African people. This is because people are not born with culture; they have to learn it. Throughout the development of the entire lifespan, culture is acquired from the society in which we live. Furthermore, in the diverse population of Kenya, ethnic groups or communities interact with other groups outside the realm of their self to exchange languages, ideas and even technology. This study looks at culture as a theme which is diverse and needs in-depth research.

Expression of Cultural forms in the Pre-colonial Period

During the pre-colonial period, African Culture was assumed to be intact without contamination from the western world. The youths were socialized through oral literature. Drama and poetry took centre stage because the Africans could not read or write. Education was through observation and imitation. There were war drama, funerary drama and religious drama. Ole kantai notes that war drama was used to transmit culture from non-morans to those aspiring to be Morans. And for funerary drama, when a person died, the community mourned. There are those who wailed and uttered words of praise, farewell and blessings upon the dead one. Others would just wail. This would be done in a sinsong, a dirge or in action. The action may imitate the collapsed person. However, the best form of funerary drama in Kenya was by the Luo community. According to Miruka (2001) this action-packed mourning period was characterized by waving of twigs, cutting of branches and a general pandemonium once it was announced that an elder of the village had passed on.

This culture served a purpose of bringing the community together hence creating cohesion in the family.

We get a better glimpse of African Culture through Achebe's description in *Things Fall Apart*. Through Achebe's writing we get an impression of African Culture being portrayed as superior to the European Culture. One of the beauties of the Igbo Culture is that it has some sorts of entertainment. Wrestling is part and parcel of the Igbo Culture, and is the basis of recreation. It is valued because winning a wrestling match would earn one a title, respect and status in the society. Achebe then gives us a picture of one of the wrestling matches:

Ikezue held out his right hand. Okafor seized it, and they closed in. It was a fierce contest. Ikezue strove to dig in his right heel behind Okafor so as to pitch him backwards in the clever age style[...]The crowd had surrounded and swallowed up the drummers,

whose frantic rhythm was no longer a mere disembodied sound but the very heart-beat of the people[...]Quick as the lightning of Amadiora, Okafor raised his right leg and swung it over his rival's head. The crowd burst into thunderous roar. Okafor was swept off his feet by his supporters and carried home shoulder-high. (Achebe, 1958: 36)

Achebe presents an aspect of sporting culture of the Igbo people through a detailed description of the wrestling match. It is full of entertainment through playing of the drums, cheering up the wrestlers and praising up the winner through song and dance. The reader can easily feel the excitement and the physical movements of the spectators and the wrestlers. Achebe then gives a comparison of the rhythms of the drums and that of heart-beat of the people. Wrestling has been depicted as a form of measure of strength that would bring out an identity for instance, of the village with the strongest men. That is why Okafor is carried shoulder – high.

A part from wrestling, the Igbo community had love for music. In *Things Fall Apart* Unoka has at first been presented as a lazy man and also cowardly. This attributes makes Okonkwo hate his father. But contrary to this Unoka is also a good musician and a man with a good sense of humour:

He was very good on his flute, and his happiest moments were the two or three moons after the Harvest when the village musicians brought down their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. Sometimes another village would ask Unoka's band and their dancing egwugwu to come and stay with them and teach them their tunes. (Achebe, 1958: pp. 4-5)

Through Unoka, Achebe portrays the cohesiveness, the friendliness and the peacefulness of the Igbo society. Unoka himself is an artist, an actor and a musician. He is good-natured right from childhood, generous and humorous. He enjoys good fellowship and lives in harmony with his kin and the forces of nature. That's why we are told, 'sometimes another village would ask Unoka's band and their dancing egwuegwu to come and stay with them and teach them their tunes' (p. 5). Although his society sees Unoka's life as a disaster, he is useful to the community through his mingling with the people. He is unlike his son Okonkwo who lacks patience, humility, humanity and warmth. At least if Okonkwo had borrowed some of his father's traits, his life might not have ended in catastrophe. Therefore, the value of respect for parents no matter how poor they may be is somehow brought out by Achebe of which he implies that failure of this may lead to misery just as the same way Okonkwo ended up miserably.

In a world without Europeans, Achebe gives a sense of the splendour of Igbo art, poetry and music by displaying how it is interwoven with the most important institutions of the clan and by creating an understanding of the Igbo language through his use of English. The adorning of walls and bodies or the shaving of hair in "beautiful patterns" recurs in various ceremonies. Music and dancing are a part of Igbo rituals which call for talent such as that of Obiozo Ezikolo, king of all the drums.

The Igbo's are cautious when it comes to the choice of words so that they can make a point without offending one another. This strengthens their relationship and creates a bond of brotherhood and togetherness. As Achebe puts it, "Proverbs are the palm-oil with which words are eaten" (p.10). Another instance is when Unoka declines to pay Okoye by declaring that: "the sun will shine on those who stand before it shines on those who kneel under them (p.11)." This implies that Unoka will pay his large debts first

before his small ones. In *Things Fall Apart* proverbs have been used in various ways to explain different concepts of the Igbo Culture. For instance "If a child washed his hands, he could eat with the kings", implying that a hard-working child, one day he may become one of the greatest men in the society. Proverbs are used to caution, educate and advise. They are also used to establish the morality on which the tribe depends.

Achebe believes that in the face of colonial derogation, the prime duty of the African writer in the few years after independence was to restore dignity to the past, to show that African people did not hear of cultural ethos initially from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry, and above all, they had dignity. It is this dignity that many African people all but lost during the colonial period, and it is this that they must recuperate. The worst thing that can happen to any people is the loss of their self-respect and pride. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost. There is a saying in Ibo that a man who can't tell where the rain began to beat him cannot know where he dried his body. The writer can tell the people where the rain started to beat them (Achebe, 1973: 08).

It is in this light that Achebe attempts to help his people gain their dignity through *Things Fall Apart*.

Effects of Acquisition of Education Abroad on African Culture

Education plays a vital role in the transformation of culture. The Africans who are educated seem to be wallowing between Western and traditional Culture. They seem to be having no standpoint. Chris Wanjala in his work *The season of Harvest* identifies Cesaire's views as a writer in a colonized state. He draws heavily on *Return to my Native*

Land. Césaire seems to be irritated by the way the educated Negro has been alienated. The educated one appears to be drifting away from his African Culture and implying that he is alienated.

In dealing with alienation, one must be warned by Fanon's statement; one is making a pathological study: "the subject of our study is the dupes and those who dupe them, the alienated, and ...if there are white men who believe naturally when they meet Negroes, they certainly do not fall within the scope of our examination." (Fanon, 1968: 67)

French education, French Culture and Christianity are agents of alienation of the Antillean blacks from their social and economic realities. These black people want to forget their history (of slavery) and make amends with their white friends by escaping the archetypal image created of them in white books, on the white screen and in the relationship with whites. Césaire's concern is with the culture of the black man *parce*. He feels satisfied when people who read his work question the white man's values and conclude for themselves that the white man's values are (or indeed are not) suitable for the black man.

Césaire tries to suppress these false consciences. While at the second congress of Negro writers and artists more than a decade ago Césaire stood up and said, "colonialism still has the power to oppress and to crush, perhaps even more savagely than ever, but one thing is certain; it is morally weak and, it knows itself to be perishable and has lost its historical assurance."

In *Return to my Native Land*, the poem deals with the race question in general and the colonial situation in particular. The poet shows an angry involvement in the social and political issues of his world. We see the embodiment of the Negro in Césaire making a descent into himself to pluck out a cure of the wounds of his alienation. Césaire sings out his

anger, shouts his regret and exposes the gaping wounds inflicted upon him by the white world. The poem presents scenes of desolation and physical devastation of *forte-de-france* (a reality in Martinique). It shows the personal anguish, the personal alienation (in the classical Marxian sense) of the black people of Martinique. But as the poet fiddles with the chances of bringing solace to the situation, he ultimately sees relief in *Negritude*. He finally prescribes a redress to the sickness that has swept over the filthy Island.

For the poet, the awareness of the evils that sweep his countrymen of their feet is a process of transcendence. The black man has been alienated from his universe (of African and his natural environment) in his contact with the mundane white world.

The black man hates himself passionately; he hates his colour passionately and was he to choose, (were he to pick!) he would have instead been a white man. In his secret heart, he hotly pursues white values. It is, therefore, the responsibility of the black man that there is no cause of lament. The black skin is also gorgeous. The self-hatred that emanates from the black leather is a state of mind, mental aberration conditioned by the cunning white man.

Aime Césaire is a "been-to", he is well educated in the rigours of the French system. When he returned to Martinique, he delighted his people into electing him significant of *forte-de-france* in 1945 by his beautiful oratory in the election campaign. He exhibited those qualities of alienation that make the "been-tos" worshiped by the villagers they leave behind: usually there is that sense of "arrival" in the minds of the "been-tos". In Frantz Fanon's words, they "convey the impression that they have completed a cycle, that they have added to themselves something that was lacking." This alienation is demonstrated in the use of language by the "been-tos".

They speak with affected propriety and self-conscious excellence. According to Fanon, could be analyzed in Psychic terms. The question put by Fanon could be asked of writes anywhere in the third world:

Effects of Globalization on Culture in the Post-colonial period

Hybridity as a Post-colonial Culture

The invasion of the traditional space by Western influences has had a profound and lasting impact. Not only was the universe altered in a significant manner, but the impact on individuals was also momentous. Thus, we can say that the effect was on material, psychological, social and political issues. This research demonstrates this impact of the clash of the encounter between the colonizers and the colonized, which is still ongoing, had a significant impact on cultural change and production. It draws examples from Trevor Rhone's *Smile Orange* in a bid to illustrate the resultant artistic effects that emerged in the diaspora after the European colonialism. The major ones being alienation, immorality and worshipping of the tourists.

The play *Smile Orange* is set in a hotel known as Mocho in Jamaica. The play opens with the expectation of the arrival of a tourist who is coming in from America because it is the beginning of tourist season. Various characters have different expectations; primarily focusing on earning that is expected. Miss Brandon plans to hook up with a white man. She drops her former boyfriend called Jimmy. Miss Brandon says:

So why Jimmy was asking for me? Him, not mi boyfriend any longer, mi dear, I finish wid him – roun' three weeks now – little after me get di job up here. Everything has to change, you know. Di boy was hindering mi progress, man... yes, him nuh did want di pearl for nutten! Hear me, anything dat drop into my lap have to come good. Is money I

looking. Him have nutten to offer, mi love... Hold a little (p. 95).

Miss Brandon expects a lot of money from the tourists. She still has a closed mind that the whites are superior as compared to the blacks hence abandoning Jimmy for financial gain from the tourists. One can easily observe that she has a colonized mind that may be looked at as a representative of many blacks in the diaspora. Miss Brandon falls in love with a tourist with one foot who is ready to give her money. She says everything has to change. This is what she tells Chile over the phone:

... is a wooden-foot man! Me nuh know. If is wood or cork. Him mention something' bout war, but me could never imagine say him was a cripple. Mi dear, I don't know. Me promise him to go out... but... all the same you know I will see what him up to, one foot or no one foot. Yes...one foot man better than no man. You know how long I been trying to get a permanent Visa to go to America? When I get what I want, I dump him (p. 102).

Towards the end of the play, miss Brandon becomes frustrated and disillusioned when the tourist leaves for the USA without taking her. She is temperamental after her ambition to fly to the USA thwarted. Rhones depicts Jamaica as a country that has been severely affected by the legacy of European colonialism. The play uses satire to communicate its points. Humour, irony and farce are used to satirize the society that has lost value in an absurd aping of the West. The tourists are also ridiculed for their inhumanity and psychological problems. The stage confusions and talking at cross purpose are applied deliberately by the author to reveal the absurdities of the lives of the characters and the difficulties faced by the individuals in the diaspora.

The main character Ringo who is also the protagonist in the play and besides the expectations of money from the tourist, he is too faced with a domestic problem. His wife is used to dollars and oppresses him to provide it frequently. Ringo finds many more ways to get money to satisfy his wife. His two brothers-in-law also want him to get them a job in the hotel. This makes Ringo to try and find means to get them into the hotel. He uses all means: trickery and corruption to achieve his goals. It is this underhand dealing by this character that leads to the final catastrophe of the play. The description of the setting establishes action and atmosphere of pretension that informs the character.

... left is O'KEEFE'S office with telephone, desk, chairs, shelf with a few books. The whole thing has pretensions to good taste, like the man himself, calendar, a print, loving- cups, a first- aid – box, a waste paper basket with the hotel's insignia. A door left leads to the rest of the hotel (p.92).

The characters are greedy and alienated. They lack firm values and personality. The playwright is further pre-occupied with issues of exploitation, immorality, a materialistic and valueless society which is a characteristic of post-colonial society in the diaspora. Many of the characters are false, counterfeit and untrue to themselves. For instance, Ringo is facing domestic problems because the materialistic and false values he embraces in the society. He believes that he has to make dollars through the tourists by all means. He seduces white ladies and gets money from them.

JOE: I heard it was a hot romance.

RINGO: Nonsense! Is money I was looking (p.105).

The author goes further to describe a scene at the airport before the lady left,

A try to pull away from her, di more she hang on to me, till everybody at the airport start looking at me. Since dat day A don't go back to di airport, you know... Dat things a man have to go through to

make a dollar, sometimes you shame of yuhself (p. 105).

Ringo is cunning and immoral but lives in fear of his demanding wife with her two criminal brothers. And to present his case clearly on how the western culture has influenced the culture of the blacks in Jamaica, the playwright uses various images. The image of the orange is central in the play. It acquires a symbolic significance, just like the dollar. It blinds and influences the people in a negative way. For instance, the eating of the orange by O'KEEFE blinds him of his wife's affairs with other men.

The Busboy (Cyril) is convinced by Ringo to eat the orange so that he becomes wise and open-minded. When Cyril eats the orange he forgets about the country ways, customs and taboos. In other words, he becomes alienated and far removed from his own culture. The airline is an image that symbolizes the hope, ambition and desires of the blacks in the Caribbean to access American prosperity or the American dream. Towards the end of the play, the irony is revealed in the frustration of the characters in their expectation. For instance, Miss Brandon fails to go to America with the tourist she had fallen in love with. On the other hand, O'KEEFE laughs at Ringo and abuses him by telling him he cannot have him for a servant in his house; not knowing that Ringo is having an affair with his wife.

The playwright mocks the immorality brought about by the whites. He condemns the exploitation and oppression of the blacks in the diaspora by whites. He further laughs at the blacks in the diaspora who abandon their culture in favour of the white man's lifestyle. This leads to confusion and valuelessness.

Bhabha provides wide-ranging commentaries on different aspects of identities that emerged at the crux of colonialism. But this study will take two concepts deemed

essential for the arguments raised: ‘hybridity’ and ‘liminality’. Hybridity implies mixtures, cross-fertilization, or production of cultural affiliations and intermingling. As a concept, hybridity has evolved from a derogatory term to acquire metaphorical politico-cultural meanings in post-colonial discourse. Hybrid was first used in the context of “Eurocentric supremacist accounts of racial origins and racial distinction” to warn of “grave” dangers of miscegenation if inter-racial marriages were allowed (Smith, 2011: 250). The colonial racism used the argument to operate policies of separate social, political and economic development in the colonies which maintained stringent racial boundaries in all spheres of life. Over the years, the term hybridity has evolved from connoting “racial intermingling or purity” and has become a reference to “Cultural mixture or separateness,” imply diversity or multiculturalism (Smith, 2011:250). This also points to the passage of time and shift from racial discourses to cultural ones, and how a derogatory label, connoting regression and disintegration, is recuperated and used to disrupt the very patterns of categorization and control which initiated it (Smith, 2011:252)

The term *hybridity* has numerous different meanings depending on the field that is used in. In general, the term carries a sense that simply refers to the mixture, and therefore, it can be applied to almost any field of the subject (Kraidy 2005,1). In the context of cultural criticism, however, the term hybridity, or hybrid cultural identity, is used to refer to a mixture of culture, or different aspects of it, such as race, language and ethnicity (Kraidy, 2005, 1). Some theorists, such as Kraidy, prefer to use it in the broader sense of culture, while others use the term to refer to racial intermixture exclusively (Kraidy, 2005, 1). What is common to all of these different schools of thought, however, is that the concept of hybridity “has now acquired the status of a common-sense term, not only in

academia but also in the culture more generally” (Brah and Coombes, 2000: 1).

Bhabha sees hybridity as a condition of in-betweenness, an interstice between two different identities. It is a “borderline condition” or “the third space of enunciation” that “translates and therefore reinscribes, the communal fantasy of both metropolis and modernity” (Bhabha, 1994:6). Hybrid identities, therefore, are formed in “dialectical reorganization” which draws from traditional and modernity, and colonizer and colonized. Bhabha celebrates this asserting that “the third space of enunciation” is the changed political and historical site of enunciation transform [ing] the meanings of the colonial inheritance into the liberatory signs of a free people of the future” (Bhabha, 1994:38). As a result, hybridity is a culmination of “international culture” worked out in “the split – space of enunciation,” that is, *in-between* space (Bhabha, 1994: 38)

A post-colonial theory emerged during late 1980, and according to Gupta (2012:2), it is a “preemptive movement against any kind of injustice, any kind of depravity and distinction”, which “advanced the literature which has given us a podium to view the association between the western and non-western countries from a different point of view”. Therefore, as Bhabha’s theory on cultural liminality is set in the post-colonial context, it draws from the post-colonial discussion on power, agency, the colonizer and the colonized, and makes use of concepts such as liminality in addition to hybridity and mimicry. Hybridity is not, therefore, used by Bhabha only as a reference to the mixture, but instead, it is a complex theory that addresses many aspects of society, colonialism and immigration.

Since hybridity and mimicry are the most relevant concepts to explore concerning black diasporic literature and novels

that tackle the post-colonial issues, however, as the idea of *liminality* is so closely linked with Hybridity in Bhabha's theory, the in-between stage, in its primary sense, is what is meant by the term liminality.

For Bhabha, Hybridity is a way to avoid "that very simplistic polarity between the ruler and the ruled" (Rutherford, 1990, 220). Bhabha argues that colonizers and the colonized are mutually dependent in constructing a share culture. His aim is to create a new language and mode of describing the identity of selves and Others (Yadziha, 2010, 31-32). Yadziha also states that "among post-colonial theorists, there is a wide consensus that hybridity arose out of the culturally internalized interactions between "colonizers" and "the colonized" and the dichotomous formation of these identities" (Yadziha 2010, 31). Modern post-colonial studies also believe hybridity to provide a way out of binary thinking, and to "allow the inscription of the agency of the subaltern, and even permit a restructuring and destabilizing of power" (Yadziha, 2010: 1). Yazdiha enhances the discourse by claiming that "by examining how the hybrid can deconstruct boundaries within race, language and nation", hybridity can "empower marginalized collectives and deconstruct bounded labels, which are used in the service of subordination" (2010: 36). Thus, hybridity "can be seen not as a means of division or sorting out the various histories and diverse narrative to individualize identities, but rather a means of reimagining an interconnected collective" (Yadziha, 2010: 36).

Young's *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995: 10) provides a thorough genealogy of the term hybridity, tracing its elaboration in various Victorian discourses of race and miscegenation. He has remarked on pessimism sometimes related with the term hybridity. He notes how it was influential in imperial and colonial discourse in giving damaging reports on the union of different races. Young would argue that at the turn of the

century, 'Hybridity' had become part of a colonialist discourse of racism. In Jean Rhys *Wide Sargasso Sea*, to be a creole or a 'Hybrid' was mainly negative. They were reported as lazy, and the dangers of such hybrids inevitably reverting to their 'primitive' traditions are highlighted throughout the novel. In reading Young alongside Rhys, it becomes easy to see the negative connotations that the term once had (Chakraborty, 2012: 148).

For Bhabha, Hybridity is the process adopted by the colonial governing authority to translate the identity of the colonized (the other) within a single framework; however such exercises are futile as it fails to produce something either familiar or new. This new hybrid identity emerges from the interweaving of elements of the colonizer and the colonized and challenges the authenticity of any essentialist cultural identity (Chakraborty, 2012: 149). From Chakraborty's words, Bhabha introduces us to the 'Third space' along with the concept of hybridity. This 'third space', according to Bhabha, emerges out of a tension between two cultures. In his essay entitled "Cultures In – Between", he talks about the 'partial culture' which he describes as "The contaminated yet connective tissue between cultures". He then explains "It is indeed something like cultures in – between, baffling both alike and different" (Bhabha 1994, 54). Thus this 'third space' marks a new beginning of possibility in terms of meaningful identification and even productivity that the new identity carries with it. This more modern opening not only questions the established notions of culture and identity but also provides new forms of cultural meaning, and thereby it significantly suspends the limits of the boundaries. The 'third space', therefore, is a place of opportunity for the growth of fresh ideas and it rejects anything fixed, so it opens up newer scope for fresh thoughts allowing us to go beyond the rigidity and limited focus of colonial binary thinking. Instead of exclusion and

rejection, the new space, thus, has the capacity and tendency to include and accept (Chakraborty, 2012: 149).

According to Homi Bhabha, Hybridization is an ongoing process; it, therefore, cannot be 'still'. The happenings on the borderline cultures and in between cultures have been prime concerns for him. For him, the location of culture is unique and sequential, and the terms 'hybridity' and 'Liminality' refer to space as well as time. Homi Bhabha's word, 'Hybridity' in colonial text, answers Spivak's question "Can the subaltern speak?" in a positive way. It indicates that subaltern has spoken. Here the term 'Hybridity' conjures up the notion of 'in-betweenness' which is further elaborated by the accompanying concept of 'Diaspora'. The word 'Diaspora' evokes the specific terms of displacement, but it loses its poignancy due to the effect of 'Hybridity'. It means the time 'hybridity' bridges the gap between the West and the East that is the colonizer and the colonized. The term 'hybridity', thus serves a bridge narrowing down the distance between the West and the East, the colonizer (orient) and the colonized, the occident. The construct of such a shared culture saw the colonizer and the colonized being mutually dependent on each other.

Popular culture

The debate about what constitutes severe cultural production especially concerning literature has been in circulation in African countries – since the seventies, and it is only recently that popular literature and culture, in general, is beginning to receive the critical attention that it deserves within the academy. The contemporary cultural production has been affected by the effects of colonialism. This I may call it the multiple heritage. Whereby the Africans are forced to embrace several cultures "traditional", "elite", "modern" and Westernized culture."

The two categories "traditional and Western" have dominated the study of African Cultures. They may have some preliminary heuristic use, not least because they are becoming categories that cultural producers in Africa themselves use to describe and understand the artistic universe within which they operate. The African creative world is often represented as being divided into traditional art on one hand, and the elite/ modern/ westernized art on the other side. And for the Africans who 'stand' between the two cultures are assumed to be hybridist.

Conclusion

This paper outlines the various aspects of cultural production from the pre-colonial period to the 21st century. By looking at the themes of the texts analyzed in this paper, one can sense the presence of common concerns. First, there is a powerful sense of colonization which destabilizes the African Culture. Then there is the irony, and the inequalities brought about by the Whiteman's education. This education comes about with the bourgeoisie culture and alienation of the African elite from their traditional culture. Chinua Achebe's recreation of the past and tradition in *Things Fall Apart* provides a ground for an act of constitution of African identity. Achebe castigates the reception and adoption of imported cultural forms. At the same time, Trevor Rhones in *Smile Orange* is concerned with the question of 'cultural dumping' in which the Africans pose as the consumers of the imported culture. This, in effect, advances the production of cultural forms which is as a result of globalization. Therefore, more attention should be paid to specific ways in which globalization works through local African scenes of cultural production and consumption, and to the question of what audiences do with, or make of, imported cultural products.

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