

Social Media and Future Concerns: A Transcultural Discourse on the Marital Crisis of 'Yanbaba Comedian'

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Abstract

Social Media platforms have greatly demystified so many cultural norms in Africa, as content creators are more concerned with instantaneous content outputs in order to generate online traffic with financial gains. The result of this is that there is a new common culture that brings people of different backgrounds, norms, perspectives and opinions together, which promotes a high level of cultural influence amongst people. Based on this, issues on traditional cultural norms like burial, marriage, and mode of worship, which are sacred in Africa, have been demystified. So, the question is, to what extent has this new culture influenced the perception of the younger generation? Has this new culture successfully displaced the old tradition, especially in Africa? Thus, in the course of this research, proper attention would be given to young African marriages and the effect of this new and emergent common culture through Social Media, as this research is based on qualitative survey. Transculturalism theory is employed in the discourse of the marital crisis of Yanbaba Comedian. The results show how Social Media has become a tool for breakdown of cultural norms especially on African marriages subsequent to interweaving of cultural identities that is alien to Africans.

Background to the Study

One of the greatest tool of communication is language, and language is deeply rooted in culture. It is through language that people communicate with one another, create a sense of relationship, and even a community. For any society to thrive, communication through language must be developed, which will develop into several cultural communities that have a common and collective understanding. This common and collective understanding becomes an emblematic process through which social reality is erected, nurtured, mended and modified.

Cultural identity is massively reliant on several factors like gender, ethnicity, geographic location, language, religion, etc. If we attempt to define culture, we would say it is a transferred system of symbols, meaning, and norms usually historically. This means that when one knows a language, it enables one to communicate with others who are knowledgeable in that language. And not just that, there is a shared historical transmission of norms and culture.

With the introduction of social media, a new wave of intercultural communication is introduced in society. Its effectiveness is seen in its support and promotion of enterprises that go beyond time and space.

Its effectiveness has greatly aided the advancement of globalization, as its genuine and comprehensive quality, user-friendliness, has shown it to be accepted greatly mostly by the youths. It has ameliorated creativity and social cognizance by increasing interactivity among people as new ideas and belief are being shared among interactants. Another important prowess of social media is adaptation of culture which enables people to imbibe other people's culture. A lot of young people, as they interact on social media platforms, are seen to be living in a virtual world as they often tend to mix the reel and the real. Another benefit of social media is the emergence of content creators. Because of the need to enhance creativity (which propels economic benefits that are most times very huge), there is a rave for creating contents that would general huge traffic on the internet that is the basis for the economic benefits. Simply put, content creation is process of creating content ranging from posts from blogs to TikToks to even books. It could be anything that dispense information or entertainment. This has normalized and

magnified words like ‘marketers’ and ‘brands’ which is a way to assemble and boost relationship with prospective customers (Kolawale, 2022).

It should also be stated that the arrival of social media and its effective growth capacity has ushered in a new wave of content creators who have sway over others through their expertise, adroitness, word mastery and carriage that have done so well for themselves and have become everyday names especially in various African societies. They are popularly called social media influencers and they are so many in Nigeria as they are known to make beautiful contents through their various social media platforms which they also use to advertise various goods and services (Kolawale, 2022).

It is worthy of note that the global creator economy is worth over 100 Billion US Dollars, which is 6.1% of the global gross domestic product (GDP) according to the IMF (Kpilaakaa, 2022). The story is not different in Nigeria (and many other African countries). For instance, in Nigeria, Selar paid over 1 Million US Dollars to African Content Creators in 2021, and over 25,000 creators in 11 African Countries have used the platform (Kpilaakaa, 2022). Also, in 2021, it was announced that Flutterwave acquired Disha, a Nigerian platform for curating and selling digital content (Kpilaakaa, 2022).

To further explain this phenomenon, another name for this is called creator or passion economy which is a subsidiary of the gig economy. In explaining this concept further, Douglas Kendyson, Selar CEO, reiterates that:

Still in the pursuit of people getting financial freedom and owning their time, the passion economy has come up. Unlike the gig economy system where you don't really own anything, a lot of the work that you do is based on people making requests, and the commission is not really up to you. In the creator/passion economy, you get to create your own value, you get to have your own audience and you also get to monetise that audience in your own way, on your own terms. (Kolawale, 2022:n.p.)

The above clearly shows the difference between passion economy and the gig economy. It also identifies, and gives reasons for content creation. It also accounts for the large changes in the social media space which is made possible by the various social media platforms. For instance, it is stated that over a billion hours of branded content and User Generated Content (UGC) are looked at daily on YouTube according to a 2021 statistics (Kolawale, 2022). Again, this accounts for the rapid rise of influencers and creators who develop long and short form contents in their millions daily on several social media platforms and content aggregator platforms. Lastly is the financial benefit which is the reason for why people find themselves in this passion industry.

However, one of the challenges (apart from fraud) of this industry is on the side of the creators themselves. People sometimes do not pay for creativity, and resort to intellectual property theft. Because of the need to always supply content, content creators want to be easily seen (Cunningham and Craig, 2021). This is as a result of so much commercializing of native content that tends towards generating and circulating original content “in close interaction and engagement with their communities” (Cunningham and Craig, 2021:n.p.).

This craze to generate and circulate original content in order to key into the vast creator/passion economy that would lead the content creator to financial freedom, and also the subsequent adaptation of culture through the social media has made most of them to dabble into things that are presumed sacred. It has given freedom to how people share things that are inappropriate and increasing intolerance regarding another person’s perspective on social matters as regards to traditional values and cultural norms.

These traditional values and cultural norms especially among Igbos (and in our context, Igbo content creators) are seen in form of traditional verbal and social ceremonies that are transmitted orally rather than in writing. The sole aim is to impact culture and social mastery to enable people (especially the

young ones) to fit in properly in society, and also where they find themselves. These are considered as a “sacred duty” (Ukeje, 1976:54) as everyone is involved in the socialization process.

However, due to colonization and the resulting interaction with Western cultural operations and formal education, skilfully or partly, there is an abandonment of the cultural heritage of the Igbo people, and currently, the cultural pattern of the Igbo has been relegated to the background that one can hardly determine the living pattern of the Igbos (Udechukwu, 2017). This supports what Ukeje said that the “African man, especially the Igbo man, would like to eat like the White, drink like him, dress like him, speak like the White, laugh like him” (in Aguba 2005:10).

Another striking issue that could posit for distortion in the cultural pattern of the Igbo people is transculturalism (which is central to this research). It could be interpreted to being magnetically having an attraction for another culture (in our context, western culture). True to its nature, transculturalism is a contemporary revelation of how the world is fast becoming united and through that unity, it is breaking hurdles of geography and boundary. And what better tool to do this than social media? Thus, there is a redefinition of identities and cultural norms which could lead to a demystification of these cultural norms.

One of these cultural norms that has been demystified is marriage. In the Igbo context, marriage is a union between a man and one or more women. This union is usually made official and permanent by the people involved. This means that marriage is the only socially recognized union between spouses, and concretize rights and obligations between those spouses and their children, and also, with their in-laws. It is a sacred institution in which interpersonal connections are admitted.

Before the advent of Christianity, marriage in a typical Igbo traditional setting involves paying bride price and wine carrying by the husband. Also, there are minimal concerns for marriage conflicts to the point of crisis, and when they do exist, there is a laid down process of handling it. This is achieved through the *Umunna*, the Igbo political structure that is concerned with the execution of moral principles in a hierarchical order. Even though there is a shortage of man power due to the exodus of people to urban areas, this system is still in operation in Igbo settings. This group is vexed not just with helping to establish the marriage between spouses but will be called upon to handle any crisis that emanates from it. The latter is usually done in a vivid, comprehensive and orderly matter, and their words and decisions are usually taken as law.

However, in spite of this, there is still situations where this is not wholly the case. This, as was earlier pointed, is as a result of globalization through the social media tool where people, especially young married people, resort to the internet to share their challenges even in the area of marriage in order to solicit other people’s idea on the matter. Also, as earlier posed, the introduction of social media has led to an emergence a new wave of intercultural communication which has also encouraged an adaptation of culture which enables people to imbibe other people’s culture. The concern here as it relates to the sacred nature of core African traditional values and norms is to what extent has this new culture influenced the young people? Again, has this new culture displaced the traditional culture as seen in Africa?

This paper attempts to answer these question by investigating the marriage crises of Yanbaba Comedian, a content creator in Eastern Nigeria through the lenses of transculturalism.

The Traditional Concept of Marriage among the Igbos

The unfolding of traditional and cultural advancement of the Igbo society can be dated as far back as the fourteen century (Ogbalu, 1973). It is worthy to note that throughout Africa, cultural or traditional marriages that is the basis for the natural continuity of life is gradually vanishing. In Africa, looking critically at the Igbos, marriage is mostly the only means and harbinger for hoisting culturally stabilized and practically upright society (children) (Ukeje, 1976).

There are extensive vital elements in the traditional Igbo marriage activity which involve paying of bride price and getting the parents’ consents. The first stride in the customary marriage procedure is the

coming into contact of both families, where the groom would pay a visit to the bride's family. Definitely, the groom's father or an elder in the family (in a situation where the groom's father is indisposed) would accompany him. This visit usually is the only culturally accepted visit and the groom may or may not come with any gift. But usually, as a sign of goodwill, he could come with a keg of palm wine, a bottle of hot drink and kola nuts. On the particular day set aside for the visit or what is called *introduction* or *iku aka*, the *inamorato* and his family would come with their gift to the bride's family to make their intention known for the first time. Here, the groom's father or his representative will introduce himself and reveal the intention of his son which is to marry their daughter for the first time. This follows the parents of the bride calling for the bride to enquire about her knowledge of her suitor in order to know if she really wants to marry him. This enquiry is very important because it determines the next step in the marriage process. If it is positive leads to investigations (*iju ese*) by both families and discussions on payment of bride price. The process of *iju ese* is very important as background and history of both families are vigorously checked to know if there is any invulnerable hereditary disease, or a very critical one, if there is any trace of *osu* (outcasts, usually dedicated to the idols, ostracized and therefore forbidden for a freeborn son to be associated with), increase in divorce rate, infidelity, fertility appraisal and general bad behaviours.

If both families are satisfied with their investigations, especially on the bride's family in their quest to know if the groom is responsible enough to take care of their daughter and future children, they progress to the next stage. This stage will involve the *umunna* (the extended family) of both families meeting. The essence of this meeting is to ratify and reassert the groom's family intention of marrying the bride in the presence of both extended families. Again, the bride is asked to give her final consent and the bride's family will give their own consent. When this is done, a date will be set for the traditional wedding while the list of the bride price will be given to the groom's family.

On the scheduled day, the groom's family is expected, according to the demands of tradition, to come to this visit with gift items ranging from kola nut, packets of cigarettes, kegs of palm wine, cartons of beer, crates of soft drinks, (in some instances wrappers, bars of soap, snuff, tobacco and even goats). This is usually shared among the families for merriment. The next stage is the engagement, negotiation and payment of the bride price or what is customarily called *ime ego*. It usually differs across Igboland. The money is usually relatively small of which part of it is given back to the groom by the bride's father. Actually, it is the greater (other) gifts from the groom that will form a larger part of the bride price.

The agreement and further acceptance of the bride price show the involvement, support, and settlement by both families. Bride price in Igboland culturally means the transmission of physical cash or money from a groom to the parents or the family of the bride at the point of marriage agreement that points to the purchase or accession of rights and privileges by the groom, of the bride's labour and reproductive ability (Anderson, 2007). This means that the process of customary marriage in Igboland ranging from the parental assent, collaboration of both families, to payment of bride price is a clear indication to all about the solid foundation that sharpens the marriage rights, give due legitimacy and creates true and lasting marriage without which we can say that marriage did not take place (Anderson, 2007). This is very important because in an unfortunate event of problem where the marriage leads to separation, this bride price must be returned before the woman can remarry. This also means that if she is abused in the marriage, she cannot leave like that and jump into another marriage. The bride price must be returned before she contemplates that.

After the subsequent payment of bride price and bride wealth (Shorter, 1978) follows the ceremony of *Igba nkwu* or *ibu nkwu nwayi*, which is the conclusion of the igbo traditional marriage ceremony. It is practically a way to show that marriage is great thing in a girl's life and the whole community and thus, strengthening the traditional institution of marriage as a institution worthy of respect. This ceremony usually involves the *umunna* (of both families) and even the entire village. According to Ogbalu's (1973: np) account on this "At the end of the entertainments during 'ibu nkwu nwayi', the parents, relatives and friends bring out presents of all sorts ranging from cow to broom and in modern homes, houses, motor cars, to spoons, to their daughter. This is carried away when her husband's people leave

her home to her husband's place at the end of the ceremonies. They become her personal property and cannot be disposed of by the husband without her consent”.

On getting to the groom's house, in some areas, the new couple cannot consummate their marriage unless some ritual is done. Achebe (1975) describes this in the sacrifice made before Okuta and Obika could live together which entail cleansing the bride from any evil that she might have exposed herself to from her father's side.

The above discourse is very important to this research. First, it portrays the sacred and systematic way of the Igbo traditional marriage. Secondly, it proves to show the rigour in arriving to the place where one can say he is married. It also shows the area where 'meddling' is allowed in marriage. It is expected that in a case of crises, the people allowed to 'meddle' are the *Umunna*, who would endeavour to settle the couple according to the customs and traditions of the Igbos. Unfortunately, most young people take their marriage to the internet via the various social media platforms and hence, there's a rise of *online in-laws*, who are meddlers that also take it upon themselves to speak on marriage crises. This last reason is x-rayed while discussing the marital crisis of 'Yanbaba Comedian'.

Transculturalism

Cuban scholar and anthropologist, Fernando Ortiz, invented the word 'transculturalism' in 1940 in the circumstances of New World Slave culture and the plantation economy (Cuccioletta, 2002). He used it to cross-examine the multiplex and complicated transformation of cultures that is linked together in the ordeal of colonial and imperial histories. It entails stimulating different cultural identities with a multicultural society (Cuccioletta, 2002).

In his original word, Ortiz defines transculturalism as:

a synthesis of two phases occurring simultaneously, one being a deculturalization of the past with a métissage with the present. This new reinventing of the new common culture is therefore based on the meeting and the intermingling of the different peoples and cultures. In other words, one's identity is not strictly one dimensional (the self) but is now defined and more importantly recognized in rapport with the other. In other words, one's identity is not singular but multiple (qtd. in Cuccioletta, 2002:8).

Transculturalism as clearly shown is a socio-cultural ideology that tries to find an amalgamation of culture with the intention of leveling relations that will bring about the process of dialogue and forming a "cosmopolitan citizenship" (Hinnerova, 2007:18). This cosmopolitan citizenship has to do with a person thinking that the world is a shared home town that has the capacity of forming self-consciousness oxymoron of the global village (Appiah, 2005). Cuccioletta (2002:9) deconstructed cosmopolitan citizenship in line with transculturalism by saying that:

It is a process of recognizing oneself in the other...and the citizenship [is] independent of political structures and institutions, [it] develops each individual in the understanding that one's culture is multiple, metis and that each human experience and existence is due to the contact with other, who in reality is like...oneself.

This means that the power of cultural ideology rests on the ability to situate culture from a unifying perspective.

Lewis (2002:24) states the focus of the concept is to:

illuminate the various gradients of culture and the ways in which social groups 'create' and 'distribute' their meanings... seeks to illuminate the ways in which social groups interact and experience tension. It is interested in the destabilizing effects of non-meaning or meaning atrophy. It is interested in the disintegration of groups, cultures, and power...[it]emphasizes the transitory nature of culture as well as its power to transform.

The contemporary society's notion of identity is something that should be examined. Identity being a set of beliefs and viewpoint that differentiates one group from another is an epoch of juxtaposition in this contemporary times, unlike the traditional studies on identity which is replete in domination and

clash in a mixed culture. This line of thought has propelled the a new way of looking at identity in contemporary society as a product of space through which one traverses rather than a result of one's cultural and natural values (Eigeataigh and Berg, 2010). This makes the idea of culture not to be limited to individual culture and ethnicity, but a mixture of culture that goes beyond the normal and conventional due to man's social interactivity and his coming in contact with other cultures.

In line with contemporary theories of identity, Welsh (1999) proposes the use of transculturalism as suitable description for this form of culture that has come into view. Hence, Rudi (1994) describes transculturalism as a contemporary notion of culture that looks at the reciprocal convergence, penetration entwining and imbricate between cultures that cut across various ethnic and national culture. We should note here that while interculturalism and multiculturalism appreciates and value individual culture in a multiplex system (Epistein and Berry, 2009), transculturalism sees these cultures as a new indivisible system.

Transculturalism could be described as hybridity and cultural fluidity; it is a process where two or more cultures synchronizes without forms of ascendancy or preeminence but integrates and consolidate to form a new identity that cannot be isolated to their individual forms (Herskovits, 1966). This kind of culture is what is obtainable in contemporary society; it pays no attention to race or ethnicity as the limiting factor of identification. Forysth (2010) describes it as being void of 'us/them' disparity.

Hybridity or cultural hybridity, under the framework of transculturalism, are lopsided and cumbersome flows that deny access to power and resistance in a tapered sense, and the cultural application of an individual and his endeavour to refer to an original culture as he tries to fit with other cultures (Cronin, 2015). Clearly it is used to describe cultural fusion of which another term to under the framework is the concept is syncretism, which usually connotes traditional fusion and traditional symbolic environment. Syncretism could be elucidated as a process of combining, mixing and blending various forms of belief to form an occurrence that is new whether it be traditions or religion, or even music. It is "the process through which elements of two or more cultures are blended together; this involves both changes of value and form" (Merriem, 1964:314). When two cultures meets, there is a tendency that "elements of a culture are more effectively retained in the degree that they bear resemblance to newly experienced patterns of behavior or institutions" (Herskovits, 1966:57). Therefore syncretism can be further defined as "the tendency to identify those elements in the new culture with similar elements in the old one, enabling the persons experiencing the contact to move from one to the other, and back again, with psychological ease" (Herskovits, 1966:57).

One important features of syncretism is reinterpretation, which "marks all aspects of cultural change" and is defined as "the process by which old meanings are ascribed to new elements or by which new values change the cultural significance of old forms" (Herskovits, 1948:553). This clearly shows the process of syncretization and mostly the individual bit part and agency in that process. It is described as a process "where similarities—perhaps superficial—are seized upon as the basis for the blending of what were once distinct culture patterns, and of reinterpretation, which involved the notion that new ideas from an alien culture are perceived, selected, and incorporated on the basis of pre-existing understandings and values" (Waterman, 1963:84).

Another feature is on the basis where there are similarity between both cultures and phenomena. The requirement obviously is that "some characteristic of the new cultural element be correlated with a corresponding part of the original one by those to whom it is presented, before the mechanism can operate effectively" (Herskovits, 1966:58). This stance of similarity is also obtainable in hybridity (Nettl, 1978:133).

Hybridity, on the other hand, points to the exposure of a distinctive product that emanates from the contiguity of two distinct cultures or other variables. Weiss posits that hybridity comes to light when "at least two distinct and relatively fixed cultural ideas or products must be combined to make a hybrid third" (2014:511). It is usually a mutual process that flows easily rather than fixed (Deleuze, 1994).

A recontextualization of hybridity has shown its close relation to postcoloniality and postmodernity while it still retains the characteristics of discussing cultural contact, mixture and racial tone; and mostly

this is done for the effect of decolonizing especially in minority areas where the seek to oust cultural dominance (Bhabha, 2004).

In globalization discourses, this concept involves the transcultural forces that stimulates change especially among what is global and local. Is this as a result of hegemony of the West, or appropriating value, or even commodification? So the 'global' is resorted to than the 'local' (FairClough, 1989). This point is very critical as it gives leverage the twist in cultural dynamism that is a contemporary and global issue. Is the point of the transcultural mainly to augur with current global practices without recourse to 'local' positions and practices? Will it at the end displace the 'local' practices?

This paper examines the marriage crisis of 'Yanbaba Comedian' from the stand point of two critical feature of transculturalism, syncretism and hybridity, to determine if another identity has emanated as a result of cultural fusion, and if this 'third' culture has replaced the 'old' process among young marriages in Africa, especially among the Igbos of Nigeria.

Biography of 'Yanbaba Comedian'

Chijioke 'Yanbae' Igwendu also known as Yanbaba or Odogwu Boo boo is a fast rising Nigerian Comedian. He is a content creator and a social media comedian that is known for putting together skits that are not just entertaining but educative (Biographyly, 2022).

He is a graduate of Business Education from the University of Abuja. As an undergraduate, he is seen participating in comic acts of which he got encouragement from classmates and friends. In 2017, officially started doing skits which he uploads on several social media outlets. With time, he went viral as he was noticed by more people because of his ability to involve social matters in his skits. This also made him to be accepted among comedians and colleagues in the industry as he goes for concerts and 'shows' that are organized by colleagues (Biographyly, 2022).

On 21st November, 2021, he proposed to his longtime girlfriend, Queen Francis also known as Aisha, with whom he has been doing numerous skits on stage in front of an audience. The subsequently married (traditionally) in August, 2022, and have a son (Biographyly, 2022).

It is worthy of note that he sells 'monitized page' (a facebook page that has been created payment that has about 5000 follower with everything necessary for content to be uploaded). This also gives credence to the argument that everything around his marriage crisis could be a flux that is just bent on increasing traffic for more money. In fact, he made a video on his official Facebook page on 5th May, 2023 to invite prospective buyers (Biographyly, 2022).

His net worth is fifty thousand dollars (\$50,000) (Biographyly, 2022).

Methodology

This research is a qualitative research. For the sampling, the researcher employed the purposive sampling technique by selecting and summarizing five videos from 'Yanbaba Comedian' official Facebook account. The data is drawn from the text while transculturalism theory is used for the data analysis.

Analyses and Discussions

Content One

On 21st March, 2023, Chijioke posted a video on his platform of some women who came to his house with a nine year old girl. This video has 1200 likes, over 1200 comments, 149 shares and over 1.9 million views. Actually, the actually video was done by his wife on a Facebook page that is jointly owned by the couple, Odogwu and Aisha Lovers, where she narrated how she received a call while braiding her hair that two women came to her house claiming they are with her husband's child that is nine years old. In their narration, they claimed that Chijioke is already married to one Ngozi (who now lives in Cameroon) since 2014. One of the women, presumably the mother to Ngozi, claimed that her daughter brought Chijioke to their house in 2014 after introducing him as her fiancé. She claimed he got her daughter pregnant and since that time they have not seen Chijioke to claim responsibility of the child. That she is tired of raising the child hence, they are here to give him back his child so that he will

continue raising her. Ijeoma, Chijioko's wife, kept insisting it can't be true. Ngozi's mother brought pictures to prove her case and even accused Chijioko of further infidelity while dating her daughter. They insisted that she should call Chijioko. When Chijioko came back, he frowned at the use of camera by his wife. He tried taking his wife by the side to talk with her but she refused and feigned ignorance of knowing Ngozi's mother. The wife showed her the pictures. He kept mute as they rained insult on him. He acknowledged that he knows Ngozi but she was never her 'lover'. That the only time he slept with Ngozi, they had protected sex and insisted it is not his child. As his wife kept accusing him of trying to ruin her life, the women insisted on a DNA test. His wife accused her of more infidelity and insisted she will leave the marriage and his wife. Chijioko kept insisting he did not impregnate Ngozi and accused the women of trying to scatter his marriage. From the comment section, many accused Aisha of not handling this issue well, that she is trying to scatter her matrimonial home. Some blamed Chijioko. Some insisted it is a prank. Lastly, some supported her actions throughout the video.

The first features of the transcultural here is the use of camera by the wife when those women throughout the video. Her intention might not really be to spike traffic in order to make money since this is a clear example of an 'original content'. This is so because she is so full of regret and disgust for her husband. Her action here is a clear example of reinterpretation, a subset of syncretism, where she is replacing the old way of doing things with a new way. The old way should be to report the issue to her parents and then her kinsmen to determine the best action to take. But due to cultural fusion of which the result is a new identity that tends to 'agree' with western style of doing things, she made a video of the whole encounter, agreed with the story of the women (probably because of the presence of the nine year old child and pictures), insulted the husband, and left her home for her people without Chijioko asking her to leave.

Another issue here is her refusal to tell her husband what he is expecting at home and her blatant refusal to hear him out privately when he wanted to discuss the issue when he got home. One aspect of syncretism is that when two cultures fuse, there is changes of values and forms (Merriem, 1964). Through social media, other people's view on marriage is now seen. Also, the recontextualization of hybridity as it relates to globalization tends to push the transcultural inclination towards the 'global' rather than the 'local'. If we examine the 'local' to mean the traditional position of marriage which gives the man, after he has fulfilled all the traditional requirements, to have rights over his wife and subsequently, his children, Chijioko's wife should have obliged his request of desiring to talk about the matter privately. But through social media and the resultant 'third' culture, she publicly shouted and ranted at him, and left her matrimonial home. This is now a contemporary and global issue that has leveraged the twist in cultural dynamism as more women tend to align with the 'global' rather than the 'local'.

Lastly, a look at the comment section reveals the various interpretations of her action. Clearly, many blamed her for her action in trying to scatter her matrimonial home as her way of handling the issue is not the best. They frown at her bringing it to public domain which supports the point that this twist in cultural dynamism has pushed for a new way of handling marriage crisis which is alien to the traditional way of handling the crisis. 'Outsiders' instead of *Umunna* from both families now have a say in handling their marriage crisis which should not be. Also, through social media, more and more people get to know of their marriage crisis as can be deduced from the number of shares (149) with them giving their own position of the matter. This really is alien to Igbo culture and could be said to be a new way of seeing marriage.

Content Two

On 27th March, 2023, Chijioko posted a video on his Facebook platform on his visit to his in-laws. He went with his kinsmen which happened to be four days after his in-laws asked them to come. It has 22000 likes, 22000 comments, 1800 shares and 937000 views. This meeting began rancorously with the in-laws insisting they came late. Part of their grievances is the presumed infidelity of Chijioko that produced a nine year old female child that prompted Ijeoma to leave his home. His in-laws kept insisting he should drop the camera but Chijioko kept insisting it is for record purposes. The meeting eventually

commenced after the in-laws allowed for the use of the camera. The eldest kinsman from Chijioke stood and expressed the intention of the group which is to resolve the differences between the couple. After several rancorous moment, Chijioke eventually narrated this own side of the story insisting he had protected sex with Ngozi, his supposed fiancée that gave birth to the nine year old girl. He insisted that he is not the father of the girl. His uncle also told the in-laws that Chijioke cannot be the only person the said Ngozi dated as they kept insisting that Ngozi is a promiscuous fellow. His in-laws insisted that there must be a DNA test to prove his innocence. Chijioke pleaded that they should let him see his wife and child. They refused and insisted that till they see the result of the DNA, their daughter is not coming out or going anywhere in spite of Chijioke's plead. However, when they are calm, they allowed Ijeoma to come out to see her husband and her in-laws but refuse that she should come out with the child. They gave Chijioke that the only condition of touching his wife and child is if the result of the DNA is negative. Chijioke's uncle accused the in-laws of practicing a strange tradition for not allowing Chijioke see and touch his wife and child, insisting that anyone can have crisis in their marriage and only peace can solve the issue as it is the duty of the Umunna to see to this. The in-laws insisted that the only condition is if the DNA result comes out negative, then he can even take them home. But if not, there's going to be a very big issue. In the comment section, some advised Chijioke to divorce his wife. Some quarreled him for bringing his marriage crisis online. Some quarreled the actions of his in-law by insisting they are not hospitable enough. Some commended Chijioke's patience in handling this particular visit.

This particular meeting supposed to be a private meeting where the in-laws will attempt to hear both parties out and settle their differences in order for the marriage institution to continue unhindered and peacefully. But the rancorous position of Chijioke's in-laws (as is expected) probably made Chijioke to record it as he kept claiming is for 'record' purposes. Truthfully, it enabled us to get a glimpse of the supposed procedure on how marriage conflict should be settled. But it really fell short of the traditional expectation being this is a live and 'original' content. This probably is the reason for most people in the comment session to insist that the whole thing is stage played and it is just a tool for increasing traffic which is translated to more money.

Moreover, recording and putting the video in public domain is another contemporary issue that is alien to African way of doing things. During meetings of this nature, there is an informal way of keeping record which is mostly not written or even recorded. But every person that was present in the deliberation can recall the resolution of the meeting. So why did Chijioke record this meeting? Several times, some members of his in-laws vehemently disagreed on his use of camera for the meeting. Is this some kind of desecration? In our analysis of the traditional process of marriage, we could see it was clearly like a 'cult' (in an informal sense). So their intrusion of recording such an important meeting in syncretic and alien to traditional marriage system.

One other issue raise here is the refusal of the in-laws in depriving Chijioke from seeing and even having his child. by right of bride price, the child belongs to him and not his mother or in-laws. This was raised several times by his uncle who kept insisting that the in-laws should allow him see both his wife and child. Is this a new Igbo culture that is emanating? Even their constant battering of their in-laws especially Chijioke and the way the welcomed their in-laws calls for new studies in Igbo traditional way of handling conflicts especially marriage crisis. The next question that will emanate is to find out if there is a cultural fusion at the supposed traditional Igbo entity because clearly there is a loss of 'kindred' spirit in this video. One would say the in-laws are angry towards Chijioke for the way he 'treated' their daughter for having another child by another woman but does it allow for the 'alien' display that was shown in the video?

Lastly, in the comment section, the 'online in-laws' (an invention that emanates from this whole saga) advised Chijioke to divorce his wife because of the cantankerous display from his in-laws. Most people, for the first time, showed solidarity for Chijioke as some blamed him for bringing his marriage crisis online. This solidarity, was it what Chijioke wanted by insisting he records this meeting? Has the use of social media created a virtual bond that is very effective in real matters? This solidarity further shows the might of 'online in-laws' in the position of things. It seems they fuel the decisions of the couple to

put their marriage crisis online as we clearly see from the first video where his wife was crying and soliciting emotions from those in the comment section on how her husband was treating her by having another child outside without telling her about it. Also, is this a result of cultural fusion that has produced a new 'identity' where there is pressure on the couple to solicit support from outsiders that will validate their actions and show clan spirit, and also people they can defer to in times of both conflict and joy. This further proves the emergence of a new cultural and identity disposition among contemporary young Igbo married couples where instead of going to the right people to settle their conflict, there is a preference to prove who might be right or wrong during conflict.

Content Three

On 6th April, 2023, Chijioko posted a video on his platform of an estate in Lagos, Nigeria called Hardwood Gardens. This video has 1300 likes, 819 comments, 30 shares and over 656000 views. The owner, Ndubuisi Okoye (fonetech), was featured in the video. What started as an advert by Chijioko, ended as a gift proposal. Mr Ndubuisi Okoye also frowned at his constant use of social media by the couple during the period of their marriage crisis. He frowned at his marriage crisis and pledged that if the couple can stop posting their marriage crisis on social media for at least seven days and counting, and settle their difference peacefully as a married couple, he would give them one duplex with deeds duly sign by him. Meanwhile before Ndubuisi Okoye made the pledge on video he insisted it should not be posted of which Chijioko promised it will not be posted. Again, Chijioko verified to his viewers that Mr. Ndubuisi Okoye is a worthy businessman that will keep his promise. Finally, Chijioko promised he will not post again as he desperately wants to be a proud owner of a duplex. In the comment section, most people doubted the authenticity of the pledge saying they should instead tell the public they want to buy a home. Some as usual, congratulated the couple on their new house. Some rained insults on the couple. Lastly, some criticized him by calling his actions immature.

Here, the use of social media during marriage crisis was greatly criticized by Mr. Okoye who we would say pursues the tenets of the traditional Igbo position on marriage. His position on marriage is far different from that of Chijioko's as he maintains the sacredness of marriage which should not allow for outside intrusion, and that marriage crisis should be resolved quietly and privately and not made public as the couple are doing. This proves that Chijioko and his wife has subscribed to a position on marriage which is a reinterpretation of marriage where "new values change the cultural significance of old forms" (Herskovits, 1948:553).

Another transcultural issue here is the deceptive character of Chijioko who posted the video after he promised not to do it. One will think that his reason is to chase 'clout'. Remember the video start as an advert till he changed the tone by insisting Mr. Okoye resay what he told him earlier. This position is supported by some comments in the comment section that accused Chijioko of lying; that the said gift is actually a house he and his wife intend to buy. This again could be laid on the future concern of the use of social media where people, because of 'clout', would ignore significant cultural values in order to gain followers, increase 'traffic' and make more money.

Content Four

On 8th April, 2023, Chijioko went with one of his uncles and friends to his in-laws' place to bring back his wife. As usual, this was recorded and uploaded on his official Facebook platform, and has 3100 likes, 1800 comments, 82 shares and over 1.2million views. He acknowledged that there were various agreement off camera with his in-laws. They were cordially welcomed. His uncle cautioned Chijioko in front of his in-laws and hoped peace will return to his home and marriage after this gesture. Kolanut was presented and Chijioko's uncle 'broke' the kola nut praying that peace will reign between the two families. One of his friends that spoke to the in-laws pleaded for peace in spite of the DNA case that is yet to be conducted and appreciated the in-laws for accepting them. The in-laws frowned at the use of camera insisting it is not part of Igbo culture as everybody is aware of the happenings in his marriage. The insisted that the will not talk him while the camera is on. Chijioko obliged them by informing the 'viewers' separately that his reason for the camera is to update them on happenings; that his in-laws insists on a DNA test, and he is hopeful regardless of the result that peace has come to reign in his

family. The video was paused and resumed after they have all discussed amicably and were exchanging pleasantries. His in-laws kept insisting that the use of camera should cease. His wife joined them in the vehicle as Chijioke kept sharing pleasantries with his in-laws visibly in a happy mood. In the comment section, some people are of the opinion that it is scripted and that the couple did what they did just to 'cash out'. Some expressed sincere appreciation to God and to the couple for not divorcing and for allowing peace to reign. Some think it is wrong for the couple to use their marriage crisis for comedy.

One critical point from this 'content' is displeasure of Chijioke's in-laws in recording proceedings of his marriage crisis. They insisted it is not part of Igbo culture. This means there is a reinterpretation of the marriage values. The marriage institution in Igbo land is sacred, private and has proceedings that have deep values that uphold the sanctity of Igbo traditional marriage system, and the likes. From the in-laws' comment on the use of camera, we could see that it is a vain thing for a couple to experience marital crisis talk more of broadcasting it to everyone. Their idea of a person broadcasting his marriage crisis is alien to Igbo traditional marriage institution.

Worthy of note is Chijioke's reaction to his in-laws' request to shut down the camera before they can talk. He had to explain to his viewers the reason for using the camera which was to update them of happenings in his marital crisis. Is this action also interpreted as 'clout chasing'? This clearly shows where affinity lies in the event of things. One could even say he has become obsessed with displaying the events of his marital crisis as those in the virtual world and what they think or say are his concern than the sacredness of the marriage institution which has already been 'defiled'.

Content Five

On 7th May, 2023, the couple was before the Umuada, a group of married women in a particular kindred. This meeting was recorded and made public. This video that was uploaded on Facebook has about 580 comments, 85 shares, 984, and 476 thousand views. In her narration, the wife told the Umuada that the major issue is about the supposed infidelity of Chijioke that produced a nine year old female child that was disproved after a DNA test. She also narrated to them the supposed maltreatment from her husband, how he does not give her enough money in spite of her claim to be the 'breadwinner' who 'made' him. In retrospect, she was accusing him of infidelity while the crisis last, and how he left her and their child, Wotowotchukwu, to fend for themselves. She was pleading that he should either give her own share of the business money or open a business for her. In response, Chijioke narrating to the Umuada the circumstances surrounding his marriage crisis. He started first by narrating to them her repulsive reaction to his gift after she gave birth. He also narrated the issue of the supposed infidelity that produced a female child. He narrated how he stopped his sister from chasing his wife out of their house and how his wife left and stayed at her maternal home without recourse to his constant plea for her to return. They asked Chijioke if he is still willing to marry his wife (after she was asked to leave the presence of the Umuada) of which he obliged and asked that she pardon her for her insolence and disrespect. The wife was asked if she will still marry Chijioke (after she was brought back to the presence of the Umuada). She kept responding that everything is her property of which the Umuada reprimanded her sharply. She also said that 'she is marrying her as he is marrying him' a stance that was frowned at by the Umuada. His wife was, as expected, seriously reprimanded. The Umuada insisted that their desire is for them to live in peace as husband and wife should as they took her through the rudiment of traditional marriage system. They insisted she should return home with the child and properties she removed from their house (as she frowned at the way Chijioke and his sister chased her out of her house) and resist sharing their issue with outsiders. They are expecting that this is the end of the issue. The couple hugged as directed by the Umuada. As usual, the comment section was filled with different opinions. Some insist that it is a prank. Some rebuked the couple for bringing their marriage crisis to public domain. Some rebuked Chijioke for not protecting his wife and exposing her to the torrent of Umuada. Some rebuke the wife for her stance throughout the video. Some found the video hilarious. Some questioned some stance of the Umuada and concluded that 'marriage is not by force'. This last statement was made mostly by female folks. Some accused Chijioke and called him a manipulator. Lastly, some insisted that it is 'acting' as this couple keep releasing episodes of their marriage crisis on social media platforms and are making a lot of money.

The first issue of transculturalism here is Ijeoma's insistence on 'making' Chijioke what he is, and that most properties in their house belongs to her and thus, qualifies to be the 'breadwinner'. This she is her reason why Chijioke must not treat her unfairly and most afford to give her her own share of the property. This is clear against the cultural significance of marriage in Igboland because of bride price. Bride price in Igboland culturally means the transmission of physical cash or money from a groom to the parents or the family of the bride at the point of marriage agreement that points to the purchase or accession of rights and privileges by the groom, of the bride's labour and reproductive ability (Anderson, 2007). So, all that Ijeoma have belong to the husband by virtue of bride price as he has access of rights over her. For Ijeoma to say what she said before the *Umuada* is a clear sign of the application of reinterpretation "by which new values change the cultural significance of old forms" (Herskovits, 1948:553). Also, this could be said to be a 'borrowing' or a 'tilting' to Western culture where the woman, in spite of marriage, has a say more in the marriage.

Again, this attitude is further displayed when she again told the *Umuada* that she is 'marrying her husband as he is marrying her'. This is a weighty word as we could see from the sharp rebuke from the *Umuada*. In Igbo traditional marriage customs, a lot is checked from if the man is capable of taking care of his wife from ability to pay bride price to *Igba Nkwu*, most especially the bride wealth. The parents of the bride are usually very particular about this because it enables them to check if the groom is capable of taking care of their daughter and the children. So, in Igbo traditional marriage system, the man is the one marrying the wife not the other way round. This clearly posit that there is a change in the cultural significance of the Igbo traditional marriage value.

Conclusion

As seen from the above discourse, communication through language aids a society to thrive as it helps to develop several cultural communities that have a common and collective understanding which becomes an emblem through which society is nurtured and mended. This gives room to a cultural identity that is a shared historical transmission of norms and culture. But this cultural identity can go through modification in situations of new wave of intercultural communication and even globalization which is enhanced through the social media.

This also has led to the advancement of globalization that has promoted creativity and social cognizance by improving on the interactivity among people that have led to the emergence of new ideas and belief that is shared among people in society. This 'sharing' has also led to an adaptation of culture which has caused people to imbibe other people's culture. We can also say it has created a virtual society where people now mix the reel and the real.

Part of the creativity social media promoted is the emergence of content creators and passion economy that make up 6.1% of global GDP (Kpilaakaa, 2022), and has created an escape route to economic freedom through creating contents that will generate much traffic and bring more money. This also has created a craze for content making and has subsequently led to these content creators to dabble into sacred matters probably due to social adaptation of cultures. Core African values and traditions, especially marriage has been demystified as a result of this.

This study has examined this demystification from the lens of the transcultural, and its sub themes of Syncretism and Hybridity and found out that Social Media has become a tool for breakdown of cultural norms especially on African marriages subsequent to interweaving of cultural identities that is alien to Africans.

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