21st-century Digital Techno-cultural Trends in Nigeria and the Pseudoism of Globalization in Africa

Tendencias tecnoculturales digitales del siglo XXI en Nigeria y el pseudoísmo de la globalización en África

Oluwafunmilayo Miriam Akinpelu[1]

https://orcid.org/0000-0003-4099-5885

Abstract: In prevalent scholarship, the words 'Africa' and 'globalization' have always been depicted as sharing a tenuous relationship that reveals several problems underlying the Euro-centric belief in the synchronicity of the world's supposed progressive globality. The skepticism extended towards the concept of globalization in Africa is foregrounded against the fact that the continent's socio-economic and political developments run at an uneven pace, different from the rest of the world. However, while it is easy to dismiss globalization as a western concept that does not holistically concern Africa, it is impossible to ignore the far-reaching significance of global attitudes and attributes in countries like Nigeria. In Nigeria, one such seemingly global hallmark is the popularization of digital technological trends such as social media, artistic internationalism, pop-cultural co modification, celebrityhood, and the embrace of digital economies such as cryptocurrency and blockchain technology. This proposed paper aims to expand on this techno-cultural strand of 'globalization' in Nigeria by referring to current experiential realities obtained from an observational study of Nigerian millennials and Gen-Zers, while arguing that the asymmetrical rise of culturally symbolic digital trends in Nigeria does, in fact, reveal the facadism and pseudoism of the concept of globalization.

Keywords: Globalization; Digital Technology; Techno-culture; Social media; Generation Z; Millennials; Pop culture.

Resumen: En la erudición predominante, las palabras "África" y "globalización" siempre se han descrito como compartiendo una relación tenue que revela varios problemas subyacentes a la creencia eurocéntrica en la sincronicidad de la supuesta globalidad progresista del mundo. El escepticismo extendido hacia el concepto de globalización en África se contrapone al hecho de que la evolución socioeconómica y política del continente se desarrolla a un ritmo desigual, diferente al del resto del mundo. Sin embargo, si bien es fácil descartar la globalización como un concepto occidental que no concierne de manera integral a África, es imposible ignorar la importancia de gran alcance de las actitudes y atributos globales en países como Nigeria. En Nigeria, uno de esos sellos aparentemente globales es la popularización de las tendencias tecnológicas digitales como las redes sociales, el internacionalismo artístico, la co-modificación de la cultura pop, la fama y la adopción de economías digitales como las criptomonedas y la tecnología blockchain. Este documento tiene como objetivo expandir esta vertiente tecnocultural de la 'globalización' en Nigeria al referirse a las realidades experienciales actuales obtenidas de un estudio observacional de los millennials y Gen-Z de Nigeria, mientras argumenta que el ascenso asimétrico de las tendencias digitales culturalmente simbólicas en Nigeria de hecho, revela el facadismo y el pseudoísmo del concepto de globalización.

1. CENTRAL EUROPEAN UNIVERSITY, AUSTRIA. akinpeluoluwafunmilayo@gmail.com

1. Introduction

The concept of globalization has attracted many debates since the beginning of the 1990s (Lang, 2006; Sheffield, 2013). Consequently, it has yielded a repertoire of scholarly works within which the term has become enigmatized, mystified and even complicated, such that it has become a recurrent thematic preoccupation of 20th and 21st-century academic scholarship. However, just like Michael Lang said, there is still no singular, clear definition for the term. Instead, the characters and attitudinal manifestations that connote globality have come to inform today's understanding of globalization. Despite the lack of a strict consensus about the definition of the concept, it is generally agreed upon that globalization denotes the existence of a geographically inclined network theory that hinges on "the stretching of social connections between the local and the distant to create a highly intensified worldwide scale"(Lang, 2006, p. 900). Thus, it is geographically construed in a way that concerns the whole planet and has to do with regional spatial linkages. There is a seeming transformative force captured within the essence of globalization that has captivated the minds of scholars and caused them to hold onto the concept as an indicator of newness. It is perceived as a litmus test with which to measure how several epochal eras from the ancient migratory, nationalistic past (15th to 19th centuries) to the early modern period of the industrial revolution (19th to late 20th century) and the contemporary 21st century period have been provoked to follow a designated path of progress and yield themselves to an interconnected unification of symbolic geographies. This understanding of globalization as planetary, progressive and periodically persistent had heightened since the beginning of the 21st century when the concept was officially underpinned as a historical process that began with the "first movement of people out of Africa into other parts of the world" as early as the 1st or third millennium BC before the 'Great Geographic Discoveries' began (Sheffield, 2013, p. 2). Giving the concept of globalization a historical trajectory has caused historians and other scholars alike to identify new features and developments that clearly illustrate shifts or complete changes in the patterns and processes of globalization. The form of globalization associated with the 21st-century is mostly marked by the ebullient presence of digital technology and the various practices that have stemmed out of the presence of new technologies.

Owing to the spatiotemporally determined strands of meaning encapsulated by the term globalization, it is helpful to ask: what does it mean to situate the concept within the context of contemporary Africa? Scholars like Frederick Cooper, the words 'Africa' and 'globalization share a tenuous relationship that reveals underlying problems with the Eurocentric belief in the synchronicity of the world's supposed progressive globality. While it is easy to dismiss the appropriation of the notion of globalization in African countries as unfittingly western-centric, the far-reaching significance of globalizing trends in Africa, like the popularization of social media, fast fashion, artistic internationalism, transnational pop-cultural practices and widespread acceptance of digital economic modes of operation like cryptocurrency in such countries as Nigeria cannot be ignored. This paper aims to elaborate on the asymmetrical rise of culturally symbolic global trends in Nigeria and explain its prevalence, especially considering how the continent's socio-economic and political developments run at a separate, parallel pace, different from the rest of the world. True enough, in the 21st century, digital technology has led to not just a reconfiguration of the spatial entity of a 'globe'. However, it has bred a new world whereby individuals from any part of the world can universally interact with multiple media forms, image content and simulated realities that compete with national histories and local cultural identities. The seeming erosion of distinct national and continental societies by algorithmic filter bubbles and personalized digital communities have given rise to these questions: are these individualized, digital spaces and widespread cultural trends bound to change the spatial dimensions of Nigeria and Africa from being a fixed continent to being a network of moving ima-

ges experienced differentially by anyone, regardless of race or location? Should the digital space be considered a different simulated spatial category, wholly separate and far removed from the grim and visceral realities of national or continental physical spaces?

By making references to media developments and digital technology trends practiced by 21st-century Nigerian youths, this paper aims to show that digital technological advancement becomes inadequate in the face of chronic political and economic divergent inconsistencies across the world yardstick with which to presuppose the existence of true intercontinental globalization. Even more, appealing to Arjun Appadurai's notion of mediascape and technoscape as well as Cooper's Dance of the Flows and Fragment, the paper argues that the embrace of a fast-paced cultural and media globality in African countries like Nigeria does prove that the professed presence of globalization in Africa is a mere façade that crumbles beneath the weight of political and economic 'de-global' situations. Methodologically, the paper focuses on the geographical location of Nigeria and presents discussions along demographic lines, projecting Nigerian millennials (those born between 1981 to 1996) and Gen Zers (1997 to date) as the epicentral catalysts of the pseudo form of globalization that now pervades Nigeria and other African countries. The presented premises in the paper are geared towards proving that globalization is non-planetary and can exist at a phantom, non-genuine level; the concept indeed loses its authenticity and becomes pseudo-existent in the face of constantly readjusted, unstable geopolitical, economic powerplays and symbolic mediatic geographies.

Literature Review: Perspectives and Perceptions about the Concept of Globalization

Just as was noted in the introduction, despite lacking a holistic definition, the concept of globalization is one of the most well-explored phenomena in the social sciences and humanities; it has especially been studied from divergent perspectives. In this section, the political and economic perspectives of globalization are reviewed, and consequent perceptions of notable scholars are presented, with the aim of inquiring into and asserting the pseudo-ism of globalization. Although the study of the concept of globalization truly took off during the 1990s, many scholars have tried to find evidence that globality did exist as far back as the Axial Age or even before the 'Great Geographic Discoveries' (Sheffield, 2013). This persistent search for global connectivity has led to the formation of diverse approaches and conceptual periodization from which to study the past or present existence of vibrant local, regional, continental, transcontinental and intercontinental spatial linkages, economic barters as well as political cohesion. The world-system approach, which has to do with examining the "maximum set of societies that are significantly connected among themselves in direct and indirect ways" is one such methodology with which the history of globalization has been analyzed (Grinin&Korotayev, 2013). The approach, developed by early historians and sociologists such as Fernand Braudel and Immanuel Wallerstein, focuses on circumnavigating spatial categories such as mini-systems, world economies, and world empires in order to establish significant connections within a given parameter (Grinin & Korotayev, 2013, pp. 13-14).

For one, according to Grinin & Korotayev (2013, pp. 17-19), there is an Afro-Eurasian world-system that existed between the periods of the 10th to the 1st millennium BCE, and which was characterized by an 'intersocietally integrative Agrarian Revolution', socioeconomic and political strains of urbanism, educational, technological and architectural innovative exchanges as well as new world religions like Buddhism, Confucianism, Christianity and Islam. In their opinion, "the scale of processes and links within the Afro Eurasian world-system did not only exceed the regional level and reach the continental level, but also went beyond continental limits. Thus… within this system, marginal systemic contacts between agents of various levels (from societies to individuals) may be defined as transcontinental" (Grinin & Korotayev, 2013, p. 8). Away from the world-system approach, other historical events like slavery and its abolition, industrial revolution(s), modernization, first and second world wars (1914 – 1918; 1939-1945), literacy and the English language,

migration, colonization and the independence of nations across the world have been connected intricately with globalization (Boehmer, 2004; Brennan, 2008; Onyeonoru, 2003; Petersen, 2017; Rashid, 2020; Sengupta, 2001).

The belief that the process of globalization has been happening for a very long time and will continue to happen has even led to an interesting synthesizing of the term with such notions as tangible or non-tangible cultural diffusion, Marxism, capitalism, social democracy and gender studies etc. (Harshe, 2002; Olurode, 2003). It has also led several scholars to divide globalization into phases, periods, and waves. The popular consensus is that the periodic manifestation of globalization is trinomial in nature: there is archaic or ancient globalization, which is said to have occurred between 1492-1800; early modern globalization, which is said to have occurred between 1800 and 2000; and modern globalization, which is said to have begun in 2000 and is still ongoing. Relatedly, the likes of Anthony McGrew, David Goldblatt, Jonathan Perraton, Eleonore Kofman, Gillian Youngs, and Colin Hay have posited that the three perceptive waves of globalization can be deemed to be hyper globalization, the skeptical thesis and transformationalism (Berry, 2011). Craig Berry (2011) succinctly described these three waves embody the attitudes of scholars to globalization:

> Hyper globalization is characterized by theorists that believe the world economy has been rapidly globalized, undermining the capacity and legitimacy of states. The skeptical thesis argues that the hyper globalization viewpoint is inaccurate or exaggerated and that the nation-state retains power in the economic sphere. Transformationalism argues that there has been a significant change on a global scale, albeit across multiple dimensions – such as geography as well as economics – and that this has both empowered and undermined the state in contradictory ways (p. 12).

Notably, the quote above demonstrates that globalization is primarily constructed along political and economic lines. At the same time, while some scholars, such as Bruce Mazlish (1998), Raymond Grew (2006), and Osterhammel Jürgen (2014), are eager to establish long-term economic and political ties between nations and individuals in order to demonstrate the widespread presence of globalization, others have expressed frustration. For these scholars like Michael Lang (2006) and Anthony Giddens, there will always be political and economic connections between the local and the distant, but these transnational or intercontinental networks might not necessarily fit globalization criteria. Lang (2006, p. 901) especially pointed out that globalization should not simply be regarded as "the [historical] reproduction of local power that became interregional and globally networked". He argued that these forms of networked international relationships are rimmed with power oppression and a deep hierarchization of authority. Using the example of the Bretton Woods System instituted in 1944 by the US "to promote… trade flows between individual nation-states", Lang explained,

> As early as 1950, several studies argued that developing countries were not benefiting and were instead becoming increasingly dependent on the power of the capitalist core. Moreover, by the 1960s, this core had itself become uneasy; U.S. trade imbalances were pressuring the system's central mechanism of pegged currency rates as foreign-held dollars surpassed U.S. gold reserves. Financiers moved out of dollars wherever possible, threatening inflation for more desirable currencies and thus highlighting for the otherwise rich and powerful states their constraining interdependence. By 1973, Japan and the European states were forced, under U.S. pressure, to float their currencies (p.902).

The Bretton Woods System reveals the downsides of attempting to globalize economic processes and institute a global financial order even in the face of interference from political authorities and capitalistic world powers. This international example mirrors the situational challenges that come with economic and political 'global' processes in Africa, South Asia and the rest of the Global South. In the case of Nigeria, there have always been discussions about the country's entangled, transnational economic relationships and capitalistic commerce industries, which keep expanding

despite the ironical spike of poverty and economic recession. What is even more interesting for most scholars is how the paradoxical economic condition of Nigeria has been influenced by the adoption of seemingly global economic regulations. For one, Ifeanyi Onyeonorupointed out how the adoption of the "IMF/World Bank's open economy and 'hands off' market-driven, non-interventionist development model", a model advanced by the neoliberal globalization agenda, had an adverse effect on the industrial performance of manufacturing bodies in the country (Onyeonoru, 2003, p. 36). Based on his study, he agreed, alongside other scholars, that, in the Nigerian situation, the term economic globalization is being used to justify coercive international policies and mask the limitations of supposedly global economic organizations like the International Monetary Fund (IMF), World Bank, the United Nations (UN), the European Union (EU), World Trade Organization (WTO) etc. According to Onyeonoru, it also serves as a political apparatus through which developing countries and world powers exercise the authority to carry out burdensome projects that appear, on the surface, to be viable solutions to long-standing global economic problems. These programs often fail, mostly because they do not find universal acceptability and applicability in the national entrails within which they are implemented; the botched collapse of some structural Adjustment Program (SAP) projects executed in Nigeria is a fitting example (Onyeonoru, 2003). It can be said then that to adopt conceptual 'global' markers in describing the economic condition of an African country like Nigeria would be to truly disregard such problems as geopolitical ambiguities, uneven rate of economic developments, neo-imperial trade relations and the non-universality of economic policies or programs.

Furthermore, the political understanding of globalization is one that has come to be intricately interlocked with the economic perspective so much that globalization is deemed to be a valid apparatus that advances the universal goal of international democracy. Despite the loftiness of this idea, political globalization still attracts the same criticism as its economic counterpart. In the case of Nigeria, Chuku Umezurike (2012, p. 25) elaborates on how "the forces of globalization… [like] preindustrial mercantilism, British colonialism, the current transnational effects of foreign direct investment and the multilateral management of contemporary global order have collectively been undermining the democratic struggles of domestic social forces in Nigeria." Truly, in Nigeria, global standards and prescriptions have been followed in the direct or indirect adoption of certain economic reforms like Indigenization and Nigerianization reforms (the 1960s, 1972, 1977 and beyond), Land Use Reforms (1978), Reforms for Poverty Alleviation (2000 till date), Austerity measures (1982-84), Privatization and Commercialization Reforms (1980s, 1990s and beyond), Structural Adjustment Program (1986-1993), National Economic Empowerment and Development Strategy (NEEDS) reforms (2004-2007) etc. (Umezurike, 2012). Although these politically enacted economic reforms stimulated by the forces of globalization sometimes agreeably reinforce democratically established structures in Nigeria, they mostly conflict with the forces of democracy, as they work against the interests of the peasantry, the working class or minority ethnic groups in Nigeria.

Lai Olurode(2003, p. 67) expressed just as much distrust in applying the dialectics of globalization to the Nigerian context, opining that while many scholars have romanticized its supposed role in the "liberalization of the economy [and] democratization of polities, globalization is, in fact, "a system of domination and disempowerment which impacts social groups differently and some detrimentally. " Olurode (2003, pp. 67-68) hinges particularly on how globalization aids "gender-specific agendas", with women being at the short end of the stick when it comes to reaping the benefits of past and ongoing globalizing processes. The discrimination and marginalization of the female gender within the context of globalization is particularly obvious in the case of Africa, where the approach to viewing and practicalizing the ideals of globality is mostly connected to economic patriarchy. Using the example of Nigerian women, Olurode (2003) hinged on how the failure of the structural adjustment program introduced in Nigeria, especially within the sector of

agriculture, affected women economically. Before the agricultural SAP programs, women were often restricted to growing food crops and were bound by transactional land restrictions, not to talk of the fact of their societally conditioned reliance on the active participation of their husbands in agricultural activities.

However, the SAP projects concentrated on commercial cash crops, thus introducing agricultural practices that alienated female farmers and left them on the margins. Even more, the large-scale failure of the commercially enthused projects alongside the increase in the price of farm equipment, decrease in the demand for certain cash crops, and devaluation of the Nigerian Naira led to economic inflation and recession in Nigeria. This influenced male farmers to leave the agricultural sector in search of white or blue-collar jobs, thus plunging their female partners and children into poverty and impoverishment (Olurode, 2003). Also, due to the botched politics of representation, women in Nigeria are hardly given a voice to express themselves within the Nigerian circle, despite the loud presence of social media, literary speak-ability, artistic expressiveness and the internet. Noting all these factors, Olurode (2003) attested to the rhetoric of the invisible hand presented by Adam Smith, which refers to how the end goal of any ideology or affirmative action, regardless of how forward-thinking it may be, is to make a profit. Viewing globalization and its affiliated ventures from this money-broking perspective demystifies the concept and reveals it to be susceptible to falsities.

Understanding globalization within the context of Africa and Nigeria is complicated by the prior historical events of slavery and the continuous marginalization of African nations through imperialistic institutional economic frameworks. Todd Landman and Bernard W. Silverman (2019) commented on how "the economic and political dimensions of globalization" are directly related to the issue of slavery. For them, it does not only have to do with the intense slavery of the 16th-19th century but also with the modern forms of slave economies that have accompanied British and American forms of industrialization and modernization (Landman & Silverman, 2019). Umezurike (2012) was even more emphatic about the role of the British imperial conquest of 1800-1945 and slave trades carried out along Trans-Atlantic, Trans-Saharan and Indian Oceanic routes in destroying any possibility of ensuring Afro-European intercontinental democracies or sustaining a truly global link between Africa and the West:

> The trade-in slaves undermined the requisite processes for development in all of Africa. Slave raids led to wars and all-around insecurity. Moreover, African development was mortgaged to the advantages of those of Europe and North America. This was further consolidated by British imperial conquest and the creation of a particular character of the state in Nigeria, which has been undermining the forces of democracy (p. 37).

Lang also narrowed in on how "British imperial capital exploited peasant economy by subjecting it to produce cash crops [and other products] for metropolitan industrial manufacturers" (Umezurike, 2012, p. 37). Lang (2006, pp. 916, 918) particularly problematized the exploitative development of US and British state economies by means of "forcibly controll[ing] the transportation of goods, limited local tariffs, and legislated, restricted, or banned various manufactures, imports, and exports to favor the" Center and making "African-American plantation slaves [to labour] on some of the most capitalized firms in the world". In Lang's opinion, to ignore past operations of slavery, present-day "direct and unambiguous international coercion", "the violence of colonial seizures" and "colonialism's specific interconnections to the broader world economy" just so one can make a case for liberal globalization is extremely narrow-minded (pp. 914-918). Thus, the supposed cosmopolitan liberalization of state economies occasioned by free trade, 'global' international regulations and intercontinental trade convergences also translate directly to the capitalistic oppression of marginal nations that merely exist to serve the purpose of robust political structures like Europe and America.

Sociological and Techno-cultural Conceptions of Globalization in Africa

The theoretical shortcomings of economic and political-bent discourses on globalization have made it necessary to turn to other perspectives. Due to this, Chandan Sengupta (2001, p. 3137) argued that globalization should be conceptualized based on empirical "broader areas of social implications [that focus on] its impact on various aspects of life". However, the sociological conceptualizations of globalization have also been criticized for lacking "analytical or explanatory value" (Sengupta, 2001, p. 3137). Despite this criticism, some scholars like Frederick Cooper and Arjun Appadurai (1996) have approached the sociological study of globalization from interesting angles. For instance, Frederick Cooper's inquiry into the relevance and limitations of globalizing processes in African history is beneficial for understanding the manifestation of globalization in non-economic, socio-cultural contexts, especially as it concerns Africa. He especially projected a pretty interesting notion called the 'Dance of the Flows and Fragment'. The following paragraphs are dedicated to explaining this concept and denoting its applicability to the Nigerian oriented discussion of pseudo globalization.

The Dance of the Flows and Fragment is one of the three views of globalization that Cooper (2001) uses to offer a practical understanding of the concept of globalization as it applies to Africa (or not). According to him, in a general sense, the 21stcentury has earned a reputation for being a 'progressive' global age developing at a fast pace, such that scholars treat with 'urgency' the need for Africa to catch up with the rest of the world and integrate seamlessly into "a single system of connection — notably through capital and commodities markets, information flows and imagined landscapes — [that] has penetrated the entire globe"(Cooper, 2001, p. 189). The first view of globalization presented by Cooper (2001) is the Banker's Boast. It is economically inclined, and it explains how political world powers, corporations with branches and subsidiaries across national borders and 'global' economic organizations like the World Bank and IMF achieve exploitative purposes and capitalistic ends under the guise of advancing the creation of a globalized economy. The second view - The Social Democrat's Lament - projects the anxieties of social(ist) advocates who consider globalization to be the bane of the nation-state, the arch-evil which puts a dent on the efforts of collective societal labor and social-economic projects enacted on a national platform. For those who share this view, "globalization must therefore be fought, while, in others, it has already triumphed and there is little to do except lament the passing of the nation-state, of national trade union movements, of empowered citizenries" (Cooper, 2001, 193).

According to Cooper (2001), the third view, the Dance of the Flows and Fragments, incorporates the temperaments of the preceding views, with its subscribers also acknowledging that the economy has shifted significantly in response to a globalizing mission, and the nation as a geographical and temporal scale is becoming submerged in the totalizing project of world homogeneity. However, within this view, there is also an avid recognition of how globalization has come to mean a reconfiguration of local settings and spaces of existence into the 'global'. This global composition has less to do with the symmetric mingling and interaction of several local spatialities and more to do with the tentacular flow of culturally immersive products from specific producers to consumers across national boundaries and entrails, opening channels to what Arjun Appadurai has referred to as the five 'cultural flows' of contemporary/modern globalization: ethnosca, ethnosca, ethnosca, ethnosca, ethnosca, ethnosca, ethnosca, ethnos within the mediascape and technoscape, digital technological resources, new media, and mobile "grassroots micronarratives" are foregrounded (Fielder, 2002). Fielder (2002) paraphrased Appadurai's description of these metaphorical escapes with these words: "Mediascapes are created by mass media systems and products, such as newspapers, magazines, and films, which disseminate information on a global scale. Technoscapes are those landscapes dominated by the diffusion of both mechanical and informational technologies around the world" (p. 165).

In truth, pop-cultural sensations, social media, electronic media, the internet, internationalist art, and literature have become accessible to a diverse population. In Nigeria, there is a mass popularization of several digital technological trends, which has made many concede to a vibrant global techno- culture in the country (p. 165).

Aside from Cooper and Appadurai's socio-cultural conceptions of globalization, other scholars have easily connected globalization to related culturalist concepts like modernity and postmodernity. Anthony Giddens used the coined notion of 'time-space distanciation' to describe how industrialization and modernity have led to a closer affinity between the local and global (Sengupta, 2001, p. 3140). The "intensification of worldwide social relations that link distant localities in such a way that events many miles away" Sengupta shapes local happenings, 2001, p. 3140) is clear evidence of this. This globally constructed relationship between the far and the near is both globally acceptable and problematically complex. It is in recognition of how modernity, through symbolic gestures, bridges geographical gaps and maintains universally accepted standards of operation that it has been said that "globalization is a dependent variable of modernity" (Sengupta, 2001, p. 3140). However, just like the economically oriented concept of globalization, the socio-cultural perspective also denotatively projects the "logic of capitalism", which is market-driven, geared by tokenism, motivated by currency exchanges and which, for many scholars, has resulted "in inequality and injustice [thus necessitating] a new global ethic based on equality and justice" (Sengupta, 2001, p. 3140). The enunciative capitalistic tenor of the postmodern strain of globalization is reflected through global commodity culture, embodied through such heavily nuanced concepts as "Disney-fication", 'Mcdonaldization' and what some scholars have coined as 'Cocolonization'. All these terms are used to capture the global franchising of western cultural practices like the proliferation of fast-food and soft-drink brands, the adoption of fast fashion and lifestyle traditions, as well as the transmediatic expansion of the material, musical, literary and cinematic products etc. The diversification of profoundly western ideas, assets, and cultural trends across localized terrains has made many scholars debate the authenticity of globalization. Many scholars argue that the term is simply a convenient term to describe a thorough-bred form of westernization. Others, however, negate this opinion about cultural globalization, noting that the pluralized, tentacular metamorphoses that seemingly globalized trends undergo dampen the argument that globalization is tantamount to westernization. With the prevalent cases of South Asia and third-world nation-states where global culture has truly been ruggedly rejected or accepted, certain consumerist trends blossom. In contrast, others refuse to take root at all. It becomes almost tempting to agree that globalization occurs in a rhythmic oscillating, localized pattern that cannot generally be associated with the West. But, in this paper, globalization is not equated to westernization; it is rather perceived as a concept that is inadequate in the processes of cultural change in Africa and beyond due to its pseudo nature.

Thus, in this paper, the main contention is that although the current wave of networked existences can very well be explained as the culturally symbolic, flowy strand of globalization, there is an accentuated technological dimension to it which strengthens the hypothesis that globalization is altogether a façade that does not hold up to its much-weighted conceptual meaning. The eruptive immersion of many cultures and people in digital technological practices has made the falsity and ostensible nature of globalization even clearer to the mind. Using the example of digital technological practices in Nigeria, the pseudo-ism of globalization and the non-genuineness of the various strands of meaning that it embodies as a theoretical concept is shown.

2. Discussion: Digital Technological Practices in Nigeria and the Pseudo-ism of Globalization

In a recent TEDtalk, Mike O' Sullivan decried the end of globalization, stating that "we are at the end of globalization. We have taken globalization for granted, and as it drifts into history, we are going to miss it... Globalization... delivered a great deal" (TED, 2021). This very passionate rhe-

toric prompts the question: "what has globalization done for us? What are we going to miss if ever globalization stops existing in any shape or form?" Having established that the economic and political interdependencies between individuals, corporations and nations cannot be said to translate to globalization directly, then it can be said that what will be missed (if anything at all) is not related to such seeming aspirations as fair-trade relations, flawless diplomatic alliances, and networked international democracies. As proven, these aspirations cannot be granted and guaranteed within the scope of globalization. What will be missed is something more material and secular, something as simple as simulative cultural proximities, global co-existence through virtual experiences, shared global media-based interests and the rambunctious wave of mass culture that has swept across many cultures and caused these cultures to share greater affinities. In short, the hallmark of globalization, especially in the 21st century, is its exponential cultivation of worldwide digital networking occasioned by technological materiality.

In this sense, digital technology can be the core of contemporary cultural globalization; it is currently 'global' about the world. Olurodeexplicitly stated that "(Digital) Information Technology is presently the most visible and perhaps most powerful and indomitable component of globalization" (Olurode, 2003, p. 73). There are different scholarly concepts of digital technology, and there is also the prevalent use of other terminological variants such as Information Technology (IT) and Information Computer Technology (ICT). Regardless, digital technology is generally used to refer to "various information, communication and administration technologies and software, as well as to devices such as computers, laptops and tablets; either connected to the internet or not and to mobile phones equipped with Global Positioning System (GPS) sensors of different kinds… with or without interactivity" (Salavati, 2016, pp. 8–9). It even encapsulates printed materials, whiteboards, and other non-technological resources for educators and other scholars from specific disciplines. It should be noted that digital technology is not tantamount to globalization itself; it is only a lens through which new possibilities and modalities of comprehensive development can be realized; it serves as a tool with which techno-culturally construed objectives of globalization can be achieved. But given how digital technology manifests itself as a by-product of capitalistic enterprises, it cannot be said that its affiliation with globalization is truly genuine, original, and non-superfluous.

For example, in Nigerian society, the utilization of digital technological tools and resources have led to the emergence of specific conceptual trends that reveal the underlying pseudo-ism of globalization in Nigeria and Africa. For one, the culture of consumerism and the 'logic of late capitalism, which are often associated with Frederic Jameson's postulation of postmodernism, is one of the most obvious manifestations (Patricia, 2007; Stephanson, 1987). Related to it is the commodification of material and non-material products brought into focus by the techno-cultural presence of digitized infrastructure. Following these evidenced displays of phony globalization in Nigeria, other trends such as celebrityhood, internationalist sensationalism, and the emerging wave of cryptocurrency compulsion have emerged. Before explaining these trendy developments that have arisen in the wake of the techno-cultural strand of pseudo globalization in Nigeria, it is necessary to state that the impact of new technologies has mostly been on individual youths (millennials and Gen Zers) who are either still in secondary school, tertiary institutions or who are starting their young adult life in different work sectors. However, digital technology's level of impact on these young individuals is generated and influenced by large-scale corporations, economic conditions, political agencies, demographically elderly population, and collective peer pressure. Thus, it is inevitable to make references to these agents of impact in any discussion about Nigerian youths and digital technology. Another point worthy of note is that youths' utilization of digital technology is not limited to interactions on chat apps like WhatsApp, Twitter, Instagram, Snapchat, Facebook, etc., subscription to recreational video games, movies and music and information extraction from Google etc. In truth, the engagement of youths with digital technological tools spans further than this; it is being used by current millennials and Gen Zers to showcase their vocational and artistic

talents, follow trends, and set new ones either in terms of fashion, lifestyle, music, or pop culture as well as to make money for themselves directly or by publicizing their businesses and even start, commit to, or break up friendships or romantic relationships. This contradicts the popular opinion that Nigerian youths "tend to make more personal, trivial and entertaining use of [social media such that their] social media usage disengages rather than makes for active engagement with their expected role in social transformation and development" (Chikezie & Uzuegbunam, 2015). The diversified use of digital technology is indeed astounding, and what is even more fascinating is the constant evolution of how young Nigerians put digital technological tools and apparatuses to use.

From an observational point of view, it has become apparent that the consumerist culture in Nigeria sparked by digital technology primarily resides within the space of prevalent multimedia offerings, ranging from several movie industries to music traditions, TV binging experiences, online radio services (and podcasts) and social media. In this 21st-century, Nigerian youths have unrivalled access to Hollywood blockbusters and series, Nollywood full-length movies, Bollywood thrillers and Asian seasonal epic movies and romantic comedies. While TVs and DVDs used to be the main channels through which Nigerians accessed these media products, the internet has provided opportunities to access them through clickable links, streaming portals that offer virtual cinematic experiences and even pirated websites that give illegal access to movies and music. Netflix, Amazon Prime, HBO Series, Hulu are some of the most popular online subscription-based streaming services that allow Nigerian youths to access movies that are all the rage in the 'global' sphere. When HBO's Game of Thrones series swept the entertainment scene from 2011 to 2019, Nigerian youths were among the most active viewers; they scoured the internet for ways to access released episodes, and the internet did not disappoint. Even more, there is equally easy access to several musical genres and talents from across the world. No musician of any nationality or any music genre, no matter how obscure, is hidden from the constantly roving eyes of Nigerian youths. What has made this possible is the presence of streaming sites like YouTube and subscription-based music portals like Spotify, SoundCloud, Tidal, Apple Music, Amazon Music Unlimited, Deezer etc. The ability to freely act on one's musical whim and have access to different kinds of music at one go is truly liberating. Social media has helped in popularizing specific musical or movie trends, just as it has offered the opportunity for youths to comment on what they consider suits their fancy or meets their expectations.

However, while all these entertainment-driven forms of accessibility provided by social media might seem casually constituted, they have played a huge role in influencing Nigerian youths to be crazed about buying fashionable items, voguish lifestyle goods and handy technological gadgets. Although the 1990s indicated a high rise in consumerism, with middle-class individuals recklessly buying lavish and garish products marketed and advertised fancifully by the media, this culture was mostly associated with the West (Stephanson, 1987). American big spenders and European fashion enthusiasts have always been in the picture when consumerism is discussed, but only lately has it become a thoroughly 'global' trend. Thus, due to the vicarious experiential immersion in digital media, there is an appropriation of the western phenomena of materialism and consumerism by the youths in Nigeria. Most of them have no qualms about desiring and purchasing the latest iPhones, AirPods, trendy imported clothes, shoes made by western-based fashion houses, and other luxurious wearable items. Just so they can keep up with the constantly changing fads, several young people resort to patronizing cheaper fake brands that look like the original products. While this might seem like the normal, youthful obsession with glitters and trendy shininess, it has become obvious that the culture of consumerism is increasing with time and becoming an acceptable norm. Upon further observation, the role of social media and accessibility to worldwide entertainment products in amplifying the craving for fast fashion and voguish lifestyles becomes obvious.

In his explication of postmodernism, Jameson was emphatic about how the overtaking of high

culture by mass, advert-filled culture led to the postmodern consumerist rave. Social media and digital pop culture are the most advanced, highly mechanized forms of this mass culture, and as such, they are inextricably driving Nigerian and African youths to embrace the fast, wild, and fashionable lifestyle that is encroaching on the entire world. However, while Jameson's mass culture involves conspicuous billboard advertisements and colorful marketing strategies, digital multimedia influences youths to embrace the consumerist culture in rather subtle ways. Although there are direct advert placements on several social media sites and streaming networks, most of the swaying influences of multiple media come from subtexts within movie universes and music videos or lyrics; these visual and auditory subtexts or references caught on by intuitive and keen youths are immediately subconsciously imbibed, such that any product that bears similitude to what these subtexts proffer will immediately catch their fancy. In this sense, these pop-cultural subtexts and addictive sensorial thrills help to shape their perceptions of ideal body standards, ideal fashion statements, and ideal lifestyle choices. Admittedly, the fusion of personal interests with digitally acquired tastes is not necessarily a negative attribute. However, as some scholars have pointed out, due to drowning themselves in digitally immersive consumerist desires, Nigerian millennials and GenZers have become prone to losing their "cultural identity, autonomy and integrity" (Omenugha et al., 2016, p. 200). There is a sense of global 'youthful' cataclysm that accompanies this realization, but whether this techno-cultural manifestation translates to strengthening the conceptual hold of globalization in Nigeria is debatable.

Riding on the wings of this increasing postmodern culture of consumerism is the commodification of mediatic experiences, which is yet another worldwide phenomenon that became amplified by digital technology. Given the fact that social media and the internet provide room for free and seamless expression, pop cultural celebrities and media personalities who used to live closeted lives are now using it as a medium to sell their brands. Branding, in this case, refers to not only their media products (movies, music, comedy, material products etc.) but also their lifestyle, ideologies and bodies. It has become a trend amongst celebrities to attract followers by means of glamorously 'exhibiting' their lives on social media. They post photos of themselves; flaunt fashionable outlooks and cheekily share snippets of their day-to-day activities. Through this, they influence a large following from across the world, causing youths to share their beliefs, attitudinal reactions to events, slangy expressions, mannerisms, and way of living. This is now a well-established belief that "celebrity lifestyles as portrayed in mainstream and alternative media such as the Internet and satellite TV influence the social attitudes and lifestyles of [Nigerian] youth[s]. Celebrity life styles affect their confidence and determination to be successful in life, the way they dress, talk, and handle issues about relationship, marriage and sex" (Chikezie & Uzuegbunam, 2017).In the Nigerian context, there are several examples of celebrities and influencers whose commodified lives are influencing the social behaviors of Nigerian youths. An example is Davido (real name is David Adeleke) whose active presence on social media has caused him to become renowned and influential beyond the musical sphere; although he publicizes his songs and musical achievements on social media, he uses his platforms more often to reveal details about his private life, register his displeasure with societal anomalies, throw shade at people and even campaign actively for political candidates of his preference.

Due to his commodified way of using digital technology, he has set the trend for specific conversations, clashed with political authorities, and popularized several slangs like "Tule jor", "E Choke", which Nigerian youths now use freely (Tule Challenge by Davido, Everything You Need to Know | Contents101, n.d.). Also, he, alongside Wizkid, is regarded as a fashion icon and model amongst youths. Another example is Azeez Fashola, mostly know as Naira Marley. Although known for his indigenous rap songs, he is mainly celebrated by some Nigerian youths for his resistance to the Economic and Financial Crimes Commission (EFCC) after he was arrested and imprisoned in 2019 for allegedly committing internet fraud (EFCC Arrests Nigerian Musician, Naira Marley

| Premium Times Nigeria, n.d.). Although he was arrested more than once, upon getting released, Naira Marley released songs that speak explicitly about internet fraudulence, much to the chagrin of police authorities and to the delight of average Nigerian youths who find in him a "Robinhood" figure with whom they can relate. Some of Naira Marley's songs like "Am older generations have castigated me a Yahoo Boy", "Soapy", "Opotoyi", "Idi Oremi" as 'bad songs' with banal lyrics that instigate his followers (who refer to themselves as 'Marlians') to celebrate sexual promiscuity and internet fraud which, in Nigerian parlance, is referred to as yahoo. Amidst earning the disapproval of the Nigerian police force, EFCC authority and Nigerian parents, Naira Marley also strongly criticises the Nigerian government using his songs which are available online and social media platforms, as mediums with which to register his disapproval of the government. His collaboration with Tiwa Savage on the song "Ole" (literally means 'Thief') is a clear example (Tiwa Savage, 2020). This song is a satirical comment on the prevalence of corruption and thievery in the Nigerian political sector and everyday Nigerian society. While posing as a 'goon' in a music video in which men dressed up as gang members were beating politicians, Naira Marley spat out the following bars in his mother tongue Yoruba mixed with English:

Sanwo mi, won kin je mi lo wo	*Pay my money; no one dares owe me any debt*
Ewo ole, ewobonsenowo	*Look at the thief; see how he carelessly spends money*
Ko ni se lowo but olowo	*S/he has no job, but s/he has money*
To ba ra nkan wale,	*When s/he buys something and brings it home,*
e berebonserowo…	*ask how s/he gets the money s/he spends…*

Yet another example of an influential social media enthused celebrity is Folarin Falana (aka Falz The Bahd Guy). He is a Nigerian rapper and the son of a very prominent lawyer who uses the medium of music fused with every digital technological tool at his disposal to criticize the Nigerian government and demand radical reforms vehemently. Due to the conscious self-fashioning of his social media pages, music lyrics and even physical looks, he holds a powerful sway amongst youths, influencing their political attitudes and stirring up their zeal to oppose the government. Through rap songs like "This is Nigeria" (a pastiche of Childish Gambino's "This Is America"), "Talk", "One Trouser", and the Moral Instruction album, he has exposed the sociopolitical anomalies of the Nigerian society and incited quite several youths to stand up against these ills. His massive influence in 2020 online and physical #ENDSARS and #End Police Brutality protests is a significant example. Through social media, Falz called upon other celebrities and Nigerians to go on massive protests to demand the dissolution of the Nigerian Special Anti-Robbery Squad. This police unit was supposed to expedite the arrest of criminals involved in kidnapping, robbery or other such crimes, but whose members have turned against Nigerian youths, subjecting them to criminal profiling, assault, battery, and even killing a few young Nigerians (Bop Daddy, 2020). Being an A-list actor known for switching between 'proper' English and 'indigenized' Yoruba-English accents, Falz has also influenced the popularization of several slangs and popular expressions. An example is 'Ello Bae' (Hello Bae) which is also the title of one of his songs (Falz - Ello Bae (Official Music Video) - YouTube, 2015.). As it seems, in Nigeria, political and social activism is connected intricately with celebrityhood and commodification; digital technological tools serve as mediums with which to project the vehement messages and criticisms launched by celebrities with commodified lives.

There are several more examples of musicians, fashion influencers, actors, actresses, dancers (most of whom display their talents on Tik Tok), Instagram comedians [like Debo Adebayo (MrMacaroni), Isaac Aloma (ZicsAloma), Michael Sani Amanesi (Mc Lively), Maraji, Maryam Apaokagi (Taaooma)] who commodify available digital technological tools and harness techno-cultural resources for commercial, political, instructional, or self-gratifying purposes. The uses Nigerian

artists have found for social media and digital technology is not different from how they are used across the world; even more, these technological mediums offer the opportunity to expand the domain of commodification and online activism beyond national borders. However, accruing the term globalization to the commodified utilization of digital technology narrowly distracts attention from how digital apparatuses have been appropriated to fit cultural contexts and address inward national issues. Thus, the commodified and socially empowering use of digital technology by Nigerian youths and celebrities has been hybridized and re-negotiated differently to embody the country's local realities in a way that acknowledges but still excludes other Euro-Asian spatial entities (Omenugha et al., 2016). Thus, although digital technology might be globally inclined on a level of scalability, it still feeds the specific interests and cultural fascinations of local life-worlds. On this note, it is enough to say that the globality associated with digital technology is not as genuine or authentic as it is posited to be.

Furthermore, the proliferated increase of capitalistic ventures that revolve around digital technology resonates well with the theory of cultural capital, as postulated by Pierre Bourdieu and adopted by other scholars (Dubois, 2011). The idea of cultivating cultural competencies, skills, and knowledge to commercialize and marketize them to willing consumers is indeed a situation that has gripped the Nigerian entertainment industry. Thus, while trying to appeal to a local audience through their musical or artistic products and lifestyle, Nigerian celebrities put a cultural value on their artistic products, hoping to gain international recognition by using the platform of social media and the internet to advance their craft. In truth, digital technological tools have made it possible for these ambitious talents to be 'globally' recognized, acknowledged, and even lauded. For one, Burna Boy (DaminiOgulu) and Wizkid (Ayo Balogun) recently became the first artists to walk away with GRAMMY awards. On March 14th, 2021, Burna Boy was announced as the Best Global Music Award winner for his latest LP, "Twice as Tall"(Adewumi, 2021). Although he was not at the Los Angeles Convention Center where the physical event was held, he stared through his digital screen glammed up in grills and necklaces as he gave his acceptance speech: "Yes ooo (repeated x3)… Africa is in the house… This is a big win for my generation of Africans all over the world, and this is a lesson for every African… no matter what you plan to do, you can achieve it, no matter where you are from because you are a king"(Burna Boy Wins Best Global Music Album | GRAMMY.Com, 2021). On the other hand, Wizkid, alongside Beyonce and Blue Ivy, won the award for "Best Music Video" with credit to the popular song "Brown Skin Girl"(Beyoncé, Blue Ivy &Wiz-Kid Win Best Music Video | GRAMMY.Com, 2021). Amidst the big, congratulation-worthy wins, one cannot help but think of how this cultural capitalization promotes the neocolonial agenda of African dependency on the West and further foregrounds the pseudo-character of globalization. The constant aspiration of Nigerian musicians to be recognized, not by regional award boards but by international entertainment academies, brings to fore the troubling rhetoric of finance systems, media economy and how they affect the stories that Africa markets to the world. Are we then kings (and queens) if we need to wait on a nod from the Western viziers of music and art to believe we have achieved anything worthwhile?

Furthermore, it is striking that capitalistic industries and large corporations constantly leverage and cash in on the consumerist desire growing at high rates amongst youths in Nigeria and their fervor for celebrityhood and capitalizing cultural value. The accelerated investment TVreality shows like Big Brother Naija is a testament to this. The annually held BBNaijais a television franchise of Big Brother in which over twenty housemates are isolated in a house and made to show off their interesting personalities, talents and quirks, with the aim of currying the favor of TV viewers who are watching their every move and deciding for themselves who to stan. Although the Big Brother reality show done in other countries had always drawn the attention of Nigerians, the localization and 'Nigerianization' of the show sparked the interests of much more people, and this interest has further increased since its organizers have actively used social media and the internet to publicize

the show and engage with fans directly(Big Brother Naija (@BBNaija) / Twitter, n.d.).Since its inception in 2017, the show has produced many renowned celebrities who go on to carve out careers for themselves in the entertainment industry while boasting of astutely devoted fans who idolise and glorify them after the end of the reality show. These celebrities are praised on social media, awarded gifts, and exalted to a status of popularity and fame that some young Gen-Zers aspire to.

Beyond the enfranchised commercial structure of BBNaija, young entrepreneurs are successfully using digital technology to start businesses that are geared to cater to the techno-cultural needs of the young generation. Examples include Zikoko, an online content platform dedicated to tech-savvy African Gen Zers; MyPaddi Shop, which delivers sexual health products including sex toys and games, contraceptives, lingerie, HIV test kits and other sexually related gadgets to the doorsteps of sexually active youths; there is Kuda, a pan-African digital bank; Autochek, an automotive marketplace launched by EtopIkpe and Paystack, a digital fintech company launched in 2016 by Shola Akinladeand Ezra Olubi which has now been acquired for US$200 million by Stripe(Jackson, 2020). All these truly show how digital technological practices in Nigeria are booming and opening opportunities for Nigerian youths to flourish. However, these economically opportune situations made possible through digital technology do not exactly translate to Nigerian youths' possession of a global identity. Lang rightly posited that "the development of technology has never been an autonomous process"; technology is a political and economic apparatus often used to carry out collective national and international agendas (Lang, 2006, p. 915). In this sense, politics (be it the politics of state economies or state democracies) is always the "obstructing gap between an era's technology and its globalization potential" (Lang, 2006, p. 915).

The above-presented argument connects well with the recent obsession of Nigerian youths to explore and exploit the opportunities made available by cryptocurrency and blockchain technology. Most Nigerian youths are, in recent years, invested in the buying and selling of crypto coins based on market predictions. Several financially able youths deal exclusively with FOREX trading while others obtain coins from cryptocurrency blogging sites, gaming sites and other mining ventures. Older Nigerians have often misinterpreted the massive involvement of Nigerian youths in cryptocurrency trading as dubious trappings in "get-rich-quick" schemes. This belief in the dubiousness of cryptocurrency activities has stirred a conflict of wit and wealth between members of the older Generation X. They still maintain a staunch belief in the traditional, conventional economic system and the new, millennial generation members in their late teens, 20s and early 30swho are deviating from the '9-5 pm' work ethic and looking in the direction of 'global' alternatives in their pursuit of financial independence and wealth.

In reality, all of these events and occurrences point to a steady progressiveness in Nigeria's informal economy, and from an axial standpoint, the country's youthful digital energy and enterprising use of technological equipment appear to propel it forward in an upward developmental global trend. But this is not the case. It is worth noting that Nigeria's economic and political stagnation has hampered the ingrained development of digital technology and has harmed its contribution to ensuring a stable, upward trend in global immersion. Due to bad political, economic, and urban organization, Nigeria is one of the countries that still deals intensely with low broadband and bandwidth issues. The broadband communication industry is poorly developed. Telecommunication companies and investors are mostly foreign-owned, and they are hardly subjected to rigorous regulations to guide their affairs; instead, they face the problem of multiple taxations and unfavorable industrial conditions. This often gives them the leverage to charge expensively for data coverage and focus more on big cities and less remote areas. What is more, the heavy reliance on telecoms to provide data services for the country reveals negligence on the part of the government to rise to the occasion of putting in place structures and facilities that can ensure faster and cheaper internet access.

The fact that Nigeria owns a satellite and "several cables at the shore of the country, [but its] broad-

band penetration is presently less than 6%" is paradoxical (Olusola &Christianah, 2013). Furthermore, there has been a gross neglect of the electricity problems confronted by the country so much that this problem has exacerbated over time. Although many youths thrive by means of the internet, with some of them working remotely as freelance writers, content editors, programmers, graphic designers, cryptocurrency traders etc., they often are confronted with the challenging situation of fluctuations in electricity supply or total power blackouts for days on end. The terrible state of electricity supply is one reason digital technological tools are not evenly distributed across the country. In some parts of the nation, like in the North, Middle East or Far West, youths barely have basic ICT knowledge, and when they do, they do not have the requisite infrastructure or opportunity to practice and acquaint themselves with its many provisions. It is not uncommon to find youths using Twitter to rant about electricity challenges and even make memes out of it. Thus, although these youths engage with the rest of the world through the global network of social media and the internet, they are constantly made to grapple with the stark, unfavorable realities that confront them in their national space.

Additionally, the stifling of the freedom of expression by the Nigerian government, which have been hellbent over the years to introduce a social media bill, posits another challenge to developing digital technology in Nigeria. This restriction on free speech through legislative attempts offers a gleam perspective on the pseudo nature of globalization in Nigeria and Africa. For example, the EndSars movement, which was started in 2020 and was popularized on the platform of social media, earned Nigerian youthful peaceful protesters a lot of physical and psychological attacks from the Nigerian government and led to a historic military-led massacre of young Nigerians on October 20, 2020, at the Lekki Toll Gate in Lagos, Nigeria (Oloyede &Elega, 2020). The irreverence towards the peaceful protests of youths and successful efforts to quieten their activism despite international intervention reveals that the brand of globalization in Nigeria is merely commodified, capitalistic and pseudo-ist. This is not the case in Nigeria alone, but also in other African countries like Uganda, whose governments shut down the internet during elections and only allow access to social media and the 'realm of the global' when they deem it benign to their authoritarian leaderships (McCool, 2021). Indeed, digital technology may offer opportunities and tools that make the world feel seamlessly connected, grounded in the same aspirations and looking towards similar horizons. However, the harsh economic, political and social conditions in such a country as Nigeria is a constant reminder that the conceptual strain of international existence embodied by globalization is merely a façade.

3. Conclusions

Primarily posited as a rhetorical criticism of the concept of globalization, this article has presented an overview of the political and economic perspectives of globalization, especially as it concerns Africa. The viewpoints of prominent scholars have been reviewed and used to assert that, when set against the African background, the illusive, pseudo-character of globalization becomes apparent and unignorable. It has also been observed that what has always been projected to be the sociological and techno-cultural strands of globalization is rife with extreme localized appropriations, western capitalism, neo-imperialism and damaged intercontinental networks. However, the thrust of this paper has been to further inquire into and argue for the falsity and pseudo-ism of globalization in Africa by deconstructing digital technological trends that have been seemingly deemed as globally inclined. Using case studies garnered from observing the current practices of digital technology by Nigerian youths, the study reveals that although Nigerian youths are thoroughly immersed in the digital space, the adverse capitalistic, consumerist and cataclysmic political and socioeconomic conditions surrounding the country have neutralized and destroyed the techno-cultural texture of globality layered into its digital technological practices, thus leaving behind a pseudo form of globalization that is merely a trace, a shadow, a phantom.

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