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African Culture and the Gains of Cultural Inclusivity in the Age of Globalization

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Abstract

The paper advances the reason for an inclusive review of what constitutes African culture in view of the impact of globalization on the continent of Africa. Culture is a significant aspect of the African social system. It is the platform for asserting Africanity. The paper is motivated by George Herbert Mead's theory of symbolic interactionism whose core concern is mutual inclusivity. African culture has undergone different stages of modification. What constituted African culture in the 19th century, for example, is not what constitutes it in the present day. The paper, therefore, argues the need for African culture to embrace and co-exist with the Western contact which globalization has occasioned. Such inclusivity is capable of making the continent of Africa affirm its Africanness and as such, its relevance on the global stage. A historical periodization of the culture's evolution is undertaken, resulting in the emergence of such categories as primitive African culture, traditional African culture and contemporary African culture. Also, the paper laments the inherent contradiction in the present-day African cultural practices whereby Africans live by Western values in their realities but condemn the West according to the principle of nationalism. Following this, it is proposed that African culture should liberalize and permit the indispensable visiting Western worldview to co-exist with it. African spiritualism, arts and ethics are identified as the most enduring of all the elements of African culture, needed for Africa's technology, iconic identity, and rectitude, respectively.

■ **Keywords** : culture, Africanity, social system, spiritualism, globalization

Introduction

The term “African culture” is used in this piece as a conceptual nomenclature designating a cultural bloc in the global cultural evaluation. Using it in this context is predicated on the basis that it signifies and represents the divergent cultural practices, codified in Africinity, on the continental region, as this presupposes the existence of other bloc cultural variations, such as Asianism, Americanism, Europeanism, or the two typical categories: Occidentalism and Orientalism. It is possible to make a continental generalization of African culture in this context, after all, the geographical delineation of the globe into continents suggests some demographic semblance among the countries and societies within each continent. This echoes the opinion that though “Cultures vary in their norms for expressiveness” yet “as members of one species, we find that processes that underlie our differing behaviors are much the same everywhere” (Myers, Abell, & Sani, 2014, p. 589). This presupposes semblance in the various African cultural practices within the continent. Such semblance manifests itself in the Ugandan economic culture, such that there is near parity in the gender factor in economic productivity. Uganda shares this practice with other sub-Saharan nations. It has been observed that “a distinguished characteristic of Ugandan economy which it shares with other sub-Saharan African economy is that both men and women play substantial economic roles” (Ellis, Manuel, & Blackden, 2006, p. 28). The significance of this is that it is a cultural practice that the productive sector be undertaken by both men and women and this Ugandan practice is common to the sub-Sahara, that is, the African countries outside of North Africa, including Sudan but excluding the Reunion (Anderson & Connor, 2018). However, there is a huge contradiction in the term African culture and its application in contemporary discourses, and to eliminate this contradiction, it is important to emphasize a clause of contextualizing periodization in defining, theorizing or discussing African culture. That is, material time plays a major role in portraying the true character of the African culture. The argument for the specifica-

tion of material time in the definition of African culture is to underscore the tremendous permissiveness of a culture, which makes it liable to change and modification as days pass by. All cultures of the world *exude* the tendency to yield, either outright or subtly, to modification as the emerging imposing worldview requires.

The African culture has *befriended*, rather unavoidably, imposed external influences from the rest of the world, particularly through globalization. The concept of globalization as initiating from the West is the intercontinental externalization of a cultural initiative. It has been observed that globalization is efficient in influencing cultures across the globe. This efficiency is seen as “the indefatigable forces of globalization” and “the intensifying process of globalization” (Rigg, 2007, p. 11). Such intensification could be seen in the continued rise of globalization in the social system of the world growing from phase to phase as described below:

But economic historians tend to posit we’ve seen three phases of globalization so far. The first, dating from 1820-1914 came alongside the advent of steam power and the industrial revolution while the second lasted from the end of World War 2 to roughly 1990. That’s when we entered the latest era—a period of what some have dubbed “hyperglobalization” coinciding with the advent of the internet, the fall of the Berlin Wall and the rise of emerging economies such as China and India. Which brings us to the fourth wave of globalization, which some argue we are now entering. (Donnan, 2019, p. 1)

Rigg’s (2007) intensification concept on globalization could be clearly seen and corroborated in the above. This presupposes that the effect of globalization on the social and cultural spheres of the world is irresistible. Therefore, we may posit that African culture has been adjusting to the subtle dictates of weighty external cultural values. This is the substantiation of George Herbert Mead’s theory of symbolic interactionism

whose goal is the modification, hence, alteration in the people's view of the socio-cultural experience "through the symbols they use in action and interaction on the basis of their interpretation of the situation" (Ritzer, 2008 p. 265). Symbolic interactionism also emphasizes how contact with the other changes the participants (Redmond, 2015). On the basis of the application of the tenets of this theory, one can aver that the substances of what constituted the African culture a century ago, for example, are not wholly the ones that constitute the culture, today. The situation of African culture in the global space today, requires the institutionalization of cultural liberalism in the African social experience. Often and loudly, the voices of the advocates for the sanctity of the African culture are heard. The crux of this advocacy could be summarized as that African culture should be upheld in its original traditional form by Africans in their daily social interactions and undertakings. To the extent that I am African, I support such a call. Every African, proud of his or her own culture, would support and should uphold Africanity, in any case. However, the prevailing paradox in Africa's socio-cultural experiences and the stark realities of the irresistibility of the visiting Western and Arabian ways of life present before us the need to re-think African culture and its place in the global cultural scene. African culture needs to liberalize.

The Nucleus of African Culture

In effect, the cultural assumption on the African continent that a culture is a whole unit is, to say the least, a misconception and therefore needs to be revisited. Culture has its nucleus and components. And broadly categorizing, the components of the African culture include politics, commerce, religion, marriage, mode of dressing, vocation, communication mode, transportation system, means of entertainment, money management system, educational mode, and architecture, to mention but a few. These various components of African culture emphasize that African culture is not a whole unit, and this is echoed in the assertion "African

culture does not present a single profile” (Akintunde, 2001, p. 1). That is, African culture is split into, among many others, the components mentioned above. If it is advocated that African culture be upheld, it becomes pertinent to explore the aspect(s) of African culture that should be upheld and to what extent.

The Fundamental Realities in African Cultural Affairs

May it be asserted, at this juncture, that it is paradoxical to call for a disregard for, and hence; the extermination of Western values in the African enclave. The contradiction is immense and it clouds the issue. This is because Western traditions are palpable in virtually all the spheres of the African social and cultural space. In public administration, hereditary ascension to power has been significantly obliterated as African countries have denounced oligarchy. Even Morocco which still sustains the monarchical administration has liberalized its political system such that tyranny and oligarchic impunity have been expunged. Nigeria practices an American version of presidentialism. In East Africa, Kenya is presidential. In South Africa, the head of government is the president while Tunisia, in North Africa, combines the presidential and parliamentary system. This is how their democratic experiments have proceeded. Democracy is a Western creation for social engineering which guarantees equal access to political power. This is unlike the customary monarchy as noticeable in the traditional system of all African countries which is clannish, denying, and restrictive. One can then posit that traditional African political structure, a component of African culture, is defective in essence and mode. Western democracy is inclusive, egalitarian and inevitable. Its inevitability is affirmed by Jeyifo (2007), who believes that concrete energies should be invested in “[...] fighting for [...] popular democracy [...]” (p. 22) and by Tinubu (2008) who emphasizes that “Nigerians continued to prefer democracy as the best system for the country” (p. 4). The strong presence of democracy in the African political system makes one wonder whether democracy is still an alien political

cultural element in Africa. My opinion is in the negative. Its advent in Nigeria can be traced to the Clifford Constitution of 1922, and hence, democracy has almost a century of history in Nigeria. The generation that knew monarchical rule or clannish administration is no longer with us. The total percentage of the current generation knows no other form of public administration and has had no experience with absolute oligarchy, for example.

Again, African culture has evolved over time to assimilate market-oriented capitalism—an economic system originally from the West. Capitalist ideals sustain the economies of African countries, which have progressed from trade by barter to an Internet system of payment. If African culture were to be upheld, should Internet banking be replaced with trade by barter? No one today trades by the barter system. Therefore, African culture has to yield to positive change, what constituted African culture in the 18th century was not what constituted it a century onward. By the same token, what constitutes African culture today should be different from earlier days. These differences include democratic culture and capitalist economy.

On religion, one wonders whether both Christianity and Islam have not become part of the African culture. These are religions that have been practiced for more than a century in Africa. If “in Africa, culture is imbued with religion [...] and reciprocally [...] religion is used to undergird and validate culture” (Akintunde, 2001, p. 1), and the religions in Africa, representatively, are Christianity and Islam, are they, then, not cultural elements in Africa? Or, in this age of Rocket Science, should Africans still hold that the agents of the African Pantheon, that is the occupiers of the mystic space, superintend the religious realm in the current age? If Africans still have to cling to some remnants of these beliefs, I am of the opinion that numinous mysticism alone should not dominate the religious space in Africa; after all, Christianity and Islam are more visible with Africans and have become part of Africa’s religious culture. This permissiveness is an unavoidable compromise.

From the conjugal perspective, novel practices have evolved over

time, and such practices have redefined the concept of African culture. Today, practicality repudiates the presentation of mats to the bride as a cultural practice. Also, the observance of the Hamman (a milk bath) and the Henna (a kind of body painting by the Nekkacha) among the Moroccans has given way to alternative nuptial practices like the legalization of vows or as in the case of Christianity, the imprimatur of the spiritual zeal on the marriage in the church. Either of these marriage validation undertakings guarantees peace of mind to the bride. This is unlike a marriage arrangement in the traditional setting where a marriage is constituted based on oral agreement predicated on clannish or neighborly recognition. Such an arrangement collapses as easily as it is made. The Western conjugal ideals, at least, put some restraints that guarantee the woman—who is likely to be the vulnerable one—a measure of peace of mind.

How does one contextualize or define the African mode of dressing? Is it in the wearing of *bante* as far back as the 12th century by the Yoruba or the wearing of *Kanzu* by the Kenyan Swahili? Perhaps it is in the wearing of *Ankara* (a clothing material for Africans). Obviously, none of these is applicable any longer. For example, the Ankara textile is non-African, as it was originally manufactured by the Dutch for the Indonesian textile market (Shonibare, 2012). According to Shonibare, “the origins of Ankara are not at all, African but rather European” (p. 12). Let us suspend the relevance of where Ankara came from in order to avail ourselves of adequate latitude for a counter position. This done! Is the African mode of dressing in the wearing of tribal marks? If African mode of dressing does not consist in all of these in the present day, then, there is a justification for the call for a reassessment of African culture through cultural liberalism. To this end, the generation of the Yoruba that wore *bante* would see the generation that wears Ankara (that came from Europe centuries after *bante*) as different. Also, the Yoruba generation that spent the *naira* (the Nigerian legal tender which came centuries after cowries) would see the generation that spends the *naira* today as different. And it is this difference that the Yoruba (Africans)

call tradition today. Given that Ankara is traditional, does it remain so if it is used to make a suit as it is done in the African fashion world today? Therefore, looking at African culture through the mode of dressing, we see that the culture has changed with the time over the decades and the centuries. Or how many Africans make tribal marks on their children's faces, today? How many wear Kanzu to offices or dinners these days? These modes of dressing have been reduced to an identity costume. This is not strange or weird as it is a response to the dynamic nature of a culture, the African culture, especially.

What vocations were once traditional to or typical of Africans? It is evident that they were once hunting and farming. However, it needs be underscored that this was not as a result of any special skill or peculiar innovation. It was by default as borne out of the need for the ancient settlers to fend for themselves. Africans should not, therefore, arrogate the possession of vocational agriculture to themselves. Agriculture has been the default vocation of all cultures and peoples over the ages across the globe. Adam and Eve lived among the Flora and Fauna, Mathew was a fisherman. In the same vein, Odysseus and Penelope in the classical age lived in a pastoral setting. Having said this, and given that ancient Africans were farmers, the kind of farming they practiced was subsistence farming, and this mode of farming has been subdued by the unimaginably productive effectiveness of mechanized farming. This, coupled with such scientific innovation as genetically modified organisms, has made farming culture in Africa substantially better than subsistence. Moreover, apart from and in addition to the default vocation of farming, a new vocational culture has evolved in Africa as motivated by Western knowledge; there are now teachers, nurses doctors, bankers, engineers, computer programmers, air hostesses, pilots, commercial drivers, chauffeurs, surveyors, mechanics, secretaries, dock workers, estate managers, immigration officers, pharmacists (not apothecaries), as well as ambassadors, to mention but a few. All of these professions have been brought about by contact with the West and they have been practiced in Africa over the century. Banking, for example, evolved in Nigeria with the advent

of the Bank for British West Africa in Lagos in 1894. To what extent is it practical to posit that banking is non-African? Or that it is not an element of African culture. Such yielding to the prompting proclivity is an assumption that African culture has remained the same from cradle and should (and will) remain so from cradle to the grave. Adam Smith's 1776 "Invisible Hand" economic theory bourgeoned in the early commercial culture in the New World, away from the home of its enunciation. Today, Smith-oriented capitalist-market banking philosophy constitutes the crux of the American banking commerce (Beattie, 2016). Therefore, the professions listed above should now be considered—and this is unavoidable—part of African culture, after all, the social practices typically misconstrued as African culture today are themselves the result of gradual and constant modification.

Interpersonal communication among the populace in Africa has undergone notable improvements in recent time, and as such, is more efficient and effective than in the ancient African culture when town criers used to disseminate information to the generality of the people, in spite of the cumbersome nature of such a system. The advent of the telephone has eased communication in Africa, especially, the general system of mobile communication, the impact of which has been phenomenal in society (Oshuntokun, 2002). Oshuntokun's observation is to the effect that the modern communication mode is effectual yet, it was not thought to be possible before its invention. Can and should Africans still see the telephone as not being part of their social communication culture?

This level of unprecedented and phenomenal improvement in social communication also obtains with regard to the transportation system in Africa. Unlike Africa's ancient era of pedestrianism and later equestrianism, movement of humans and heavy goods across oceans and vast land is today possible, cheap, fast and pleasurable through technologies from the West (and those imported into and developed in the Far East). It would be highly questionable if the supersonic jumbo jet, the Gulfstream or Antonov An-124, the bullet train, the massive ship, and the aesthetic automobiles were to be subjugated to, and hence, replaced

by the pristine mode of transportation in Africa such as pedestrianism and equestrianism. These modes of transportation are elements of a new culture in Africa. I dare aver that it is only attitudes, like cultural nationalism would dare to disdain this new way of life in Africa. But can Africa do without the technology-driven culture in its current social system? No, it cannot. And so important to the fulfilled life experience of Africa are such indices of progress as paving Africa's roads in tar, building concrete bridges, as well as the new architectural designs of African buildings that are characterized by captivating aesthetics and assured safety. All of these sub-cultures were conceived, developed and run by Western technical knowhow. The African culture should liberalize and rebrand itself to accommodate these subcultures, as they are already an inescapable part of the daily experience of the people of the continent.

The Gains of Cultural Inclusivity in Africa

African culture has to liberalize. It needs to be permissive of new cultures, particularly inventive cultures. It would be erroneous to adduce rectitude to African culture and ascribe vices such as immorality, obscenity and destruction to cultures, hermeneutic or inventive, to ways of life elsewhere—for after all there is no absolute goodness or badness in culture. What is regarded as bad or immoral in one culture may not necessarily be so in another (Ajayi, 2005). These overtures, however, are a mere formality in that the inventive cultures in the world today, are asserting that Africans should redefine their culture. There is a palpable misconception in African culture's constituents and essence as well as its goal. Africans need to detach from such restraints as lineage or clannish orientation and myths as, in the opinion of Ogunwole (2007) these "[...] tend to stultify our people and hold our society down in a state of eternal stagnation" (p. 7). Ogunwole further observes that Africans "[...] need to know something of the achievements, limitations and language of science, and less mythology, superstition etc." (p. 7). An interpretative reconstruction of the Ogunwole's observation is that

mythology and superstition, two elements of the African traditional worldview, cause Africa to lag behind in the global scheme of things. Of mythology and superstition, the latter is worse as it marks a defective belief system of a people. This has been affirmed by Smoker (2006). Smoker opines that: “Some superstitions [...] are just exaggerated stories, others (apparitions, alien visitation from outer space) may be hallucinations, some (table-rapping, poltergeists, spoon-bending, mind-reading) are conjuring tricks, others are confidence tricks” (p. 45). Smoker (2006) highlights the evils of superstition, affirming that:

Fortune telling device (horoscopes, Ovija boards, tarot cards, palmistry) are often claimed to be just a bit of fun, but vulnerable people can come to believe in them, laying themselves open to exploitation by the psychics and allowing their lives to be ruled by one or more of these superstitions. (p. 45)

By all known standards, Smoker’s (2006) conclusions on the effect/impact of superstition, when applied to the superstitions African worldview predict that this worldview will maintain and reinforce subservience and retardation under which the people of African society have long suffered. Africa is superstition-stricken. Continuing to uphold this aspect of African culture is to return to African culture’s primitive outset. At this juncture, it is indubitable that a new African culture has emerged. This emergence is imperative. The social practices that different generations in Africa have constructed (culture is a social construct) have to be reexamined. However, it is proposed that African religion be preserved for it provides a platform for lifting up African spirituality and arts. Also, African ethics should be promoted especially because of its didactic essence. African religion has to be sustained as many Africans reach God through it. Therefore, in the new African culture, the religious worldview shall be sustained by African traditionalism as well as the practices of Christianity and Islam, including others from Asia. The ethical teachings in African worldview shall be sustained as they preserve

aboriginal morality as the Bible teaches in the Books of Ecclesiastes, Proverbs as well as Exodus 20, and as Islam also teaches.

Globalization and the African Culture: Candor and the Truth

Globalization, which has spread the 21st century consciousness to Africa, has necessitated a modification in African culture, and this modification has been outright and total. And this has culminated in the formation of a new culture. In acclimatizing with the new African culture, it has to be recognized that African culture over time has been changing and as such, currently, a good number of African “cultural practices” necessarily have to go into extinction. Joyfully, the effects of globalization can provide alternatives to adequately fill the cultural holes left by these extinctions. In mode of dressing, the wearing of conventional beads on the wrist, on the neck, or on the ankle, has become, to say the least, unfashionable, if not actually, fetishistic. A food vendor, a university teacher, or a doctor that wore the Kanzu, beads all over his or her body would be looked at with suspicion and related to with cautious. Such a mode of dressing in the African worldview has been reduced to artistic costume. Again, should a judge of the Supreme Court wear Ankara and conventional beads and cap at hearings? A bank manager ceases to be one if he or she wears *babariga* to the office. Such a mode of dressing would be more bound to an *o wan’be* (party-time) occasion than being bound to a sensitive office where the wearer oversees financial operations, which require a disciplined disposition. This contrasts with the Kanzu-induced *o wan’be* (party-fun-loving) attitude.

The days are gone when facial or tribal marks were a conspicuous feature of the African culture. Today, and for the last several decades, making the marks on the faces of children is considered repugnant and despicable even though this was formerly one of the important cultural elements in Africa (Ologundudu, 2008). Why has this once-popular cultural element of the African culture been justifiably disappearing? It is because the social circumstance that once made it desirable has given

way to a more desirable experience in the prevailing worldview. Is the application of cam-wood powder on the face desirable or relevant in today's Africa? Perhaps all our African women, young and old, would accede to the proposition that Mary Kay Powder and similar cosmetics are more acceptable powder brands in terms of dermatological soothing and radiance. Great cultures of the world have ever yielded to visiting cultures.

Why should African culture be rigid? That is, why should we still talk about African culture such that animism and primitive ethics alone come to mind, to the exclusion of more palpable socio-cultural practices of Western origin as experienced in Africa, today? These West-initiated practices have been Africanized, hence have long been part of African culture as evidenced by their age-long presence on the continent. This permissiveness is not peculiar to African culture. The Americans yielded to British eponymous nomenclatures. There is a Cambridge in the United Kingdom and the United States. China has been permissive to technological culture from the West. Democracy did not originate in Britain nor in the United States; yet, these two countries are symbols of democratic culture today, despite the fact that this is a political culture that came from classical Greece. Modern Greece has benefitted, however, from the imposing benefit of technological culture from the United States and the United Kingdom. Great cultures have ever yielded to visiting cultures, and Onayemi (2010) even asserts that “ancient Greek and Yoruba religions exhibit close parallel” (p. xi). Why then should African culture remain rigid? Why should a reference be made to African culture to the exclusion of the indispensable practices from elsewhere even though these practices have been prevalent in Africa for several decades, even centuries? Such a turgid disposition is an assumption that a culture should remain the same over centuries. Yet, if the original inhabitants of the African continent were brought to the present, they would be stranded. And by the same token, if this generation of Africans were taken to the 18th century African worldview, they would deny the experience as being African. This goes to affirm that cultures do change and

that African culture has changed in its elements and essence. Failing to recognize this is an outright demonstration of excessive nationalism and hypocrisy.

Classificatory Paradigms

In referring to African culture, therefore, in any given context, specifying the period is essential. Such periodizations include primitive African culture, traditional African culture, and contemporary African culture. Primitive African culture designates the period in time when the earliest inhabitants of the continent had not codified the peculiarity of their social life. This was the time of near savagery. Traditional African culture was the improved stage of the primitive stage as seen in the developed and requisite standardization of ethical standards and acceptable social practices. This stage was further marked by the standardization of what was later known as African religions (worship of deities) and medicine. Contemporary African culture is the mixing of the elements of the traditional African culture, those social practices from the West, the 21st century sensibilities as manifested in globalization, and the Middle East. And globalization has had its impact in African political culture as seen in African Peer Review Mechanism.

Of all the elements of the primitive African culture and the traditional African culture, African religion, the arts and ethics are prominent; they should be preserved. These three elements serve crucial purposes in the general life of the people in divergent modes. For instance, the African religion is needed for the spiritual engagements of those inclined to worshipping deities, and the spirituality will be needed for African technological race, since Christianity and Islam are at each other's throats thereby creating "religious hullabaloo in Nigeria and the entire globe" (Omolayo, 2014, p. xiii). That is, the adherents of these two religions are at loggerheads with each other and this may taint spirituality for the purposes mentioned above. Religious differences have been identified as potent fuel for conflict (Neuliep, 2009). However, Neuliep's con-

ception of religion in this context is in the perception of the Abrahamic faiths, and not in the inclusion of African religion; that is, the animist spirituality. Therefore, African spirituality would not fit his fuel-for-conflict assessment and would be suitable for the tolerance and integration that should exist between religion (in the comprehensive sense in this context) and science (Chryssides, 2010). As for African cultural aesthetics, the African Arts are necessary for iconic identity in the field of global cultural politics. And African ethics fill the role of moral guide and nurture rectitude. African ethical philosophy is, however, optional because the morality of Christianity and Islam, the two religions that have the highest followership and overt practice in Africa (despite the strife existing between them globally), will fulfill this yearning. It is when this is achieved that the apprehension “why is Africa still grappling with survival [...]” (Lagunju, 2005, p. 16) will be permanently laid to rest.

Conclusion

African culture needs to be inclusive. The apparent antagonism to Western culture by African cultural advocates (when it is convenient for them) may be seen as unfair. This is because such antagonistic tendencies do not reflect the true cultural realities in Africa. Everywhere in Africa we can see and experience a representation of Western ways of life and cultural practices. If culture is prone to change it is therefore high time that that culture was liberalized in Africa through a stop to the hypocrisy of denying Western culture only in words, while Western culture actually permeates the life of the people of Africa. And this has started in South Africa. What is needed is consolidation in the rest of larger Africa, after all, it has been observed that it was cultural liberalization that made South Africa *advanced* even under the apartheid regime (Olubunmi, 2009). Olubunmi further notices that the Zulu enclave liberalized their cultural disposition when they had contact with the white Boers and this rescued them from the primitive clothing culture of wear-

ing animal skin loincloth. On the continent of Africa, today, South African cities are world-class. South Africa should still liberalize its social experiences further by eliminating such vices as xenophobia in the social psyche and sensibility in its populace. So it should be for the rest of Africa. Continued reference to the cultural practices originating from the West as alien and non-African is a demonstration of a sustained attachment to mythology and superstition. On the account of the irresistibility of these practices and habits as well as the fact that they have been part of the Africa's social life for decades (or centuries), they should be seen as elements of African culture, the new or contemporary African culture. The composition of cultural institution in Africa today is a paradox; that which enriches us we betray/deny, and that which we do not know, and which itself has undergone modifications over the time, and that which was constructed in the primitive age erroneously, we stick to, all in the name of cultural nationalism. This is no call for cultural extinction. It is a call for co-habitation. The most viable of all the elements of African culture from the primitive and traditional stages of cultural development should co-exist with the visiting ones. That is, African spirituality and arts are irreplaceable. This cohabitation constitutes the contemporary African culture. The African psyche should be open and permissive. This guarantees the continent progress and relevance on the global stage.

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Date of submission of the article: November 1, 2018

Date of the peer-review: May 15, 2019

Date of the confirmation of the publication: May 27, 2019