From Postcolonial Histories to Digital Futures: Rethinking Global Communication in the Global South

Ololade Afolabi*

Department of Communication and Media, School of Communication, Media & the Arts, Sacred Heart University, Fairfield, CT 06825, USA

Abstract: This essay invites scholars of global communication to rethink the field from a broader perspective. It challenges the dominant theoretical traditions that have long shaped research in global communication and argues for greater openness to interdisciplinary approaches capable of fostering a more expansive epistemological framework. By examining global communication through both historical and postcolonial lens, the paper calls for a multidimensional framework in which history and postcolonial experiences are theorized in more rigorous ways for scholars seeking to study communication from a Global South perspective, thereby expanding the analytical relevance and reach of the discipline.

Keywords: Global Communication, Interdisciplinarity, Global South, Postcolonial, Culture.

INTRODUCTION

As the field of communication continues to grow into a multidisciplinary one, the approach to studying global communication also needs to become more nuanced. Historically, global communication has often been theorized and studied from an Anglo-American perspective, which inherently ignores the experiences of local communities across the world, (Willems 2014). Recent studies continue to show how global power asymmetries continue to challenge indigenous knowledge and cultures (Morales and Milfred 2025; Zabrodskaja, 2025). This perspective raises several critical issues. First, the lack of canonized literature that explores the communication experiences of nonwestern communities, creates a discourse of alienation in the study of global communication. Second, this alienation reinforces a polarized community of global communication scholars whereby political, economic and cultural values of nations are considered as an index of scholarly interests and success. While the focus of this essay is not to create a dichotomous theoretical framework for understanding global communication, the essay challenges the ideological flow that accompanies the study of this sub-field of communication and raises a critical awareness on how nonwestern experiences are less mainstreamed in the global communication studies. This alienation is problematic in several ways including limiting the theoretical and analytical frameworks and method for studying global experiences within the field.

*Address correspondence to this author at the Department of Communication and Media, School of Communication, Media & the Arts, Sacred Heart University, Fairfield, CT 06825, USA; E-mail: afolabio@sacredheart.edu

global communication more specifically, African communication remains significantly understudied. Historically, African Studies research has tended to treat the Black race as a monolithic identity. While Black communities across the world may share certain heritage and ancestral ties, African and diasporic cultures are rapidly evolving, demanding more complex and context-sensitive approaches to understanding Black experiences. This raises several pressing questions: What sociological problems emerge when the experiences of Black people are reduced to a singular narrative? How can scholars accurately capture the diversity of Black identities across global contexts without flattening the cultural meaning of the term Black? And what does the term Black signify for people on the African continent compared to those in the diaspora?

Therefore, the purpose of this essay is to explore the historical moments that have shaped the development of global communication mainly from an Anglo-American perspective, and how the field has evolved into a more globalized one. More importantly, the essay addresses the intellectual gap that exists in the field and the need for a dialectical approach that considers both historical and postcolonial experiences of Global South communities in rethinking the study of this aspect of communication. The essay contributes to scholarship in global communication in a nuanced and meaningful way. It highlights the importance of indigenous approaches in understanding the media practices of non-western communities, showing how these perspectives can help reframe the study of international communication. By advocating for a more robust framework, one that fully considers the histories, cultures, economies, and political contexts that shape

Othered communities, the essay calls for a more rounded understanding of global communication dynamics. This argument becomes even more urgent in the digital age, where power is continually being reconfigured and recontextualized. A more balanced approach, attentive to the cultural dimensions of communication, allows scholars to better understand how people's lived experiences shape their media practices. Such an approach ultimately encourages a rethinking of the field and its foundational assumptions.

Thus, the paper progresses first by defining the concept of global communication and its history. Then, I examine the relationship between global communication and global capitalism and how this contributes to the political economic framework that shapes both academic exploration in the study of communication across the globe. Finally, the paper examines the need to consider history, postcolonial politics and interdisciplinarity as alternative perspectives that can contribute to the study of global communication and further theorize the experiences of people who live in nonwestern communities.

WHAT IS GLOBAL COMMUNICATION?

The term global communication has often been used to describe the movement of communication practices across the world. Although there is no fixed definition, scholars have approached the concept through related terms such as globalization, cultural geography, media flow, and power imbalance (Wilkins *et al*. 2014; Figenschou 2013; Thussu 2007; Straubhaar 2007). In essence, the term describes how communication moves from one nation to another. Its breadth, however, has generated multiple theoretical frameworks. For example, cultural imperialism examines the dominance of media, primarily from western nations, over the indigenous cultures of foreign nations (Boyd-Barrett 2015; van Elteren 2014; Sparks 2012; Hesmondhalgh 2008). Straubhaar (2007) argued that globalization cannot be confined to dependency or imperialism theories. Instead, he emphasized the need to consider alternative spaces of power within global media flow, including media products from Global South nations. His concept of multiple proximities highlights how cultures may be closer to one another in terms of genre, language, values, and cultural practices, shaping patterns of influence.

Cultural proximity examines how certain cultural products appeal to audiences across local, national, or international contexts due to shared histories or "local values." Thematic proximity considers how global media themes resonate with indigenous cultures. For instance, Latin American telenovelas have become staples in many African homes because of relatable themes such as corruption and marriage issues (Peralta 2017). Value proximity focuses on shared beliefs or customs, while cultural capital proximity explores how audience knowledge of a media-producing country shapes engagement. Together, these proximities demonstrate that global communication studies encompass political, economic, and cultural dimensions, making an Anglo-American perspective insufficient. The global circulation of telenovelas illustrates how nonwestern media cultures increasingly challenge dominant communication flows. Research on media flow and contra-flow further shows a decentralization of global media, with new centers emerging in the urban South (Thussu 2007; Iwabuchi 2007). Although these centers may not yet rival Western media industries in political-economic power, their rise signals that global communication is no longer monolithic. Understanding their histories and cultures is therefore essential to a more balanced account of the field.

A central issue in media flow is what Straubhaar (2007) termed the "asymmetrical power imbalance" that shapes global media movements. Countries may occupy unequal positions yet possess varying degrees of political, economic, and technological capacity to influence foreign audiences. Additionally, studies show that global and local elements often merge to create content appealing to diaspora audiences (Afolabi 2023; Ryan 2015; Arthur 2015). Thus, studying global communication solely from a Western perspective is no longer adequate. A fuller understanding of the field requires sustained attention to nonwestern media and culture, which are increasingly central to contemporary global communication scholarship.

A BRIEF HISTORY OF GLOBAL COMMUNICATION: A POLITICAL ECONOMY PERSPECTIVE

The political-economic foundations of global communication reveal that western dominance in the field did not arise incidentally; rather, it emerged from the material infrastructures, linguistic hierarchies, and geopolitical strategies that structured early global media systems. These structures determined not only who controlled communication technologies but also who shaped the academic frameworks used to interpret them. As Western nations dominated media production and distribution, they simultaneously produced the epistemological foundations that defined the field. This

historical understanding is therefore essential for explaining why nonwestern scholarship has been less visible and less integrated within global communication studies.

From the time the first telegraph cables were laid in the 1800s, the era that would usher in the beginning of global communication began. Aside from the fact that the telegraph began a new phase of human communications, it inherently also laid the foundation for communication imperialism. Carey (1983) described the period of telegraphic communications in America as one that laid "the ground conditions for the urban imperialism of the mid-nineteenth century and the international imperialism later in the century," noting that "it is probably no accident that the words 'empire' and 'imperialism' entered the language in 1870, soon after the laying of the transatlantic cable" (p. 212). The transatlantic telegraph initiated a new phase of global communication and facilitated closer coordination between colonial powers and their colonies, especially in Britain. The telegraph contributed significantly to the power imbalance that would shape global media flow. It began as "producer goods" used by governments and militaries to ensure compliance, then became commercialized and eroded traditional notions of time and space. This pattern underpinned the rise of the American global communication empire in the nineteenth century. Schiller (1992) argued that this empire was built through war, either "preparing for war or waging war" (p. 75), as seen in U.S. involvement in Korea, Vietnam, Lebanon, Cuba, and Greece. This communication system prioritized control over mass education or literacy.

World War I further reshaped the global communication landscape. The war devastated many national economies, leaving only a few nations relatively intact. In the post-war years, the United States emerged as a dominant political and economic force, with near-monopolistic control of the airwaves, film industry, and advertising sector. By the end of WWI, the United States had acquired major communication companies such as General Electric, AT&T, and Westinghouse (Mattelart 2000). By 1919, Hollywood films dominated European cinemas, with German films as the only significant competitor. This imbalance in the cultural market accelerated the rise of the United States in global communication. The expansion of the American communications industry was also driven by heavy corporate investment. Large corporations with immense capital secured "direct ownership of broadcast facilities" (Schiller 1992, p. 125). For example, the Columbia Broadcasting System (CBS) had distribution in more than one hundred countries and seventy-two overseas subsidiaries by 1966. Media corporations also exported technical and administrative expertise to developing countries. NBC, since 1957, exerted influence in Saudi Arabia, Nigeria, Mexico, the Philippines, and Argentina. This self-acclaimed superiority of U.S. media firms fueled the creation of an American prototype media system in many parts of the world and contributed to the rise of cultural imperialism. Herman and McChesney (1997) observed that conservative political forces in the United States were used by Transnational Corporations (TNCs) to influence the politics of Third World countries. U.S. involvement in Latin America during the 1960s promoted a neoliberal order that transformed media markets from conservative to commercialized models. The authors also highlighted the globalizing power of the English language in legitimizing a Euro-American media model. English positioned U.S. and British media corporations advantageously in foreign markets already introduced to the language through colonialism or choice.

Thussu (2019) emphasized that English has been the "lingua franca of commerce and communication" for more than two centuries (p. 171), dominating academic publishing and international print media. The global status given to Western knowledge is reinforced through its publication in English, which makes it more accessible to wider audiences. In international print media, the U.S. and U.K. dominate the global market. *Newsweek*, for example, shaped global journalism for over fifty years, publishing three English-language editions, Atlantic, Asia, and Latin America, with a readership of 21 million. This linguistic dominance strengthened the global power of U.S. and U.K. media networks. Winseck and Pike (2007) discussed how the United States and Britain used international law to moderate access to and control of the global media market, an "expansive approach to global communications policy" (p. 46). This approach positioned the United States as a central actor in global communications, asserting the right to regulate communication for trade and "civilization." Although framed as promoting free trade and freedom to communicate, these policies often enabled state interception of communication and prioritized state protection, especially during wartime, over public access and ownership.

These communication trends increasingly overpowered the indigenous cultures of developing

countries. In his 1949 State of the Union address, President Harry Truman emphasized the need to address underdevelopment, with the Third World as a central focus. Development was interpreted through indices of modernity and "cosmopolitan tastes" (Mattelart 2000). Consequently, developed nations sought to modernize the Third World through media, literacy, industrialization, and urban development. UNESCO's standards for development, such as requiring ten newspapers, five wireless sets, two televisions, and two cinema sets per hundred inhabitants, reinforced a model of communication dictated by a few powerful nations. This contributed to an imbalanced flow of information from the West, pushing global communication toward homogeneity and subverting indigenous cultures.

In the contemporary era, global digital technologies and the internet have further polarized communication systems. While technological breakthroughs have increased connectivity, the production and regulation of digital platforms remain predominantly western. This disparity reinforces a North–South dichotomy and deepens power imbalances. The dominance of western cultural values online and the exclusion of indigenous knowledge in communication scholarship stem from this foundational political-economy imbalance. Since many established media industries are based in the West, the academic tools of inquiry are also western. It is challenging to analyze communication practices of other cultures without understanding their cultural frameworks. For instance, analyzing Bollywood film production requires knowledge of Indian society. Therefore, the need for a multidisciplinary approach in the field of communication becomes essential. This approach allows for a more connected analysis that evaluates the peculiarities of indigenous knowledge in terms of culture, political economy, and geographical realities that shape unique communication experiences.

INTERDISCIPLINARITY IN GLOBAL COMMUNICATION: A HISTORICAL POSTCOLONIAL APPROACH

In global communication, interdisciplinarity can help to produce alternative knowledge that can broaden the field. Research consistently demonstrates that the field of communication remains deeply rooted in western paradigms, with many theories and pedagogical structure still anchored in Anglo-American histories and traditions (Waisboard, 2022; Thussu, 2021; Chakravartty *et al.* 2018). This is very problematic in two ways. First, it raises a question of intellectual distrust about people who live outside of the West by questioning their abilities to produce knowledge that can be considered 'global' enough for pedagogical or scholarly activities. Many texts on global communication are produced by western authors and narrowly document the lives of those who live outside of this society. The second issue is that it creates a notion of cultural exclusion and denial of people who live outside the West. In other words, if major texts that are used to teach global communications only discuss the topic from a mainly western perspective, then it is important to ask what about those who don't live in these societies? For example, what did Chinese or Indian communication look like before the coming of the telegraph in the 1800s? How did African communicate during pre-colonial times and what does this tell us about the current trend of communication on the continent? Without fully acknowledging that these people lived and had experiences that are worth sharing to a global community, the field of global communication would continue to narrowly teach and research a dominant western perspective that limits the opportunities the field can offer. It also creates a form of cultural exclusion in which students and researchers in the field are oblivious to other cultures that constitute global identities.

For example, global communication scholars cannot discuss the flow of Nollywood films, the Nigerian film industry, without discussing the impact of the British colonial rule in the country. Nollywood began in the early 1990s as a response to the British dominated cultural scene in Nigeria which often reflected colonial ideologies and portrayed the country in "poverty porn" images. Thus, the challenge to begin documenting original stories whereby consumers became storytellers, (Witt, 2017) led to Nollywood's productions which now produces films in more than 300 languages, (Flock, 2017). However, the English language is still the dominant Nollywood language, unlike Bollywood which produces in Hindi. The impact of the colonial experience continues to resonate in the production of many Nollywood films up till today and so, to fully understand the Nollywood experience, its inability to become a dominant film industry, the political factors that influence how the film industry move across the world, representations of Nigerians in other global media networks and the kind of discourses that ensue from Nollywood films itself, global communication scholars need to move beyond the aesthetics of the film industry to the historical realities that shape the industry.

From a postcolonial perspective, Shome and Hedge (2002) emphasized the importance of understanding

the colonial experiences of those in the nonwestern societies. The authors claimed that postcolonial studies are inherently "transformative" and should not just be a regurgitation of colonial experience and its aftermath, but it should lead towards a new direction which should bring social change. They offered insightful ways through which postcolonial studies should be approached which includes deconstructing the monolith of postcolonial studies within national frameworks but extending the scholarship to theorizing identity discourse within transnational boundaries. Postcolonial studies in communication explores the relationship between media production and colonial histories (Couldry & Mejias, 2019; Chakravartty *et al*., 2018). Research in this area focus on the colonial representations that are present in media and other communication practices and the necessity for a more nuanced approach to understanding international communication (Luthra, 2020; Kumar, 2014; Kalscheuer, 2013). This research explores the multidimensional analysis of communication from third World nations by considering historical realities that have shaped people's experiences.

More recently, the postcolonial operates through neoliberal ideologies that are being perpetrated through digital platforms. With most of the new digital platforms operating from the Global North, reproductions of colonial hierarchies and power imbalance are evolving into new forms (Kwet, 2019; Noble, 2018). Therefore, postcolonial analysis is becoming more necessary than ever in the study of global communication. Considering the evolution of media landscape, particularly in digital media, postcolonial analysis can be applied to the study of communication by examining the unequal information flows between the North and South and how colonial ideologies are being further reinvented. For example, with the rise of artificial intelligence and streaming platforms, there is a new dimension of colonial and neocolonial rhetoric that is resurfacing which presents unique challenges from what has been previously studied. Issues relating to marginalization of subaltern voices online, digital surveillance, digital labor among others are among several areas that new postcolonial scholarship can address. Also, with the rise of streaming platforms, postcolonial analysis can explore how power structures are being reinstituted through film production, distribution and accessibility. With the proliferation of these technologies, identities, histories, politics, and social life are recontextualized and thus, needs a macro analysis that examines the relationship between history and politics in production of global culture.

Therefore, a theoretical approach that blends the unique local experiences of nonwestern communities with their global media performance can help redefine the field and make it more culturally embracing. This analytical framework can consider the role of indigenous culture in online networks, the relationship between religion and communication in nonwestern societies, as well as how western communication paradigms are adapted in local communities for a more socially attuned change. Methodologically, this approach may combine anthropological and analytical methods to better capture these indigenous experiences. Anthropological methods allow for deeper engagement with cultural practices, while analytical methods help situate these practices within broader global media structures. This dual approach ensures that the analysis remains grounded in lived experience while still attending to global patterns and social contexts that shape how communities engage with global media.

While this theoretical proposition can be applied across visual communication domains, including film and television, the rapid spread of digital platforms has made the framework even more important. Digital technology can certainly create new forms of visibility for marginalized and indigenous communities; however, it can also produce erasure and exclusion, often in subtle but consequential ways. The risk of homogenizing cultures becomes especially pronounced online, where dominant narratives and already-established norms tend to be amplified, thereby further marginalizing Others and flattening cultural difference. Considering how communication processes now unfold within digital environments, and how they are shaped by multiple layers of power, structure, and technological design, a more interdisciplinary approach becomes not only important but expedient. Such an approach helps ensure that people's indigenous identities, epistemologies, and cultural practices are not lost amid the global upsurge in digital communication. Instead, it foregrounds the complexity of lived experiences and protects the diversity of cultural expression within an increasingly interconnected media landscape.

RECOMMENDATIONS FOR FUTURE RESEARCH IN GLOBAL COMMUNICATION

Instead of focusing solely on the communication dimension of the transnational media industries, new research can examine what historical, political, economic, and social factors affect how these

industries operate in the global media market. A more holistic approach can help to understand how issues of representation, political-economy structures, and other social factors shape media flow from Global South nations. For example, in feminist research, Mohanty (2003) mentions that the invasion of transnational financial and political institutions such as the World Trade Organization and the European Union into the borders of developing nations, coupled with the proliferation of western neoliberal values and the institutionalization of capitalism, have influenced how women from these nations make choices that affect their economic life. In other words, nonwestern women find themselves grappling with the need to "meet up" with the "ideal" woman, which is defined as western in terms of economic independence. The global Hollywood woman portrays a notion of independence grounded in western principles, suitable for the economic landscape of American culture, where inequality is often measured by agency in the workplace and the ability of women to take up paid employment. But these western ideals do not take into consideration peculiar socio-cultural dynamics of nonwestern societies where many of these neoliberal ideologies are incompatible. Thus, new research on global media industries can investigate these backgrounds alongside the aesthetic dimensions of the industries, especially in global media research that focuses on women from the Global South.

Similarly, the political economy of media industries from the Global South is also an area that new research in the field can begin to explore. As with global dominant networks like BBC, CNN, Hollywood, and Disney, it is important to understand the political-economic landscape that guides the content production and distribution of these industries. For example, Al Jazeera is a global media network based in Qatar but broadcasts to nations across the world. However, in discussing the rise of Al Jazeera, one cannot avoid examining its relationship with the Qatari royal family (Miladi, 2003) and how that shapes its production. In many Global South nations, media have distinct political-economy ideologies that differ from those of the West. By focusing on these ideologies, global communication scholars can better understand how these industries produce culture, specifically, from what political or economic vantage they are produced and what perspectives shape the meanings associated with these productions.

Lastly, future research can also focus on the indigenous media of Global South nations. These media do not necessarily need to have a global label yet, but scholars can investigate how they operate in the societies where they are situated. Thussu (2007) discussed geo-cultural flow as media products that flow to people with cultural proximity. These people may also have geographical proximity, but not always. For example, Hindi films produced for Indians in China may fit into this category. Zee TV is an example of this type of media network. The study of indigenous media can help widen the scope of global communication. Understanding how small ethnic groups within nations produce media content can create a more interdisciplinary stance for communication scholars and help further ground the field in a truly global perspective.

CONCLUSION

Global communication is a very important part of the study of communications and one that would benefit greatly from interdisciplinarity. Without understanding the historical antecedents that shape global media flow in the Global South, research in global communication would only continue to reproduce dominant perspectives that excludes people who live outside of the West. As discussed throughout this essay, this exclusion creates an intellectual disconnection in the field where scholars become alienated to the communication processes in other nations. It also shows a form of denial whereby the experiences of people who live outside of the Global North are not recognized and not deemed worthy to be included in discussions on in classrooms or other academic spaces. Thus, this essay explores the need for a more comprehensive approach to understanding global communication by paying close attention to communal histories, cultural practices, and other dimensions of people's lived experiences. It argues that global communication scholars cannot fully grasp the length and breadth of what the field can offer if their analyses remain limited to theories and perspectives emerging from a purely western paradigm. Attending to the knowledge systems, social realities, and everyday practices of diverse communities not only broadens the field's analytical scope but also deepens its capacity to interpret how communication is shaped by different contexts. In this way, the essay reinforces the call for a more culturally grounded framework that reflects the complexity of global communication studies today.

REFERENCES

Afolabi, O. (2023). Media flow in the global south: A multi-modal critical discourse analysis of Al Jazeera's *My Nigeria*. *Journal of Broadcasting and Electronic Media*, *67*(5), 733-754. https://doi.org/10.1080/08838151.2023.2266538

Arthur, Omega, T. 2017. Glocal Nollywood: The politics of culture, identity and migration in African filmset on American shores. Glocalism: *Journal of politics, culture, and innovation*, 2, 1-26. https://doi.org/10.12893/gjcpi.2017.2.6

Boyd-Barrett, O. (2015). Media imperialism. London: SAGE. https://doi.org/10.4135/9781473910805

Chakravartty, P., Kuo, R., Grubbs, V., & McIlwain, C. D. (2018). #CommunicationSoWhite. *Journal of Communication*, 68(2), 254–266. https://doi.org/10.1093/joc/jqy003

Couldry, N., & Mejias, U. A. (2019). *The Costs of Connection: How Data is Colonizing Human Life and Appropriating it for Capitalism*. Stanford University Press. https://doi.org/10.1515/9781503609754

Curtin, M. (2003). Media capital towards the study of spatial flows. *International journal of Cultural Studies, 2*(52), 202-228. https://doi.org/10.1177/13678779030062004

Flock (2017). Inside Nollywood, the booming film industry that makes 1,500 movies a year. Retrieved from https://www.pbs.org/newshour/arts/inside-nollywood-the-boomingfilmindustry-that-makes-1500-movies-a-year on June 1, 2022.

Hesmondhalgh, D. (2008). Neoliberalism, imperialism and the media. In D. Hesmondhalgh & J. Toynbee (Eds.), The media and social theory (pp. 95–111). Abingdon and New York: Routledge. https://doi.org/10.4324/9780203930472

Iwabuchi, K. (2007). "Contra-flows or the cultural logic of uneven globalization?

Japanese media in the global Agora." In media on the move global flow and contra-

flow, edited by D. K. Thussu, 60–75. London; New York, NY: Routledge.

Kalscheuer, B. (2009). Encounters in the third space: Links between intercultural communication theories and postcolonial approaches. In K. Ikas & G. Wagner (Eds.), Communicating

in the third space (pp. 26–46). Routledge.

Kumar, S. (2014). "Media, communication, and postcolonial theory." In The handbook of media and mass communication theory, eds. R. S. Fortner and M. P. Fackler, 1, 380–99. John Wiley & Sons: Chichester. https://doi.org/10.1002/9781118591178.ch21

Kwet, M. (2019). Digital colonialism: US empire and the new imperialism in the Global South. *Race & Class*, 60(4), 3–26. https://doi.org/10.1177/0306396818823172

Matterlart, A. (2000). Networking the world: 1794-2000.Minneapolis, MN: University of Minnesota Press.

Mayer, V. (2003). Living telenovelas/telenovelizing life: Mexican American girls' identities and transnational telenovelas. *Journal of Communication*,*53*(3), 479-495. https://doi.org/10.1111/j.1460-2466.2003.tb02603.x

Miladi, N. (2003). Mapping the Al Jazeera phenomenon. In Thussu, D.K. & Freedman, D., War and the Media. Thousand Oaks, CA: Sage. https://doi.org/10.4135/9781446215579.n11

Miller, Jade. 2012. Global Nollywood: The Nigerian movie industry and alternative global networks in production and distribution. Global Media and Communication, 0(0), 1-7

Mohanty, C.T. (1984). Under westerns eyes: Feminist scholarship and colonial discourses. *Boundary 2*(12), 333-358. https://doi.org/10.2307/302821

Mohanty, C., T. (2003). Feminism without borders: Decolonizing theory, practicing solidarity. Durham and London. Duke University Press. https://doi.org/10.1515/9780822384649

Morales, R. A., & Milfred, Z. B. (2025). *Right to media: Breaking indigenous peoples' systemic isolation*. *Frontiers in Communication, 10*, 1528824. https://doi.org/10.3389/fcomm.2025.1528824

Noble, S. U. (2018). *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYU Press.

Narayan, U. (1997). Dislocating cultures: Identities, traditions and third world feminism. New York, NY: Routledge.

Oloruntoba, S.O. & Falola, T. (eds), (2018). The Palgrave handbook of African politics, governance and development. New York, NY: Palgrave Macmillan. https://doi.org/10.1057/978-1-349-95232-8

Pieterse, J.N. (2004). Globalization and culture: Global Mélange. Boulder: CO, Rowman & Littlefield.

Peralta, E. (2017). Why East Africa is hooked on telenovelas. NPR. Retrieved from https://www.npr.org/sections/goatsandsoda/2017/06/05/529683214/why-east-africa-is-hooked-on-telenovelas on June 4, 2026

Ryan, Connor. 2015. New Nollywood: A sketch of Nollywood's metropolitan new style. African Studies Review 58(3), 55–76. https://doi.org/10.1017/asr.2015.75

Schiller, H. (1992). Mass communications and American empire. Boulder, CO: Westview Press. Inc.

Shome, R., & Hegde, R. S. (2002a). Culture, communication, and the challenge of globalization. *Critical Studies in Media Communication, 19*(2). 172-189. https://doi.org/10.1080/07393180216560

Sparks, C. (2012). Media and cultural imperialism reconsidered. *Chinese Journal of Communication*, *5*(3), 281–299. https://doi.org/10.1080/17544750.2012.701417

Thussu, D.K. (2007). Media on the move: Global flow and contraflow, London; New York:

Routledge. Thussu, D. K. (2019). International communication: Continuity and change. London: Hodder Education.

Thussu, D. K. (2021). *De-Westernizing global media studies*. Routledge.

Tindi, S. & Ayiku, C. N. A. (2018). Local reception of global media texts: Telenovelas as sites of cultural mixture in Ghana. *Legon Journal of the Humanities 29*(1), 259-282. https://doi.org/10.4314/ljh.v29i1.10

van Elteren, Mel. (2014). Reconceptualizing "cultural imperialism" in the current era of globalization. In Robert S. Fortner & P. Mark Fackler (Eds.), The handbook of media and mass communication theory (pp. 400-419). West Sussex, UK: John Wiley & Sons, Inc. https://doi.org/10.1002/9781118591178.ch22

Waisbord, S. (2022). What is next for de-westernizing communication studies? *Journal of Multicultural Discourses*, *17*(1), 26–33 https://doi.org/10.1080/17447143.2022.2041645

Willems, W. (2014). Provincializing Hegemonic Histories of Media and Communication Studies: Toward a Genealogy of Epistemic Resistance in Africa, *Communication Theory*, 24(4),415–434. https://doi.org/10.1111/comt.12043

Winseck D.R. & Pike, R.M. (2007). Communication and empire. Durham, NC: Duke University of Press. https://doi.org/10.1215/9780822389996

Witt, E. (2017). Nollywood: The making of a film empire. New York, NY: Columbia Global Reports. https://doi.org/10.2307/j.ctv1fx4h6t

Zabrodskaja, A. (2025). De-Westernizing intercultural communication: Power, language, identity, and digital mediation across contexts. *Journalism and Media, 6*(3), 127. https://doi.org/10.3390/journalmedia6030127

Received on 26-04-2026 Accepted on 22-05-2026 Published on 06-07-2026

https://doi.org/10.6000/2818-3401.2026.04.01