

Global Stage for IsiXhosa Poetry: Is the Current Visibility of IsiXhosa Poetic Elements in South African Music a Legitimate Sign of Globalisation?

Mlamli Diko

<https://orcid.org/0000-0001-8516-3586>

University of South Africa

dikom@unisa.ac.za

Abstract

In this article, I interrogate the visibility of isiXhosa poetry and its poetic elements in global music, particularly in the context of cultural globalisation, which frequently results in the commodification, commercialisation, and distortion of indigenous cultural forms to serve the desires of a global capitalist system. Specifically, I focus on how isiXhosa poetic tradition, vastly entrenched in native contexts and the socio-political and economic struggles of amaXhosa, is now being reshaped to fit the commercial appetites of global audiences. Having said this, I then explore the extent to which globalisation influences the representation and legitimacy of isiXhosa poetry in contemporary South African music, applying cultural globalisation as a theoretical framework. Three notable findings emerge. First, isiXhosa poetic elements, as featured in global music by various South African musicians, undergo sanitisation to make them palatable for global markets. Second, the political and cultural significance of isiXhosa poetry risks being diminished as it is reduced to marketable fragments. Third, while global visibility offers opportunities for cultural recognition, it demands conformity to Western market expectations. Ultimately, this article concludes by advocating for the preservation of isiXhosa poetry's integrity, calling on musical productions and cultural stakeholders to defy commodification and commercialisation, and maintain the integrity of indigenous cultural forms on global platforms.

Keywords: cultural commodification; cultural globalisation; commercialisation; isiXhosa poetry; South African music

UNISA 

Journal of Literary Studies

Volume 41 | 2025 | #18905 | 20 pages



<https://doi.org/10.25159/1753-5387/18905>

ISSN 1753-5387 (Online)

© The Author(s) 2025



Published by the Literature Association of South Africa and Unisa Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-ShareAlike 4.0 International License (<https://creativecommons.org/licenses/by-sa/4.0/>)

Contextual Background and Introduction

It has commonly been agreed that music is poetic, given that it employs rhythm, metaphorical expression, and imagery, much like traditional poetry, to evoke emotions and convey complex messages (Chapman 2025; Makhenyane 2022; Opland 1998). The chemistry of lyrics and melody creates a structured form of artistic expression that mirrors poetic techniques in both form and content (Hollander 1956, 233; Mutua and Kang 2025, 186). Having said this, isiXhosa poetry has long struggled with oppression within both local and global cultural contexts, recurrently reduced to the fringes of South Africa's literary and musical landscapes. Historically, isiXhosa poetry has been overshadowed by hegemonic languages such as English, and in some cases Afrikaans, which have enjoyed institutional support and wider global recognition (Kaschula 2008, 121). At the same time, the colonial legacy, which pushed indigenous South African languages to the periphery, has continued to destructively impact isiXhosa poetry's visibility, even in post-colonial and post-apartheid contexts. This exclusion has not only obstructed the scope of its reach but also suppressed the rich, complex layers of meaning entrenched in its structure, rhythm, political, and socio-cultural context. The question, therefore, arises: Can the recent surge of isiXhosa poetry, specifically modern isiXhosa poetry, and its poetic elements in South African music truly be regarded as a legitimate sign of its globalisation, or is it merely a cosmic visibility designed to meet commercial demands?

In so far as this question remains provocative, it is imperative to interact with what Wa Thiong'o (1986, 102) suggests, arguing that "the choice of language and the use to which language is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe." At the same time, Masilela (2003) submits that African poetry, whether oral or written, is a celebration of life. In other words, it has a way of capturing the immediacy of human emotions and experiences. It is clear, therefore, that isiXhosa poetry, specifically modern isiXhosa poetry, and its poetic elements transcend mere aesthetics. They serve as protest agents, ritual practices, and the echo of ancestral voices. It defies the silence imposed by oppressive structures such as (neo)colonialism and apartheid. For these reasons, I argue that it is disgraceful that isiXhosa poetry and its poetic constituents, an important testament to the history and identity of its people, have been perpetually sidelined by oppressive linguistic and cultural hierarchies that privilege English and, to a lesser extent, Afrikaans. This oppression is a cultural crime that has robbed global literature of its rhythmic delicacy, cultural, and socio-political profundity. The audacity to lower such a rich poetic tradition to obscurity is a glaring testament to intellectual laziness and the colonial hangover.

This being the case, I further contend that South Africa's national government and power structures should be greatly ashamed of their complicity in driving the linguistic and cultural hegemony that continues to sideline isiXhosa poetry and many other indigenous literatures. This is on account that despite the rhetoric of a democratic and

decolonised nation, the ongoing glorification of English, and in some cases Afrikaans, mirrors an institutional betrayal of the very constitutional obligation to respect and intellectualise indigenous languages and literature. In other words, by failing to prioritise and *actually prioritise* the intellectualisation of isiXhosa poetry and its poetic constituents in publishing industries and national cultural platforms, the state has not only undermined its own decolonial agenda but also silenced a poetic tradition that embodies defiance, identity, and the spiritual heartbeat of amaXhosa. This calculated neglect is both a political and intellectual failure that solidifies colonial hierarchies and denies South Africa the opportunity to fully celebrate its linguistic and cultural diversity on the global stage. Against this reality, it is utterly defeating that South Africa, a nation built on the promise of democracy and decolonial transformation, continues to trample on its own poetic legacy by sidelining isiXhosa literature in South Africa's contexts and beyond. This betrayal, masked by empty political rhetoric, strips the nation of its cultural soul and cements a lingering colonial dominance that undermines the very identity it professes to celebrate.

Under these circumstances, I submit that this disregard for isiXhosa poetry stands in direct opposition to the values championed by Samuel Krune Mqhayi, who fervently believed in the intellectual and cultural empowerment of the amaXhosa people through their language, religion, spirituality, ancestry, names, folklore, and literary expression (Mqhayi 1951). In sharing the same sentiments, Saule (1998, 12) avers that Mqhayi's literary work was a defiant assertion of indigenous knowledge and identity against colonial distortion, yet South Africa's national government continues the very silencing that Mqhayi resisted by privileging Western linguistic hierarchies. It is a disgraceful irony that the nation that hails Mqhayi as the "father of isiXhosa language and literature" (Qangule 1979, 61) actively undermines the very legacy he fought to preserve. Due to these factors, I cannot help but suggest that literary scholars of isiXhosa should be embarrassed, given that their discipline has largely failed to *successfully* disrupt the intellectual inertia that continues to sideline isiXhosa poetry within both national and global literary contexts. Despite the rich heritage and revolutionary spirit reflected in this poetic tradition, many have remained passive, allowing colonial linguistic hierarchies to persist uncontested. Of note, the current resurgence of interest in isiXhosa poetry and other indigenous forms of literature should not confuse us as a sign of genuine institutional and global support, but is rather a grassroots defiance against cultural distortion. It is a reminder that despite state neglect, communities continue to recover their linguistic and literary heritage, refusing to let colonial mentalities dictate the terms of their creative expression. Let us call it what it is.

Nonetheless, in considering the visibility of isiXhosa poetry and its poetic elements within South African music today, it becomes evident that this recognition is not purely representative of its full cultural profundity. While songs (*iingoma*) and music (*umculo*) in isiXhosa are gaining popularity, particularly through hip-hop, rap, and other contemporary genres, this visibility is constrained by the demand to conform and succumb to globalised market principles. What does it mean for isiXhosa poetry if its

primary vehicle for expression is a commercialised industry that distorts or oversimplifies its original cultural context? Is this truly globalisation, or is it a commodification that only scratches the surface of the language's potential? The reality of the matter is that the hegemony of Western cultural and commercial frameworks influences how isiXhosa poetry is presented, diluted, and consumed. These forms of cultural adaptation allow the language a foothold in global markets but do not necessarily contribute to a legitimate or deep integration of isiXhosa culture into global discourse. While it is true that the commercialised music industry recurrently demands conformity to global market trends (Ngoma 2024, 3), downplaying the visibility of isiXhosa poetry within contemporary genres as mere commodification belittles the transformative potential of these platforms. The rise of hip-hop and rap, for example, as bowls for isiXhosa poetry is not just about market dynamics but represents a dynamic adaptation where indigenous poetic forms engage modernity, reaching broader and younger audiences in ways that intellectual and literary circles have struggled to achieve over the decades. It is my view, therefore, that rather than seeing this as a battlefield for diffusion, it should be embraced as a re-imagining of isiXhosa poetic identity, ensuring its survival and cultural relevance in an evolving world; but the question is: at what cost?

Besides these declarations, while isiXhosa poetry's visibility in global music is on the rise, its integration into the broader academic and literary communities remains obstructed, which then intensifies the contemporary challenges concerning isiXhosa poetry (Mona 2014, 43). Therefore, what good is global visibility if it does not translate into academic and critical interaction with the intricacies of the language? Even more troubling in this context, isiXhosa poets continue to face challenges when attempting to publish their literary works in globally recognised literary journals or blend into global academic discourse (Diko 2024a; Kaschula 2003; Mona 2024). Once more, this narrow recognition of isiXhosa poetry in these contexts suggests that true globalisation remains an elusive goal. The ongoing hegemony of Western literary frameworks in the global academy raises the question: Are we truly witnessing the globalisation of isiXhosa poetry and its poetic elements, or are we simply witnessing a commercialised, distorted version that satisfies global consumption without embracing its profound cultural significance?

The irony lies in the reality that while the global popularity of South African music, particularly through streaming platforms such as Spotify, iTunes, and YouTube, creates a forum for isiXhosa poetry, it also underscores the challenges of balancing *commercial interests* with the *preservation of cultural integrity*. Differently put, can isiXhosa poetry and its poetic elements, with its origins profoundly cemented in indigenous traditions and social commentaries, truly find a voice in the globalised world without sabotaging its validity? Or, will it be confined to serving as a marketable commodity, just a musical "flavour" for global listeners who may not fully comprehend or appreciate its depth? The current situation invites a sober reflection on what it means for a language and its literature to "globalise"—is it the language itself that evolves, or is it the external forces

of commercialisation and cultural appropriation that redefine its position in the world? These questions challenge the ideology that isiXhosa poetry's visibility in music signals its true globalisation, which urges one to reconsider the depth and implications of this seemingly positive development. Importantly, I must caution that *legitimate globalisation* in this context does not suggest the reduction of isiXhosa poetry to a mere decorative component for global standards, devoid of its cultural and socio-political essence. It is the preservation and elevation of its indigenous philosophies, unyielding to the exploitative commercial forces that seek to re-package African identity as a marketable, distorted spectacle.

With this background in mind, this article poses and addresses a critical question: Is the current visibility of isiXhosa poetic elements in South African music a legitimate sign of its globalisation? The rationale behind this scholarly inquiry stems from the recognition that while the increasing presence of isiXhosa poetry in popular music offers some level of exposure, this presence is driven by the commercial desires of global markets that strip it of its fundamental cultural and socio-political significance. The rise of this literary genre in music platforms, as previously underlined, may potentially offer shallow recognition, but it risks being appropriated and commodified, rather than legitimately integrated into global cultural discourse.

This scholarly exploration, therefore, challenges the prevailing ideology of globalisation by questioning whether the exposure of isiXhosa poetry truly represents a meaningful embrace of its cultural profundity or just a commercialised facade that solidifies the oppression and distortion of African cultural expressions. Accordingly, this article critically interrogates the underlying power structures that influence the depiction and reception of isiXhosa poetry and its poetic elements in the global context. By the same token, the commodification of African poetry in global contexts is a well-documented phenomenon (Mgqwetho 2007; Steemers 2014), where the rich, diverse traditions are re-arranged to suit market-driven trends, disowning them of their original political, social, and spiritual values. As such, African poetry's entry into global markets frequently hinges more on its ability to fit into globalised consumer frameworks than on any genuine effort to preserve and honour its cultural and intellectual integrity. In answering this article's question, I apply cultural globalisation as a theoretical framework to drive the arguments, hence the next section.

Theoretical Framework: Cultural Globalisation

Cultural globalisation refers to the interconnectedness and cross-cultural exchange of ideas, values, languages, literature, arts, names and naming practices, and traditions across the globe, facilitated by advancements in technology, mainstream media, and global standards (Bielsa 2005, 139). As a theoretical framework, cultural globalisation uncovers the processes by which local cultures engage with, adapt to, or resist global cultural influences (Young 1999). It further seeks to discern how globalisation affects the transmission, commodification, commercialisation, and preservation of cultural forms, such as prose, music, and poetry. In explaining it (cultural globalisation),

Tughemba and Tari (2024, 125) aver that “cultural globalisation involves the interconnection of distinct cultural systems, resulting in a complex negotiation between local identities and global influences.” Importantly, Bielsa (2005) and Kasiyarno and Apriyanto (2025) suggest that the global flows of mainstream media and communication technologies have transformed the way cultural expressions such as isiXhosa poetry circulate, continually privileging Western cultural products while sidelining local traditions. Considering these assertions, this theoretical framework is indeed applicable as it uncovers the dynamic chemistry between global and local cultures, offering a critical viewpoint to critique how isiXhosa poetry and its poetic elements navigate a world dominated by Western cultural products. Its applicability, in fact, inspires renewed philosophies on cultural preservation, adaptation, and resistance in an ever-globalising landscape.

In the context of this article, cultural globalisation explores both homogenising and heterogenising dynamics. It underscores how global networks impose dominant cultural standards, typically from the Global North, on local traditions. On the other hand, this theoretical framework probes how indigenous cultures resist, hybridise, or re-interpret global influences, which creates spaces for unique cultural expressions. I must further indicate that cultural globalisation pays meticulous attention to the role of multinational corporations, mainstream media conglomerates, and digital platforms in mediating these interactions, framing cultural products for consumption according to market-driven interests. To the same extent, while some may argue that cultural globalisation is a fertile field where indigenous and global influences coalesce into a rich tapestry of hybrid expressions, this ideology dangerously veils a marketplace where indigenous cultures are reduced to ornamental motifs for global consumption. Beneath the dazzling surface lies a systematic commodification orchestrated by multinational corporations and digital giants, downplaying the legitimate essence of cultural expressions and re-modelling them for profit-driven agendas. In fact, what compelling reason is there to believe that a global context fixated on commodifying African culture and privileging hegemonic languages would suddenly champion the advancement of isiXhosa for its “authentic” linguistic and literary value?

Bearing in mind these details concerning cultural globalisation, I am of the view that what has been unfortunate, and indeed intellectually scandalous, is how isiXhosa poetry has long been shackled by the toxic legacies of colonialism and apartheid, which deliberately orchestrated its violent oppression. Despite the constitutional and democratic obligation of cultural globalisation as a space for intercultural exchange in South Africa, isiXhosa poetry continues to be a ghost at the feast: excluded, distorted, or commodified to fit Eurocentric and capitalist desires. Even more troubling, colonial and apartheid structures not only amputated its voice but also laid the foundations for a linguistic marketplace where Western literary traditions set the rules of engagement. Even in the so-called democratic and “globalised” contexts, isiXhosa poetry is forced to wear Westernised masks, disowned for its rhythmic elegance and spiritual weight, thus existing as little more than a vendor’s cheap trinket for fleeting global consumption.

This cultural violence demands an urgent and unapologetic dismantling of the colonial scaffolds that continue to dictate whose voices are heard and whose are reduced to silence and obscurity.

Having said this, I have no option but to further ask: What does this say about a supposedly democratic and decolonised nation when isiXhosa poetry, an impactful cultural reservoir, must be distorted to fit the taste buds of a global audience constructed by Western desires? The answer lies in the shameless endurance of colonial and capitalist ideologies that commodify indigenous expressions without honouring their cultural origins. By the same token, can we truly call this “globalisation” when isiXhosa poetry is permitted to exist only as a sanitised echo of itself, palatable to those who care little for its cultural depth? The answer lies in the bitter reality that globalisation, in its current form, remains an extension of colonial exploitation wearing a capitalist facade. With these details in mind, the next section concentrates on the argument and discussion.

Argument and Discussion

The emergence of isiXhosa poetry and its poetic elements in South African music has garnered increasing attention, raising critical questions about its trajectory towards global recognition (Chapman 2025; Gazit 2023; Nyamnjoh 2000). While various South African musicians creatively blend isiXhosa poetic elements into their music, this article’s intention is neither to discredit the contributions of those whose musical works have been sampled nor to scrutinise the content or meaning of the songs and their poetic dimensions. Rather, this argumentative discussion seeks to unearth the extent to which the current visibility of isiXhosa poetry in music signals its globalisation, with some critical concerns requiring interrogation. As outlined in the genesis of this article, the integration of indigenous languages in commercially successful musical productions implies a strategic cultural revival and a potential pathway to global platforms. This trend aligns with global efforts to celebrate linguistic multiplicity and indigenous art forms. However, despite these promising developments, the globalisation of isiXhosa poetry and its poetic elements remains contingent on sustained creative collaborations, strategic marketing efforts, and continued cultural investment to guarantee its reception far beyond South African borders. These factors are instrumental in positioning isiXhosa poetry as a vital and dynamic component of the global cultural conversation. Nonetheless, the following subsection presents its argument in a bid to answer the question that was posed in this article’s genesis.

Cultural Globalisation and the Commercialisation of isiXhosa Poetry

Various South African musicians have achieved global recognition by blending poetic elements into their musical artistry. For example, Miriam Makeba, known as “Mama Africa,” was a pioneering South African singer and civil rights activist. She gained deserved global recognition for her distinctive voice and poignant songs that highlighted the struggles against colonialism and apartheid in South Africa and beyond. Her music,

significantly established in amaXhosa traditions and other indigenous South African experiences, brought African melodies and narratives to the global stage. In particular, Makeba’s song entitled “Pata Pata” (1967) and Ghetts featuring Jaykae and Moonchild Sanelly’s “Mozambique” (2020) in Table 1 below are worthy examples for some interrogation.¹

Table 1: Selected song examples

Miriam Makeba’s “Pata Pata” (1967)	Ghetts featuring Jaykae and Moonchild Sanelly’s “Mozambique” (2020)
Saguquka sathi ‘bheka’ Nants’ iPata Pata Saguquka sathi ‘bheka’ Nants’ iPata Pata Yiyo mama, yiyo mama Nants’ iPata Pata Yiyo mama, yiyo mama Nants’ iPata Pata Pata Pata is the name of the dance We do down Johannesburg where And everybody starts to move As soon as Pata Pata starts to play Saguquka sathi ‘bheka’ Nants’ iPata Pata Saguquka sathi ‘bheka’ Nants’ iPata Pata Yiyo mama, yiyo mama Nants’ iPata Pata Yiyo mama, yiyo mama Nants’ iPata Pata	Umnqundu wamapolisa sana Ndithe umnqundu wamapolisa ... I don’t know bro, I don’t know Speak the streets, bro Only way, dawg Cops don’t know, pay the streets dough Sell some real green dope Sell some real green dope Make some real mean dough Make some real mean dough Yo, I’m in Birmingham Mina I’m from South Africa, hey Mandela Lomfana fun’ivisa ungqhelikaka And’na xesha lama simba wodwa Ndizomshiya, ndizomshiya’ ephansi Kakade naleya ncanca iyasindwa yodwa Balls, zinzima

Having observed the lyrics of the two exemplified songs, I argue that cultural globalisation has never been as pronounced as it is today. This is based on the reality that the very core of indigenous cultural expressions through isiXhosa poetry and its poetic elements, once witnessed in native contexts and impactful traditions, now sways under the crushing weight of global capitalism, where even the most holy forms of art are susceptible to distortion and commodification. For instance, the phrase “umnqundu wamapolisa sana, ndithe umnqundu wamapolisa,” literally translated as “the police’s

¹ It is important to clarify that the complete lyrical content of the song was not included, as the focus of this article is not a comprehensive content or lyrical analysis. Rather, only the segments demonstrating the blend of isiXhosa poetry and its poetic elements were selectively presented for argumentative purposes. Additionally, it is important to note that the isiXhosa textual evidence directly quoted in this article has been translated into English, utilising the researcher’s linguistic and translation expertise to guarantee both accuracy and cultural nuance.

buttocks, my dear, I said the police's buttocks," exemplifies just how cultural globalisation introduces vulgar expressions into indigenous musical productions, which are influenced by global trends that commodify shock value and rebellion.² This shift, therefore, distorts amaXhosa cultural values, which traditionally emphasise deferential language or *isihlonipho* in the isiXhosa language and the preservation of communal dignity through oral artistry. These representations undermine the realism of isiXhosa poetic expressions, reducing a rich linguistic and cultural legacy to commercially driven vulgarity, disjointed from its original socio-cultural values. Beyond this observation, I put forward that the destruction of isiXhosa poetic integrity under the influence of global capitalist trends is greatly disheartening, as it reduces the cultural dignity interwoven in indigenous oral traditions. This commodification of artistic expressions, which now prioritises vulgarity and shock value over meaningful cultural narratives, signals a troubling departure from the respectful linguistic norms historically celebrated by amaXhosa.

For isiXhosa poetry and its poetic elements, this global shift is not just an opportunity. It is a false tightrope walk, balancing the confusion between *preservation* and *exploitation*. As the rich, layered traditions of amaXhosa songs and poetry make their way to the global stage, one must question whether this newfound visibility represents genuine cultural globalisation or whether it is a meticulously arranged, marketable version of amaXhosa culture that rides the whims of global consumerism. In fact, are isiXhosa poetry and culture truly being integrated into global discourse, or are they merely being sold as a "cultural token," disowned of their true significance and reduced to another exotic commodity? The cruel irony is that as global mainstream media and technology promise greater visibility, they mask the deeper truth: This globalisation, under the guise of inclusivity, serves only to further entrench colonial histories of exploitation and global capitalist mentalities.

In sharing the same sentiments, wa Thiong'o (1993, 29) argues that "the global spread of capitalist forces creates a situation where indigenous languages, cultures, and traditions are not so much integrated into global discourse as they are re-packaged into commodities to gratify global demand." Similarly, Mbembe (2001, 43) suggests that "Africa is not part of the world as a result of an exchange, but rather through a condition of exclusion, where its value is defined by its use as a cultural capital for others." Consequently, this particular disregard for isiXhosa literature fundamentally betrays Mqhayi's values, the esteemed father of isiXhosa language and literature, who championed the preservation, intellectualisation, and cultural pride of indigenous expression. It is both embarrassing and disheartening that the very linguistic legacy

2 It is crucial to note that in this context, *umnqundu* is generally a vulgar term in isiXhosa which refers to the buttocks or anus, commonly used to express contempt or insult. Thus, the phrase "umnqundu wamapolisa sana" serves as a provocative or rebellious expression of disdain towards the police. Its use in the song intensifies the artist's defiance, which underscores a deliberate use of taboo language to challenge authoritative power structures and provoke a reaction.

Mqhayi fiercely defended is now relegated to the margins in its own homeland, and beyond.

By the same token, this resonates with the argument that isiXhosa poetry's journey to the global stage is influenced by external forces rather than valid cultural integration. This means that the process of cultural translation within the context of globalisation is a manipulation of meaning and a dislocation of identity, wherein the original essence is altered to fit hegemonic desires. This justifies the argument that cultural globalisation is a double-edged sword, where the opportunity for increased visibility for isiXhosa poetry and its culture is a veil for deeper exploitation and commodification. In any event, Saule (1998, 11) is clear about this, contending that the spread of Western global culture reduces the complexities of indigenous traditions to oversimplified versions that are appetising for global consumerism. As a result of these factors, I contend that we must not be deceived into viewing the global exposure of isiXhosa poetry and its poetic constituents as cultural progress when it is, in fact, a sophisticated continuation of cultural colonisation. As I argue elsewhere, this oversimplification betrays the complex socio-cultural essence of isiXhosa poetry and culture, demanding an urgent and radical re-imagining of its "authentic" voice (Diko 2024b).

As observable in Table 1, Makeba's "Pata Pata" (1967), for example, is a compelling case study of cultural globalisation, for it symbolises more than just a breakthrough in African music—it stands as an explosive collision of the traditional and the modern, the sacred and the profane, the legitimate and the performative, the resistant and the marketable, and ultimately, the empowering and the exploitative. It is my view, then, that when Makeba's voice soared across the airwaves, it ought not to be overlooked as though South Africa's streets, once filled with the raw pulse of isiXhosa poetic elements, were being echoed in the grand concert halls of Western nations. Yet, beneath the surface of this vibrant musical offering lies the uncomfortable truth: that the powerful fusion of isiXhosa poetic elements, indigenous traditions, and political rebellion is not merely being celebrated—it is being *sold*. The vibrant rhythms of these songs in this context are commercialised for an international audience that demands a pleasant, digestible version of African culture. In sharing the same sentiments in the case of Makeba, Hashachar (2017) submits that this kind of ideological work undermines the totalistic conceptualisations that bind each culture exclusively to the demands and objectives of the global setting. On the one hand, Allen (2003) suggests that Makeba's music is highly commercialised. According to Camara (2005), the reason for this commercialisation is Makeba's alignment with hegemonic and global principles, which justifies the argument that African cultural expressions are recurrently commodified.

Perhaps Makeba's artistry was, inadvertently, instrumental in commodifying her heritage, transforming it from a sound of liberation to a consumable item for the global marketplace. If indeed this is the case, as Feldstein (2013) also suspects, then the so-called global success of isiXhosa poetic elements risks being a victory in name only, a

hollow triumph that cements cultural exploitation (Diko 2024b). However, if we allow this to continue without interrogating it, we risk normalising the reduction of indigenous artistic expressions to marketable commodities denied of their socio-political and cultural significance. This complacency would not only undercut the cultural integrity of isiXhosa poetic elements but also accelerate a system where African legacy is exploited for profit while its true narrative voices are silenced, denied, deleted, or distorted. Ultimately, it would signify a collective global failure to protect and honour the validity of our cultural legacy in the face of global capitalist forces. If the contemporary South African government does not interrogate or contest this challenge, it implies that the government's lack of intervention or critical engagement contributes to the erosion of isiXhosa's cultural and poetic legacy.

As a matter of reality, this duplicity is an insult to the legacy of those who fought for Africa's liberation and its indigenous languages and literature. Their struggle was not just about dismantling political and Western oppression but also about restoring cultural nobility and linguistic visibility, core elements that colonial and Western powers sought to erase simply because they could not comprehend Africa's multifaceted nature. To stand by idly while isiXhosa and other indigenous African languages and literatures are commodified, distorted, or silenced for profit is nothing short of a national humiliation. It spits in the face of those who sacrificed their lives, endured imprisonment, and faced brutal repression for the right to speak, write, and celebrate their languages and literatures without shame. Their dreams were not for a world where Africa's rich cultural legacy would be auctioned off to the highest bidder under the crushing weight of globalisation. This complacency is a betrayal of monumental proportions, signalling that the hard-fought victories of the past are being squandered by those who should be their fiercest defenders.

Concerning these pronouncements, I argue that the blame for the commodification of South African music through the appropriation of cultural expressions such as isiXhosa poetry cannot be laid at the feet of the artists, for they are products of the global music industry that demands the distortion and re-making of African culture for international consumption (Künzler 2011; Ledwaba 2019). Who, then, are the true orchestrators of this cultural distortion: the artists who merely perform on the global stage or the invisible puppet masters who script the show, demand the melody, and package Africa's soul for market shelves? Certainly, the hands that craft the spectacle bear far more culpability than those merely cast in the performance. Having said this, South African musicians, undoubtedly, are artists who seek to make their voices heard, their voices, a harmonious fusion of defiance, cultural pride, and liberation. However, I argue that the true fault lies with the global standards of music production, which, under the overwhelming influence of Western capitalism, have long dictated how African cultural expressions are packaged and marketed. The Western music industry, operating under the imperatives of commercial success (Nyamnjoh 2000, 7), is never interested in preserving the *fullness* and profundity of African culture. Rather, it seeks to extract the most marketable components of African musical traditions and sell them back to the

world as exotic commodities that gratify Western desires for the “other.” The brutal reality is that various South African songs—songs that are significantly established in the political struggles and rich traditions of South Africa—are re-cast into products that conform and succumb to the expectations of global commercial standards. These standards, governed by capitalist agendas, offer no space for the complex narratives of resistance and liberation that the songs encapsulate. Rather, they model them into something digestible, even trivialised, to ensure their appeal to a global market.

This being the case, I argue that various South African musicians are not complicit in this process; rather, they are victims of it, constrained by the global principalities that insist on oversimplifying, packaging, and commodifying African culture for mass consumption. This is not just an artistic dilemma; it is a political one. One would remember that the commodification of African culture has long been a strategy of colonial exploitation, re-packaging the rich and layered histories of indigenous peoples into bite-sized pieces for global consumerism (Bielsa 2005). Given these indications, I submit that to solely place the blame on South African artists is to be oblivious to the broader systemic forces that prioritise profit over cultural integrity, homogenising diversity and reducing its profound significance. The question, then, is not why isiXhosa poetic art is sold, but why the global music market demands that countless artists present their culture in a digestible form that can be easily consumed and understood, stripped of the very essence that makes it a symbol of opposition, identity, empowerment, and liberation.

As previously underlined, I am not taking anything away from these artists, but the poignant refrain in Makeba’s “Nants’ iPata Pata” (here is Pata Pata), which calls listeners to dance and celebrate, is simultaneously a symbol of African pride and an unfortunate reminder of the ways in which African cultural expressions have been divorced from their original profundity through commercialisation and commodification. The powerful defiance mirrored in the music becomes commodified in the face of global capitalism, reducing complex narratives of oppression, opposition, and heritage to mere musical aesthetics. This duality—where cultural expression is both a form of resistance and an item on the global market shelf—exposes the insidious nature of cultural globalisation. This means that what was once a sonic affirmation of liberation becomes, in the hands of Western commercial structures, a catchy tune meant to satisfy the exotic cravings of the global audience. This dichotomy raises fundamental questions about the nature of cultural globalisation: Are African cultural expressions truly being integrated into global discourse, or are they being appropriated, altered, and diluted to fit a globalised consumer narrative? Within this framework, I argue that Makeba’s “Pata Pata” and many other South African songs, therefore, offer a bittersweet reminder that while African culture may appear to be globalised, it is recurrently re-shaped in a way that diminishes its original significance, reducing it to a marketable commodity.

Beyond these scholarly submissions, the central irony of this entire debacle is uncomfortably glaring. This is on account that when isiXhosa poetry makes its way onto the global stage, it does so under the crushing weight of a system that demands the very heartbeat of the culture be distorted, sanitised, and re-assembled into a product fit for the global audience. What was once a rich, oral tradition infused with the impactful spiritual and political histories of amaXhosa is now transformed into an easily digestible morsel, meticulously tailored to meet the commercial appetite of a world that neither knows nor cares for the depth from which it springs. The music industry, operating like a relentless corporate machine, has turned the act of cultural exchange into a transaction, where the vibrant pulse of isiXhosa poetry is stripped of its raw essence in favour of a shiny, market-friendly version that serves the bottom line (Gazit 2023; Künzler 2011). Yes, visibility is granted, visibility that is shallow and fleeting, without ever truly embracing the indigenous African languages' complexities, their sacredness, or their political potency.

On the grounds of these factors, I contend that various South African songs are the ultimate paradox, a living testament to the cruel and ironic nature of cultural globalisation. I further submit that these songs are a global sensation not because the world, especially the dominant Western world that prides itself on its own ideologies, suddenly comprehends or respects the complex nature of isiXhosa, but because these songs are strategically crafted to fit into the pre-ordained moulds of Western commercialism in music. The rhythm, the melody, the pulse, they are all re-contextualised to make them succulent, a distorted version of African identity that could be consumed by an audience that never bothered to enquire into the source or amaXhosa. And in this process, the message of liberation and defiance, once cemented in the traditional music's cultural framework (Gwerevende and Mthombeni 2023, 401), is recurrently traded for commercial success, feeding into the very capitalist structures that birthed colonial exploitation in the first place. Therefore, the use of isiXhosa poetic elements by South African musicians and its success may appear like a triumph for the advancement of isiXhosa and other indigenous languages, but it is, in fact, a sobering reflection of the harsh reality that even the most sacred of African traditions are not immune to the corrosive power of global capitalism. Ultimately, the price of visibility in the global market is the loss of "authenticity," and what remains is not a culture celebrated, but one disowned of its power and re-purposed to serve the whims of a global consumer base.

Over and above these scholarly debates, "Mozambique," as reflected in Table 1, stands as a vivid testament to the complexities of cultural globalisation in contemporary music. Specifically, Ghetts featuring Jaykae and Sanelly's daring fusion of isiXhosa poetic elements with urban street vernacular demonstrates a dynamic validation of linguistic and cultural identity. Yet it also unmasks an intentional alignment with the conventions of global rap and hip-hop culture. This is evident in the fact that lines such as "shooters from Mozambique" and vivid references to street life resonate far beyond South Africa's borders, striking chords with global urban narratives marked by violence,

marginalisation, and defiant resistance. In this sense, “Mozambique” does not merely function as a regional anthem; it cements itself as a voice in a global conversation about survival, identity, and social imbalance. However, the global reach of this track and other South African songs raises a piercing question: At what cost does such cultural exchange occur? While South Africa’s musical success may be celebrated as a symbol of cultural empowerment, it is difficult to overlook the subtle yet insidious ways in which global music markets influence cultural expression. The demand for a particular image of blackness—gritty, rebellious, and exotically “authentic”—positions these artists within a framework where their cultural establishments risk being commodified for global consumerism. What becomes of the legitimate struggles of isiXhosa-speaking communities or South Africa in its broader context when they are overshadowed by a performative narrative tailored for mass appeal?

Accordingly, South Africa’s music, vibrant as it is, treads precariously on a stage where local narratives are re-purposed to fit global tropes. This is the latest manifestation of a system that thrives on the exoticisation of African identity. The beats may be electric, the lyrics sharp, but one must ask whether the global market is listening to the song or simply consuming the spectacle of blackness it has demanded for centuries. Is the success of these South African songs a testament to the conquest of isiXhosa-infused music, or just another chapter in the long history of cultural appropriation, where South African artists are forced to distort their roots to remain relevant for a world still addicted to its colonially inherited gaze? The question from language, literary, and cultural activists should be: Is it reasonable to place unwavering trust in music as a reliable guardian of indigenous languages and cultures amidst the homogenising forces of globalisation? Or should one re-consider its role, given its propensity to adapt to market-driven demands rather than cultural preservation?

In any case, let us pause and interrogate this supposed conquest: Does the globalisation of isiXhosa poetry truly signify preservation and elevation of its core heartbeat, or is it just a neatly organised “cultural experience” curated for global consumption? IsiXhosa poetry, significantly intertwined with the language’s intricate metaphorical expressions, rhythms, and oral traditions, carries ancestral wisdom, historical pain, and cultural pride. As Saule (1998) avers, these elements are not just embellishments; they are the lifeblood of a tradition that speaks both to the soul and to generations past. Therefore, Opland (1998), Somniso (2008) and Makhenyane (2022) are correct to imply that reducing isiXhosa poetry to catchy refrains and danceable beats that fit neatly into global playlists is nothing short of a cultural disservice. On account of these assertions, I argue that the commodification of indigenous culture is a double-edged sword. On one side, it provides unprecedented visibility and platforms for African voices, allowing global audiences to witness the creativity and determination entrenched in isiXhosa poetic expression. However, on the other side, it subjects these voices to a perilous process of erasure and appropriation. In fact, cultural expressions that once carried profound socio-political and cultural messages risk being sanitised and re-purposed as entertainment spectacles devoid of their original revolutionary intent. Therefore, when the global stage

turns its gaze to isiXhosa poetry, does it genuinely listen? Or does it simply consume, market, and ultimately discard it once the novelty fades? In the pursuit of global pertinence, how much of isiXhosa poetry's spirit must be sabotaged to gratify commercial appetites? These questions are not rhetorical provocations but urgent considerations. They demand critical engagement as one navigates the intersection of cultural preservation, creative expression, and the insatiable machinery of global capitalism. If one is not vigilant, the world may dance to isiXhosa poetry's beats but remain deaf to its message and cultural context.

Building on these scholarly views, what is the true cost of global visibility? The success of various South African musicians on global stages has undoubtedly elevated South African music onto global contexts, but at what expense to cultural integrity? Is the representation of isiXhosa poetry in these musical works a valid celebration of tradition, or has it been stripped of its intricacy, sanitised, and moulded to fit the palates of global audiences unfamiliar with its rich heritage? Does the vibrant pulse of isiXhosa expression survive intact, or has it been re-fashioned into a hollow echo, one that just entertains but no longer educates, resists, or liberates? Having said this, the irony lies in the asymmetry of cultural exchange: Africans have seamlessly absorbed Western philosophies, lifestyles, and cultural practices, frequently integrating them into their social fabric. Conversely, the West has largely resisted adopting or valuing African philosophies and cultural elements beyond selective, commodified representations, driving a one-sided cultural flow. Under these circumstances, South African musicians, consciously or otherwise, are frequently compelled to "play the game"—to commodify their cultural legacy and craft it into digestible offerings that meet the insatiable desire of a global market obsessed with exoticism and spectacle.

The global music industry, driven by consumerism and capitalist pursuits, rarely cares for African reality. It demands products that sell, narratives that conform, and beats that coordinate with market trends. In this relentless quest for commercial success, isiXhosa poetry risks becoming a curated performance designed to satiate foreign desires for the "other," a cultural safari designed for easy consumption. When isiXhosa poetry, therefore, graces the global stage, is it a victory for cultural visibility or a cleverly masked cultural appropriation? Does it stand as a proud symbol of opposition and survival, or does it merely dance to the rhythm dictated by global capitalism? These questions are far from rhetorical. They strike at the heart of what it means to be visible yet sabotaged, heard but misunderstood. Cultural globalisation offers a seductive promise of connection, but it exacts a devastating toll, the distortion of identity, the commercialisation of heritage, and the silent distortion of legitimacy. Who benefits from this global spectacle, and who pays the ultimate price? I *truly* believe that the Western world has continuously extracted Africa's resources, its minerals, knowledge systems, and cultural expressions, while offering little genuine acknowledgement or reciprocity in return. Even when African contributions influence global trends, they are commodified, disowned of their origins, and returned to the continent as diluted imitations. This persistent exploitation solidifies a parasitic relationship that weakens

Africa's independence and heritage. Nonetheless, we must refuse to let our guard down when it comes to preserving and revitalising indigenous languages and literatures, as they remain vital to safeguarding our cultural identity and intellectual independence.

The questions asked earlier are not simply rhetorical thoughts. They are urgent provocations that demand a radical rethinking of what globalisation truly symbolises for indigenous African cultures. Globalisation, despite its seductive promise of transcending national and cultural boundaries, is a double-edged sword. On one side lies the potential for unprecedented exposure and influence; on the other lies the grim prospect of cultural homogenisation, where the rich textures of indigenous traditions are bleached into bland commercial offerings. In the case of isiXhosa poetry, what was once a living, breathing testament to the resilience, struggles, and victories of a people risks being weakened to fragmented, consumable morsels engineered for global consumption. The poetic cadence that once resonated with the political urgency of anti-colonial resistance may ultimately be drowned out by catchy hooks designed for mainstream media playlists and romanticised for mass market appeal. The intricate metaphors, linguistic play, and historical narratives that give isiXhosa poetry its power are commonly distorted, leaving behind a hollow shell that flatters the global audience's fetishistic desire for exotic content without challenging their philosophies.

As previously pointed out, this commodification is an insidious re-configuration of indigenous voices to serve the global capitalist narrative. IsiXhosa poets and musicians are subtly coerced into this game, not necessarily through overt pressure but through the unspoken demands of a music industry that rewards conformity over validity. The raw political urgency that once defined these poetic forms becomes a distant echo of itself, replaced by a glorified and market-friendly version that appeals more to the whims of global consumers than to the needs and narratives of the originating community. Therefore, are we to celebrate this as progress, or mourn it as the latest betrayal of indigenous cultural sovereignty? Is this so-called "global visibility" a beacon of artistic empowerment, or merely another iteration of cultural extraction? If globalisation, *and only if*, then it continues to insist on re-shaping isiXhosa poetry into something it was never meant to be, and it is not a gateway to liberation but a cleverly veiled act of colonial mimicry where the forms remain, but the soul is stolen.

In view of these scholarly debates, I contend that the commodification of isiXhosa poetry does not come without its perils. As South African musicians engage in this complex dance between global fame and cultural preservation through isiXhosa poetry, the question must be put forward: Who controls the narrative? Is it the artist who maintains their cultural integrity, or is it the global entertainment industry that dictates the terms of cultural representation? In this dance of cultural exchange, are we witnessing an "authentic" globalisation of isiXhosa poetry, or a tragic distortion, where commercial interests supersede the cultural, political, and historical weight of the very language and art form they represent?

The reality of globalisation is not one of unmitigated progress. It is an uneven and exploitative force that privileges commercial interests over cultural validity. To celebrate the rise of isiXhosa poetry and its poetic elements on the global stage is to recognise its potential to bring recognition to African languages, literatures, and cultures. However, we must also remain vigilant, questioning whether this visibility leads to delicate and valid cultural exchange or simply serves as a marketing machinery in a global industry that thrives on commodifying the exotic, the “other,” and the oppressed. In a nutshell, my principal argument is that the globalisation of isiXhosa poetry and its poetic elements, as contended earlier, is undeniably a complex process fraught with contradictions. While it undoubtedly elevates South African culture on the global stage, it also risks weakening it as a consumable product. Once more, the question remains: Is the current visibility of isiXhosa poetry and its poetic elements in South African music truly a symbol of its legitimate globalisation, or is it yet another instance of the erasure of the profundity, complexity, and power of indigenous South African culture in the face of commercialisation? The answer, unfortunately, may not be as clear-cut as we would like it to be. With these scholarly debates in mind, it is crucial to observe some concluding remarks in the next, final section.

Concluding Remarks

In conclusion, the representation of isiXhosa poetry and its poetic elements in contemporary global music underscores the paradoxical nature of cultural globalisation. While it presents opportunities for the global recognition of indigenous cultural forms, it also risks distorting the intrinsic value and socio-political messages interwoven in these traditions. Cultural globalisation, as a theoretical framework, underlines the tension between the preservation of “authentic” local identities and the pressures to conform and succumb to global market demands. The commodification of isiXhosa poetic traditions, as evident in the global success of various South African songs, proves how cultural products are sanitised and re-purposed to conform to global trends. This sanitisation, as I have argued, divorces these cultural artefacts from their vaster meanings and renders them into consumable fragments detached from their original contexts. As isiXhosa poetry navigates the complexities of global visibility, it becomes imperative to strike a balance between embracing the opportunities of globalisation and safeguarding the validity of indigenous voices. Therefore, language scholars, cultural activists, and artists should critically interrogate the processes through which cultural expressions are translated and transformed in global settings to ensure that they remain reflective of their original community values, philosophies, and histories. In the end, this scholarly discourse is a call to defy the commodification of heritage and to reaffirm the integrity of indigenous cultural expressions on the global stage. In closing, this article is dedicated to the custodians of isiXhosa literature who continue to preserve its rich legacy amidst the ever-changing tides of globalisation.

Disclosure Statement

No potential conflict of interest was reported by the author.

References

- Allen, Lara. 2003. "Commerce, Politics, and Musical Hybridity: Vocalizing Urban Black South African Identity during the 1950s." *Ethnomusicology* 47 (2): 228–249. <https://doi.org/10.2307/3113919>.
- Bielsa, Esperança. 2005. "Globalisation and Translation: A Theoretical Approach." *Language and Intercultural Communication* 5 (2): 131–144. <https://doi.org/10.1080/14708470508668889>.
- Camara, Mohamed Saliou. 2005. *His Master's Voice: Mass Communication and Single-Party Politics in Guinea under Sékou Touré*. Trenton: Africa World Press.
- Chapman, Michael. 2025. *Literary Transactions in South Africa: A Politics of Interpretation*. New York: Bloomsbury Publishing. <https://doi.org/10.5040/9798765122792>.
- Diko, Mlamli. 2024a. "Harmonizing Africa's Linguistic Symphony: Navigating the Complexities of Translating African Literature Using a Postcolonial Theory." *Cogent Arts and Humanities* 11 (1): 2411871. <https://doi.org/10.1080/23311983.2024.2411871>.
- Diko, Mlamli. 2024b. "Unity Sings against Apartheid's Injustice: Probing the Historical Consciousness and Memory in Three Selected Anti-Apartheid Songs." *EUREKA: Social and Humanities* 5: 50–67. <https://doi.org/10.21303/2504-5571.2024.003402>.
- Feldstein, Ruth. 2013. "Screening Anti-Apartheid: Miriam Makeba, 'Come Back, Africa,' and the Transnational Circulation of Black Culture and Politics." *Feminist Studies* 39 (1): 12–39. <https://doi.org/10.1353/fem.2013.0014>.
- Gazit, Ofer. 2023. "Spiritual Commodification: A Political Economy of African Jazz in the Civil Rights Era." *The Musical Quarterly* 106 (3–4): 295–308. <https://doi.org/10.1093/musqtl/gdad009>.
- Ghetts featuring Jaykae and Moonchild Sanelly. 2020. "Mozambique." YouTube video, 4: 12. Uploaded July 7, 2020. Accessed February 4, 2025. <https://www.youtube.com/watch?v=DihWBhf1IPY>.
- Gwerevende, Solomon, and Zama M. Mthombeni. 2023. "Safeguarding Intangible Cultural Heritage: Exploring the Synergies in the Transmission of Indigenous Languages, Dance and Music Practices in Southern Africa." *International Journal of Heritage Studies* 29 (5): 398–412. <https://doi.org/10.1080/13527258.2023.2193902>.
- Hashachar, Yair. 2017. "Playing the Backbeat in Conakry: Miriam Makeba and the Cultural Politics of Sékou Touré's Guinea, 1968–1986." *Social Dynamics: A Journal of African Studies* 43 (2): 259–273. <https://doi.org/10.1080/02533952.2017.1364467>.
- Hollander, John. 1956. "The Music of Poetry." *The Journal of Aesthetics and Art Criticism* 15 (2): 232–244. <https://doi.org/10.2307/427879>.

- Kaschula, Russell H. 2003. "Xhosa Literary History: Towards Transformation in Selected Xhosa Novels." *South African Journal of African Languages* 23 (2): 60–76. <https://doi.org/10.1080/02572117.2003.10587207>.
- Kaschula, Russell H. 2008. "The Oppression of isiXhosa Literature and the Irony of Transformation." *English in Africa* 35 (1): 117–132. <https://doi.org/10.4314/eia.v35i1.41394>.
- Kasiyarno, Kasiyarno, and Sigit Apriyanto. 2025. "The Influence of Globalisation on the Shift in Local Language and Cultural Identity." *Journal Corner of Education, Linguistics, and Literature* 4 (3): 372–383. <https://doi.org/10.54012/jcell.v4i3.435>.
- Künzler, Daniel. 2011. "South African Rap Music, Counter Discourses, Identity, and Commodification beyond the Prophets of Da City." *Journal of Southern African Studies* 37 (1): 27–43. <https://doi.org/10.1080/03057070.2011.552540>.
- Ledwaba, Hlumelo Siyavuya. 2019. "On Joyce's Descendants: The Politics of Gender in the South African Jazz Musical." PhD diss., University of the Witwatersrand. <https://wiredspace.wits.ac.za/server/api/core/bitstreams/5b9612bc-5c6b-45fc-a4eb-1983b2c100c0/content>.
- Makeba, Miriam. 1967. "'Pata Pata' (Live on the Ed Sullivan Show 1967)." YouTube video, 3: 31. Uploaded March 17, 2015. Accessed February 4, 2025. https://www.youtube.com/watch?v=INeP3hrm__k.
- Makhenyane, Lukhanyo E. 2022. "A Critical Analysis of Mthunzikazi Mbungwana's Protest in 'Ababuyanga.'" *South African Journal of African Languages* 42 (3): 293–299. <https://doi.org/10.1080/02572117.2022.2139938>.
- Masilela, Ntongela. 2003. Review of *Xhosa Poets and Poetry* by Jeff Opland. *Journal of American Folklore* 116 (461): 364. <https://doi.org/10.2307/4137797>.
- Mbembe, Achille. 2001. *On the Postcolony*. Berkeley: University of California Press.
- Mgqwetho, Nontsizi. 2007. *The Nation's Bounty: The Xhosa Poetry of Nontsizi Mgqwetho*. New York City: New York University Press. <https://doi.org/10.18772/12007064518>.
- Mona, Godfrey Vulindlela. 2014. "A Century of isiXhosa Written Poetry and the Ideological Contest in South Africa." PhD diss., Rhodes University. <https://core.ac.uk/download/pdf/145041006.pdf>.
- Mona, Godfrey Vulindlela. 2024. "Post-Apartheid isiXhosa Written Poetry's Commentary on the Neoliberal Policies of the Democratic South Africa." *Journal of Literary Studies* 40 (1): 1–23. <https://doi.org/10.25159/1753-5387/16946>.
- Mqhayi, Samuel Krune. 1951. *UDon Jadu*. Alice: Lovedale Press.

- Mutua, Eddah M., and Dongjing Kang. 2025. "Constructing Transcultural Identities from Global Racial-Justice Events: A Dialogue of Zulu, Kiswahili, and Chinese Conceptions." *Language and Intercultural Communication* 25 (1): 185–200. <https://doi.org/10.1080/14708477.2024.2307598>.
- Ngoma, Kutala. 2024. "Towards Decolonising the Approaches of Teaching and Learning Indigenous African Music at a South African University: Insights from Pre-Service Music Teachers." *Interdisciplinary Journal of Education Research* 6: 1–13. <https://doi.org/10.38140/ijer-2024.vol6.41>.
- Nyamnjoh, Francis. 2000. "'For Many Are Called But Few Are Chosen': Globalisation and Popular Disenchantment in Africa." *African Sociological Review/Revue Africaine de Sociologie* 4 (2): 1–45. <https://doi.org/10.4314/asr.v4i2.23225>.
- Opland, Jeff. 1998. *Xhosa Poets and Poetry*. Cape Town: New Africa Books.
- Qangule, Zitobile Sunshine. 1979. "A Study of Theme and Technique in the Creative Works of S.E.K.L.N. Mqhayi." PhD diss., University of Cape Town. <https://open.uct.ac.za/items/ca20f00f-b248-4c55-9757-9f65e71dbb96>.
- Saule, Ncedile. 1998. "Images of Ubuntu in the Essays of S.E.K. Mqhayi in *Umteteli Wabantu* (1912–1939)." *South African Journal of African Languages* 18 (1): 10–18. <https://doi.org/10.1080/02572117.1998.10587181>.
- Somniso, Michael. 2008. "Intertextuality Shapes the Poetry of Xhosa Poets." *Literator: Journal of Literary Criticism, Comparative Linguistics and Literary Studies* 29 (3): 139–155. <https://doi.org/10.4102/lit.v29i3.129>.
- Steemers, Vivan. 2014. "Liberation and Commodification of a Postcolonial Author: The Case of Alain Mabanckou: Mabanckou's Road to Fame." *Journal of the African Literature Association* 8 (2): 195–218. <https://doi.org/10.1080/21674736.2014.11690233>.
- Tugghemba, Terfa, and Peter Tari. 2024. "Evaluation of the Implications of Cultural Globalisation on African Cultural Heritage." *GNOSI: An Interdisciplinary Journal of Human Theory and Praxis* 7 (2): 123–135. <https://www.gnosijournal.com/index.php/gnosi/article/view/278>.
- Wa Thiong'o, Ngugi. 1986. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Currey.
- Wa Thiong'o, Ngugi. 1993. *Moving the Centre*. London: James Currey.
- Young, Linda. 1999. "Globalisation, Culture and Museums: A Review of Theory." *International Journal of Heritage Studies* 5 (1): 6–15. <https://doi.org/10.1080/13527259908722242>.