



# Exploring Amapiano's Influence: The Intersection of Music, Fashion, and Language in Shaping South African Culture

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## Abstract

South African youth culture continues to evolve in dynamic ways; however, limited scholarly attention has been given to how Amapiano music serves as a powerful cultural instrument for identity formation, socio-political commentary, and economic empowerment. This article critically explores the influence of Amapiano on youth identity, fashion, language, and cultural resistance in contemporary South Africa. Anchored in Critical Race Theory, the study investigates how marginalised youth utilise Amapiano to challenge dominant cultural narratives and construct alternative identities in the post-apartheid era. Methodologically, this qualitative research employs thematic content analysis of Amapiano music videos, lyrics, and performances, complemented by semi-structured interviews with artists and fans. The findings illustrate that Amapiano transcends its musical roots to become a youth-led cultural movement characterised by self-expression, social critique, and economic agency. Key elements such as fashion and language play pivotal roles in shaping the genre's cultural footprint, symbolising liberation, innovation, and resistance. The genre's use of multiple South African languages fosters a sense of inclusivity and reflects a hybrid cultural identity. Moreover, Amapiano's global resonance enables local youth to position themselves as creative pioneers within transnational cultural flows. It also creates communal spaces for expression, entrepreneurship, and solidarity. This study contributes to the field of cultural studies by illuminating Amapiano's transformative role in reconfiguring youth identity and cultural agency, offering insights into music's power as a tool for resistance and social change in post-apartheid society.

## Keywords

Amapiano, cultural resistance, identity, South African youth, socioeconomic agency

## INTRODUCTION

Perhaps, it is prudent to foreground this article by firstly defining the term "Amapiano" so that the study under scrutiny could be contextualised. The term "Amapiano" is derived from the Zulu word "pianos," which refers to the use of keyboards and synthesisers in the genre. The term "Ama" means "the," so Amapiano can be loosely translated as "The pianos." Berner (2024) describes Amapiano as a recent established subgenre of house music that has its roots in South Africa. It originated in the townships of Johannesburg and Pretoria in the early 2010s and has since become immensely popular both locally and internationally. This view was supported by Eaby-Lomas (2025) who mentions that:

"Amapiano to the world" is a popular phrase used to refer to amapiano's exponential growth in popularity, specifically its ability to travel across the world. It comes with the proud affirmation that practitioners are world-class and contemporary and can be read as a call to take up global space by South African black youth. Rather than opposing forces

of globalisation, these youth use such forces to disseminate their music, create local meaning and shape globalising spaces using their own self-definition

The integration of Amapiano music into South African culture has given rise to a unique intersection between music, fashion, and language. This vibrant subgenre, rooted in local township sounds, has grown into a global phenomenon, influencing not only music but also the way people dress and express themselves linguistically.

SAMRO (2019) reveals that since the year 2010 up to date, the society has witnessed the rise of Amapiano in the recreation of music and dance. It is inevitable that in recent era, Amapiano has developed and emerged as a sub-cultural and artistic phenomenon that continues to influence the youth into a new culture in South Africa. This placed Amapiano on a global scale competing with other youth influential cultures like Hip Hop. Amapiano is characterised by its upbeat and danceable rhythms, as well as its distinctive use of piano melodies, syncopated basslines, and percussion elements (Eaby-Lomas, 2023; Nxumalo, 2021). It combines elements from various genres, including jazz, kwaito, and deep house, creating a unique and vibrant sound. It is inevitable that the rise of Amapiano displayed social, political, economic and cultural ideologies and conditions of the lives of the youth in the townships (Eaby-Lomas, 2023).

Recent studies show that Amapiano as a subgenre gained mainstream attention in South Africa and exploded in popularity (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). This was substantiated by Maledu (2024, p. 124) who states that:

Amapiano, as an internationally recognised genre is generally seen as generative for the broader cultural production of Amapiano. With hashtags and slogans such as “Amapiano to the World” gaining popularity on social media, linked to inextricable porous connections. There is already premature Amapiano subgenres that have confluences of West African and diasporic sonic sensibilities, including AfroBeats and RnB, often stigmatised with accusations of the diaspora hijacking the sound from South Africans.

Based on this statement, it is evident that Amapiano has been popular in various Western African countries. This statement was also supported by Eaby-Lomas (2025, p. 18) highlighting that:

Amapiano has since grown in popularity in Nigeria and has resulted in a new musical form which offers a combination of amapiano and Afrobeats aesthetics, aptly named Afropiano. These songs are characteristically shorter in length than South African amapiano tunes with less build ups and afrobeats-style vocals, samples and rhythms. Examples include Mozambican Dj Tarico and Nigerian Burna Boy's *Yaba Bokulu*.

It is evident that Amapiano as a subgenre has dominated the airwaves and the streaming industry in South Africa. Furthermore, the powerful drum lines and rhythms of Amapiano are no longer restricted to the nation's boundaries.

Research on Amapiano has primarily focused on its musical evolution and socio-cultural significance (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). Scholars have examined its roots in the township culture, its innovative sound production, and its role in the global music landscape (Mulaudzi (n.d.); Nxumalo, 2021; SAMRO, 2019). Additionally, studies have explored the genre's ability to foster inclusivity and community within urban settings. However, less attention has been given to the broader cultural impact of Amapiano, particularly its influence on fashion and language as interconnected elements of identity and self-expression.

While existing literature highlights the musical significance of Amapiano (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024), there is limited exploration of its multidisciplinary impact on fashion and language. Few studies investigate how these domains interact and shape each other within the Amapiano culture. Furthermore, there is a lack of research analysing how these intersections reflect broader socio-economic, cultural, and global trends, particularly within the context of post-apartheid South Africa.

This article aims to fill these gaps by investigating the intersection of Amapiano music, fashion, and language as a reflection of South Africa's evolving cultural identity. The study is motivated by the genre's global reach and its ability to unify diverse cultural elements into a single, cohesive narrative. Therefore, the researchers believe that by examining this intersection, the article seeks to provide new insights into how music-driven cultural movements influence broader societal trends, highlighting Amapiano as a case study of modern South African creativity and resilience. In this article, researchers established four detailed primary research questions to answer and provide more clarity on the influence and the role of Amapiano in shaping the South African culture:

- a) How has Amapiano music influenced contemporary fashion trends in South Africa, particularly among the youth?
- b) In what ways does the language used in Amapiano lyrics reflect and shape social identity and cultural expression in South Africa?
- c) What is the relationship between Amapiano music, fashion, and language in creating a unified cultural movement?
- d) How does the global popularity of Amapiano impact the evolution of South African fashion and linguistic identity on an international scale?

## THEORETICAL FRAMEWORK

In this article the researchers used Critical Race Theory to critically examine the influence and the role on Amapiano in shaping music, fashion, and language in South Africa. According to Howard and Navarro (2016), Critical race theory is an academic concept that has existed for almost four decades. The core premise is that race is a social construct, and racism is not only the result of human bias or prejudice but is also incorporated in legal systems and regulations. Critical race theory, or CRT, arose from a legal analysis framework developed in the late 1970s and early 1980s by legal scholars

Derrick Bell, Kimberlé Crenshaw, and Richard Delgado, among others (Delgado & Stefancic, 2023; Dixson & Rousseau Anderson, 2018; Tompkins, 2023). It emerged as a response to the limitations of traditional civil rights approaches in addressing issues of racial inequality in the United States, emphasising the intersection of race, law, and power.

In this article, CRT is particularly relevant to the study of Amapiano music, fashion, and language, as it offers a lens through which to examine how racial, social, and cultural identities are constructed, negotiated, and expressed in contemporary South African society. According to Berry & Candis (2013), CRT is a concept of intersectionality that allows researchers to explore how race, class, and cultural expression intersect in Amapiano music, fashion, and language. This study analyses how these cultural elements simultaneously reflect and challenge the socio-economic realities of South African youth, particularly in historically marginalised communities.

Since, CRT emphasises the role of cultural production, such as music, in resisting dominant power structures (Liu, 2020). In this article, Amapiano as a subgenre deeply rooted in South African township culture, can be understood as an act of cultural resistance, asserting African identity through music, fashion, and language. This theory enables the study of how Amapiano empowers young people to redefine their social, racial, and cultural identities. In this article, CRT also examines how cultural forms are used to communicate race, identity, and social realities (Berry & Candis, 2013). In the context of this study, CRT can help explain how Amapiano music and its associated fashion and language function as tools of self-expression and cultural reclamation for South African youth. CRT critiques the global hegemony of Western culture and examines how racialised groups can reclaim global spaces through their cultural products. Amapiano's rise to international prominence can be viewed through a CRT lens as a way for South African youth to assert their cultural presence globally while challenging Western cultural dominance. Therefore, the researchers used CRT to critically engage with the ways in which Amapiano, as a cultural product, reflects and reshapes racial, social, and cultural dynamics in South Africa and beyond.

## RESEARCH METHODOLOGY

In this article, the researchers adopted a qualitative research methodology using a content analysis as the principal method for data collection. According to Selvi (2019), qualitative content analysis examines meanings, themes, and patterns that may be manifest or latent in a given text, rather than just counting words or extracting objective material from them. It enables academics to grasp social reality in a subjective yet scientific manner (Mayring, 2015). The justification for the researchers to use content analysis as the principal method is because content analysis ensures the data logic matches the argument and makes the argument convincing in the research project (Mayring, 2015; Selvi 2019).

Secondly, the main purpose for using content analysis in this article is to identify crucial features of the content and present them clearly and efficiently in the study. Accordingly, researchers can identify and analyse the occurrence of certain words, topics, or concepts as well as their meanings and relationships using content analysis. The main purpose of this paper was to explore the influence of Amapiano on the intersection of music, fashion, and language in shaping South African culture. For this reason, "qualitative content analysis is one of the many research methods used to analyse text data" (Kyngäs, 2019; Mayring, 2015; Selvi 2019). The purpose of qualitative content analysis is typically driven by the explanation established by Nowell, et.al (2017), which states that content analysis involves reading through the transcripts systematically to identify how frequently particular topics and themes are discussed, as well as to consider what is said regarding each theme.

As a result, this design was chosen because of its accuracy in text analysis. According to Kyngäs (2019), the foundation of qualitative content analysis is the study of the content in accordance with the research question created by the researcher. Consequently, the primary research question in this article was: *What is the influence of Amapiano on the intersection of music, fashion, and language in shaping South African culture?* This question provided an in-depth understanding about the influence of Amapiano as a sub-culture to music, fashion, and language. This article employed a qualitative content analysis because the nature of this article was to critically analyse the influence of Amapiano. Finally, the content analysis assisted the researchers in properly interpreting and presenting the findings of this work.

## CONTEXTUALISING THE FINDINGS

The findings of this study highlight the profound influence of Amapiano music, fashion, and language on contemporary South African culture, especially among the youth. Through a multidisciplinary lens, the research reveals how Amapiano has emerged as a powerful cultural movement that blends music with fashion and linguistic identity, shaping new forms of self-expression. The genre's global popularity amplifies its impact, connecting South Africa's youth culture with international trends while preserving local roots. Fashion trends influenced by Amapiano reflect a mix of comfort, style, and boldness, while the lyrics often incorporate slang and local dialects, creating a unique linguistic identity. The study also underscores Amapiano's role in challenging dominant cultural narratives, particularly Western hegemony, by empowering youth to reclaim and redefine their cultural presence. This intersection of music, fashion, and language offers a comprehensive understanding of how Amapiano contributes to the evolution of South Africa's cultural identity in the global context.

### Amapiano's Role in Shaping Social Identity

a. Amapiano, a genre of music that has become a dominant force in South African youth culture, particularly among those born after the 1990s, has rapidly transformed not only the musical landscape but also the fashion and linguistic

expressions of its audience (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). Emerging in a period when South Africa was transitioning from its intense political struggles to a more modern, post-apartheid society, Amapiano has provided a soundtrack to the evolving identity of the youth. The 1990s, marked by political upheaval, protests, and violence, gave way to the rise of the “Ama-2k” generation.<sup>1</sup> This generation, which grew up in the changing socio-political climate, would come to embrace Amapiano, a genre that speaks to their desires and aspirations (Dolby, 2001). Unlike earlier genres such as Kwaito and Pantsula, which were deeply influenced by the apartheid era’s socio-political climate (Mapaya & Zulu, 2024), Amapiano emerged as a response to a transformed South Africa, reflecting the modern identity of the youth (Nxumalo, 2021; Maledu, 2024). The genre represents a departure from past musical traditions, reflecting a desire to forge a new identity within a democratic South Africa. Its influence extends far beyond music, shaping language, fashion, and social identity, and it is reshaping how South Africans engage with culture today.

- b. At the heart of Amapiano’s cultural significance is its dynamic use of language. Amapiano is known for mixing local dialects such as Zulu, Tswana, and English, creating a fluid and innovative means of expression that resonates with the youth. According to Nxumalo (2021), the ability of Amapiano artists to manipulate language is key to its success, transforming everyday expressions into vibrant and engaging forms of communication. This linguistic innovation speaks to the multifaceted identities of South African youth, offering them a way to express their personal and collective experiences (Berner, 2024). Evidently, by remaking common language into something fresh and exciting, Amapiano musicians have contributed to the evolution of a cultural vocabulary that reflects the new South African identity.
- c. In addition to its linguistic and musical impact, Amapiano has also made its mark on fashion, merging musical and visual expression to create a distinctive cultural movement (Beats Den, 2025). According to Long-Innes (2022), fashion in the Amapiano scene is constantly evolving, mirroring the genre’s fluidity. It is not merely a passive aesthetic but an integral part of the youth’s collective identity. Amapiano fashion, like its music and language, is a reflection of individuality and community, and it visualises the dynamic and ever-changing nature of the genre. Fashion and language within Amapiano are interconnected, reinforcing the cultural identity that the genre represents (Berner, 2024; Falodun, 2022; Long-Innes, 2022). Amapiano’s influence on South African youth culture goes beyond the consumption of music; it is an active engagement with a cultural movement that challenges traditional norms and redefines the boundaries of music, fashion, and language. This view was supported by Faiz (2024) and Sabaliauskienė (2024) who suggest that identity is a fluid and evolving construct shaped by cultural forces. It is evident that Amapiano illustrates this process, providing a means for the youth to negotiate their identities in a post-apartheid society where music, language, and fashion come together to create new cultural paradigms.
- d. The discourse surrounding Amapiano is critical in understanding how identity is shaped in post-apartheid South Africa. Rather than questioning what is “true,” this research explores how cultural truths are constructed within this context (Dolby, 2001). Amapiano serves as both a mirror and a tool for the creation of new cultural norms, reflecting the hopes and challenges of the youth. Artists in this genre often navigate multiple identities, blending various cultural influences and languages to form personas that resonate with their audience. This fluidity in identity is central to the genre’s success, enabling constant negotiation between different social worlds and creating a space for innovation and personal expression (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). Amapiano has had a significant cultural impact on South Africa, especially in terms of language transformation. In addition to changing the music landscape of the nation, the genre has affected South Africans’ self-perception and sense of cultural identity. Therefore, it is clear that Amapiano has reinvented music, fashion, and language by fusing languages and giving them new meanings. As a result, it has become a potent force for change in the development of South African culture.

### **Fashion and Amapiano: A Symbiotic Relationship**

- e. The connection between Amapiano music, fashion, and language forms a unified cultural movement, where these elements work together to influence and shape contemporary trends in South African youth culture (Beats Den, 2025). Both the music and fashion industries actively contribute to identity creation and target similar demographics, merging into a shared lifestyle that resonates with the youth. These industries intersect by forming identity-creating structures, engaging common audiences, and expanding their market reach (Badaoui, Lebrun & Bouchet, 2012). In the realm of fashion, Amapiano has established specific trends, such as body-hugging, revealing, and seductive garments, which reflect the expressive nature of the genre (Beats Den, 2025). These styles often use highly fashionable fabrics, diverse textile designs, and vibrant colours. Amapiano followers, including DJs, embrace this fast-paced fashion trend, which changes rapidly in response to the dynamic nature of the genre.<sup>2</sup>
- f. The link between fashion and music is versatile, highlighting the performative and expressive qualities that both industries share. According to Dal Bello (2024), fashion and music actively produce and express contemporary symbolism, with fashion serving as a visual narrative and reflection of cultural heritage. Music, in turn, carries an

<sup>1</sup> Kabza De Small – ‘Sponono’ ft. Wizkid, Burna Boy, Cassper Nyovest & Madumane <https://www.youtube.com/watch?v=Uf05LcydF7o>

<sup>2</sup> <https://ashadedviewonfashion.com/tags/amapiano/>

audio narrative within a similar social context. Both industries co-exist, as evidenced by the fact that fashion shows are incomplete without music, and musicians cannot perform without embodying their craft (Eaby-Lomas, 2025). Amapiano artists and DJs, for example, showcase their fashion style as part of their performance, blending music with visual expression to create a unified cultural identity.

- g. Fashion icons and influencers have a significant impact on the Amapiano movement, shaping fashion trends and beauty standards (Karimkhan, 2024; Na & Agnhage, 2013). As noted by Strähle & Kriegel (2018), the psychological and emotional elements of music also influence fashion choices, making the relationship between the two industries more profound. Influencers play a key role in displaying the latest trends, silhouettes, and colours that resonate with Amapiano culture, further solidifying the genre's connection to fashion. Amapiano's popularity has made it a driving force behind fashion choices, with music videos and concerts serving as platforms for showcasing fashionable trends and styles.
- h. The relationship between fashion and music also plays a crucial role in legitimating consumer trends and shaping the fashion market (Atik & Fırat, 2013; Muturi, 2024). According to (Muturi, 2024), the impact of Amapiano on fashion is undeniable, influencing retail trends and consumer purchasing behaviour. This intersection of music and fashion has become an essential element of South African culture, where the two industries support each other and fuel the creative economy. Furthermore, Amapiano music and fashion contribute significantly to South Africa's economic development by providing platforms for youth empowerment and urban regeneration.

### **Language and Amapiano: A Tool for Cultural Expression**

Given the paucity of resources devoted to the language and Amapiano, it might be wise to highlight in this section that the study of language and Amapiano is relatively new. Numerous prior research has examined Amapiano as a subgenre rather than its linguistic effects (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). Scholars like Maledu (2024) point out that all musical genres have an impact on language, and Amapiano is no exception. The linguistic skill of Amapiano musicians, who give common language new meanings and cultural value, is highlighted by Nxumalo (2021) and Maledu (2024), who claim that Amapiano has transformed the music industry and impacted how young people communicate. In addition to reflecting the diverse identities of South African youth, this linguistic blending produces a dynamic, dynamic cultural lexicon. The importance of language in Amapiano goes beyond mere linguistic innovation. It is a central element in shaping the social identity of South African youth, as it allows them to communicate their experiences, challenges, and aspirations in a way that is both modern and rooted in local cultural practices. Evidently, by remixing language in the same way they remix musical genres, Amapiano artists have created a distinct cultural vocabulary that speaks directly to the lived realities of the youth. This process of linguistic transformation reflects the genre's broader cultural impact, as it reshapes the way South Africans perceive language, culture, and identity.

### **Amapiano and Its Broader Cultural Implications**

As mentioned earlier, Amapiano, originating from South Africa's townships in the early 2010s, has rapidly evolved into a global musical phenomenon. This genre, characterised by its fusion of deep house, jazz, and kwaito elements, has not only redefined the nation's music scene but has also influenced fashion, dance, and social dynamics.<sup>3</sup> Beyond its musical appeal, Amapiano has become a cultural movement, reflecting the aspirations and creativity of South Africa's youth (Berner, 2024; Falodun, 2022; Long-Innes, 2022). The genre has empowered a new generation of artists, DJs, and producers, many of whom operate independently, bypassing traditional music industry gatekeepers. This democratisation has led to a proliferation of diverse voices and styles within the genre (Long-Innes, 2022). The global rise of Amapiano has turned this narrative on its head. In the mid-2010s, Amapiano was an emerging genre in South Africa's underground music scene—the soundtrack to taxi rides and Saturday nights at township taverns (Berner, 2024; Falodun, 2022; Long-Innes, 2022). Fast forward ten years, and the quintessential South African sound is taking over the world. The widespread use of Amapiano has been impressive. The sound's versatility and ability to be used in a wide range of genres are partially to blame. For example, Amapiano has not only been welcomed in Nigeria but has also been seamlessly incorporated into its thriving music industry, merging with Afrobeats (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). Amapiano is slowly establishing itself in the US's dance and urban music scenes, while the UK has emerged as a major destination for Amapiano events and concerts. This broad use demonstrates Amapiano's appeal to all audiences and its capacity to engage listeners globally. However, the popularity of Amapiano has been attributed to more than just its tone. The important thing is that it was discovered by the world (Berner, 2024; Falodun, 2022; Long-Innes, 2022).

Amapiano has also played a role in empowering South African youth and fostering social cohesion (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024). The genre has made significant inroads into mainstream American pop culture, with mega artists like Chris Brown incorporating its distinctive elements into their music, catapulting the genre's rise to meteoric levels. The genre has made a lot of space for young people to be themselves and has pushed them to do so by expressing their joys, challenges, and true selves through Amapiano (Maledu, 2024). In addition to the music and entertainment sector, the genre is becoming more and more well-known worldwide. Knowing that our priceless African culture is becoming more and more adored by people all over the world provides solace to African children during a time

<sup>3</sup> <https://boilerroom.tv/audio/uncle-waffles/>

when they feel invisible or unwelcome in the global society. Amapiano's rise from local townships to international stages underscores its profound cultural impact. The genre has not only transformed South Africa's musical landscape but has also influenced fashion, dance, and social dynamics, reflecting the nation's evolving identity and its connection to the global community.

## DISCUSSION

This article has argued that *Amapiano* music has evolved beyond its identity as a mere musical genre to become a powerful cultural movement, influencing fashion, language, and social identity among South African youth. It has also highlighted that this genre functions as a cultural tool through which post-apartheid youth articulate their lived experiences and negotiate their identities within a rapidly transforming society.

The findings of this article mention that *Amapiano* resonates with the "Ama-2k" generation, whose desire for self-expression reflects a broader shift in youth culture. Consistent with previous research (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024), the findings of the current study reveal that music, language, and fashion are not discrete cultural elements but form an interconnected matrix through which youth express agency, identity, and belonging. Evidently, *Amapiano* facilitates a form of cultural participation that challenges conventional norms and redefines youth aesthetics in post-apartheid South Africa.

The study findings show that fashion, as represented in the *Amapiano* movement, is characterised by bold, expressive choices that align with the genre's energetic and often provocative performances. These findings are in line with the theoretical framework of this study, particularly the principles of Critical Race Theory (Delgado & Stefancic, 2023; Dixson & Rousseau Anderson, 2018; Tompkins, 2023), which emphasise the centrality of cultural expression as a site of resistance and identity formation. Through this lens, *Amapiano* is interpreted as a form of counter-narrative, wherein marginalised youth assert their presence and values through sound, style, and speech.

Again, the findings of the current study show that language plays a crucial role in this cultural formation. Artists who blend Zulu, Tswana, English, and other dialects are not only engaging in linguistic innovation but are also affirming South Africa's multilingual heritage and reshaping its cultural lexicon. This finding corroborates with the results of (Eaby-Lomas, 2023; Nxumalo, 2021; Maledu, 2024), who found that the use of hybridised language in popular culture fosters inclusivity and allows for the articulation of new cultural identities.

The current study has established that *Amapiano* functions as an economic driver as well, fostering opportunities for choreographers, fashion designers, and other creatives within the entertainment and fashion sectors. This finding is in congruence with the findings of previous studies (Strähle & Kriegel, 2018) that highlight the symbiotic relationship between music and fashion in youth subcultures and their collective capacity to contribute to urban regeneration and economic empowerment.

The results of this study reveal that the influence of *Amapiano* extends beyond national borders, positioning South Africa as a global trendsetter in music and fashion. As such, *Amapiano* serves not only as a reflection of contemporary youth culture but also as an agent in shaping the global cultural landscape. Its continued evolution will undoubtedly contribute to the ongoing discourse on identity, creativity, and cultural sovereignty in post-apartheid South Africa.

## RECOMMENDATIONS AND CONCLUSION

Based on the findings of this article the following recommendations are proposed:

1. Establish platforms that encourage collaboration between *Amapiano* artists, fashion designers, and linguists. Such initiatives can lead to innovative expressions that blend music, fashion, and language, fostering a more cohesive cultural movement.
2. Utilise social media platforms and streaming services to showcase *Amapiano*'s fusion of music, fashion, and language to a global audience. Strategic digital marketing can expand its reach and influence.
3. Organise events that celebrate *Amapiano*'s multifaceted culture, featuring music performances, fashion shows, and linguistic workshops. These events can serve as hubs for cultural exchange and innovation.

*Amapiano* has emerged as a transformative force in South African culture, intricately weaving together music, fashion, and language. Its unique blend of deep house, jazz, and kwaito elements has not only reshaped the musical landscape but also influenced fashion trends and linguistic expressions. The genre's ability to reflect and adapt to the evolving socio-political climate underscores its significance in post-apartheid South Africa. By embracing the recommendations outlined above, stakeholders can further harness *Amapiano*'s potential to foster cultural cohesion, economic development, and global recognition.

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