

Combating cultural imperialism and cultural misorientation to preserve Afrikan intangible cultural heritage

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Submitted: April 20, 2022 / Accepted: August 18, 2022 / Published: September 20, 2022

Abstract

This study aims to address combating cultural imperialism and cultural misorientation to preserve Afrikan=Black intangible cultural heritage noting that the priority must be on indigenous Afrikan=Black people to push our own agenda. The study takes the 2019 UNESCO-ICM Open School as a case study in terms of substantive efforts (or lack thereof) to combat cultural imperialism and cultural misorientation. The study addresses matters of terminology, the implications of using the equal sign between Afrikan and non-Afrikan concepts, cultural misorientation and disorientation, false narratives and alien-self/anti-self-disorders, soft power, what must be done in terms of combating these ills. The study concludes with a section addressing the way forward for the Afrikan=Black Warrior Tradition and Afrikan Combat Scientists in light of the preservation of our intangible cultural heritage.

Keywords: cultural misorientation, cultural disorientation, cultural imperialism, Afrikan=Black intangible cultural heritage

Introduction

Cultural imperialism and cultural misorientation must be combated in the Afrikan context. This article will present the 2019 UNESCO-ICM Martial Arts Open School as a case study of how this can happen. By way of introduction, the first point to be addressed is the role of terminology. We will then turn our attention to the implications of using the equal sign to equate Afrikan=Black concepts with non-Afrikan/non-Black ones. From there, we will define and exemplify cultural misorientation and disorientation. We will also address the role of false narratives as soft power in terms of initiating and sustaining alien self/anti-self-disorders. We will then look at the role of Afrikan=Black people with regard to combating these ills. Finally, we will discuss our right, duty and responsibility as Afrikan=Black warriors and Afrikan combat scientists in combating these ills.






Terminology



The adjective “martial” is etymologically derived from the following:

martial (adj.)

late 14c., “warlike, of or pertaining to war,” from Medieval Latin *martialis* «of Mars or war,» from Latin *Mars* (genitive *Martis*), Roman god of war (see **Mars**). The sense of “connected with military organizations” (opposed to *civil*) is from late 15c. and survives in **court-martial**. Also, occasionally (with a capital *M*-), “pertaining to or resembling the planet Mars” (1620s). Related: *Martially*. *Martial law*, “military rule over civilians,” first recorded 1530s. *Martial arts* (1909) as a collective name for the fighting sports of Japan and the surrounding region translates Japanese *bujutsu*. (Harper, 2020)

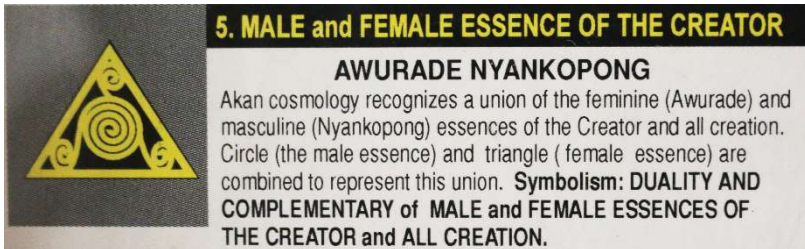
With regard to the use of terminology, we note how long before there was a “Roman god of war,” Mars, or even a Rome,

In Figure 1, we see what is regarded by many as the oldest depiction of combat sciences in the world. In the words of Leonard “Not far from the banks of the Nile in the temple tombs of Ben Hasan wrestlers are depicted in almost every position now known. We need but to look at them to realize that we have made no material advancement over the ancient Egyptians” (1897, pp. 4-5). In the images, we do not see those who we usually associate with so-called “martial arts”—Bruce Lee and Jackie Chan. They look like  *Kmt(yw)* ‘Black People’ because they are  *Kmt(yw)* ‘Black People.’ Because often times we would think of Bruce Lee first. But this is over 5000 years ago, detail of wrestling scenes in Tomb 15 of  *imAxw bAqt* ‘imAxw Baqet’  *mnat xfw* ‘Menat-Khufu,’ modern day Beni Hasan. And again you see them depicted as the  *Kmt(yw)* ‘Black People’ that they are.

This means that our own Afrikan=Black tradition extends long before there was anything called a Rome or a “Mars.” There is an Afrikan proverb that says “it is a silly daughter that tries to teach her mother how to bear children.” This is to say, it is unbecoming for a people much more ancient to name their intangible cultural heritage after the imaginary gods of their juniors who were also their adversaries, rivals, and enemies. Nevertheless, the term “martial arts” continues to be imposed upon Afrikan=Black combat sciences as a continued legacy of cultural imperialism. As such, it is incumbent upon Afrikan=Black people to adopt and use our own terminologies reflective of reality, such as  *wAt nt mnTw* ‘The way of Montu’ or  *wAt nt sxmt* ‘The way of Sekhmet’ or terminology of that nature.

One may ask, however, what is the big deal? Martial arts, it’s just terminology. We can see clearly what happens when we equate terminology inappropriately. In Asante Twi, for example, there is the term *Awurade Nyankopon*. According to Agya Ofori-Ansa (1997) “Akan cosmology recognizes a union of feminine (Awurade) and masculine (Nyankopong) essences of the Creator

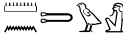
and all creation. Circle (the male essence) and triangle (female essence) are combined to represent this union.



An actual *Awurade Nyankopon* brass weight used in former times for weighing gold dust is shown in Figure 2. The spiral represents *Nyankopon* while the triangle represents *Awurade*. This is a profound concept of the masculine-feminine balance necessary to create life. However, contemporarily, if you ask your average Ghanaian Twi speaker what *Awurade*



Figure 2: Image of actual Awurade Nyankopon goldweight (Niangoran-Bouah, 1984)

Nyankopon is, it is quite likely that he/she will point to the image of a white man pinned to a stick in front of a church. While the term pre-dates the coming of churches, or white men, for that matter, what happens when terms from different worldviews are equated is that our ancient Afrikan concepts of masculine and feminine end up getting erased. Similarly, when Mars replaces  MnTw 'Montu,' much is lost in the translation. In the words of Baba Jedi Shemsw Jehewty "African champions must break the chain that links African ideas to European ones and listen to the voice of the Ancestors without European interpreters" (Carruthers, 1995, p. xviii).






km black, ZÄS 57, 10*; BD 231, 11 (det.); 232, 1; 426, 4; Hymnen, 11, 4; varr.
Urk. II, 168, 4; 1098, 8.
Kmt n. loc. the Black Land, Egypt lin. B 26. 32. 34; varr. B 165; R B 759, 3.
Kmt coll. Egyptians, P. Kah. 3, 3. 5.

Figure 4: Faulkner's dictionary entries showing the root word *km* 'Black' in its use for land and people. (Faulkner, 1962, p. 286)

In Figure 4, we can clearly see *km* 'Black.' We can also clearly see *Kmt* 'The Black Nation/Land of the Blacks' which has the same root representing a piece of charcoal with a biliteral value of *km* (Diop, 1978). As such, *Kmt* 'The Black Nation/Land of the Blacks' is what they called their land, they did not refer to it as ancient Egypt (O. Kambon & Botchway, Forthcoming). According to **Maam** Cheikh Anta Diop, "The Egyptians had only one term to designate themselves = *Kmt* = the negroes (literally). This is the strongest term existing in the Pharaonic tongue to indicate blackness." (Mokhtar & UNESCO, 1981, p. 27).



Figure 5: Photograph of the *Rmt* from the tomb of *sA Ra Ramswehqa Iwnw (III)*, showing clearly the Black identity of the *kmt(yw)* 'Black People.' (Photo Credit: the questioner)

Again, we see in Figure 5 how the  *Kmt(yw)* ‘Black People’ depicted themselves in classical times rather than in modern-day forgeries. Indeed, when one looks at modern day movies like *Gods of Egypt* and *Prince of Egypt*, the characters are depicted like those who have only just recently (recent being on the scale of hundreds of years) invaded  *Kmt* ‘The Black Nation/Land of the Blacks’ with the spread of Islam. But long before that, via iconographical and archaeological evidence, we can see clearly how the people depicted themselves—as  *Kmt(yw)* ‘Black People.’ This background information is very relevant because if we are going into the history of the source of the intangible cultural heritage that many now call “martial arts” we must actually go back to  *Kmt* ‘The Black Nation/Land of the Blacks’ and the originators of what we term  *wAt nt mnTw* ‘The way of Montu’ rather than the insult of the most ancient people on earth using terminology coming from Roman Johnny-come-latelies.

This is also relevant because the information about the source of combat sciences have been hidden from Afrikans=Black people and the world at large. In the words of Nana Kwa David Whitaker, as popularized by Baba Runoko Rashidi (2014):

What you do for yourself depends on what you think of yourself and what you think of yourself depends on what you know of yourself and what you know of yourself depends on what you have been told.

This means if we haven’t been told about ourselves and our classical intangible cultural heritage, then we will not know very much about ourselves, and we will not think very much of ourselves and, therefore, we probably will not do very much for ourselves. We will rather go to extremes to act in the interests of other people who we have incorrectly been taught are the originators. However, as a wise Ancestral proverb in the Wolof language puts it, *Xam sa bopp, moo gën ku la ko wax*. – ‘Knowing oneself is better than being told about oneself’ (Shawyer, 2009).

But what happens when Afrikan=Black people do not know of our cultural intangible heritage is that we become anything that those who miseducate us tell us that we are. This brings us to the topic of cultural misorientation and our role that we must play in the fight against cultural misorientation rather than in the perpetuation of it.

Cultural Misorientation

Cultural misorientation is defined as:

the overidentification with [eurasian]¹ culture among people of African descent, emerges as a conceptual framework that seeks to explain the conflicts and contradictions that arise as a result of the intentional distortion of African self-consciousness. The cultural misorientation paradigm argues that under normal natural conditions, people of African descent, for the most part, manifest healthy psychological functioning. Yet when these conditions are not optimal and people of African descent are bombarded by and internalize the [eurasian] worldview, they experience cultural oppression and misorientation (Jamison, 2015, p. 3).

A salient example of cultural misorientation was a film that we screened at Ghana's Black History Month Film Festival entitled "The African who Wanted to Fly" (Biffot, 2016). The documentary is about Luc Bendza of Gabon. He practices Chinese "martial arts," *wushu* specifically. He speaks Chinese, he wears Chinese clothes, he lives in China, he propagates Chinese culture, he married a Chinese woman and he supported the Chinese film industry. And for those in the documentary they said he is more Chinese than the Chinese themselves. The Chinese would practically have to go to him to get Chinese lessons. But he is not the only one. In the 1990s there was a rap group called Wu-Tang Clan. The members of Wu-Tang Clan

¹ Eurasia /jʊə'reɪʒə/ is the largest continent on Earth, comprising all of Europe and Asia.

were always trying to wear Chinese clothes and have Chinese depictions written in Chinese and eat Chinese food because, just like Luc Bendza, they grew up looking at Chinese kung fu movies. And, indeed, they all wanted to be Chinese just like Luc Bendza of Gabon.

Alien-Self and Anti-Self Disorders

There are other concepts that are also relevant to the current discussion like alien-self disorder. According to Agya Akbar,

the “alien-self” disorder is characterized by an individual who rejects their own natural dispositions, and thereby acts in detriment to their survival. [...] Such an afflicted individual often tries to live as though he/she were a member of the dominant class; he/she seeks to join exclusive clubs and live in exclusive neighborhoods. As a result, this individual [...] commits himself to a life of identity confusion and ultimately loneliness.

The “anti-self” disorder is similar to the alien-self disorder, but goes a step further and actively holds negative impressions and views of his group. Individuals with this disorder “represent the true ‘colonized mentality,’” meaning that they so desire to be part of the dominant group that they take on their very views and dispositions to the detriment of the individual’s group of origin. According to [Agya] Akbar, the danger in this disorder is that individuals feel comfortable with their alien identification, and are thus unlikely to seek help. [Agya] Akbar relates that the anti-self disorder is worse than the alien-self disorder, because the individual with the anti-self disorder is more out of contact with reality and is thus more disturbed. (Akbar, 1991)


Put into this context, it becomes clear that people like Luc Bendza and the Wu-Tang Clan members not only suffer from cultural mis-orientation, but also from alien-self and anti-self disorders characteristic of those who have not been told very much of themselves, do not know very much of themselves, and therefore do not do very much for themselves, but rather in the interests of those who miseducated them in this way. In the final analysis, those Afrikan=Black people whose right and responsibility it is to preserve their own intangible cultural heritage end up preserving that of other people to the detriment of their own.

Soft Power: Cultural Imperialism in Pursuit of National Economic and Political Interests

At this juncture, we would like to discuss what is referred to as soft power. Soft power, in turn, relates to cultural imperialism between civilizations and cultural misorientation in individuals. The twin evils of cultural imperialism and cultural misorientation set the stage for economic and political imperialism in pursuit of national interests. Cultural imperialism deals with inequitable relationships between two or more civilizations in favor of the one with the power to impose its culture on the other. In contemporary times, China is often accused of wielding such soft power through Yuan imperialism. But Afrikan=Black people must play a role in combating cultural misorientation in general (not specific to China) by using its resources to assist with cross-pollination of indigenous knowledge for the preservation of Afrikan=Black intangible cultural heritage.

Combating cultural misorientation and cultural imperialism

At this juncture, we will turn our attention to UNESCO-ICM's 2019 "3rd Martial Arts Open School"; specifically, through Capoeira as taught in Ghana, a lot was done to counter and combat cultural imperialism. The duration of the project was for six (6) weeks from 24 June 2019 to 2 August 2019.

The project took place three (3) days a week on Mondays, Wednesdays, and Fridays lasting for two hours at Tema Royal School in Tema, Ghana and at the Spread-Out Initiative-Nima, in Accra, Ghana. The participants ranged from 100-150 across the two locations. Ghana, however, was not the only location of the 2019 “3rd Martial Arts Open School.” Indeed, it was also organized by UNESCO-ICM in Thailand and India (Changhee, 2019). In Thailand, however, interestingly it was Korean Taekwondo that was taught. This could potentially raise a few eyebrows or smack of Korean people spreading Korean culture as a case of cultural imperialism given that the people of Thailand have their own combat sciences such as Muay Boran, Muay Thai and Krabi-Krabong, which constitute Thailand’s own intangible cultural heritage. Similarly, in India, again, Korean Taekkyeon was taught despite the fact that India has a plethora of its own arts, some of which date back over 3,000 years ago — young compared to Afrikan=Black arts, but old for the Eurasian context. These include Gatka, Huyen Langlon, Kalaripayattu, Malla-Yuddha, Mardani Khel, Niyuddha, Pehlwani, Silambam, Sqay, and Varma Kalai, among others. By the same token, in Ghana, among the descendants of the inventors of  wAt nt mnTw ‘The way of Montu,’ yet again, Korean Taekwondo was taught as part of the “3rd Martial Arts Open School.” This is despite the fact that in Ghana we have our own traditions of boxing and wrestling among many others including one of the best boxers of all time **Ataa** Azumah Nelson.

This brings us squarely to UNESCO-ICM. In the feasibility study report on the establishment of the centre, which states:

Establishment of ICM will bring about rather unique focus and specialized knowledge that will result in effective educational impact through martial arts. Such impact includes promotion of peace and establishment of non-violence, respect towards oneself and others, self-control, fair competition,

resilience, and **respect for cultural diversity**.
(UNESCO-ICM, 2020a)

From its own website, we have culled the following functions and objectives of UNESCO-ICM:

ICM designs and implements various programs with the aim of fulfilling the following **4 objectives and functions of the centre**.



- First, Promote research and knowledge sharing in the field of martial arts
- Second, Contribution to youth development, leadership and community engagement through martial arts education and training in the field of capacity building
- Third, Development of a clearing house on martial arts
- Fourth, Fostering of cooperative relationship between developed and developing countries through martial arts

Figure 6: Functions and Objectives of UNESCO-ICM (UNESCO-ICM, 2020b)

According to their own website, UNESCO-ICM's Objectives read as follows:

The main objective of the Centre is to contribute to youth development and engagement by using martial arts philosophy and the values, positive attitudes, and personal development characteristics it engenders as the means of doing so. In order to fulfill its mandate, the centre will promote research and knowledge sharing, carry out capacity building programs, develop clearing house on martial arts and lastly, foster North-South cooperation. In addition, **ICM projects aim to contribute to UNESCO's priorities on women and sub-Saharan Africa**. The Centre will strive to promote the equitable participation of young women in martial arts as facilitators, beneficiaries, and subjects of research (UNESCO-ICM, 2020b).

In light of the above information, one would perhaps be quick to adjudicate UNESCO-ICM as far from promoting cultural diversity or fulfilling its objectives, it is rather promoting cultural imperialism through the deliberate imposition of Korean “martial arts” on other cultures to the detriment of their own intangible cultural heritage(s).

This begs the question of is this all there is to UNESCO-ICM? Just a front for cultural imperialism through foisting Korean arts on non-Korean people? Further, we note that given the situation of Afrikan=Black people already suffering from cultural misorientation and disorientation, is UNESCO-ICM only there to compound the problem or will it play a supporting background role as a part of the solution to strengthen the Afrikan=Black immune system?

According to Obenfo, Mama Marimba Ani, your culture is your immune system. In further articulation of the concept, she states that culture is:

a means by which a people protects themselves
[...] We can understand culture as the immune
system of a people. Culture is that immune
system, right? [...] The virus is the Yurugu virus.
[...] That results in a condition of cultural AIDS.”
(Ani, 2010; O. Kambon & Yeboah, 2019).

In other words, alien cultures can enter the body of the host culture leading to a situation analogous to cultural-linguistic AIDS as shown in Figure 7.

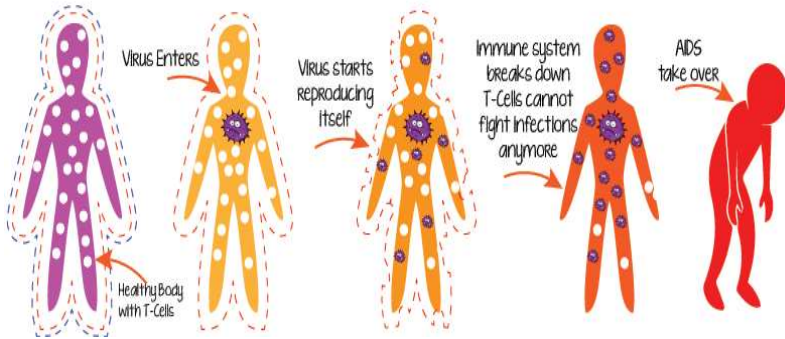


Figure 7: Cultural-Linguistic AIDS and the breakdown of Afrikan-culture-as-immune-system. Image credit: (O. Kambon & Yeboah, 2019; Monga, 2017)



Figure 8: Full blown cultural-linguistic AIDS with all the symptoms

And we can see full blown cultural-linguistic aids when we don't want to be who we are and, therefore bleach our skin and dye and straighten our human hair to look like Eurasians as shown in Figure 9. When we see these types of images of extreme cultural misorientation, many may laugh at someone like Michael Jackson with his nose job and plastic surgery but there

are so many others who do the same thing as shown in figure 9. In fact, because they think that everyone else is better than them, they now strive to be like Eurasians rather than preserving their own intangible cultural heritage. But then we also have to ask is that not the same thing that we see when we do not even know about our own wAt nt mnTw 'The way of

it comes to Njom or Laamb as practiced in Senegal, for those who have even heard of it, fewer will have practiced it as opposed to those who are familiar with Karate or Muay Thai, for example. Again, this is a symptom of a deeper-seated problem. For those who have even heard of Dambe, few will be practitioners as opposed to Krav Maga or Kung Fu, for example. But we have to ask ourselves why is that? This is a foundational question for those who are fighting against cultural misorientation and all of its associated evils in the Afrikan context.

This brings us to the necessity of the Afrikan-centered paradigm in terms of correcting cultural misorientation for the sake of intangible cultural heritage preservation. In short,

the African-centered paradigm consists of the quality of thoughts and practices rooted in the culture of African people [...] In essence, the African-centered paradigm should refer to the history, traditions, and life experiences of African people as the core of one's analyses. (Nobles & Goddard, 1993)

In the context of the current study, this means that Afrikan people should place a premium on the preservation of our own ICH rather than trying to imitate an imitation of what our Ancestors invented.

It is important to note here that with regard to UNESCO-ICM, explicit goals are stated as fostering “North-South Cooperation” to:

- a) engage young women and men from **sub-Saharan Africa** in traditional martial arts activities for the consolidation of a culture of peace and reconciliation in the sub-region
- b) develop projects based on the research component outlined above for a consolidation of a culture of peace and reconciliation (UNESCO-ICM, 2020b)



Figure 10: Photos from Capoeira in Ghana (Changhee, 2019)

While the previous examples from the “3rd Martial Arts Open School” may smack of cultural imperialism, Afrikan=Black people’s own fight in combating cultural misorientation has begun with the teaching of Capoeira. However, so much more can still be done to combat cultural misorientation, alien-self and anti-self disorders in alignment with an Afrikan-centered paradigm. Finally, in 2019, for the very first time in the history of UNESCO-ICM’s Open School, Afrikan children were actually taught an Afrikan combat science. From the images in Figure

10, you can see how happy the children were because they learnt that not only were they learning to protect themselves but that this was an indigenous Afrikan combat science that they were learning. And it really gave them a sense of pride and self-esteem impossible with learning Eurasian “martial arts.”

In terms of the course itself, we introduced it as an Afrikan art in that, so many people think that Capoeira comes from Brazil, but in Brazil they call it Capoeira de Angola, translating to Capoeira of Angola. According to Talmon-Chvacier (2008, p. 29-30), citing conversations with N’kulu Kimbwandende kia Bunseki Fu-Kiau:

Fu-Kiau’s comprehensive study revealed that the word “capoeira” derives from the root *kupura* — “to play” — in the Ki-Kongo language. *Pula* or *pura* means waving, flying from place to place, wrestling, fighting. *Kipura* in Kongolese means cockfighting. He reports that in the Kongo there was a game called *kipura* in which the players, imitating fighting cocks, created a technique designed to strengthen the body, control it, and achieve physical and mental health and stability.

Kipura is an Afrikan combat art and science created by Afrikans of Angola, some of whom were later enslaved and taken to Brazil and even the name for it is from the Kikôngo. Afrikan combat sciences throughout the continent and diaspora have a natural way of combining dance-like movements with combat enabling better attacks and defenses. Capoeira combines physical (aerobatics, combat art, and dance), musical (drumming and singing) and philosophical elements related to the Afrikan=Black worldview. In a typical Capoeira class, students learn the fundamentals of all these aspects.

As such, the goals of the *Kipura* course as taught during the “3rd Martial Arts Open School in Ghana” were to:

- To develop a sense of community (help each other as a

group, train together and learn together).

- To have a fun environment for learning the physical aspects of Capoeira (relays, roda (Capoeira circle), music, rhythm and acrobatics).
- To introduce Afrikan culture by teaching words and counting, stories and philosophy of Capoeira.

Further, classes were taught such that by the end of the course, students were able to:

- Understand the importance of stretching, warm-ups and strengthening exercises (sit-ups, push-ups and lunges).
- Execute the “ginga” (the basic Capoeira swing), “esquiva” (dodges, 3 different types), kicks (“martelo” direct kicks and “mei lua” round kicks), acrobatics (“au” cartwheel, “macaco” squat position, etc.).
- Build sense of community by participating in the “roda” (Capoeira circle) understanding that everybody has an important role in the circle, whether playing in the circle or making the music; clapping, drumming and singing.

However, it is not only Kipura that is needed to fight cultural misorientation and cultural imperialism for us to preserve our intangible cultural heritage. What is truly necessary is what we refer to as cross-pollination between Afrikan=Black people and among Afrikan=Black arts. Such an initiative could even be helpful against so-called xenophobia in South Afrika. Rather than one just saying “I am just South Afrikan,” or “I am just Zulu,” we will understand that we are all Afrikan people, and we value our own culture.

Now when we deal with combat sciences, the fighting is not only physical, it is also fighting for the dignity and respect of Afrikan=Black culture in the world. In this respect, we draw on the words of Nana Frederick Douglass where he says:

If there is no struggle there is no progress. Those who profess to favor freedom and yet deprecate

agitation are men who want crops without plowing up the ground; they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters.

This struggle may be a moral one, or it may be a physical one, and it may be both moral and physical, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress. (Douglass, 1857, p. 310)

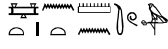
Given the protracted nature of the struggle in which we find ourselves, this is a very important quote for us to keep in mind.

Conclusion

In conclusion, cross-pollination of Afrikan=Black combat arts and sciences within an Afrikan-centered framework, is needed to help combat cultural misorientation, because as a result of cultural imperialism, we all have a little bit of Michael Jackson in us. With the political will and the right people in the right places, Afrikan=Black people can potentially play a role in facilitating this cross-pollination process. For example, if ICM can send Korean “martial arts” experts all the way to India, Ghana and Thailand, with the political will to do so, they can certainly send Afrikan combat science practitioners from Senegal to Ghana or from Nigeria to South Afrika. If they will not do so — and we may not expect them to do what they have not done up to this point — clearly the better solution is for Afrikan=Black people to do this needed work ourselves. And

then maybe those Afrikans of South Afrika will appreciate those of Nigeria and other places as well. We would do well to recall that among UNESCO-ICM's objectives are to:

- a) engage young women and men from sub-Saharan Africa in traditional martial arts activities for the consolidation of a culture of peace and reconciliation in the sub-region
- b) develop projects based on the research component outlined above for a consolidation of a culture of peace and reconciliation


In our opinion, these goals would be better served by Afrikans interacting with other Afrikans as so-called Xenophobia in uMzantsi (South Afrika) and other places is not carried out against Koreans, but rather against other Afrikan people with whom we share and interact little in the way of our common intangible cultural heritage. It is in this spirit that we say enough cultural misorientation! This study, as such, is a wake-up call and a charge to individuals in other Afrikan countries to promote indigenous Afrikan=Black arts and for us to share knowledge among each other. Because ultimately it is up to Afrikan=Black people—we must play the central role in this regard. Instead of bringing in another culture as a potential harbinger of cultural imperialism and as means of exacerbating our already rampant cultural misorientation, we should at the very least know about our own  wAt nt mnTw 'The way of Montu' and that of our Afrikan=Black neighbor. Why must we aggrandize Eurasians from the other side of the globe, while we know so little of our very own Afrikan neighbors. We should also learn, teach and embrace our own arts before even thinking about that of others for solidarity and to combat anti-Black so-called "xenophobia" for the consolidation of a culture of peace and reconciliation and to fight cultural imperialism and cultural misorientation for the sake of preserving our own Afrikan=Black intangible cultural heritage.

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Endnote

- i The indigenous term  Kmt 'Nation of Black People' used by the people themselves is preferred to the Greek-derived term Ancient 'Egypt'