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Faculty of Social Sciences
Department of Media and Society Studies

**An analysis of the contribution of South African music to Bulawayo popular culture. Case
of Nketa and Nkulumane youths.**

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**This dissertation is submitted in partial fulfilment of the requirements for the Bachelors of
Social Sciences Honours Degree in Media and Society Studies at Midlands State University.**

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Gweru, Zimbabwe.

Declaration

I R137712A do hereby declare that this dissertation is my own work and has not been previously submitted to any other institution for any purposes whatsoever. During the course of writing this dissertation, I duly complied with essential ethical consideration and rule regarding academic and intellectual property.

Dissertation title: An analysis of the contribution of South African music to Bulawayo popular culture .Case of Nketa and Nkulumane youths.

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I hereby certify that I personally supervised this dissertation in accordance with Department Regulations and the University Regulations.

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Dedication

This dissertation is dedicated to my father Mr Ncube and my late mother Mrs Ncube. This is the investment you have long awaited.

ABSTRACT

Music is central in shaping popular culture for the youth in many societies. This study analyses the contribution of South African music to popular culture among the youth of Nketa and Nkulumane in Bulawayo. Theoretically, the study is informed by identity, uses and gratification and encoding and decoding theories of the media. It adopts a qualitative research approach in conducting the research. The study reveals the different components in which South African music is contributing to popular culture among the youth. Music videos and lyrical content are seen to be the biggest carrier of the culture through the contribution to dance, way of dressing, language and slang, subculture/behaviour and lastly local talent. Prominence of South African music among the youth of Nketa and Nkulumane is also compared to their treatment of local music genres. The research also reveals that tribal differences are main cause for the kind of music preference by youth of Nketa and Nkulumane. Recommendations are made to the government, the music industry in Zimbabwe and also the youth themselves.

ACRONYMS

S.A.**South Africa**

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CHAPTER 1

1.1 Introduction

Music has always had a huge influence on people's daily lives in Bulawayo and elsewhere be it local or foreign. It impacts people of different age groups in different ways. This research seeks to analyze the contribution of South African music to Bulawayo Popular Culture amongst the Nketa and Nkulumane youths. Popular culture can be influenced by a number of factors be it celebrities, movies, globalization just to mention a few. Dilaney (2007) defines popular culture as the features of social life most actively involved in by the public. Popular culture is also known as the "culture of the people", it is determined by the interactions between people in their everyday lives: styles of dress, the use of slang, greeting rituals and the foods that people eat. Culture has always been a means to create perceived difference on the basis of inclusion and exclusion. On that note Hall (1991) argues that popular culture is the site at which everyday struggles between dominant subordinate groups are fought, won and lost. This research therefore, also seeks to expose which particular genre mainly has an influence on popular culture amongst the youths of Nketa and Nkulumane and which age group reflects it the most and why.

1.2 Background of study

Zimbabwean music has always been marginalized by recording companies in pre and post-colonial era. Hall (1991) asserts that there is no authentic autonomous popular culture which lies outside the field of force of the relations of cultural power and domination. Since the settlement of the Ndebele group in the Matabeleland region, South African culture got a grip in the Ndebele speaking people and also some other tribes which joined them later on be it music, dressing or even marriage ceremonies. South African music amongst other things gained momentum in the later colonized Rhodesia and influenced a lot on the popular culture of the country. Youth dressed according to what they saw on bubblegum music videos from South Africa. Since the 1940s to the late 1950s Zimbabwe urban music had a rhythm. Most urban young people would get together at community centres to learn to play music instruments like saxophones. The country's own music industry began to imitate from the South African music industry. Turino

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(2000) describes the linkage between Zimbabwean jit and South African styles and terms such as *jive*, *marabi* and *tsaba-tsaba*.

In 1968, Mura put his saxophone away and gave up music for good. From the 60s to the mid-70s Zimbabwe's young people began to like more and more foreign music. They liked pop Zairean rumba and South African smanje manje music. Local musicians humbled themselves by playing foreign music imitating foreign performers. The Zairens bands and South African bands continued to coe and some even stayed. South African music enjoyed the monopoly over Zimbabwean music dating back to colonial era but lost its influence a few years after Zimbabwe gained independence with the coming of nationalism and nationalists like Robert Mugabe, Joshua Nkomo. Despite the contribution of South African music Turino has insisted that social locations of individuals have marked a bearing on how they regard indigenous music.

The marginalization of Bulawayo artists in Zimbabwe saw the influence of South African music dominating hence the emergence of kwaito music in Bulawayo pioneered by Go-Boyz in 1996 and more groups like GTI, Achuzi and Amagangsters emerged. A brand of Jazz was created in Bulawayo, in the 1940s and 1950s, and made was popular by August Musarurwa with his African Dance Band of the Cold Storage Commission of Southern Rhodesia. Turino explores the emergence of urban-popular vocal music, school choirs, the "concert" tradition and the pioneering efforts of Kenneth Mattaka and the Bantu Actors, as well as De Black Evening Follies. He emphasizes the extent to which class considerations influenced the attitudes of those blacks that enjoyed "concert". Urban jazz bands and ballroom dancing was also made reference to. His inclusion of items from *African Parade* creatively highlights how the emerging black middle class approached African artistic products during the colonial period. Considerable space is accorded to August Musarurwa and how his music became internationally known.

Turino (2000) also traces the influence of Congolese music since the late 1950s, alongside highlighting the effects of "youth culture" and other bands of the 1966- 1970 period. The rise of nationalism saw the growth of Chimurenga songs and the erasure of foreign music. However some sections of society still enjoyed listening to SA music and were very much influenced by it

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.The land reform program me of the early 2000 and the economic meltdown led to a lot of Zimbabweans leaving the country for the Diaspora most of them were Ndebele speaking who seek refuge in South Africa .This resulted in the popularity of South African music in Zimbabwe especially Bulawayo where half of the population is Ndebele speaking who can understand most of the Zulu songs. The 75% local content gave birth to the urban grooves a genre that was a new type of digital music in the industry. In Bulawayo urban grooves was produced by artists like Sandra Ndebele, Sku, Khuxman and Pozee. Therefore it is in the interest of this study to find out the contribution of South African music to Bulawayo Popular Culture regarding the youths residing in Nketa and Nkulumane.

1.3 Statement of problem

Music as a medium for communication influences people's behavior in many cultural ways. South African music has always been influencing Zimbabweans in many ways from colonial to post-colonial era. Many artists from South Africa have become popular amongst Zimbabweans from different cultural setups .This is however noticeable in urban centers such as Bulawayo which has many people who understand the South African Zulu language. It is therefore in the interest of this study to analyze the role played by South African music in influencing popular culture in Bulawayo's Nketa and Nkulumane .

1.4 Objectives

- To find out how South African music is contributing to Bulawayo Popular culture case of Nketa and Nkulumane youths.
- To find out the main components of SA music and which genres are mainly influencing popular culture amongst the youths of Nketa and Nkulumane.
- To find out which age group mainly reflecting the contribution of SA music on popular culture amongst the Nketa and Nkulumane youths.

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1.5 Main research question

What role is played by South African music in influencing Bulawayo Popular Culture amongst the youths of Nketa and Nkulumane?

1.5.1 Sub research questions

- To what extent is SA music influencing Popular Culture in Nketa and Nkulumane youths?
- Which SA music genre is dominating in influencing popular culture amongst the youths of Nketa and Nkulumane and why?
- Which age group is mainly reflecting an influence in popular culture by SA music and why?

1.6 Assumptions

It is assumed that:

- South African music especially (House and recent years South African Hip Hop) genres have had a huge influence on the youths in Bulawayo being reflected by the slang they incorporate in the Ndebele language.
- Since the geographical location of Bulawayo was settled by the Ndebele speaking people from South Africa, people in Bulawayo still feel inclined to stay loyal to the South African culture by listening to SA music as they believe they are still part of the rainbow nation because of the unsettled politics in the country between Ndebele and Shona.
- South African music has gained momentum over local music as it is regarded as cool therefore people listen to it and copy the South African way of doing things in order to stay relevant for instance the dressing, the slang and also the production of local music in Bulawayo.
- A 3rd of the Bulawayo population fled to South Africa in search of greener pastures popularly known as Injiva and during the festive season when they come back to visit South African music is on every speaker everywhere, thus Injiva also contribute the popularity of SA music in Bulawayo.

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1.7 Significance of the study.

In every society music plays a pivotal role on how people live in general be it the language they speak, the clothes they wear, the way they walk or the food they eat. This research will help other researchers or readers to understand the Nketa and Nkulumane community especially the youths even better. Nketa and Nkulumane are regarded as the most old suburbs in Bulawayo amongst others and are well known to be the hub for the most violent and aggressive youths in Bulawayo. Thus, the research will give help readers really understand these youths and their ways of doing others since they have been labelled rebels amongst others.

Furthermore this study will edify to the knowledge that is already there on music and popular culture in Bulawayo especially the suburbs of Nketa and Nkulumane. Basing on the results from the internet very few researchers or close to none are paying attention to the contribution of South African music to popular culture in Bulawayo ,therefore my study would fill the bridge and increase knowledge to help others who might also want to study on this subject.

Moreover this study will help in the improvement of the media in Zimbabwe as a whole in the sense that if a foreign type of music is influencing the way people live in Zimbabwe surpassing the media in the country then the media itself should reevaluate what they are not doing right to appeal to the citizens. At the end of the day national identity and nationhood will be lost in translation as some would not pay attention. For example it becomes difficult for someone residing in Bulawayo to support local talent especially from Harare when they have an alternative which is South African House or Kwaito, thus the gospel of nationhood and national identity becomes vague.

More so, youths are pacesetters to the younger generation therefore it is vital to study how they function, what influences them ,what they like most in order to get a slight picture on what the younger generation would learn from them. Youths are the future leaders of the country, they will take responsibilities of the nation in the future .It is also important to understand their dynamics now for future referencing and also for planning relevant policies in the country.

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1.8 Limitations

Nketa and Nkulumane are two big suburbs different that are grouped into sections which would be very difficult to segment because these sections stretch up to 6 with each being on its own direction. Nketa comprises of four sections namely 6,7,8 and 9 whereas Nkulumane comprises of eight sections namely 1,5,10,11,12,13,14 and 15. Furthermore, youths are persons between the age group of 15 and 24 which would make it very difficult to analyze and segment because the data then becomes too much for the researcher to compress. In addition, there very little research material from the library and also on the internet pertaining popular culture in Bulawayo as a whole. Most text books are American centric thus popular culture mainly referred to be of the American society.

1.9 Delimitations

This research is limited to studying the youth. In this case the youth are persons between the ages of 15-24 years (United Nations Report ,2010). Youth are seen as the part of the society that is most likely to engage in a process of cultural borrowing that is disruptive of reproduction of traditional cultural practices from modes of dress to language ,aesthetic and ideologies (Heaven and Turbidity). Thus this study is only focused on the youth ignoring the other part of the population, although popular culture can manifest itself within any age group.

Furthermore, the research is limited to studying the aspect of music and its contribution to popular culture of Nketa and Nkulumane youths. Popular culture comes from a wide array of genres including popular music, print, cyber culture, sports, advertising and television. It encompasses the most immediate and contemporary aspects of our lives, (Dilaney ,2007).although pop culture has other components that make it up like social media ,movies ,celebrities, soap operas just to mention a few. Moreover, this research is limited to Bulawayo popular culture specifically the residential areas of Nketa and Nkulumane and its youths.

I chose to study South African music and its contribution Bulawayo popular culture because it has always interested me to learn more about other people's way of living in areas surrounding Bulawayo in relation to music. I come from Bulawayo, have lived there for many years now

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although I was not born there. I have observed growing up the love the Bulawayo youths have with South African music despite it being trendy and popular in recent years. Therefore this research is limited to my perception and understanding of the music and my understanding of the Bulawayo youth.

1.10.0 Definition of key terms

1.10.1 Youth

United Nations for statistical purposes define youths as the persons between the ages of 15 and 24 years .The term youth became widely used in the 1950s in industrialized countries as the experience of growing up responded to changing economic and political process. Frith (1986) argues the term was initially most frequently used in research on young men the working class backgrounds mainly in USA and Britain. Youth is best understood as a period of transition from the dependence of childhood to adulthood's independence .As a category youth is more fluid than other fixed age groups.

1.10.2 Popular Culture

Meanings of popular culture as well liked by many people ;inferior kinds of work ;work deliberately setting out to win favor with the people ;and culture actually made by the people themselves (Adegoke ,2011).The first definition by Adegoke is residual culture – left over culture after high culture has been decided .This is one of the oldest definition of popular culture by Raymond Williams .He states that ,

“Popular culture is the cultures which is left over after we have decided what high culture .Popular culture is a residual category there to accommodate cultural texts and practices when fail to meet the required standards to qualify as high culture.” (Williams 1963 :11)

The second definition is mass produced commercial culture, whereas high culture is a result of individual act of creation. The last definition Adegoke gives is popular culture is an important ,American culture whose modern form was invented in the city New York in the United States. These definitions provide a wide range of scopes to popular culture.It is clear that these

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definition compare popular culture to high culture as if high culture is the barometer to measure popular. Popular culture is being viewed as lesser and non-authentic than high culture.

Some scholars take a different turn to viewing popular culture. They refrain from reducing it to a lesser culture to high culture. Danto (1992) states that popular culture can refer broadly to common aesthetic of life practices in both statistical and qualitative senses. Particular form of culture form of common that arises only in modern period .In this sense it is different from folk culture and high culture, it is mass produced unlike the latter, it is mass consumed.

Hall 1991 states that popular culture is a ‘contradicting space’, a site of continuous negotiation;

We should always start from here: with the double movement of containment and resistance. Hall (1991, 288)

In this case Hall is stressing the fact that popular culture is a reflection of the power struggles that take place in the dynamics of things. For a certain type of dressing to be popular than the other it means it has dominated and the other has been subordinated. Popular is not a thing we can confidently point to, it can only be understood in relation to the cultural forces within which it is caught at a particular moment. Politics are inseparable from popular culture as Hall puts it. Power struggles are central to popular cultural dynamics in the sense that when traditional cultures are eroded by the coming of a new dominant, powerful culture.

1.11 Structure of study

This chapter introduced the study, giving background information of the study and also giving objectives of the study. Chapter two will discuss literature reviewed relevant to this study. Chapter 3 reveals the research methods and methodology used in data collection and analysis. Chapter 4 presents and analyses research findings. Chapter 5 concludes and gives recommendations of the study.

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1.12 Conclusion

This study required to find out the contribution of South African music to popular culture in Bulawayo amongst the youth of Nketa and Nkulumane and why. The next chapter, reviews relevant literature related to the study and also explores the theoretical framework enlightening the study.

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CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter reviews relevant literature to the study bringing out the gaps which are currently present in the field of South African music, the youth and popular culture in Bulawayo. This chapter further discusses theories that informed and channeled this study.

2.1 Literature review

Literature review is defined as

An objective, critical summary of published research literature relevant to a topic under consideration for research. In other words, literature reviews are critiques of the body of literature in a field of interest. (Nottingham Trent University 2007:1)

The purpose of a literature review is to summarize and explain the current state of knowledge on a limited topic, mostly found in academic books and journals. It uses database reports of or original scholarship and does not report new primary scholarship itself; rather, it is an account of what has been published on a topic by accredited scholars and what the strengths and weaknesses of their works are (Cooper: 1988). This study reviews literature that is relevant to the study of popular culture, the youth, and the contribution of South African music. This study reviews published and unpublished literature in a thematic manner. Some of the literatures reviewed include Hall, Barber, and Strinati, just to mention a few.

2.1.1 Influence of music on popular culture

Popular music is defined as reproducing and selling cultural products in the mass market through mass media (Manuel 1998). Popular music is urban in provenance and audience-centric. To study popular music is to study popular culture, meaning one cannot be severed from the other, although he admits that this claim is self-evident (Shuker 2001). Adegoke (2011) suggests that popular music is one major example of the manifestations of popular culture. He acknowledges the fact that one cannot study popular culture in isolation without bringing in the aspect of popular music. Music is played at many important activities that mark out a person's life, like weddings, birthdays, clubs, and funerals; thus, it is inevitable to refute the influence of music on popular culture.

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On the other hand Mowen and Minor (1998) argue that music also shapes popular culture. It is therefore in the interest of this study to find out the contribution of South African music to popular culture in Bulawayo.

Popular music with its mass production for a predominantly youth market, is an important sphere for the consumption of popular culture ,(Hog and Bannister 2000).American products in the past have been viewed as the best and become familiar with the youth .Society today is more selective and constantly searching for alternatives .Brown et al (2002) states that popular music always has been and remains preoccupied with love and sex, for instance most Hip Hop videos are affiliated with half naked women surrounding fully dressed men singing on their butts and smoking or drinking alcoholic beverages. As for Maguraushe in popular culture music that is popular has mass appeal, is cross –cultural and transcends regional, ethnic, economic, political and education boundaries, it is created to appeal to the majority.

Modern technologies such as computer –based digital media and mass volume storage devices have transformed the way music is created ,accessed, transmitted and stored therefore music has gotten hold of people ‘s daily lives to a greater extend. According to Horn (2010) such transformations have resulted in the increase of music consumption due to the portability of music gadgets. Barbasa etal (2012) suggest that youth get to know music ,obtain ,store and listen to music is determined by certain very specific development in technology and those have affected the music industry more generally and the practices of music consumption more specifically ,one does has no need to own a CD they can easily download from the internet. Music is listened to in tandem with the particular activities one is performing on any given day, youth design specific kinds of music or specific songs to each particular activity they engage for example there is music for working out, playlist for the shower ,music for relaxing. While music seems more central in young people’s lives for each individual youth this happens in one more individualized way. This research seeks to explore which particular genre is appealing to the youth and which age group is mainly portraying an influence of South African music

Fabian (1978) emphasizes the importance of music as cultural forces in most societies. Popular culture comprises a complex of distinctive expressions of life experience ,popular music is undoubtedly the most conspicuous carrier of this new culture .These scholars are stressing the

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fact that music is a source of popular culture and contributes to popular culture to a certain extent without ignoring other sources of pop culture such as the internet. This is evident enough that popular culture and music are intertwined. It is critical for this research to bring out the

However other scholars argue that popular music does not necessarily influence popular culture but popular music is a reflection of popular culture. It is significant to that ideology or perception of popular culture is transferable to popular music as a protest genre. Popular music is a vehicle of a set ideology or counter ideologies. Homer and Swiss (1999) argue that popular culture cannot be a void of ideology as interpretative framework because there is no text that is void of ideology. I argue that popular culture in this research can not necessarily influence music considering the fact that the music is foreign produced by foreign producers consumed by the youth of Nketa and Nkulumane .thus it is the interest of the study to explore the contribution of this music to popular culture.

Fabian (1978) emphasizes the importance of music as a cultural force. Popular culture comprises a complex distinctive expressiveness of life experience .Popular music is undoubtedly the most conspicuous carrier of the new culture (Adegoke 2011) .Music is a highly significant and meaningful medium particularly in adolescents. Compared to older people adolescents and young adults attribute more importance to music and to listen to music more often and in a wider variety of contexts ,(Bonneville Roussy et al 2013).Music, its lyrics and visuals on tv and the internet can be defining elements in the development of adolescent identity and social identity amongst those that are highly involved in music (North etal 2000).Through showing their bargade ,adolescent identify themselves as belonging to or desiring to belong to specific peer groups and they may be drawn to other youth similar taste. As such, peer movement is thought to mediate between music and externalizing behavior. Therefore it is in the interest of this study to explore whether popular music is appealing to the youth whether popular music is influencing the new culture.

While concentrating on the socio political aspects of popular music, we cannot lose sight of the escapist role of popular music, particularly among the youth .The youth have been marginalized economically by the caliber of leadership in many countries of the African continent. Haunted by unemployment, lack of home and government support structure, lack of quality education,

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separation from parents as a result of financial predicaments, the youth find succor in popular music as an escape and distillation of emotions and harrowing experiences. Popular music produces the platform to perform their identities within society (Adegoke 2011).

2.1.2 Popular culture and the youth

Youth are seen as the part of society that is most likely to engage in a process of cultural borrowing that is disruptive of reproduction of tradition cultural practices, from modes of dress to language, aesthetic and ideologies. Mathew (1997) suggests special attention be given to popular culture because it is so often linked in both popular and research literature with dangerous influences on the youths. Popular culture is all too often reduced to the crazy stuff that kids listen to, watch and wear. On the other hand young people and youth culture often get represented by images of all youth as impressed in an overwhelmed by popular cultural texts .Young people make popular culture from a complex intersection of home, school and community peers. Thus, this study seeks to evaluate whether popular culture is influencing the youth in any way.

Popular culture can be seen as a leisure activity it can serve purposes which extend well beyond play, its significance also derives precisely from the fact that it may appear as no more than play. If it is seen as mere entertainment ,it need not to be taken seriously .Instances of what may appear to be escapist performances have served as masks to hide more serious political and social commentary ,this is where popular culture and democratic struggles intersect very tangibly (Kaarsholm and James 2000).In this study popular culture is at the center because if it is a mask to hide more serious political and social issues ,thus it is more reason to study it and understand what the issues are and how they can be dealt with effectively. This research seeks to find out if the contribution of South African music to Bulawayo's Nketa and Nkulumane is a sign of underlying structures, unsolved or developing issues in the country.

In the days before electronic technology the music that people listened to would be predominantly reflect local, folk or national trends. Globalization has allowed any person with access to music an opportunity to experience or participate in music from around the world. The global distribution of music allows for the sharing of cultural or sub cultural information mostly

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popular culture (Larson 2002).The experience of listening to music may therefore provide a person with an opportunity to reconnect with the music of their distant homeland or participate in a novel culture that an individual may never have experienced but identifies with (Stokes ,1994).

According to Tilsen and Nylund (2009) Popular culture has harnessed hegemonic status irrefutable dimension of cultural context, thus there is need to engage with young people's relationship and develop media literacy. Young people's consumption of popular culture often presents itself in different ways. One response centers on moral panic, invoking fear that young people are simply hollow dupes blowing helplessly in the winds, incapable of negotiating meaning, lacking capability for critical discernment and destined to be forever negatively affected by the things they consume, much of this panic driven by the traditional effects studies of media influence on young people. Furthermore, other common responses center on young people being kids, it seems simultaneously dismissive of young people and their interests while also embodying a troubling lack of adult involvement, critical thinking and accountability. This world has become ever-fast changing with the aid of technology and popular culture, young people typically navigate with greater confidence and speed.

Popular culture is appealing to the youth because it allows them to assert their own identity .Popular culture especially music serves as a barometer for what is 'cool', 'in' ,(Fajutagana 1992).Being hip in turn is a badge of group belongingness (Calabia 1994).Popular culture reproduces the values of the dominant social order not only along gender axis but in terms of class .Its language and style reflects the division of society along class lines ,(Hall and Jefferson 1976).This research therefore ,seeks to reveal what the youth of Bulawayo 's Nketa and Nkulumane deem as popular culture and what is cool to them in terms of South African music not leaving out what influences them the most.

2.1.3 Influence of music on the youth and identity

Music has seemingly always formed an integral part of human culture. Zillman and Gan (1997) suggest that youths listen to more music than people of any other age group; technological advancement in contemporary society has increased both the accessibility and portability of music and also production and consumption by the youths. Most musical groups formed in this

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country are aimed at attracting the youth for they are the most dominant group in the consumption patterns. Furthermore music is considered as a primary cultural influence on youths according to Joffe and Amber (2003). Moreover with the above stated evidence youths are the most active group in the production and consumption of music, thus it is the interest of this study to review the aspect of youths and music.

According to Dayrell (2002) music has played a significant part in the lives of young people thus also much academic interest. Studies in the field of education have looked at the role of music styles such as rap and funk in the socialization of marginalized youth. Through their varied approaches and academic traditions Dayrell states that all such studies have linked music to specific cultural phenomena and describes it as one key element in the constitution of young identities. The focus is youth and music enters analysis as one way through which youth is constituted. For all youth, music seems more present than ever before in different activities and different physical environment. The specificities of the material and immaterial culture of music have led to a thorough renewal in the uses and meaning of music for young people.

One cannot study music and youths ignoring the concept of identity and cultural identity. According to Grossberg (1997) a focus on identity requires is to pay close attention to the diverse ways in which media and technologies are used in everyday life and their consequences both for individuals and for social groups. It entails viewing young people as significant social actors in their own rights as human beings and not simply as becoming's who should be judged in terms of their projected futures. Mazibuko et al (2008) suggests understanding the role of digital media in the formation of youthful identities requires an approach that is clear sighted, unsentimental and constructively critical.

Youth subcultures present an example of the different dimension of a person's life that can be affected by the choice of music. Grossberg (1994) states important points apply to youth subcultures. He argues that the music a person chooses to listen to and avoid listening to makes a statement about where a person has positioned themselves within the youth culture. Furthermore a youth's commitment to a particular youth culture would increase if the culture is provided a framework that is useful to create meaning out of life experience. Finally he asserts

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that music subcultures occur within a broader socio-political context. Subcultures emerge as a result of the capacity to define important events in society.

Globalization has made cultural identity more complex as one adopt more than one cultural identity .Jensen (2003) defines cultural identity as a framework of ideas beliefs of a particular identity and cultural identity. The global environment differs from Erickson 's theory where a youth would take on the values of a single community. The direct and indirect influences of several cultures may intensify the process of identity development as a youth could be forced to negotiate between several cultural identities and the tensions that unfold.

Listening to certain forms of music or expressing a preference for a certain film still identities one as a member of the cultural elite, the political or economic elite, the rising or descending part of the middle class or the working class. Barker (2000) suggests that popular culture produces much material out of which people fashion their identities. These materials include images, messages from music, tv, film. Individual ideas about and performances of identity like those involving gender, race, ethnicity cannot be separated from the messages or symbols produced by the ubiquitous media enterprises. Miller (2001) suggests that individuals are persuaded by the media to adopt many of the values and practices endorsed by popular culture, thus encouraging identification with the dominant discourses presented. This research explores whether popular music is influencing identities of the youth, since popular culture can also manifest through identity.

2.1.4 Popular culture: Resistance and Power

Popular culture appears as a valiant expression of resistance against dominant by the oppressed masses, while on the other it has been seen as an instrument of hegemonic control by local elite or American capitalism (Middleton 1990). Popular culture is neither pure resistance nor pure domination but rather the ground on which the transformation are worked. Procter (2004) states that resistance is not necessarily simply a matter of the working classes showing more commitment and solidarity and rising up to seize control. This revolutionary image of working class struggle is just one possible mode of resistance. Resistance being discussed involves a complete inversion of the fixed power structures separating dominant and subordinate cultures.

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Hegemony in Gramscian terms propose that such power structures are never fixed or secured eternally, thus it is necessary to identify other forms of resistance based on continuous negotiation and struggle. This research seeks to explore whether the youth of Nketa and Nkulumane are showing resistance to a form of power by listening to South African music and letting it influence them.

Hall argues that unlike revolutionary resistance, which tends to work by rejecting or overturning, resistance is about using and adapting. Such forms of resistance are not necessarily going to revolutionize class structures in the sense of straightforward inversion they are potential forms 'not given but made'. Hall states that

"We must try to understand, instead, how under what conditions the class has been able to use its materials to construct a whole range of responses. Some form of an immense reservoir of knowledge and power in the struggle of the class to survive and win space. Even those which appear again and again in the history of the class, are not fixed alternatives but potential historical spaces used and adapted to very different circumstances in its traditional of struggle."(Hall 1976:45)

In other words people use their traditional characteristics like languages in order to adapt to a new cultural identity as a form of resistance to the dominant discourse. Raw material and spaces are made, used and adopted suggest a particular form of cultural activity (Procter; 2004).The research is a determination to see if there is resistance taking place because if there is popular culture amongst the youth therefore it means that there is resistance of some sort and the research seeks to find out what the resistance is about and the structure behind the domination. Resistance remains a process of ongoing negotiation rather than a solution to class: there is no way it can be said to resolve issues such as unemployment, poor wages or educational inequality. In this sense, it is also mainly a symbolic struggle 'fated to fail' (Hall:1976,47).

Subcultural styles and rituals can only be used to negotiate or live through subordinate class experience; they cannot resolve it or provide a solution other in an imaginary way. Hall et al (1976) argue that the subcultural solution to class is a hope or nostalgia rather than a concrete reality. This research seeks to find out the contribution South African music and why. Furthermore to determine whether it is contributing in terms of sub cultural styles or it is revolution against an infamous system within the community. Popular culture engages, interacts and responds to official debates. The concept is frequently defined in terms of its oppositional

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to power as is apparent from Hall's definition which argue that popular culture especially, is organized around the contradiction; the popular forces versus power-bloc (Hall 1981:238). In addition popular culture can be seen as a public space where ordinary Africans are able to debate issues and bring up matter of concern. (Barber 1987) argues that the most important attribute to popular culture in Africa is its power to communicate for African the arts are the only channel of public communication at their disposal .Barber reinforces this idea by saying that:

"In Africa ordinary people tend to be invisible and inaudible .In most African states numerically tiny elites not only consume a vastly disproportionate share of the national wealth, they also take up all the light. Newspapers, radio and television offer a magnified image of the class that controls them. Not only do the ruling elite make the news, it is he news ..." (Barber 1987:3)

Barber sees popular culture as a space that is dominated by pervasive sense of 'us' and 'them'. He further states that popular culture is defined in its opposition to 'them' often political elites. It is the interest of this study to find out if the contribution of South African music is a way opposing an existing structure amongst the Nketa and Nkulumane society. In relation to Barber's notion of popular culture as seen in the 'us', 'them' spectacles this study therefore seeks to find out whether South African music is influencing the othering of certain identities in the society. Furthermore this research seeks to find out if the popular culture is as result of trying to cope with the elite who control the media in African countries as Barber posits.

A central problem of studying popular culture is that people begin to understand all forms of resistance as a sign of the unsuccessfulness of structure of power and of the flexibility and resourcefulness of the human spirit in its denial to be dominated and ruled. This kind of understanding resistance breakdown distinctions between systems of resistance and exclude certain questions about the workings of power. In many techniques the study of popular culture and resistance should be seen as a response to the favoring of elite culture as worthy of studying. It was a response to Marxism which considered popular culture as escapist and as a source of false consciousness.

2.1.5 Popular culture: Ideology and Hegemonic influences

Louis Althusser's concept of ideology works hand in hand in the attaining and maintaining hegemony. Ideology and hegemony are reinforcing concepts especially in the study of popular culture .Hegemony refers to a condition in a process in which a dominant class (in alliance with

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other classes or class fractions) does not merely rule a society but leads it through the exercise of intellectual and moral leadership (Gramsci 1973). On the contrary ideology represents the imaginary relationship of individuals to their conditions of existence. Hegemony involves a specific kind of consensus; a social group seeks to present its own particular interest as the general interest of the society as a whole. The concept is used to suggest a society in which despite oppression and exploitation, there is a high degree of consensus, a large measure of social stability, a society in which subordinate groups and classes appear to actively support and subscribe to values, ideals objectives, cultural and political meanings, which bind them to and incorporate them into, the prevailing structures of power (Storey 2005). On that note Thusu argues that the most effective way to wield power is built by ideological control of cultural production and distribution.

Althusser tries to explain how ideology functions in a society in the bid to maintain hegemonic influences. He takes a different turn from that of Adorno and Horkheimer who believed that ideology created 'false consciousness' a false understanding of the way the world functioned which resulted from the culture industry. He argues that ideology does not reflect the real world but represents the relationship of individuals to the real world. Althusser further posits that ideologies hail or interpellates concrete individuals as concrete subject. Through this interpellation individuals are turned into subjects, he makes it clear that being a subject happens even before we are born. Interpellation takes place in order to familiarize one to a certain hegemonic influence into becoming a concrete subject to that hegemonic status.

Strinati 1995 argues that Gramsci understood hegemony as a cultural and ideological means where dominant groups in a society maintain their dominance by securing the 'spontaneous consent' of subordinate groups including the working class, through the negotiated construction of a political and ideological consensus which incorporates both dominant and dominated groups. It is in the interest of this study to find out if popular culture of Nketa and Nkulumane is as a result of hegemonic influences of South African music. Furthermore find out if popular culture of these two societies is as a result of existing dominant and dominating groups in relation to South African music.

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In addition ,the language is the result of a negotiation and incorporation ,that is not a language imposed from above ,nor language which spontaneously has risen from below ,but a language that is the result of a language struggle between two language cultures ,a dominant language and subordinate language cultures involving both resistance and incorporation .Hegemony is never simply imposed from above ,it is always the result of negotiations between dominant and subordinate groups a process marked by both resistance and incorporation .There are of course limits to such negotiations and concessions. Gramsci makes clear they never be allowed to challenge the economic fundamentals of class power. Hegemony is inculcated by the use of force and consent: force on the enemies and consent on allies of the status quo.

Popular culture originates from the people, it is not imposed on them .Bennett provides a definition of popular culture linked to Gramsci's concept of hegemony .He argues that;

“Popular culture as a space or site of struggle between the ‘resistance’ of subordinate groups and the forces of ‘incorporation’ operating in the interest of dominant groups .In this usage or context is not the imposed culture of ‘the people’, it is terrain of exchange and negotiation between the two, a terrain as already stated, marked the resistance and incorporation .The texts and practices of popular culture more within what calls in a compose equilibrium”. (Bennett 1982:2)

Popular culture's ability to focus passion and to express defiance also allows it to become a form of political management. This opportunity can, be used to malign and be nigh effect just as identities constructed through popular culture can be liberate and oppressive. Popular culture is therefore inevitably linked to popular culture. Ransomer as cited in Strinatti (1995) argues that Gramsci uses the concept of hegemony desirable various modes of social control which is manifest through direct force or the threat of force and consensual control which arises when individuals ,willingly or involuntarily accept the world view or hegemony of the dominant group an assumption which allows that group to be hegemonic. This study seeks to find out if the contribution of South African music on popular culture is a hegemonic status and its influence on the youths of Nketa and Nkulumane.

Hegemony implies willing agreement by the people, to be governed by the principles rules and laws which they believe operate in their best interests. According to Hall, hegemony is fragile, it requires renewal and modification through the assertion and re-assertion of power, hegemony is not given and if it is not properly maintained it can be lost. Hegemony operates at a

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commonsensical level, it elevates things to the level of supernatural where one is made to believe that everything is natural and cannot be changed.

2.2.0 THEORIES SUPPORTING THE RESEARCH

2.2.1 Uses and gratification theory

The research adopts the uses and gratification theory. The theory emphasizes a relatively active use of media by the audience to seek gratification to society needs (Blumler 1974). First formally outlined by Katz, he suggested that communication research should reverse the traditional question of what the media do to the people instead what people do with the media (Donohoe 1993). The effect of this suggests that much of the mass media content was rich in meaning and open to various interpretations for the audience. This research adopts this theory for it best explains dynamics of popular culture by bringing out what becomes popular and for what reason. It explains the reason why a certain type of music genre becomes more popular than the others, why a certain phrase from a song becomes more familiar than the other phrases in other songs. People understand media texts differently and consume media products to suite different needs in society. Katz (1959) notes that

‘The initiative in linking need gratification with the media choice lies largely with the audience member. The media compete with other sources of need satisfaction.’

In this case gratification depends on a person's need. Some might find gratification in listening to House than in listening to Hip-hop, thus gratification shapes choice of a person. Popular culture can manifest through fashion, music, slang thus this theory brings out how people use the media to suit their social needs. For example in this case some people listen to rap music in order to get the latest slang or the latest fashion trends in the hip hop industry. Blumler, (1979) notes that the distinctive mission of uses and gratifications research is to get to grips with the nature of audience's experience

McQuail (1994) states that what mass communication scholars today refer to as the uses and gratification approach is generally recognized to be a subtraction of media effects research. This theory gives the audience more power over the media for it is believed that the audience is not passive consumer of media texts. Finn (1997:1) suggests that due to a contemporary preference

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for more parsimonious models of human personality traits, the design of uses and gratification studies committed to a broad range of personality traits has become a more tractable endeavor. People make choices about their media they consume and that people differ in individual interpretation of media content (Cravatta 1997).this research aims to find out if uses and gratification is effective amongst the youth of Nketa and Nkulumane in relation to their association with South African music.

2.2.2 Identity

The concept of identity is highly contentious subject. It attempts to answer the question who you are. Fearon (1999) postulates that identity is a complicated and unclear concept that nonetheless plays a central role in ongoing debate in every field of political science. The concept identity can be approached from different perspectives which are: essentialist, structuralist, post modernists and post colonialist theory. Identity refers to either a social category ,defined by membership rules and (alleged)characteristics attributes or expected behaviours or to socially distinguishing features that a person takes a special pride in or views as un changeable but socially consequential (Fearon 1999:1).Essentialists believe that identities structure the way a person understands themselves and their world with both descriptive and prescriptive sense .From infancy onwards, a person is addressed by others through identities that invite the address to regard them in a certain way. Culturally specific ways of being masculine or feminine are among the first identities that most people will encounter ,along with the identity of infancy itself (Strinati 2005).In other words essentialist views posits that identity is God given ,permanent and can never change.

Strinati further argues that the erosion of once secure collective identities has led to the increasing fragmentation of personal identities. It is argued that we have witnessed the gradual disappearance of traditional and valued forms of reference in terms of which people could define themselves and their place in society and so feel relatively secure in their personal and collective identities. These traditional identities, social class ,the extended and nuclear family ,local communities ,the neighbourhood religion ,trade unions ,the nation state are saved to be in decline as a result of tendencies in modern capitalism such as increasingly rapid widespread rates of social change ,(Strinati 2005) .

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Hall 1990 loosened the notion of he believes that identity is a subject of human construction. Identities are not natural, single fixed and static as noted by the essentialist view, but instead they are multiple, fractured and fragmented. Identities are social constructs and are always in a state of change and alteration. Hall (1996) argues that identity is a discovery and emerges as a kind of unsettled space or an unresolved question, that space between a number of intersecting discourses. He further argues that identities have been incorrectly through all this while as fixed and being a round of action and the logic of something a true self. Identity is a process and not a fixed point but more of undecided points and they are never unified. Hall takes another turn in explaining identities he believes that the moment we talk of an 'us' naturally means there is at 'them' to which opposition is equality established, identities are more of 'us' versus 'them'. Identities mean sameness without internal differentiation .However identities traditionally are about sameness but also in opposition and difference comes up sameness, thus identities can mean being different thus making the term indefinite.

Post modernists view identities as constantly changing and in a state of flux. They regard individuals as nothing more than a wandering star due to the multiple floating identities. Baumann (2004) argues on the flexibility of identities. He posits that identity is infinitely negotiable, as it becomes an issue when it is challenged or threatened. Baudrillard (1964) makes an important contribution to the notion of identity. In his writings Baudrillard compares the term identity to individuality, he believes identities signify individuality and term loses its meaning in overactive reality. He argues that simulacrum of the world is constructed through personal choices and preferences, each and every person will believe in something different and nothing will be considered as real or fact. Baudrillard cited in Hugh Mackey posits that we become what we consume and nothing more than wandering stars. It is in the interest of this study to find out if South African music is contributing to the construction of new identities through popular culture among the youth of Nketa and Nkulumane.

Popular culture is not a class based but rather more as a field of exploration rather a field of exploration rather than a stable identity. The media plays a crucial role in the construction of identities and identities are constructed within given discourses. Lastly post colonialist notion views African identities as products of the colonial experience. They argue that the colonial

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period, history and struggle have a great impact on shaping people's identities. Appiar (1992) raises a significant point in explaining this notion, he notes that the colonial period is not dead rather it exists in the post-colonial way of thinking which is once again described by peasant and the subjects.

2.2.3 Encoding and decoding concept

Encoding and decoding arises primarily from Hall's reservation about the theories of communication underpinning mass communication research. This model moves in a linear fashion from the sender through the message to the receiver. According to this model, the sender creates the message and fixes its meaning, which is then communicated directly and transparently to the recipient. Communication process is too neat 'the only distortion it is that the receiver might not be up to the business of getting the message he or she ought to get (Hall 1993:253). Encoding and decoding model tries to explain the way people read different media text, some might understand the intended meaning some might not. Popular culture depends on the way people understand different concepts, it is more of people having a dominant reading of a text. In this case popular culture depends on people having a dominant reading of a certain music genre or song in order for it to influence the everyday life of the Nketa and Nkulumane youths.

There is a 'lack of fit' between the two sides in the communicative exchange between the moment of the production of the message (encoding) and the moment of its reception decoding (Hall 1980:131). Hall argues three components of mass communication model arguing the meaning is not simply fixed or determined by the sender, the message is never transparent and the audience is not a passive recipient of the meaning. In relation to consumer behavior this model helps explain how what becomes popular is based on the understanding of a lot of people. For a certain song to become popular depends on the level of understanding of the exposed audiences, if people do not understand it will not be popular. In addition Hall announces language 'the sign is open to the new accentuation and....enters fully into the struggle over meaning –the class struggle in language' (Hall 1980). In simpler terms what becomes popular wins the class struggle in language because it is understood by a majority of the population and that which is popular is othered in the process.

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Audience can no longer be seen as passively absorbing the fixed meanings planted there by the producer, 'decoding' must necessarily involve a struggle over meaning which is dependent upon the social position of the viewer. In this context the already constituted 'sign' of the producer is potentially transformable into more than one connotative configuration by consumer (polysemic values). In this case audiences attach meaning to a text according to their socio-cultural background. In relation to this research South African music is understood on the basis of the fact that half of the population residing in Nketa and Nkulumane understand the Zulu language and most of the songs happen to be in Zulu because of their Ndebele background, thus it can be said that cultural factors affect the decoding of media texts.

Messages have a 'complex structure of dominance' because at each stage they are imprinted by institutional power relations. Furthermore a message can only be received at a particular stage if it is recognizable or appropriate –through there is space for a message to be used or understood at least somewhat against grain. This means that power relations at the point of production, will loosely fit to those at the point of consumption. In this way, the communication circuit is also a circuit what produces a pattern of domination.

This concept of encoding and decoding has three hypothetical positions as Hall puts it from which decoding can be made. These positions explain how a certain becomes more popular than the other or how a certain genre becomes more influential than the other genres. The positions include; the dominant –hegemonic position, negotiated position and lastly the oppositional position. This research will only review two positions the dominant –hegemonic position and the oppositional position for they best explain popular culture and music effectively. The dominant –hegemonic position is where the viewer decodes the messages in terms of the codes legitimated by the encoding process and the dominant cultural order. This is the same position which is referred to by Adorno and Horkheimer where the culture industry produces cultural goods which create a false consciousness in people's minds by creating a false reality. On the other hand the oppositional position is where the viewer recognizes the dominant televisual codes and opposes them. In this research these two positions are applicable and best explain the popular and unpopular. In order for popular culture to manifest a dominant decoding of a message should take place and on the other hand for some message to be unpopular an oppositional decoding of a

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message should also take place. Therefore it is in the interest of this study to find out if popular culture is being influenced by the dominant or oppositional decoding of messages amongst the youth of Nketa and Nkulumane.

2.4 Conclusion

This Chapter reviewed relevant literature in explaining the concept of popular culture and music. The chapter was divided into two, the first part reviewed literature from scholars like Hall, Gramsci and other in explaining the contribution of music and popular culture. The second part comprised on of theoretical framework to the study, this part tried to explain the study using relevant theories in the media field explaining popular culture and its relation to music.

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CHAPTER 3: RESEARCH METHODS AND METHODOLOGY

3.0 Introduction

This chapter focuses on the methods of data collection, research design, and finally data analysis used during this research. It highlights the accuracy and validity of the data collection process and techniques used in the research from the beginning of the research up to the end. Dervin and Pickard (2007: xv-xvii) defines methodology as

‘...as the bridge between metatheory, the general high-level assumptions (also referred to as paradigms or world views) that underline researchers work and method is the specific procedures used in collecting, analyzing and interpreting data.’

Academic researches require research methodology in order to accomplish the desired objectives. It must have ways that produces, analyses data and present objectives under review In addition Ragin (1987:165) argues as follows:

‘...social science methodology does not concern mere technique; it concerns the relationship between thinking and research .The key concern here is the impact of the organization of the investigation and the structure of the data analysis on how the investigator thinks about the subject.’

This research is of a qualitative approach paradigm .According to Gunter (2000) Qualitative research embraces methodologies that are theoretically framed by critical or interpretivist social science paradigms that emphasize interpretation over measurement. The principal techniques in audience research comprise in-depth interviews, often conducted in a focus group format, and ethnographic approaches based on observation. Adopting the qualitative research paradigm enabled the research to be of first-hand information and that the information is be accompanied by in-depth descriptions and explanations.

3.1 Research approach

A research paradigm is the basic belief system or a worldview that guides the investigator, not only in the choice of method but in ontological and epistemologically fundamental ways; it represents a world view that defines for its holder the nature of the world and the individuals place in it and the range of possible relationship to that and its parts,(Guba and Lincoln,1994).This research is of the qualitative research paradigm. The qualitative research

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approach broadly attempts to make sense of detailed information and is therefore useful in addressing explanatory questions (Mouton 2004). In other words I adopted this research approach for it helps in explaining how South African music is contributing to popular culture amongst the Nketa and Nkulumane youths through the use of in depths interviews conducted with the youth themselves. Furthermore onlooker observation which gives a clear picture on what motivates the audiences targeted to listen and incline to the values of the South African music genres.

3.2 Research Design

The term research design is broadly used in education. Research design refers to a procedural plan adopted by the by the researcher to answer questions of validity ,objectivity and accuracy (Kumar : 1999).The term takes different meanings in different studies .In this study research design reflects the entire research process ,from conceptualizing a problem to the literature review ,research questions ,methods and conclusions. This research adopts a qualitative approach. Qualitative research is a holistic approach that involves discovery; it is also as an unfolding model that occurs in natural settings that enables the research to develop a level of detail from high involvement in the actual experiences (Cresswell 1994).

I adopt content analysis of the lyrics of certain music hits in order to understand certain songs and how they influence the youth. In depth Interviews with the youth are also adopted .Data was is collected through the conducting of focus groups with the youth, one with the youth of Nketa and the other one with the youth of Nkulumane. Onlooker observation is adopted in order to get the full picture because some people are not forth coming during interviews and also some might feel pressured and not express themselves truthfully during focus group discussions.

3.3 Population

A population is a group of individuals persons, objects or items from which samples are taken for measurement (Mugo: 2002).Fourie (2002) warns that the term should not be confused with the general meaning as applied in the layman 's world. In order to draw conclusions a sample is drawn from the population which enables the researcher to determine characteristics of the population understudy by directly observing only a portion. I focused my study specifically on

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the youth (people between the age of 15-24 years) of Nketa and Nkulumane. Moreover the population comprised of the whole of Bulawayo but I focused my study on Nketa and Nkulumane.

3.4 Sample size

Sampling is an act of ,process ,or technique of selecting a suitable sample or a representative part of a population for the purpose of determining parameters (Mugo 2002) .Qualitative researches because of their nature (interpretive ,in-depth ,subjectivity) usually relate to a small selective sample (Comack 1991).Popular culture can manifest through many types of music from different places. I focused on South African music and its influence on the youth in this research for I felt it would bring out the concept of popular culture clearly and address my area of study perfectly although they are music genres from other countries like American Rap/Hip-hop, Zambian beats, Nigerian music just to mention a few .Furthermore considering the audiences and their roots, I felt South African music was much more understandable and reasonable.

3.4.1 Sampling Method

Sampling is the selection of units such as people or institutions for a study .It is about selecting a representative sample from a bigger population as the basis for estimating or predicting a fact, situation or outcome regarding the bigger group, (Searle 1995).I employed non probability sampling of the South African music genres in order to make it easier for they are many music genres but only a few are popular and are actually influencing popular culture amongst the youth of Nketa and Nkulumane. Moreover, I adopted purposive sampling in selecting music genres and songs, interviewees, the type of questions to be answered during the interviews and focus group discussions.

In addition purposive sampling was adopted in this research for it helped me in choosing the relevant music genres objectively and youths that I felt would answer my questions addressed by my area of study. However this method is associated with bias for it is based on the observer perspective and understanding.

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3.4.2 Purposive sampling

Purposive sampling technique is a type of non-probability sampling that is most effective when one needs to study a certain cultural domain with knowledgeable experts within. It may also be used with both qualitative and quantitative research technique. It is also called judgmental sampling, is the deliberate choice of an informant due to the qualities the informant possess. It is a nonrandom technique that does not need underlying theories or a set number of informants; (Bernard 2002, Lewis and Sheperd 2006).I used purposive sampling for this research in order to figure out the answers from the research question. I selected interviewees from the type of music they listened to for I felt it best addressed my area of study. However ,I found ambiguities through the use of this method for it was only based on my judgement although that could necessarily be the conclusion on the ground .I further adopted onlooker observation in order to get the full picture of how the dynamics work and to conclude things that I was really positive about.

3.5 Methods of data gathering

Data gathering is crucial in research as the data is meant to contribute to a better understanding of a theoretical framework (Bernard 2002).This research made use of qualitative methods of data collection. The principle techniques in audience research comprise in-depth interviews, often conducted in a focus group format and ethnographic approaches based on observation (Gunter, 2000).In this research data was collected through the conducting of in depth interviews with the youth in both Nketa and Nkulumane. I conducted focus groups with the youths in both Nketa and Nkulumane. I also adopted onlooker observation in order to enable me to attain first-hand information and accurate information since some people were not so forth coming during interviews and some would respond untruthfully.

3.5.1 In depth Interviews

According to Boyce and Neal (2006) in-depth interviews are a qualitative research technique that involves intensive individual interviews with a small number of respondents to explore their

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perspectives on a particular idea, program me or situation. In depth interviews are useful for they provide detailed information about a person's thoughts and behaviors or want to explore new issues in depth. In this case I opted for in-depth interviews because they provide a clear picture on whether South African music is contributing to popular culture because the youths themselves will speak for themselves and explain their trends. Through the interviews participants got to share their day to day lives and how South African music contributes to their daily activities.

Kvale summarizes in depth interviews as follows

Knowledge is understood as buried metal and the interviewer is a miner who unearths the valuable metal ...The knowledge is waiting in the subject's interior to be uncovered, uncontaminated by the miner .The interviewer digs nuggets of data or meanings out of a subject's pure experiences, unpolluted by any leading questions(Kvale 1996;3).

In-depth interviews are useful for learning about perspectives of individuals .The person being interviewed is considered as the expert and the interviewer is considered as the student, (Maxwell 1996).Through in depth interviews some of the youth revealed why they opted to listen to South African music other than western music or indigenous music. I asked questions that made them revealed how South African music contributed to the parameters of their popular culture .I conducted some of these interviews virtually through the WhatsApp platform because some of my interviews were not available for the interview face to face. I used the same set of questions of both physical and virtual interviews. I chose specifically youths from either Nketa or Nkulumane for the interviews in order to have accurate findings.

3.5.2 Focus groups

Focus group is a carefully planned discussion designed to obtain perception on a defined are of interest in a permissive, non-threatening environment (Krueger, 1997). Focus group in research involves organized discussion with a selected group of individuals to gain information about their views of a topic (Gibbs 1997).The benefits of a focus group research include gaining insights into people 's shared understandings of everyday life and the ways in which individuals are influenced by other in a group situation. I made use of focus groups in order to get information on South African music from the youth themselves and how they are influenced by it in their day today activities. Focus groups are a form of group interview but rely on interaction

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within the group based on topics supplied by the research (Morgan 1997:12). In that I engaged in conversations with the targeted audiences using virtual platforms for most of them were not forthcoming during face to face interviews. I created a group on WhatsApp to discuss with those that were not available for face to face focus group discussion. This group comprised of the youth from Nkulumane; they all explained their encounter with South African music in context to their community. In order to have a successful focus group the participants are supposed to have the same values, be of the same age, same culture. My participants during the physical focus groups were all from either Nketa or Nkulumane residential area. I conducted two focus groups one from Nketa and another one from Nkulumane in order to have views from all ends. These groups were purposively chosen in order to enable this research to be comparative by having different views from all ends.

3.5.3 Onlooker Observation

On-looker observation was also used to collect data in order to attain all information there was to know; some people were not be entirely truthful and forthcoming with information during interviews and focus groups discussions. Therefore onlooker observation helped me in getting to assess certain behaviors and drawing conclusion with some information from interviews and questionnaires. I went to social places like grocery shops where most of the youths went to hang out with friends. I went to observe by Sokusile shops and also the nearby surrounding area. Observation made and conclusions drawn were based on my perception and my own understanding of the youth and South African music. I also consulted with the information I had attained during interviews and focus group discussion in order to make accurate conclusion.

3.6 Methods of data analysis

In this research I adopted qualitative methods of data analysis in that I took a qualitative research approach from the beginning; hence most of the techniques are subjective in nature. Data analysis is then which raw data is ordered and organized so that useful information can be extracted from it (Smith, 2003). This research therefore is only reflective of findings which are

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purpose of this research only although other readings might be derived thus these findings can be challenged. I adopted qualitative methods of data analysis like qualitative content analysis and critical discourse analysis.

3.6.1 Qualitative content analysis

Qualitative content analysis is used to analyze secondary data like interviews scripts, books, lyrics just to mention a few. It can be defined as,

...a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns, (Hsieh and Shannon 2005,pg 1278) .

Content analysis allows researchers to identify ideas, concepts and their trends of ideas that occur within a specific group ,(Social Science Methods ,2009) .In this case content analysis is aimed at unpacking hidden meaning especially in lyrics and how they influence slang mostly used by the youth. Leedy and Omrody (2002, pg155) define content analysis as a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes or biases. In addition content analyses also helped in revealing biases in this research and also explain certain patterns like why House music had the highest frequency on the consumer chat other than other music genres amongst the youth. This research is of the qualitative research paradigm therefore content analysis was adopted in analyzing lyrical content of popular music and derives possible meanings in order to understand youth behavior towards South African music. Shepherd (2003) states that initially content analyses was very famous in popular music research but later was realized it produces unsatisfactory and unempirical research thus this research will only undertake content analysis when it is necessary especially lyrical content analysis. However this research was open to researcher bias in that all interpretations were in accordance to my understanding of the context although other different readings by other people may apply and be accurate.

3.6.2 Critical discourse analysis

Critical discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse ,dominance and inequality are enacted ,reproduced and resisted by text in the social and political context (van Dijk 1998).It has its roots from the Frankfurt school of

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thought. The method asserts that underlying ideological positions, perceptions of power relations and producers' level of interest and authority, can therefore be determined from the textual structure of media content (van Dijk, 1983). It contends that news is a representation of the world in language, it imposes a structure of values, social and economic in origin, on whatever is represented. Most forms of discourse analysis assume that discourse does not just describe an external reality, but rather that it is constructive of the world as we experience it. Discourse analyses text in order to draw interpretation from it. I adopted in depth interviews in my study with the youth who listened to South African music in order to enable me to get views and reactions and try to draw conclusions as to why they act as such.

3.7 Data presentation

Findings for this study are presented in a qualitative form. Data was presented in the form of thematic issues as a way of clarifying some findings. This is applicable for this research in that it is qualitative in nature. Quantitative ways of presenting data like graphs and charts are also used in order to clearly present some information.

3.8 Ethical consideration

Ethics are dos and don'ts in conducting a research, they guide the researcher in doing what is universally accepted by the community in gathering data. Ethical concerns in a qualitative research include the safety and protection of human rights which can be attained through the consent of the participants in data gathering. I revealed my identity to volunteers who helped in data collection; I also made it clear that all information collected was solely for academic purposes. Some of the materials that I kept for future references like notes and audios that I recorded during focus groups and interviews were conducted with the participants consent.

3.9 Conclusion

This chapter revealed the research methodology used for this research and discussed data gathering techniques and analysis methods also used. The chapter also revealed ethical consideration which affected the research in gathering data and data analysis.

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CHAPTER 4: DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter presents and analyses research findings .The research explored the contribution of South African music to Bulawayo popular culture amongst the youth of Nketa and Nkulumane .This study is qualitative in nature thus data was analyzed through qualitative methods which include qualitative content analysis ,critical discourse analyses.

4.1Response Rate

Data Collection Table

Place	Type of data collection method	Male Respondents	Female Respondents	Total
Nkulumane	In-depth interviews	8	8	16
	Focus group discussions	3	5	8
Nketa	In-depth interviews	4	4	8
	Focus group discussions	3	3	6

I conducted in-depth interviews from all the sections of Nketa and Nkulumane. I conducted these interviews with the youth between the age of 15 -24 years. In Nketa I conducted interviews with eight people, four boys and four girls. I equated the number of interviewees in order to get balanced responses and results with both girls and boys represented. I chose these interviewees based on which section they came from, I interviewed those from Nketa 6, 7, 8 and 9. Whereas for Nkulumane, I made use of the virtual platforms (WhatsApp) because the sections are many

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and it is difficult to move from one section to the other, they are far apart. I conducted interviews with sixteen people, eight boys and eight girls. I also chose these interviewees based on which section they came from .I interviewed those from Nkulumane 1,5,10,11,12,13,14 and 15.Two people represented each section. All these interviews managed to answer my question except for one girl who claimed she did not listen to South African music. This research established that South African music is influencing popular culture to a great extent in Nketa and Nkulumane through music videos, lyrical content and the music genres. This popular culture can be seen through dressing, slang, dances and local music produced by artist from the two areas. The research also revealed that eighty percent of the youth population listened to South African music and it is dominant as compared to the local music produced in the country like dancehall, sungura and urban grooves.

I also conducted focus group discussions with the youth from both Nketa and Nkulumane. I picked at least one from each section in order to avoid bias and get balanced results by getting all information from every corner of Nketa or Nkulumane. I conducted one focus group in Nketa which comprised of six people, three boys and three girls. I also conducted another focus group for Nkulumane virtually because it was difficult to get all participants to one venue. I also chose eight participants for this focus group with one from the eight section of Nkulumane. During both the discussions I asked the same questions in order to compare the information and come up with possible conclusions. This research established that the most dominant genres they love the most are Kwaito, House and Hip hop. These genres influence their day to day lives in the manner they dress, speak and even present themselves amongst other people from other areas. The research revealed that the youth follow fashion trends, dance trends and singing dynamics on these music videos in order to stay relevant, they even go the extra mile of following their South African music icons on social media in order to stay relevant and updated. The discussion also revealed how they love South African music for it makes them very different and unique amongst their Shona counterparts in Harare and other places. Furthermore, the research revealed that the youths preferred South African music to local music which is why they felt pressured to attend South African music concerts in their numbers other than supporting local talent.

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To cement my data collection I employed onlooker observation with the information that I had attained from the interviews and focus groups .I used this information in order to observe relevant things and to confirm whether the information I had attained was truthful. I made my observation on very public places where I would see variety of people like grocery shops and beerhalls. For Nkulumane I went to Sokusile shops where there is high traffic of people because it is a minibus terminus, some buy groceries, some just sit on the verandas and some drink and buy alcohol. I observed that South African music especially House and Kwaito were the main genres they listened to in the beerhalls around that area, minibuses with speakers and radio also played House music , Kwaito or Hip hop. The research also established that there is culture of gangsters amongst the youth, who move together, wear the same clothes, speak the same language and usually sit on small bridges found in every street corner. More so this research also established that the youth took their fashion trends from South African Kwaito, for example the manner of putting on All-Star tennis shoes of any color and small hats called bucket hats. This research revealed that most of the dance moves were adopted from SA music videos like Hlokoloza, Gwara-gwara, Bhampa, and Manyisa (these were the most popular and well known).

4.2Influence of South African music on Nketa and Nkulumane youths through dances

The youth in both Nketa and Nkulumane due to their exposure to South African music take part in South African dances .Through interviews and focus groups this research revealed that music videos influence the imitation of South African dance moves by the youth of both Nketa and Nkulumane. It is a mandate for one who comes from their society to know at least one of these dances because it is something they experience every day and it is a passport to fit into their society. Furthermore through observation this research revealed that these dances are popular everywhere and they are the main dances for the youth in the society. The youth themselves have made these dance moves popular because they enjoy them besides them being the popular mandate. These dances are mainly identified among the youth between the ages of 16-23 because

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its either they are unemployed or failed their O level examinations and have nothing productive to occupy them.

The dances are popular amongst them and they are the in thing according to them, they include:

Hlokoloza dance: This dance originated from South Africa .Kwaito artist Arthur Mafokate introduced the dance through his song called “Hlokoloza”.Hlokoloza is a variation on several township dances put together with a bit of Hlokoloza swag. The song debuted in 2011.This dance remains popular amongst the youth of Nketa and Nkulumane for it is fun and exotic as they claim. This dance is applicable to both boys and girls; there is a masculine version and a feminine version of the dance. It has no age restriction anyone who feels they have mastered the dynamics of the dance can dance it. This dance is mainly danced at parties, weddings and at clubs. This dance has been accepted by the community at large because even parents of these youth know of its existence and know that their children are familiar with it.

Gwara-gwara: This dance was introduced by kwaito artist Babes Wodumo in her song called Wololo ft. Mampintsha. The song was famous in South African and also amongst the youth of Nkulumane and Nketa. The song debuted in 2016.The dance is popular amongst the youth of Nketa and Nkulumane for they claim it is recent and has swag. This dance also has no age restriction; anyone can familiarize themselves with it. The dance is unisex; it has the male version and female version. The research established that this dance is one of the latest and most popular of them all because it was introduced in 2016.The youth participate in this dance because they love and that it makes them relevant. The dance can be seen at parties, clubs, shebeens and weddings. Elders of the Nketa and Nkulumane society are still getting to know it among their children for it is a new dance.

Manyisa: The dance was introduced by kwaito artist Dj Cleo in 2008.This dance was made popular through Dj Cleo s music videos. They have been popular amongst the youth since then. The youth claim the dance never loses taste. The dance is usually familiar with the youth who listen to Kwaito. It has no age group, anyone can participate. It is mainly identified at parties, weddings and local clubs. The people in these societies are familiar with the dance because it has

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been around for long. The youth claim the dance never loses its taste hats why they love it the most.

Twerk: The dance originated from the USA but was intensified by hip hop videos from South African music. Hip hop artist Nasty C 's video Coolest kid in Africa has women who twerk ,apparently the song was familiar amongst the youth especially those from Nketa .Also Kwaito music group Bignuz sang a song called twerka which intensified the dance amongst the youth of Nkulumane as they claim. The dance is feminine. Twerk means a movement whereby a woman shakes her behind in accordance to the rhythm of the available song. This dance is mainly familiar with youth because it is deemed inappropriate and immoral. The dance is mainly familiar at youth parties where they know they will to succumb to judgment from anyone. Parents and guardians do not like the dance and some do not know it even exists because it is kept a secret by the youth. Male youths love the dance because it makes them feel important on the other hand the female youths like the dance because it makes them feel relevant as they claim.

Dab: This dance was introduced by South African hip hop music videos .It is mainly familiar in hip hop music videos. Artists' like Emtee, Casper Nyovest usually identify themselves with the dance. Youths in Nketa mostly revealed they love the dance because it the 'in' thing. This dance is unisex .it has no female version or male version like the other dances. Both male and female youths participate. It is associated with class; it is a sign of pride and capability. It is mostly familiar with the youth who listen to Hip Hop and fans of it. The entire society is not familiar with this dance because it looks like a mere movement of hands; it has no rhythm as compared to other dances.

Discussion

As stated by Adegoke (2011), popular music is one of the major manifestations of popular culture. Through popular music manifest dances which are made popular by the popularity of the music genre or the song. In this case the mentioned dances have been imitated from music videos of songs that have been popular. For example the recent Gwara-gwara dance move has been made popular by the song Wololo which was a hit in 2016 .These dances have become part of

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popular culture because they are popular and have been incorporated in the day to day lives of the youth. South African music is contributing to popular culture of these youths to a great extent in that they have made it a mandate that anyone who comes from their societies should know at least one of the dance move in order to fit in and belong.

Furthermore the imitation of these dances has shown a pattern of unidirectional flow of information from South Africa to Bulawayo at large. Through observation this research established that there is an emotional attachment between South Africa music and the youth of Nketa and Nkulumane. During discussions the youths revealed how much energy and time they spend following the latest dances through social media platforms. Their zeal and commitment was more than that of mere fans of the dances. The research also revealed that a quarter of the people interviewed had relatives who resided in South Africa, these relatives intensified this bond in that when they come back home to visit in December show them a few new moves. This research also revealed that these relatives instead of them trying to fit in to the society when they come back, the society itself tries to fit into their 'world' through the learning of new South African songs which were a hit there when they left and the new dance moves. Thus, there is unidirectional flow of information in this relationship in that the youths of Nketa and Nkulumane copy their dance moves and yet nothing moves from them to South Africa. South Africa feels like a big brother for these youths where they get the latest trends of the 'in' dance moves and yet nothing from them influence the South African music industry.

More so, these dance moves are a distinguishing factor between who part of them is and who not part of them is. As stated by Hall that identities are about us versus them. There is a clear distinction and construction of identities through knowledge of these dances for they claim if one is part of them should know at least one or two moves. By labeling what one of them should know and should not know an identity has already been created. They have already labeled those who do not know these dances as not part of them. It is a clear indicator that South African music helps in the construction of identities through dance moves.

In addition these dances are mainly identified among the youth between the age of 16-23. The youth between this age groups are unemployed and most of them are school dropouts or are those who do not have money to continue with education. It is difficult for parents living in the

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Ghetto like Nketa or Nkulumane to raise funds to send their children to university. Most of them end up stuck at home with plenty of time in their plates to participate in these facets of society like dances.

Moreover, it can be noted that South African music has been a carrier of a new culture among these youths because these dances come and go just like hits come and go. For them these dances determine what becomes popular among them and what does not at a given time. It can be said to say that a dominant or hegemonic decoding has been made among them in that they all agreed directly or indirectly, consciously or subconsciously to incorporate these dances in their day to day to lives as part of them, to the extent of identifying and distinguishing themselves from other youth by knowing at least one of them .In the broad sense South African music has won hegemony over the youth of Nketa and Nkulumane undoubtedly and its ideology had gotten grip of their minds and way of doing things. Thus popular culture is rather a platform to negotiate power and dominance more than it being a permanent state of ideology.

Furthermore, the above mentioned popular dances gained hegemony over their counterparts which were quickly forgotten and never remembered. During discussions the participants revealed that they are certain dances that were never popular among them where as others became popular and well known. This is a clear indicator that people use the media for different reasons of satisfaction. What satisfies one person may not satisfy the next. The youth in this case had the ability to choose which dances they preferred the most over the other in a bid to meet their satisfaction in society. Thus, the popularity of South African dances can be said to be a result of the different way the music can satisfy people's societal needs.

4.3 South African music's influence of behavior and subcultures on youth

Music influences youth behavior and identity .Listening to a certain type of genre influences behavior and subculture .This research established that listening to South African music especially Kwaito and House influences subcultures and identities. The subcultures include Bhuchwa, Pansula, Skhothane and Nigga, these subcultures mainly encompassed males. On the other hand this research also revealed that listening to Hip hop also influences a different kind of subculture which they refer to as Nigga. The research established that those who participate in

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these subcultures are between the ages of 16-21 for they have plenty of time to themselves because most of them are not occupied with anything Interviews revealed that listening to a certain type of genre has an identity that it carries. Those who listen to Kwaito are automatically linked to being of the Pansula subculture and these were mainly found in Nkulumane and a few in Nketa. The Pansula identity is mainly identified within the male hardcore ghetto youths. Those who belong to this type of group are identified by moving as a group or as a gang. They have a distinguished dress code, identified by putting on tight skinny jeans and shirts or t-shirts with little bucket hats on their heads called Umdoposa, lastly they always put on either All- star or Converse tennis shoes. They are said to be the most dangerous group of all because they fight as a group and are easily offended. They are usually seen sited on small bridges found in Ghetto surbabs. They also have their distinguished dance moves.

Furthermore, during focus groups another type of subculture was identified as Bhuchwa. This kind of subculture is found in both in Nketa and Nkulumane. It is influenced by listening to House especially Deep House. Again males are the main participants of this subculture. It is also distinguished by a certain dress code .Participants of this culture are distinguished by skinny trousers, skinny tops or light jerseys or tight formal wear. It is believed that those who partake in this culture lead in fashion trends which imitate take from these music videos. Most of the clothes they put on are trendy and tight. This research established that those who partake in this culture in order to claim a title as ibhuchwa they should be smartest and lead in fashion trends. This culture does not have distinguishing dance moves they are said to borrow from other subcultures and mix.

More so, Skhothane is another form of subculture mainly influenced by listening to hip hop and kwaito. Those belonging to this subculture are said to be rich and wear the most expensive clothes. This kind of subculture is found in Nketa but focus group discussion established the fact they are very people who partake in this subculture probably because of the financial status required to belong to such. Those who belong to this subculture are said to listen to a bit of Kwaito and Hip hop. They drive the most expensive fast sports cars like BMWs and Golf which they refer to as Gusheshe. They have a distinguished dress code which is expensive floral shirts

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and shorts; they also wear expensive simple tennis shoes. Those belonging to this subculture also move as a group and show off what they own by burning hard cash.

Lastly, another form of subculture influenced by Hip hop is called the nigga subculture as they call it. Most of the participants of this subculture only listen to Hip hop only, they don't mix. They imitate their role models who sing hip hop like Aka, Emtee and others. They usually follow swag in their dress code and fashion trends. Focus group discussions revealed that most of these participants speak English a lot and a few Ndebele words here and there which are usually slang.

Discussion

Joffer and Amber believe that music is considered as a primary source for cultural influence on youths. As evidenced by the research listening to a certain type of music genre has influence on the construction of subcultures and cultural identities. The formation of subcultures like Bhutshwa, Pansula as proven by the research shows how strong and influential South African music is creation of identities among the youth of Nketa and Nkulumane. During focus group discussions the youth revealed that these subcultures are fluid, one can move from one subculture to the other. For instance one can be a Pansula today and the next day be a Bhutshwa, it all depends on personal preferences and attitudes. This is a clear indicator that identities imaginary, the so called Bhutshwa and Pansula are a state of mind and performances which can be changed anytime.

Dayrell (2002) posits that all studies linked music to specific cultural phenomena and describes it as one key element in the constitution of young identities. As proven by the research in this case South African music is central in the creation of identities among the youth of the Nketa and Nkulumane. The creation of these sub cultures is evidence enough that music does not only influence identities but also vastly influences behavior. The Pansula identity calls for gangstarism and hardcore ghetto youths for one to be a strong member. This is a pushing factor for one to behave in a certain way all in a bid to be identified with the group. Through the choosing of a subculture one decides to position themselves in the popular culture of a society.

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Similarly the Big Brother syndrome is seen through the creation of these subcultures. They are as a result of what the youth of Nketa and Nkulumane see in music videos of the popular South African songs among themselves. These identities are an imitation of the South African culture being portrayed by most of these songs. The youth of Nketa and Nkulumane idolize the culture of South Africa for they believe they are not supposed to be in Zimbabwe but in South Africa where they came from as far as history is concerned. Additionally with the economic hardship in the country from 2000 up to date and the centralizing of everything in Harare, has led the youth into revealing that they do not feel as part of this country but rather just another group of people being led by a carefree government. This is a clear indicator that the subcultures are as a result of socio-political influences that the youth feel safe and accepted by idolizing another culture of a foreign country other than their own.

Furthermore, this research established that tribalism plays a central role in the creation of new identities among the youth of Nketa and Nkulumane. During interviews one participant made really tribal comments by stating the fact they would rather listen to South African music than listen to the 'noisy Shona songs by dancehall artists and Jah Praizer'. Directly or indirectly these subcultures are as a result of resistance of the Shona hegemony and Shona culture by the youth of Nketa and Nkulumane which is mainly affiliated with Ndebele speaking people. It is clear that tribalism is still at the verge of Ndebele and Shona reconciliation. The mere fact that a research that had nothing to do with Ndebele Shona relations ended up revealing underlying structures and hidden feelings. One can safely establish that popular culture among the youth of Nketa and Nkulumane is a resistance of the dominant Shona hegemony in Zimbabwe.

Moreover, the imitation of the subcultures by these youth shows a resistance in domination by any other culture but the culture of South Africa. This is clear in that during the discussion one participant highlighted the fact that they always looked forward to going to concerts by South African artists like Big Nuz, Dj Tira, Micasa and others during the Homecoming Festival usually held in Bulawayo during the festive season. On the contrary attendance to local shows by local artists like Winky D is poor as compared to that of the South African artists as they revealed. During observation of all the responses this research established that the youth of Nketa and Nkulumane fear to be identified with the Shona hegemony due to tribal differences so as a result

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of resistance to this turn to seek consolation from the South African way of doing things. As Hall puts it resistance is a way in which subordinate groups try to cope in their subordinate experience.

4.4 Influence of South African music on youth dressing

This research established that dressing is part of popular culture of the Nketa and Nkulumane youths mainly influenced by South African music. Through interviews the youths revealed that they usually take their fashion trends from South African music because it is always cool and trendy. Most of the fashion trends later posted on social media are first seen in music videos the said. This research established that dressing trends for both Nketa and Nkulumane were the same; they seemed to have the same popular dressing tastes through their contribution during the interviews. In addition the research also established that dressing had no age restriction these popular trends could be seen on anyone of any age group. Female interviewees revealed that the popular skinny jeans they were so fond of had been imitated from most kwaito and house videos. As mentioned earlier that white All-star and Converse tennis shoes are also popular amongst these youths but are mainly put on by those who call themselves amaPansula. During an interview one female participant revealed that these tennis shoes had been adopted by other individuals who grew fond of kwaito music even if they did not belong to any subculture. The same applied to bucket hats.

During focus group discussions the youth revealed very interesting information. It seemed they had emerged popular clothes which were brought about by the emergence of new music groups and record labels. For instance Cash time a hip hop record label which produced artists like KO, MaO decided to produce hoodies and fashionable t-shirts which were printed *Cash time for life*. These branded clothes became popular amongst the youths of both Nketa and Nkulumane for they revealed these clothes represented sophistication and a financial status. Also Hip hop Casper Nyovest also made use of his name to produce baseball hoodies and baseball shirts printed *Nyovest* across. Most of these hoodies and shirts were first seen in his music videos before they became popular amongst the youths. This research established that most popular dress codes were mostly imitated from Hip hop music.

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Moreover, during onlooker observation this research established that the youth of both Nketa and Nkulumane were mainly influenced by South African music in dressing patterns like they had revealed during focus group discussions and interviews. Most of the clothing patterns they had mentioned were vivid during observation. Three quarters of the youths observed either had the tennis shoes on or the bucket hats and really felt good about themselves as they walked around with their friends. The Cash time hoodies and Nyovest clothing line were also popular on those who were observed, most of those who wore these would look sophisticated and unique amongst their fellow counterparts.

Discussion

This research established that South African music amongst other things influences dressing among the youth of Nketa and Nkulumane effectively. Ove rally subtracting subcultures caused by listening to South African music, dressing is one of the major manifestations of popular culture being influenced by South African music. The media is central in the creation of identities. As evidenced by the research that in order for one to belong to the society of Nketa and Nkulumane they should dress in a certain way that is deemed to be popular, which defines them. In this case the media specifically South African music is determining how the youth of Nketa and Nkulumane are defined through its influence on dressing. Listening to Kwaito, House or Hip hop has a great deal of influence it has on the way people dress. In other words South African ideology in music videos has its claws on the fashion patterns on the youth of Nketa and Nkulumane. It is undeniable that the youth of Nketa and Nkulumane view the South African music with rose colored spectacles.

Moreover, Hall 1990 explains the encoding and decoding of messages in terms of power relations at each stage of the production of a media message. He believes that messages have a 'complex structure of dominance' which enables certain media messages to be dominant among consumers. It can be seen in this research that the media is dominant is the creation of a perception through the hegemonic decoding of fashion trends from music videos ,for example the popular tennis shoes and the bucket hats. On the same note it cannot be overlooked that the youth use the media for different reasons or decode media messages differently. Some have mad

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the tennis shoes dominant whereas others have made the skinny jeans dominant. This is a clear indicator that people use the media to suit different needs in society.

In addition these dressing trends could be viewed as a way in which both boys and girls in the society of Nketa and Nkulumane can express themselves as a subordinate group in the society and country at large. As Barber (1897) argues that popular culture is a public sphere where Africans are given the chance to communicate. In this case the only ways the youth can speak back to the system since there are not given the platform by the government or the society they live in is through dressing. Dressing is a way for them to resist community ideology and government hegemony at the same time being a way to express themselves in techniques that suit them. It is a way in which they are trying to cope as a subordinate group in community having to face problems of unemployment, lack of finances, economic meltdown and frustrations that accompany such.

Furthermore, Mackey states that we become what we consume and we are nothing but wandering stars. As evidenced by the Nyovest and Cash time clothing lines it is clear that we become what we consume. The very same youths who listen to the songs are the very same youths who are dressing like what they listen to .As it is noted that popular culture is not fixed but rather an identity of instabilities. Cash time could be influencing the way people dress now but it will be phased out by other new players in the industry. The same applies with fashion, what could be the latest trends of fashion among the youth of Nketa and Nkulumane will be phased out by other new forms of dressing,. Thus, popular culture is an unstable identity which is fluid.

4.5 Effects of South African music on youth language and slang

One major manifestation of popular culture in a society is the use of a language or the use of slang. It usually shows how dominant and influential a certain message has on a society or a people. This research established that language and slang are one of the major manifestations of popular culture amongst the youth. During interviews conducted the youth revealed that slang that is being used to communicate amongst the youth is adopted from South African music. “There are certain words that we use to communicate that some of our parents are not aware

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of...it's like a code amongst us youths" one of the interviewee revealed. For example one wants to refer to a fancy car they say Gusheshe. This term was adopted from a Hip hop song called *Spina leGusheshe* meaning drive the car by KO. In the music video fancy cars are shown racing and tyres being burnt .This term is mainly used among the youth and older people may not understand what they would mean.

This research established that the youth also adopted the term Dololo in their slang which means nothing. Dololo originated from a song by Kwaito artist Babes woDumo ft. Mampintsha and Casper Nyovest called Family. Participants during focus group discussions revealed that the song was popular among them and the term Dololo had become popular too because almost every youth used the term. It had become popular among them. Furthermore, there are other words that were incorporated into slang being adopted from South African music. During focus group discussion the youth revealed that Qhata was another word they used to refer to the police. This term was adopted from Kwaito songs which referred to police as Qhata. This research also established that terms O'lady and Timer refer to mum and dad respectively. The participants revealed that the terms were mainly used when one does not want to let their parents aware they are talking about them.

Moreover they are certain phrases that have been incorporated into the Ndebele language as popular culture from South African music. These phrases as revealed by the participants include: **Akulaleki mawulemali** –you cannot sleep if you have money adopted from a Kwaito song by Arthur Mafokate, **Wathinta intombiyam waphela amathambo**-if you touch my girl, your bones are broken. Most of these phrases are used in different contexts to refer to the same things. They are mainly used by the youths to communicate among themselves.

Discussion

Language is a symbolic tool in any society. As evidence by the findings of the research South African music has influence on language, phrases and words that have been incorporated from South African songs being used to communicate among the youth of Nketa and Nkulumane. As Hall notes that in a communication process the sender sends a message with an attached meaning to a receiver and the only distortion is that the receiver might not understand the message. In this

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case the youth of Nketa and Nkulumane understand the songs because most of them are produced in the Zulu language which is closely similar to the local Ndebele language. The phrases and the words incorporated are all Zulu which means that the youth of Nkulumane understand the intensity of their meaning hence communication is effective.

Furthermore, the Zulu language in South African songs has won hegemony over the youth of Nketa and Nkulumane in that they have consented to incorporate it in the language they use day to day. During an interview one girl revealed that Zulu was like a super language among them, if one speaks Zulu everyone would want to imitate and learn the slang because it is foreign and sophisticated. This is clear that hegemony has been won by the Zulu language among the Ndebele youths of Nketa and Nkulumane. However we cannot overlook the fact that not every word in the Zulu language has been incorporated as slang. Hall (1980) language 'the sign is open to the new accentuation and...enters fully into the struggle over meaning –the class struggle in language'. In this case it is clear that some words have won the struggle of meaning and some have lost, thus some phrases have become popular over the others. In other words meaning is negotiated among the Nketa and Nkulumane society and that which would have won the struggle then becomes popular and is incorporated into the everyday language or slang.

On that note, it can be noted that slang comes along after the process of decoding has already taken place. In order for the word Gusheshe to be widely accepted and understood a dominant – hegemonic reading took place. It was incorporated into slang because everyone understood it; even those who did not had to learn because majority had been succumbed to hegemonic influences. Furthermore, in this case we can safely say the audiences have power over what they consume from the mass media. When the word Dololo was incorporated as slang, the meaning that was attached to it by the producer was not the same meaning that was decoded by the youth of Nketa and Nkulumane. The producer was most likely inclined on selling the song as Singumdeni but the audiences having power over the media chose a word and used it on how they felt befitting. It can be safely said, slang is a form of resistance over the hegemonic influences of a dominant language.

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4.6 Effects of South African music local music / talent

South African music has affected all components of society among the youth of Nketa and Nkulumane. This study established that local music is an imitation of South African kwaito, House and Hip hop. Interviews revealed that local musicians from Nketa and Nkulumane imitate South African musicians through the way they dress, their lyrical content is mainly Ndebele mixed with Zulu slang. Artists like Shele from Nkulumane sound like Bignuz from the way they make the rhythm. If the songs are compared, it is difficult to spot the difference because they sound exactly like those of South African genres. In addition the artists sound exactly like those of South Africa although the quality differs greatly; South African music has this high good quality whereas the music produced by local artist is of low quality.

On that note the production of music videos of local artists is similar to those of South African Kwaito, Hip hop or House. For example during focus groups participants produced videos of local artists. The videos comprised of half-naked ladies, fancy cars, gangs and fancy dressing just like the South African songs would be like. This research established that the local artist of Nketa and Nkulumane imitate South African music in the way they produce their music videos. Furthermore focus group participants revealed that local artists usually shared the stage with South African artists when they came as a way to make them more popular because a wide audience show up to concerts with South African artists. For example recently Shele an artist from Nkulumane shared a stage with KO at Horizon Club when he came to perform in Bulawayo.

In addition focus group participants revealed that artists were not the only group which copied South African music even local dancers had also fallen into the syndrome. Local dancers copied dance moves from South African music videos and performed these dances at weddings and parties in Nketa and Nkulumane, Bulawayo at large and even outside Bulawayo. Most of these dances are Kwaito centric and Hip Hop centric. Local dancers also borrowed some of their dance from traditional Zulu dances which are mainly represented in traditional Zulu songs. Most of these dances are usually performed at weddings and functions.

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Discussion

Local music has portrayed the Big brother effect that was mentioned earlier in this chapter. The youth of Nketa and Nkulumane idolize South African music to the extent of imitating it from the production of the music to lyrical content all in a bid to want to be associated with 'Big brother South Africa'. In a bid to create their own identity the artists of Nketa and Nkulumane find it easy to copy and imitate South African music because they are highly exposed to it. This is a clear indicator that the youth of Nketa and Nkulumane want to be identified as associated to everything South African.

Furthermore, this research established that local artists from Nketa and Nkulumane have never featured other local talents from Harare and other corners of the country. Most of the local talents only want to feature artists from South Africa. One of the local artist claimed that they avoided featuring other local artists because they would decrease the popularity of their songs especially the dance hall artists because they are not recognized when it comes to Nketa and Nkulumane or even Bulawayo at large. It is clear that tribalism has caused the youths of Nketa and Nkulumane to want to disassociate themselves with other local dance hall artists and opt for South African artists like Casper Nyovest and others.

In addition it can be said that their local talent is no longer 'local' in the sense they have a source where they are getting their ideas from, instead it should be called 'borrowed talent' because it is not authentic and original. This imitation can be said to be affected the music industry because talent in Nketa and Nkulumane lacks originality. However it cannot be overlooked that the initiative to copy and imitate South African music is a way to cope in the highly competitive music industry in Zimbabwe. Considering the fact that South African music on a global scale and also here in Zimbabwe in other societies outside Bulawayo is on demand, imitating would also help their sales to be high and their music on demand.

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4.7 Conclusion

This chapter presented findings deduced from the research of the contribution of South African music to popular culture of the youth of Nketa and Nkulumane. The chapter analyzed findings and linked them to the theories discussed in Chapter two's literature review in order to best explain the findings.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter provides recommendations to the different fields affected by the topic under study including the government (Ministry of Arts and Culture), the music industry both in Zimbabwe and in South Africa. This chapter also advises on how to improve on the problems faced before the research, during the research and after the research.

5.1 Conclusion

The research concluded that the youth of Nketa and Nkulumane are influenced by South African music to great extent through dances, dressing, subculture, language and local music. The youth of Nketa and Nkulumane are deeply inclined to South African music in their day to day lives. The main genres that have gained momentum in influencing popular culture amongst them include Hip Hop, Kwaito and House. These genres have the highest rate of listenership among these youth. In addition this research concluded that the youth mainly affected by the contribution of South African music are between the ages of 16-23 mainly because they are unemployed and have plenty of time on their plates.

Furthermore this research concluded that the youth of Nketa and Nkulumane feel excluded by the rest of the country because they belong to the Ndebele which is a subordinate group in this country. The contribution of South African music to their popular culture is now a way to find a sense of belonging in the country they feel excluded. On the contrary the research also concluded that the youth of Nketa and Nkulumane view South African music and South Africa with rose colored spectacles by imitating a lot from South Africa. In other words the youth of Nketa and Nkulumane view South Africa as their Big brother who shows them the way to do things and guides them.

Moreover, this research concluded that tribalism is manifesting in popular cultural grounds among the youth of Nketa and Nkulumane. Popular culture also being influenced tribalism among these youths. They would rather adopt a foreign culture other than adopt indigenous culture with Shona elements. This is clear that tribalism is influencing consumption patterns of

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the youth in Nketa and Nkulumane. Thus it can be concluded that tribalism has its claws on these youth's day to day lives.

5.2 Recommendations to the government

This research recommends that the government address the underlying problem of tribalism and power struggles in the country between the Shona and Ndebele in order to cultivate the discourse of nationhood and national identity effectively. This can be done through the involvement of the Ndebele youths in general in nation building projects with the Shona youths to familiarize them with unity, also present youth platforms to speak about tribalism on the main stream media as a way to deal with it bit by bit. It is clear that popular culture is not only a way of life for the youth of Nketa and Nkulumane but also a resistance of the Shona hegemony due to tribal differences. According to this research some youths do not listen to local Shona music because it is noisy to them, it can be safely concluded that tribalism is now manifesting in the areas of popular culture because it has not been addressed. It can also be safely said that the youth of Nketa and Nkulumane do not feel as if they are part of Zimbabwe because of exclusion.

Furthermore, this research recommends the government to address the economic meltdown of the country and the 95% rate of unemployment .It is clear that the intensity of popular culture amongst the youth of Nketa and Nkulumane is being influenced also by the fact that the youth are unoccupied by things that build their future. They only occupy themselves with the new South African trends because they do not have anything better and developmental to occupy themselves. As concluded by the research young men and women are making money by forming as dance groups imitating South African dances and performing at parties and weddings as a way to make money because there are no jobs in the country. At the end of the day if this issue of unemployment is not addressed the government ends up losing human labour to neighboring South African in search of greener pastures.

5.3 Recommendations to the music industry in Zimbabwe

This research recommends the music industry of Zimbabwe to transform its music production to meet the global music standards as those that are seen in South African produced music. As proven by the research South African music has gained momentum amongst the youth of Nketa

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and Nkulumane and also youth from other places .It would be beneficial for the music industry to imitate the way South African music is produced in order to also fit on to the global market and the global map like South African music. It would also boost the demand of local music in the country and also around Africa. In addition it would boost sales of music in the country.

In addition this research recommends the music industry to associate a lot with South African music and learn new technology in the production of music .Zimbabwean artists should feature South African artists in order to boost the demand and the quality of the music produced in this country which seems to shunned by the citizens of Zimbabwe who should be biggest cheerleaders of the music. Lastly the music industry of Zimbabwe should also give more space to Ndebele artists to produce music in Bulawayo and not centralize everything around Harare and Dancehall. Some successful Bulawayo artists like Oskido, IFani fled to South Africa in search of a conducive environment to make music and have gained momentum in South Africa and also here in Zimbabwe mainly because of not being given enough exposure. At the end of the day potential artists end up shining under the South African music umbrella whereas they were supposed to shine their light under the Zimbabwean music umbrella.

5.4 Recommendations to the youth

This research recommends the youth to support local talent, at the end of the day local talent does not improve because of the lack of support. Running away from a problem is not solving it. The more local talent lacks support the more the music industry crumbles .It is up to the youth to determine the success of the music industry in a country because they are the highest consumers of cultural products. The reason why poor quality of music in this country is being produced mainly dwells on the fact that the very same people who are supposed to be supporting local music are the same people who are running away from it and opting for foreign music genres to the extent of influencing popular culture.

Furthermore this research recommends the come together as youths in building this country by putting behind the discourse of tribalism. Tribalism is a state of the mind which can be overcome. The youth are the future leaders of the country, it is a must that both Shona and Ndebele come together in order to build the nation. If tribalism continues to manifest in this

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manner which means that the future of the country is headed for a disaster. The youth being the future of the country need to have the right state of mind in that they would pollute other generation to come with problems that haunted them.

5.5 Conclusion

This chapter deduced conclusions made from the research and presented recommendations to the government, the music industry and the youth.

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Appendix

In depth Interviews

I am a student at Midlands State University studying Media and Society Studies .I am currently doing a research on the contribution of South African music to popular culture of Nketa and Nkulumane youths. One of the requirements of my research is to conduct in depth interviews with the youth from the two places in order to get the information for the research. The findings are strictly for academic use.

Interview Questions

1. Do you listen to South African music and which particular genres do you like the most?
2. How does South African music impact your day to day life as a youth?
3. How do your other peers perceive South African music?
4. Is your community is responsive to the music and why?
5. Do you listen to local music genres and do you give the same treatment as that you give to South African music and why.
6. In your view is South African music contributing to the culture of the youth in your community?
7. Which age groups do you think are being mainly impacted by South African music

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Focus Group Discussion

I am a student at Midlands State University studying Media and Society Studies .I am currently doing a research on the contribution of South African music to popular culture of Nketa and Nkulumane youths. One of the requirements of my research is to conduct focus group discussions with the youth from the two places in order to get the information for the research. The findings are strictly for academic use.

Focus group questions

1. In what ways do you think South African music is contributing to the day to day lives of the youth in Nketa and Nkulumane.
2. In comparison to local music is South African music treated the same by the youth and what are the possible reasons.