

## **Locating the nihilistic culture within Zimdancehall in contemporary Zimbabwe**

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### **Abstract**

A fusion of the Caribbean, African American and Zimbabwean music genres into the infamous globalized Zimdancehall music has dulled the significance of other traditionalist Zimbabwean music genres. Dancehall culture has caused much controversy in Zimbabwean society, being blamed for the country's increase in crime, violence and believed to encourage misogynistic attitudes among Zimbabwean youths through its negative themes. Using appraisal and dramatism theories the article shows the existential crisis the youth in Zimbabwe face due to economic as well as other social forces and thus align themselves to rather destructive misogynistic behaviours which somehow characterises contemporary Zimbabwe. Established in the article is the extent to which language used in Zimdancehall music is socially charged as well as globalized thus influencing youth feelings, emotions and behaviors. The article analyses lyrics of selected songs as well as makes references to selected musical videos from Zimdancehall artistes such as Soul Jah Love, Winky D, Lady Bee and Killer T as prominent artists revealing what has come to be considered contemporary 'ghetto culture' within popular culture in Zimbabwe. It is further argued that Zimdancehall has come to shape, inform behaviors, perceptions and aspirations of the Zimbabwean youth largely due to its nature of production as well as dissemination.

**Key Words:** popular culture, ghetto, youth, music, misogynistic.