

Turbo Folk Music And Cultural Representations Of National Identity In Former Yugoslavia Ashgate Popular And Folk Music Series

How are national identities constructed and articulated through music? Popular music has long been associated with political dissent, and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of 'its' popular musics. Similarly, popular musics have been used 'from the ground up' as sites for both populist and popular critiques of nationalist sentiment, from the position of both a globalizing and a 'local' vernacular culture. The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology. The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity. The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities: the evolution of these identities, particularly with reference to the concept of 'authenticity' in music, is situated within broader debates on power, political economy and constructions of the self. Theorizations of practice are employed after the manner of Bourdieu, Gramsci, Goffman, Gadamer, Habermas, Bhabha, Lacan and Zizek. Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage, critique or obscure discourses on national identity. The studies include discussions of: musical representations of Irishness; the relationship between Afropop and World Music; Norwegian club music; the revival of traditional music in Serbia; resistance to cultural homogeneity in Brazil; contemporary Uyghur song in Northwest China; rap and race in French society; technobanda from the barrios of Los Angeles, and Spanish/Moroccan raï. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

Using the way in which artists from the former Eastern bloc perceive the experience of EU integration and transition from a Soviet past as a conceptual launching pad, this book explores how artists critically inhabit a permanent state of 'in-between' to capture the simultaneous existence of multiple and overlapping temporalities. Transitional aesthetics are artistic strategies that disrupt and interrogate ideologically loaded trajectories of cultural, social, or political transition. Examples of such trajectories include the movement from totalitarianism to democracy (post-socialism), from war to freedom and reconciliation (post-conflict), and from the edges of Europe to its centre (inclusion in the European Union). These transitional states include: the future orientation of (failed) socialism and the perpetual present of global capital; the history of unresolved past conflicts and reconciliation through 'transitional justice'; nationalist obsessions with the past

and the cultural appeal of kitsch and retro objects in fashion, film and music; and the uncertain future promise of EU membership and resurgence of global right-wing populism, headed by figures like Berlusconi, Le Pen, and Trump. Transitional Aesthetics shows that apprehending time in contemporary art is fundamental to capturing the lived experience of a permanent state of instability; particularly relevant to Europe in the contemporary moment. In a world that has entered 'accelerated transition' towards instability, understanding this experience has broad and resonating relevance for politics, art and society.

Made in Poland: Studies in Popular Music serves as a comprehensive introduction to the history, sociology, and musicology of contemporary Polish popular music. Each essay, written by a leading scholar of Polish music, covers the major figures, styles, and social contexts of pop music in Poland and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music in Poland, followed by essays organized into thematic sections: Popular Music in the People's Republic of Poland; Documenting Change and Continuity in Music Scenes and Institutions; and Music, Identity, and Critique.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

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Catherine Baker offers an up-to-date, balanced and concise introductory account of the Yugoslav wars of the 1990s and their aftermath. The volume incorporates the latest research, showing how the state of the field has evolved and guides students through the existing literature, topics and debates.

Important new findings on sex and gender in the former Soviet Bloc! *Sexuality and Gender in Postcommunist Eastern Europe and Russia* is a groundbreaking look at the new sexual reality in Central, Eastern, and Southeast Europe after the fall of communism. The book presents the kind of candid discussion of sexual identities, sexual politics, and gender arrangements that was often censored and rarely discussed openly before the breakup of the Soviet Union in 1987. Authors from a variety of disciplines examine how the changes caused by rapid economic and social transformation have affected human sexuality and if those changes can generate the social tolerance necessary to produce a well-rooted democracy. The first theoretical and empirical body of work to sexuality in (post)transitional countries, *Sexuality and Gender in Postcommunist Eastern Europe and Russia* examines the effects of the profound social transformation taking place in the former Soviet Union. Through an interdisciplinary perspective, the book addresses vital issues of this transformation, including gender relations, gender roles and sex norms in transition, sexual representations in the media, patterns of adult sexual behavior, gay and lesbian issues, sex trafficking, health risks, and sex education. The book also presents a critical examination of whether the fall of communism has, in fact, induced changes in sexuality and gender relations. *Sexuality and Gender in Postcommunist Eastern Europe and Russia* examines the changes in sex and gender in countries in transition, including: the negative consequences of Serbia's "state-directed non-development" during the 1990s the causes and consequences of trafficking in women from the Russian Federation the ongoing debate over human rights for sexual minorities in Romania the effects of two Yugoslavian films released in the 1990s that feature transgender characters sexualities in transition in Croatia problems created by changes in sexual behavior among urban Russian adolescents the social and legal state of lesbians in Slovenia *Sexuality and Gender in Postcommunist Eastern Europe and Russia* fills in the gap in the current knowledge and understanding of the effects of the profound social changes taking place in Central, Eastern, and Southeast Europe. The book is an essential read for academics and researchers working in gender studies, political science, and gay and lesbian studies. Handy tables and figures make the information easy to access and understand.

This edited volume examines manele (sing. manea), an urban Romanian song-dance ethnopop genre that combines local traditional and popular music with Balkan and Middle Eastern elements. The genre is performed primarily by male Romani musicians at weddings and clubs and appeals especially to Romanian and Romani youth. It became immensely popular after the collapse of communism, representing for many the newly liberated social conditions of the post-1989 world. But manele have also engendered much controversy among the educated and professional elite, who view the genre as vulgar and even "alien" to the Romanian national character. The essays collected here examine the "manea phenomenon" as a vibrant form of cultural expression that engages in several levels of social meaning, all informed by

historical conditions, politics, aesthetics, tradition, ethnicity, gender, class, and geography.

The book traces the evolution of gender ideologies in the Balkans, through emancipating women's roles during socialism and into the proliferation and normalization of hyper-sexualized images of women in advertising and other media in the post-socialist transition. Drawing on a media-centered cultural/critical approach to understanding the changing role of advertising in post-socialist societies and its influence on gender identities, the book offers a unique contribution to global media studies and the broader discipline of gender and communication.

On the crossroads between the cultural influences of perceived global models and local specificity, entangled in webs of post-communist complexity, Bulgarian popular music has evolved as a space of change and creativity on the edge of Europe. An ethnographic exploration, this book accesses insight from music figures from a spectrum of styles.

This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, *Eastern European Popular Music in a Transnational Context* expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregovi?, Czes?aw Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews.

What are the consequences of Yugoslavia's existence – and breakup – for the present? This book reflects on this very question, identifying and analysing the political legacies left behind by Yugoslavia through the prism of continuities and ruptures between the past and present of the area. After the collapse of Yugoslavia, its former states adopted a nation-building process which opted to eradicate the past as such an approach seemed more convenient for the new national projects. The new states adopted new institutions, new market-oriented economic paradigms and new national symbols. Yugoslavia existed for 70 years and to consider the current political situation in post-Yugoslav states such as Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, North Macedonia, and Kosovo without taking into account the legacy and remnants of Yugoslavia is to discount a vital part of their political history. This volume takes a multi-disciplinary and multi-faceted approach to examining the legacy of Yugoslavia, covering politics, society, international relations and economics. Focusing on distinctive features of Yugoslavia including worker self-management, the combination of liberalism and communism and the Cold War policy of Non-Alignment, *The Legacy of Yugoslavia* places Yugoslavia in historical perspective and connects the region's past with its contemporary political situation.

Ethnic and Cultural Identity in Music and Song Lyrics looks at a variety of popular and folk music from around the world, with examples of British, Slovene, Chinese and American songs, poems and musicals. Charles Taylor says that “it is through story that we find or devise ways of living bearably in time”; one can make the same claim for music. Inexorably tied to time, to the measure of the beat, but freed from time by the polysemous potential of the words, song rapidly becomes “our” song, helping to cement memory and community, to make the past comprehensible and the present bearable. The authors of the fifteen chapters in this volume demonstrate how lyrics set to music can reflect, express and construct collective identities, both traditional and contemporary.

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'Perhaps the greatest attraction of all, considering the long years of isolation, is the welcome the visitor can expect to receive,' writes Serbia author Laurence Mitchell. This guide helps visitors explore one of southeast Europe's most exciting destinations with unrivalled information on all aspects of the country's vibrant cultural life. In this unique guide, Laurence Mitchell leads travellers to rural monasteries, tranquil national parks and hip nightclubs. Here traditional folk customs, swinging summer festivals and cost eateries are all ingredients in the country's cultural melting pot. This fully revised third edition provides fresh information, which will appeal to business visitors, adventure travellers and those with art, history and wildlife interests. As a prime destination for winter sports, mountain resorts as well as a range of health spas in spectacular settings are covered. Raise a glass of belo vino and toast Serbia's reawakening. New to tourism, but determined to show the world all its attributes: delicious food, beautiful countryside, friendly people, low prices, good music including the acclaimed EXIT festival, safe travel and excellent city nightlife. The scars of war have faded and visitors can certainly expect a warm welcome. 'A good introduction to the country.' The Telegraph 'Quite simply fantastic, almost faultless' Each page filled me with the desire to see the country and meet the people. 'Again, all I can say is congratulations on the guide.' A reader comment

The relationship between language and music has much in common - rhythm, structure, sound, metaphor. Exploring the phenomena of song and performance, this book presents a sociolinguistic model for analysing them. Based on ethnomusicologist John Blacking's contention that any song performed communally is a 'folk song' regardless of its generic origins, it argues that folk song to a far greater extent than other song genres displays 'communal' or 'inclusive' types of performance. The defining feature of folk song as a multi-modal instantiation of music and language is its participatory nature, making it ideal for sociolinguistic analysis. In this sense, a folk song is the product of specific types of developing social interaction whose major purpose is the construction of a temporally and locally based community. Through repeated instantiations, this can lead to disparate communities of practice, which, over time, develop sociocultural registers and a communal stance towards aspects of meaningful events in everyday lives that become typical of a discourse community.

What are the key issues facing the makers of European cultural policy in the 21st century? How is cultural policy at the metropolitan, national and European level addressing recent developments that are complicating the cultural and social realities of contemporary Europe? This book offers an innovative assessment of these questions and aims to provoke debates about the way forward for cultural policy in Europe. Based on extensive theoretical and empirical research by an interdisciplinary team of international scholars, this volume critically addresses the way in which cultural policy has evolved until now, and develops new conceptual and theoretical perspectives for re-imagining cultural change and complexity. The book offers an interesting set of studies on transcultural flows between some major European metropolises (such as Berlin, London and Paris), on the rather closed realities of other European capitals (like Rome or Ljubljana) as well as on new cultural trends emerging in cities both at the heart and at the periphery of Europe (Vienna and Belgrade). Each contribution questions the relationship between cultural diversity, cultural policy and immigration. The book thus provides new insights into the limitations of the national framework for cultural policy and into the emerging transnational dynamics in European cities.

At a time of dramatic struggles over monuments around the world, this book examines monuments that have been erected in post-conflict Bosnia and Herzegovina (BiH) since 1996. Examining the historical precedents for the high rate of monumentbuilding, and its links to ongoing political instability and national animosity, this book identifies the culture of remembrance in BiH as symptomatic of a broader shift: a monumentalisation and privatisation of history. It provides an argument for how to account for the politics of contemporary nation-state formation, control of space, trauma and revisions of history in a region that has been subject to prolonged instability and crisis. This book will

be of interest to scholars in contemporary art, museum studies, war and conflict studies, and European studies.

This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology. Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: The Criminalization of Music; Music and Violence; Organised Crime and Music; Music, Genocide, and Crimes Against Humanity and Music as Resistance. Spanning a range of cultures and time periods, Crime and Music will be of interest to researchers in critical and cultural criminology, the history of music, anthropology, ethnology, and sociology.

Black Sea Sketches is a portrait of some of the diverse musical cultures surrounding the Black Sea and in its hinterlands. Its six separate chapters follow a very broad trajectory from close-ups of traditional music (chapters 1-4) towards wide-angle studies of art music (chapters 5-6), and each of them opens windows to big, border-crossing themes about music and place. A wide variety of repertoires is discussed: ancient layers of polyphonic music, bardic songs, traditional music from the coasts and mountains, the sacred music of Islam and Orthodox Christianity, the art music of Europe and West Asia, and present-day popular music 'scenes'. The usual practice is for each chapter to begin with a Black Sea coastal location before reaching out into the hinterlands. The result is a collection of six relatively discrete essays on different locations and topics, but with underlying thematic continuities, and offering a wide-ranging commentary on cultural difference. Firmly grounded in ethnographic and documentary research, this is an important study for scholars and researchers of Ethnomusicology, as also of Caucasian and Russian/East European Studies.

Music in the American Diasporic Wedding explores the complex cultural adaptations, preservations, and fusions that occur in weddings between couples and families of diverse origins. Discussing weddings as a site of negotiations between generations, traditions, and religions, the essays gathered here argue that music is the mediating force between the young and the old, ritual and entertainment, and immigrant lore and assimilation. The contributors examine such colorful integrations as klezmer-tinged Mandarin tunes at a Jewish and Taiwanese American wedding, a wedding services industry in Chicago's South Asian community featuring a diversity of wedding music options, and Puerto Rican cultural activists dancing down the aisles of New York's St. Cecilia's church to the thunder of drums and maracas and rapping their marriage vows. These essays show us what wedding music and performance tell us about complex multiethnic diasporic identities and remind us that how we listen to and celebrate otherness defines who we are.

This volume explores the relationship between media and identity along the fault-lines and fissures of the ever-shifting collectivities that constitute Europe. At the centre of this dynamic are human beings, who, as makers and users of media, negotiate identities, affiliations and meanings. The collection explores how ethnicities, religions, tastes, generations and languages overlap one another, interact within individuals and define communities. Whether triggered by individual desires or shared fantasies, these dynamic collectivities make use of media in very different ways. Addressing topics.

This edited volume explores the cultural life of capitalism during socialist and post-socialist times within the geopolitical context of the former Yugoslavia. Through a variety of cutting edge essays at the intersections of critical cultural studies, material culture, visual culture, neo-Marxist theories and situated critiques of neoliberalism, the volume rethinks the relationship between capitalism and socialism. Rather than treating capitalism and socialism as mutually exclusive systems of political, social and economic order, the volume puts forth the idea that in

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the context of the former Yugoslavia, they are marked by a mutually intertwined existence not only on the economic level, but also on the level of cultural production and consumption. It argues that culture—although very often treated as secondary in the analyses of either socialism, capitalism or their relationship—has an important role in defining, negotiating, and resisting the social, political and economic values of both systems.

Circuits of Visibility explores transnational media environments as pathways to understand the gendered constructions and contradictions that underwrite globalization. Tracking the ways in which gendered subjects are produced and defined in transnationally networked, media saturated environments, Circuits of Visibility presents sixteen essays that collectively advance a discussion about sexual politics, media, technology, and globalization. Covering the internet, television, books, telecommunications, newspapers, and activist media work, the volume directs focused attention to the ways in which gender and sexuality issues are constructed and mobilized across the globe. Contributors' essays span diverse global sites from Myanmar and Morocco to the Balkans, France, U.S., and China, and cover an extensive terrain from consumption, aesthetics and whiteness to masculinity, transnational labor, and cultural citizenship. Circuits of Visibility initiates a necessary conversation and political critique about the mediated global terrain on which sexuality is defined, performed, regulated, made visible, and experienced.

Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide.

The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.

Responding to the development of a lively hip hop culture in Central and Eastern European countries, this interdisciplinary study demonstrates how a universal model of hip hop serves as a contextually situated platform of cultural exchange and becomes locally inflected.

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After the Soviet Union fell, hip hop became popular in urban environments in the region, but it has often been stigmatized as inauthentic, due to an apparent lack of connection to African American historical roots and black identity. Originally strongly influenced by aesthetics from the US, hip hop in Central and Eastern Europe has gradually developed unique, local trajectories, a number of which are showcased in this volume. On the one hand, hip hop functions as a marker of Western cosmopolitanism and democratic ideology, but as the contributors show, it is also a malleable genre that has been infused with so much local identity that it has lost most of its previous associations with "the West" in the experiences of local musicians, audiences, and producers. Contextualizing hip hop through the prism of local experiences and regional musical expressions, these valuable case studies reveal the broad spectrum of its impact on popular culture and youth identity in the post-Soviet world.

Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses. Containing eleven ethnographic case studies, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and Montenegro. The book is accompanied by a VCD that contains a photo gallery, sound files, and music video excerpts.

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics, and the state, which has largely been grounded in Western European and North American political systems. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society.

CD contains musical excerpts referenced in the text.

Applied ethnomusicology is an approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts (International Council for Traditional Music 2007). This edited volume is based on the first symposium of the ICTM's Study Group on Applied Ethnomusicology in Ljubljana, Slovenia in 2008 that brought together more than thirty specialists from sixteen

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countries worldwide. It contains a Preface, an extensive Introduction, and twelve selected peer-reviewed articles by authors from Australia, Austria, Canada, Germany, Slovenia, Serbia, South Africa, the United Kingdom, and the United States of America, divided into four thematic groups. These groups encompass: diverse perspectives on the growing field of applied ethnomusicology in various geographical and problem-solving contexts; research and teaching-related connotations; the potential in contributing to sustainable music cultures; and the use of music in conflict resolution situations. The edited volume *Applied Ethnomusicology: Historical and Contemporary Approaches* brings together previously dispersed knowledge and perspectives, and offers new insights to various disciplines within the humanities and social sciences. Rooted in diverse scholarly traditions, it addresses a variety of challenges in today's world and aims to benefit the quality of human existence.

Objects of knowledge, subjects of consumption: Persian carpets and the gendered politics of transnational knowledge / Minoo Moallem -- Spaces of exception: violence, technology, and the transpressive gendered body in India's global call centers / Radha S. Hegde -- Maid as metaphor: Dagongmei and a new pathway to Chinese transnational capital / Wanning Sun -- Dial "C" for culture: telecommunications, gender, and the Filipino transnational migrant market / Jan Maghinay Padios -- Digital cosmopolitanisms: the gendered visual culture of human rights activism / Sujata Moorti -- Doing cultural citizenship in the global media hub: illiberal pragmatics and lesbian consumption practices in Singapore / Audrey Yue -- Gendering cyberspace: transnational mappings and Uyghur diasporic politics / Saskia Witteborn -- Ladies and gentlemen, Boyahs and girls: uploading transnational queer subjectivities in the United Arab emirates / Noor Al-Qasimi.

Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš ?voro explores the cultural and political paradoxes of turbo-folk: described as 'backward' music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folk's iconography is also perceived as a 'genuinely Balkan' form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk's popularity across national borders, ?voro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

The demise of state Socialisms caused radical social, cultural and economic changes in Eastern Europe. Since then, young people have been confronted with fundamental disruptions and transformations to their daily environment, while an unsettling, globalized world substantially reshapes local belongings and conventional values. In times of multiple instabilities and uncertainties, this volume argues, young people prefer to try to adjust to given circumstances than to adopt the behaviour of potential rebellious, adolescent role models, dissident counter-cultures or artistic breakings of taboo. *Eastern European Youth Cultures in a Global Context* takes this situation as a starting point for an examination of generational change, cultural belongings, political activism and everyday practices of young people in different Eastern European countries from an interdisciplinary

perspective. It argues that the conditions of global change not only call for a differentiated evaluation of youth cultures, but also for a revision of our understanding of 'youth' itself – in Eastern Europe and beyond.

Abstract: This thesis examines the crisis in Yugoslav society during the 1990s through the prism of popular music, specifically rock and turbo-folk. The main argument is that the "ascension" of turbo-folk within cultural space and the simultaneous "fall" of rock were not caused by a massive shift in musical preferences among the populace. Instead, these phenomena occurred because turbo-folk created a mythical world, which both glorified and was supported by the spoils of war. On the other hand, rock fell from its once strong position in cultural space because its performers and audience felt the effects of war, and largely resisted it, instead of profiting from it. Although turbo-folk has musical roots in earlier times, this thesis demonstrates that it would not have ascended within cultural space without the anarchic circumstances of the 1990s.

The nature of 'fascism' has been hotly contested by scholars since the term was first coined by Mussolini in 1919. However, for the first time since Italian fascism appeared there is now a significant degree of consensus amongst scholars about how to approach the generic term, namely as a revolutionary form of ultra-nationalism. Seen from this perspective, all forms of fascism have three common features: anticonservatism, a myth of ethnic or national renewal and a conception of a nation in crisis. This collection includes articles that show this new consensus, which is inevitably contested, as well as making available material which relates to aspects of fascism independently of any sort of consensus and also covering fascism of the inter and post-war periods. This is a comprehensive selection of texts, reflecting both the extreme multi-faceted nature of fascism as a phenomenon and the extraordinary divergence of interpretations of fascism.

Twenty-five years after the fall of the Berlin Wall, this collection of essays examines the ways in which popular media re-construct ideas and ideals of femininity in the post-socialist cultural space. The authors explore a comprehensive range of questions including: How have post-socialist women engaged with media as media producers and consumers, as well as objects of media representation? What are the consequences of the commodification of femininity in the post-socialist context? How does the female body serve as a battleground for the enactment and renegotiation of gendered identities and ideologies? How can we understand and theorize post-socialist women's activist movements? In seeking answers to such questions, this volume highlights the need to reconsider feminism as a political and theoretical project with many faces. It bridges research on the mediation of post-socialist femininities with broader concerns about the transnational trajectories of feminism today. This book was originally published as a special issue of *Feminist Media Studies*.

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