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# Turbo Folk Music And Cultural Representations Of National Identity In Former Yugoslavia

## Ashgate Popular And Folk Music Series

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Advertising, Sex, and Post-Socialism

Hip Hop at Europe's Edge

Humor and Nonviolent Struggle in Serbia

Entrepreneurship and Work in the Gig Economy

Black Sea Sketches

The Case of the Western Balkans

Manele in Romania

Eastern European Popular Music in a Transnational Context

British and American Music

The Evolution of Rock and Roll and Folk in Serbia

Historical and Contemporary Approaches

Contemporary Art at the Edge of Europe

Serbia

Marketizing National Identities in the “New” Europe

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Performing Democracy

Music, Image, and Regional Political Discourse

Music, Place and People

Sounds of the Borderland

Turbo-folk Music and Cultural Representations of National Identity in Former  
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Music, Power, and Politics  
Transitional Aesthetics  
Music, National Identity and the Politics of Location  
Unfinished Histories  
Applied Ethnomusicology  
Sounds of the Borderland  
Branding Post-Communist Nations  
Post-Conflict Monuments in Bosnia and Herzegovina  
The Cultural Life of Capitalism in Yugoslavia  
At the Crossroads

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**RAMOS ANASTASIA**

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Advertising, Sex, and Post-Socialism

Ashgate Publishing, Ltd.  
The collapse of communist systems in  
South East Europe resulted in a  
landscape to be newly arranged. Diverse  
forces compete to capture the popular  
energies released by the embrace of old  
and new identities. Deficits of

modernization in a post communist nexus have deepened cultural asymmetries and challenge EU integration in new ways. Drives to rule of the “strong hand”, feod-like patron-client relations, “self-orientalization” as result of dilettante “social engineering” and unrealistic cultural politics increase the entropy of transition. Plamen K. Georgiev discusses the most controversial issues of a possible accession of Turkey into EU and its impact on a number of collective identities as Bulgaria, Macedonia, Romania, Croatia, vulnerable to Islamic fundamentalism, but also new breeds of nationalisms. This comparative study prompts apt ideas for EU coordinated national politics, fostering its cultural homogeneity and integrity in a global world of rising risks and new

responsibilities.

Hip Hop at Europe's Edge NYU Press  
 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.

**Humor and Nonviolent Struggle in Serbia** Intellect Books

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.

**Entrepreneurship and Work in the Gig Economy** Syracuse University Press  
 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.

**Black Sea Sketches** Cambridge Scholars Publishing

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 Case of the Western Balkans**  
Scarecrow Press

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. Manele in Romania Routledge

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. *Eastern European Popular Music in a Transnational Context* Springer  
 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.

British and American Music Routledge  
Essays examining the impact of hip hop music on pop culture and youth identity in post-Soviet Central and Eastern Europe. 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. 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 United States, 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. “The volume represents a valuable and timely contribution to the study of popular culture in central and eastern Europe. Hip Hop at Europe’s Edge will not only appeal to readers interested in contemporary popular culture in central and eastern Europe, but also inspire future research on post-socialism’s unique local adaptations of global cultural trends.” —The Soviet and Post-Soviet Review “The authors of this edited volume do not romanticize and heroize the genre by automatically equating it with political opposition, a

fate often suffered by rock before. Instead, the book has to be given much credit for presenting a very nuanced picture of hip hop’s entanglement—or non-entanglement, for that matter—with politics in this wide stretch of the world, past and present.” —The Russian Review  
**The Evolution of Rock and Roll and Folk in Serbia** Psychology Press  
 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.

Historical and Contemporary Approaches

Routledge

In this highly original and engaging work, Sombatpoonsiri explores the nexus between humor and nonviolent protest, aiming to enhance our understanding of the growing popularity of humor in protest movements around the world. Drawing on insights from the pioneering

Otpor activists in Serbia, she provides a detailed account of the protesters' systematic use of humor to topple Slobodan Milošević in 2000. Protest newsletters, documentaries of the movement, and interviews with activists combine to illustrate how humor played a pivotal role by reflecting the absurdity of the regime's propaganda and, in turn, by delegitimizing its authority. Sombatpoonsiri highlights the Otpor activists' ability to internationalize their nonviolent crusade, influencing youth movements in the Ukraine, Georgia, Iran, and Egypt. Globally, Otpor's successful use of humor has become an inspiration for a later generation of protest movements.

**Contemporary Art at the Edge of Europe** Springer Science & Business

## Media

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  
*Serbia* Bloomsbury Publishing  
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*.

**Marketizing National Identities in the "New" Europe** Lexington Books

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.

**Eastern European Youth Cultures in a Global Context** Routledge

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.

*Studies in Popular Music* Ashgate

Publishing, Ltd.

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.

**Women, Media, and Femininity in the Balkans** Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia

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.

**Popular Music in Contemporary Bulgaria** Routledge

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.

Popular Music, Cultural Memory, and Heritage Routledge

Nation branding--a set of ideas rooted in Western marketing--gained popularity in the post-communist world by promising a quick fix for the identity malaise of "transitional" societies. Since 1989, almost every country in Central and Eastern Europe has engaged in nation branding initiatives of varying scope and sophistication. For the first time, this volume collects in one place studies that examine the practices and discourses of

the nation branding undertaken in these countries. In addition to documenting various rebranding initiatives, these studies raise important questions about their political and cultural implications. *Perspectives from Central and Eastern Europe and Beyond* Indiana University Press

Popular music is increasingly being represented and celebrated as an aspect of contemporary cultural history and heritage. In many places across the world, popular music heritage sites – including museums, archives, commemorative plaques adorning buildings, and what could be referred to as DIY music heritage initiatives –

constitute some of the key ways in which popular music artists, scenes and events are being remembered. Bringing together a selection of wide-ranging contributions, the purpose of this book is to present a number of case studies from Europe and Australia that demonstrate the variety of ways in which popular music is being cast as cultural heritage and as a medium that invokes the collective memory of successive generations whose identity and sense of cultural belonging have often been indelibly inscribed by the musical soundscapes of their teen and early adult years. This book was originally published as a special issue of *Popular Music and Society*.

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