



Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia (Ashgate Popular and Folk Music Series)

Uros ?voro

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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, UroÅ; Ävoro explores the cultural and political paradoxes of turbo-folk: described as â€˜backwardâ€™ music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folkâ€™s iconography is also perceived as a â€˜genuinely Balkanâ€™ form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folkâ€™s popularity across national borders, Ä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.

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