

Crime and turbofolk as a cover to autocracy?

Nationalism in Serbia at the end of the 20th century

Abstract:

In this MA. thesis it will be investigated how, by the influence of the politics of Milosevic in the 1990s, implemented by the political elite gathered around him, a rise of crime, war profiteering and the development of a new popular culture genre of turbofolk appeared in Serbia. Such socio-political conditions, supported by a strong media propaganda by the regime, turned out to be the key pillars of Milosevic's autocratic rule. Special emphasis will be given to a new cultural phenomenon that struck this region in the period - the phenomenon of "turbofolk" as the dominant music genre of the time, that completes the picture of Serbian society during the 1990s. Overwhelmed with elements of kitsch and baroque, this popular music genre which originated in the restaurants of central Serbia suburbs, has become an unavoidable part of everyday life of young people, whose new idols were individuals who measured their success by the number and importance of their criminal ventures. The emergence of turbofolk, therefore, is considered in light of the birth of the new socio-political circumstances. But it is interesting to note that turbofolk, with some adjustments, remains the dominant musical genre in Serbia until today.

Key words: nationalism; ethnicity; turbofolk; music; war; popular culture; folklore; Yugoslavia; Serbia