

Fața „nefardată” a comunismului balcanic: ideologie și cultură de masă în Iugoslavia

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Communism “Without Make-Up” in the Balkans: Ideology and Mass Culture in Yugoslavia

Abstract: We aim to highlight the emergence of a cultural mass phenomenon – popular music (Yugo-rock, Yugo-folk and Turbo-folk) – that has managed not only to become a “common” voice of most Yugoslavians during the Communist period, but also to survive it.

The Yugo-rock of the 70s-90s was not rejected a priori by the regime, as it occurred in the other socialist states. The party leaders believed that it was harmless as long as they monitored it closely. Always oscillating between conformism and dissociation just shy of censorship by official canons, Yugo-rock – developed mainly in Croatia – evolved into autochthonous forms in Serbia, Bosnia and Macedonia.

The outbreak of the civil war in 1991 coincided with the “cultural” debut of turbo-folk in Serbia. It was characterized, most of the times, as a suburban culture movement, “tasted” by uneducated supporters of Slobodan Milošević’s style and that abounds in elements of kitsch by promoting peripheral messages such as “war glamour”, “greedy is cool”, “get rich quickly”, able to fascinate a decomposing society – from the perspective of both politics and moral points of reference.

In the last decade of the 20th century, the hostile historical context and the obvious loss of the “propaganda war” in favour of secessionist republics turned the Serbia of Slobodan Milošević into the victim of a predominant cultural “narcissism”, where certainties were eliminated and where the infallibility of the new leaders tended to become immanent.

Keywords: Yugoslavia, Tito, Stalin, Milošević, Yugonostalgia, civil war, radio, television, Yugo-rock, Yugo-folk, Turbo-folk.

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