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## **GENDER DISCOURSE IN SERBIAN TURBO FOLK LYRICS**

### **Abstract**

Music has always been an important part of human life. It is a tool that can be used for various purposes—to express feelings and emotions, describe heroic acts, in rituals and worship, etc. Together with the changes in human society and culture, music has changed too. Music is also an integral part of a society's culture, in which the society's practices, customs, values and lifestyle are reflected. Different social groups identify themselves with different types of music. Various aspects of everyday life, relationships, gender roles, etc. are presented and described through music so that parallels can be drawn between behavior and changes within a social group and its music. The aim of this paper is to analyze gender discourse in the lyrics of Serbian turbo folk songs. The choruses of six Serbian turbo folk songs will be analyzed and the focus will be on the ways male and female gender are presented - both in creating one's own gender identity and describing the others' gender identity. The analysis focuses on gender stereotypes in presenting men and women, the choice of vocabulary, "doing" gender—the way male and female gender are created and presented throughout the lyrics and the ideology behind the lyrics. Critical discourse analysis (CDA) will be applied in the analysis of the selected lyrics.

*Key words:* turbo folk, lyrics, gender, ideology, discourse

### **Introduction**

From the dawn of civilization, music has always been an important part of human life. As such it is a tool used for various purposes – to express feelings and emotions, describe heroic acts, in rituals and worship or simply to make one feel better. Together with the changes and advancements in human society and culture, music has changed too. It can also be said that music is an integral part of a society's culture - one in which a society's practices, customs, values

and lifestyle are reflected. The reason for this is that various aspects of everyday life, relationships, religion, male and female roles, etc. are presented and described through music so that parallels can be drawn between behavior and changes within a society group and its music. Different social groups identify themselves with different types of music and this goes beyond the lyrics, beat and tempo and permeates the members' fashion choices, lifestyle and even the choice of words and ways of expressing themselves. The aim of this paper is to analyze gender discourse in the lyrics of Serbian turbo folk songs. The choruses of six Serbian turbo folk songs will be analyzed - three performed by female artists and three performed by male artists. The songs have been chosen randomly and the focus will be on the ways male and female gender are presented - both in creating one's own gender identity and describing the gender identity of others. The analysis focuses on gender stereotypes in presenting men and women, the choice of vocabulary, "doing" gender—the way male and female gender are created and presented throughout the lyrics and the ideology behind the lyrics. Critical discourse analysis (CDA) will be applied in the analysis of the selected lyrics. The thesis is that gender specific differences in language use, the use of semantic structures, and the choice of vocabulary create differences in discourse between male and female performers of turbo folk songs. The anticipated problems are the question of the author behind the lyrics and the differences in analyzing only written lyrics and analyzing the actual performance of the song with video included. It is not uncommon for one artist to write lyrics for multiple performers, both male and female. Videos together with clothes, setting, facial expressions, gestures and dance moves add new layers of meaning to the lyrics, layers which are not always visible from the text of the lyrics only.

## **1. Turbofolk- A Brief Overview**

While the nineties in the Western world were characterized by inventions such as World Wide Web, the rise of capitalism, the worldwide spread of movements such as rave, hip hop and grunge, etc., the situation in the countries of former Yugoslavia was somewhat different. The countries affected by war and its inevitable consequences in the form of poverty, destruction and tragedy were struggling to return to normal life. Although it is difficult to define what turbo folk actually is, there are no doubts about its country of origin. Turbo folk originates in Serbia and it emerged during the eighties of the twentieth century, but reached the height of popularity during the last decade of the twentieth century when it got its final form – a provocative sound that awakens all senses and urges (<http://www.serbia.com/turbo-folk-music/>). The term itself was coined by Rambo Amadeus who used it to describe his sound: "Turbofolk

is the combustion of the people. Turbofolk isn't music. Turbo-folk is the love of the masses. Activation of the lowest passions of the homo sapiens. Turbo-folk is the system of injecting the people. I didn't invent Turbo-folk, I gave it its name" (cited in Prnjak, 2008). While turbo folk's origins are clearly in folk music and lyrics, its rise to popularity is often associated with the era of brutal nationalism and it glorified a newly emergent criminal class in Serbia. Political and sociological factors had a great impact on the popularity of the newly created genre; Serbia lost four wars, was bombed by NATO, and Kosovo Albanians declared the Republic of Kosovo a sovereign and independent state (<https://www.csmonitor.com/World/Europe/2008/0505/p20s01-woeu.html>).

The lyrics and the beat were initially not as important as the genre's close association with nationalist politics. Many academic texts look at turbo folk from this perspective.

Journalist Peter Morgan described Turbo Folk as "the music of isolation," while another journalist, Robert Black, described the singers of Turbo Folk as the "balladeers of Ethnic Cleansing." Black added that Turbo Folk represented "the sound of the war and everything that war has brought to this country" (Hudson, 2003, p. 172).

These "ballads of village girls and heroic battles, of unrequited love and faithless men" (<https://www.csmonitor.com/World/Europe/2008/0505/p20s01-woeu.html>) combined with a mixture of electronic, disco and folk music and the influences of Arab, Greek and Turkish folk music became popular outside Serbian borders regardless of their close association with Serbian nationalism. Neighboring countries embraced this new trend, accommodating it slowly to their own market needs. Today, turbo folk "connects Balkan nations extremely well, in spite of the fact that most of them have a strong nationalist sentiment and officially don't like each other" (<http://satibara.blogspot.ba/2015/06/clip-and-turbo-folk-generation.html>). Turbo folk gradually moved away from the strong influences of nationalism and somewhat oriental sound towards the worldwide music trends and "lighter" topics such as criminal lifestyle, sex, drugs, alcohol, hedonism, dominance et cetera.

## 2. Creating Gender Identity

The study of gender is relatively new, but views and perceptions on gender, gender differences and differences in speech between men and women were pointed out and emphasized a long time before the actual scientific study of gender. Though many use the terms interchangeably, there are important differences in meaning and use. Sex is a biological thing: humans are born with it and it depends on different biological processes connected to chromosomes,

hormones, gonads, etc. Gender is not a matter of biology as it is a socially constructed category.

The relationship between language and gender can be considered through three main frameworks: dominance, difference and social constructionist. The dominance framework is best presented in Spender's *Man Made Language* (1985). It emphasizes the subordinated position of women which is obvious not only in everyday life situations but also in language and language use. Male dominance and patriarchal society are considered to be the main reasons for different language use. The difference framework presented in Gumperz's *Language and Social Identity* (1982) tries to explain the differences between male and female language as a consequence of growing up in different "sub-cultures". Men and women are raised differently; they learn how to behave and speak as a male or female from the day they are born, which results in different language use. The social constructionist framework is now the prevailing paradigm in discourse analysis and sociolinguistics. Gender is defined as a social construct and speakers can "do" different genders, regardless of their biological sex, depending on the situation and goals they wish to accomplish. This way the speakers can choose from a whole range of different discourses. In this sense, discourse is conceptualized as a "system of statements which cohere around common meanings and values" (Hollway, 1983, p. 131). The choice does not depend on the speaker solely as the society surrounding the individual dictates and defines what is considered desirable and what counts as proper male or female behavior. Based on the goals and expected outcome, gender identity is tailored and presented to the audience. This would make context a very important factor in creating gender identity and 'presenting' it to the audience present. Due to this fact, the focus of gender and language study has also changed; the previous frameworks (dominance and difference) are simply not enough in a world of ever-changing gender identities which can no longer be seen as clear cut and defined but rather as a continuum—constructed and changed if necessary. Sunderland (2006, p. 22) explains that "these changes in the perception of gender and gender identity have shifted the field yet again towards a more post-structuralist concern with how gender is performed, constructed, enacted and/or displayed in spoken and written texts. Here, the sex of the speaker/writer may be of little or no interest.

Post-structuralism shed a new light on the views and perceptions of gender and "doing" gender as gender is seen as a "set of ideas (rather than something embodied), hence an ideology, a set of values and norms, and simultaneously, frequently sexist stereotypes." (Wodak, 2015, p. 699)

This suggests that gender is not just a set of attributes that a person possesses, but something one chooses to do as "membership of a gender constitutes a

performative act and not a fact” (Wodak, 2015, p. 701). Furthermore, gender is not only connected to and influenced by biological sex and choosing to “do” gender, it is also influenced by many different factors such as economic background, sociocultural background, education, etc. Throughout life, people belong to many different groups such as family, school, work environment and “the groups we operate in have certain stereotypical conceptions about how, e.g. men, women, gays, lesbians, etc., communicate, and normative expectations about how they should communicate” (Pavlidou, 2010, p. 407). Besides family, school and various institutions, the media can also play an important role in presenting desirable gender roles and stereotypes as

in situations of war, totalitarian rule, and the disintegration of a system of old values and family and educational institutions, new values, imposed by the media, can have a great influence on the attitudes and behavior of a major part of the population. (Štulhofer and Sandfort, 2008, pp. 134-135)

Indeed, media played an important role in the nineties in Serbia, when turbo folk gained in popularity. The influence of the media reduced female gender roles to extreme biological limits: the sexy mother and the aggressive warrior (Štulhofer and Sandfort, 2008, p. 135). Other acceptable roles are that of a *sponsored girl* (Vujović, 1999, p. 32) and a model. Men are, on the other hand, the consumers of what is offered and provide the necessary funds. They were supposed to play the acceptable roles of strong, dominant men and “mobster-like nouveaux riches” (Vujović, 1999, p. 32). The social media and political events of this era in Serbia influenced the lyrics and the music associated with the era - turbofolk.

### 3. Critical Discourse Analysis

Before we analyze the examples, it is important to define Critical Discourse Analysis as a theoretical framework. Van Dijk (2005) defined it as “a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” (p. 352). Fairclough and Wodak (1997, pp. 271-80) identified its main features:

- 1 CDA addresses social problems
- 2 Power relations are discursive
- 3 Discourse constitutes society and culture
- 4 Discourse does ideological work
- 5 Discourse is historical

- 6 The link between text and society is mediated
- 7 Discourse analysis is interpretative and explanatory
- 8 Discourse is a form of social action.

With the emergence and rise in popularity of new media and new ways of communicating with one's audience, Critical Discourse Analysis is no longer focused on text and talk solely, and as van Leeuwen argued in Wodak (2009)

[c]ritical discourse analysis has also moved beyond language, taking on board that discourses are often multimodally realized, not only through text and talk, but also through other modes of communication such as images... Overall, then, critical discourse analysis has moved towards more explicit dialogue between social theory and practice, richer contextualization, greater interdisciplinarity and greater attention to the multimodality of discourse. (p.16)

Critical Discourse Analysis is an acceptable theoretical framework for analyzing gender differences due to multiple reasons. First of all, gender differences and gender identity are an important part of today's society, where dichotomies such as men/women, male/female are no longer sufficient. Different gender stereotypes, present even today in a society that aims at equality and presents itself as liberal, are the consequences of power relations between men and women. Both women and men are still expected to play certain roles and are frowned upon if they fail to do so. Patriarchal ideology is one of the main reasons for this, an ideology which has been present for quite a long time. Furthermore, discourse does ideological work and Critical Discourse Analysis "seeks to show how ideological presuppositions are hidden underneath the surface structures of language choices in text" (Machin and Mayr, 2012); patriarchal ideology and other ideologies should be visible in the analysis of gender discourse. The fact that discourse is a form of social action makes gender discourse also a form of social action through which gender roles and stereotypes are presented and visible alongside contemporary social and cultural circumstances and background. Fairclough defines discourses as "ways of seeing the world" (cited in Sunderland, 2004, p. 6). Speakers use discourse for different purposes and with different aims, just like they use different gender identities. These aims and purposes are hidden behind linguistic elements and choices, and they can be interpreted and explained through CDA as CDA "aims to show non-obvious ways in which language is involved in social relations of power and domination" (Fairclough 2001, p. 22).

## 4. Methodology and Analysis

The turbo folk lyrics were chosen randomly. They are performed by the following artists: Seka Aleksić, Ceca, Maya Berović, Aca Lukas, MC Stojan ft. Djans and Mile Kitić, three male and three female performers. All of the performers are very popular judging by the numbers on their YouTube channels. The choruses of the songs were found online (all the choruses are available in the Appendices) and will be analyzed using Critical Discourse Analysis as the theoretical framework. The analysis will focus on the following categories: gender stereotypes in presenting men and women, the choice of vocabulary (vocabulary of intent and submission, directive speech acts), “doing” gender—the way male and female gender are created and presented throughout the lyrics and the ideology behind the lyrics visible from the choice of words, stereotypes, metaphors etc.

### 4.1. Gender stereotypes- presenting men

Through the lyrics of the female performers men are presented as owners, the ones who claim their possession (*da znam da tebi pripadam*), they are expected to enjoy the services and benefits offered by women (*popij me kao lek, uzmi me kao dar, po mojoj koži slikaj*). Even when presented in a negative sense, as it is the case with Berović’s *Djevojačko prezime*, they are still seen as conquerors wanting to dominate and have their own way with women (*ne dam na sebe, ne dam slobodu muškom rodu, nisam ja igračka za maštanje*). The lyrics of male performers present men as physically and sexually active, dominant and in control (*pravi sam grubijan, okolo se kurvam*). Men are the initiators, they make offers to women, which they are only supposed to refuse or accept (*da li bi volela da ti pokažem svet, hajde da uradimo to na vrhu Burj Khalife*). They are presented as experts in handling women and giving pleasure (*biće tajac kad je sredi ovaj specijalac, puna dima biće njena soba*).

### 4.2. Gender stereotypes- presenting women

Both male and female performers present women the same way throughout their lyrics. Women are seen as objects, both metaphorically and literally (*tebi pripadam, stavi me u ram*) and sexual objects (*ajde da uradimo to*). They are something that can be consumed (*popij me kao lek*), easily offered and claimed (*uzmi me kao dar*). As they are “owned” by men, even their name depends on their marital status (*djevojačko prezime*). Woman is presented as a patient, silent and caring human being who loves her man regardless of basically everything and accepts anything (*kad okolo se kurvam i zdravlje zbog mene zauvek izgubiš, reci mi da me voliš*). They are also presented as inexperienced “little girls” who



want to be taught by male experts (*hoće sa mnom sve da proba, pamtit će me mala bomba*).

#### 4.3. Vocabulary of intent

As both male and female performers present men as conquerors and initiators, vocabulary choice of male performers is connected to making offers and suggestions (*da li bi volela da ti pokažem svet, da se bacimo sa padobranom, hajde da uradimo to*), expressing their intentions (*kad je sredi ovaj specijalac*) (usually those of sexual nature) and using directive speech acts (*reci mi da me voliš*).

#### 4.4. Vocabulary of submission

In accordance with the roles of objects, sources of pleasure and possessions, the choice of vocabulary of female performers is connected to submission. Even though they use directive speech acts and imperative mood (*popij me, uzmi me, diraj me usnama, po mojoj koži slikaj, stavi me u ram*), the context is what determines the actual meaning- they willingly offer themselves to men to benefit them (cure them and make their lives longer *produžit ću ti vek, nikad nećeš biti sam ni star*) and give them pleasure. The only exception are the lyrics of Berović's *Djevojačko prezime* throughout which she refuses the traditional roles and asserts her emancipation and independence (*ne dam na sebe, ne dam slobodu muškom rodu, naći ću pravog il' biću sama*).

#### 4.5. Patriarchal ideology

Patriarchal ideology ascribes attributes to both men and women, defines values and norms, expected behavior and desirable gender roles. As turbofolk originates from a country that is predominantly patriarchal, the ideology is present in the lyrics too. "Woman is supposed to be obedient to, respectful of and dependent on men" (Totten, 2003) and as she is dependent, her purpose is to belong (*tebi pripadam*). Obedience is also reflected in her willingness to fulfil wishes and (sexual) desires of her man (*diraj me, stavi me, po mojoj koži slikaj, uzmi me kao dar*) and her compliance and openness to all suggestions (*hoće sa mnom sve da proba*) as "Female intimates should be sexually accessible, loyal, and faithful to their male partners" (Totten, 2003). Even though Berović's *Djevojačko prezime* does not show a typical patriarchal woman and, to a certain extent, defies the stereotypes and expected gender roles, patriarchal ideology is still present behind the lyrics as the father figure is what defines her, or rather her identity as a single woman (*ponosno nosim djevojačko prezime*).

As opposed to female qualities of being loyal and faithful, manhood is defined through being "physically tough, sexually active, and having control on



life and women” (Totten, 2003). It is, therefore acceptable and even desirable to behave in a certain way if you want to be perceived as a real man (*okolo se kurvam, kad sam mrtav pijan, pravi sam grubijan*). The traditional role of a man is to provide for his family, to earn enough to take care of them. In one of the songs, man is presented as a wealthy breadwinner (Totten, 2003), able to provide for his woman and take her to see the world with him (*da ti pokažem svet sa vrha Burj Khalife, da se bacimo sa padobranom*), which is a more modern version of bringing bread to the table. Man is the one who is in control, experienced and well versed in all things sexual (*biće tajackad je sredi ovaj specijalac*).

#### 4.6. Doing gender

As previously mentioned, when it comes to “doing” gender and creating gender identity, context, audience and their expectations have to be taken into account. At first glance, it seems that all the examples simply show expected, stereotypical characteristics, traditionally perceived as male and female, but it must be taken into account that turbofolk as a byproduct of the nineties era in Serbia carries in itself certain values and norms, certain expectations of men and women, consequences of patriarchal ideology. Not all songs used for the purpose of this research were written in the nineties of the past century; some of them are quite recent but that does not change the fact that the audience around turbofolk performers still has certain expectations regarding the way men and women are presented, and what their roles in society are. Women in the lyrics create their gender identity through presenting themselves as passive, immobile objects (*diraj me, stavi me, uzmi me*) and as an aid, a tool for the wellbeing of man (*popij me kao lek*). One of the performers shows willingness to redefine typical and desirable female roles through refusing to be what is expected of her (*nisam ja igračka za maštanje*) and multiple negation (*ne dam na sebe, ne dam slobodu muškom rodu*). They use the vocabulary of submission and present men as conquerors, something that they embrace and willingly participate in as they express their willingness to satisfy their man (*produžit ću ti vek, po mojoj koži slikaj*). References to sexual intercourse are present through metaphors whereby the female body is presented as an empty canvas and the actual intercourse is presented as the act of painting (*pomešaj ove noći crno i zlatno, po mojoj koži slikaj kao po platnu*). Another way of referring to sexual intercourse is through connotative meaning of *uzmi me kao dar* and *igračka za maštanje*.

Men create their gender identity through presenting themselves as abusive, dominant, aggressive (*pravi sam grubijan, kad sam mrtav pijan, reci mi da me voliš*), and this is something that women are expected to accept. They use the vocabulary of intention and present themselves as the ones with the necessary

initiative, who make suggestions and decide on the course of action (*da li bi volela da ti pokažem svet, da se bacimo sa padobranom, slobodan let, hajde da uradimo to*). Man is presented as the one in control of the situation, he is dominant and experienced (*specijalac, kad je sredi*). References to sexual intercourse are done in a blunt and very open way (*ajde da uradimo to, okolo se kurvam*) and in the metaphorical context of handling explosive devices (*kad je sredi ovaj specijalac*).

## 5. Discussion

The lyrics analyzed in the previous chapter were composed in different periods of time, some of them originating from the nineties of the twentieth century and some of them recent. Regardless of the time span, there are similarities in vocabulary, topics, the semantics behind the lyrics, ideology, and gender creation.

Almost all the lyrics show excessive use of gender stereotypes, deeply rooted in patriarchal ideology. Men are presented as owners and conquerors, initiators and experts (*uzmi me, tebi pripadam, kad je sredi ovaj specijalac*) while women are metaphorical and literal objects, something that can be owned and consumed by men (*po meni slikaj, stavi me u ram, uzmi me kao lek*)

The vocabulary used in lyrics performed by men is connected to alcoholism, violence, weapons, sex, extreme sports and world travel (*bomba, mrtav pijan, Burj Khalifa, da se bacimo sa padobranom*). The vocabulary of intention is also an important part as men are the ones with initiative and control. Men either give women options or they command them (*da li bi volela, reci mi*). Sexual innuendo is present in all the examples of lyrics performed by men, the only difference is in subtlety or the lack of it (*hajde da uradimo to, okolo se kurvam, hoće sa mnom sve da proba*).

The vocabulary used in lyrics performed by women is connected to ownership and submission, works of art, painting, medication, relationships, weddings, sex and female emancipation (*tebi pripadam, po mojoj koži slikaj kao po platnu, popij me kao lek, stavi me u ram, naći ću pravog, ne dam na sebe*). Sexual innuendo is present in all examples, always hidden behind metaphors and connotative meaning (*diraj me usnama, stavi me, uzmi me kao dar, igračka za maštanje*). Although the verbs used by female performers are imperative in almost all cases (*uzmi me, pomešaj, slikaj*) the context has a more important impact on the meaning - the lyrics are not about ordering and dominating men but female submission and objectification of women.

Patriarchal ideology is strongly present in all examples and greatly influences the creation and representation of male and female gender with their desirable

and acceptable characteristics. Women are presented as objects, tools and weapons (*bomba, igračka, lek, platno, dar*) both by female and male performers. Men are experts and owners of these objects, tools and weapons (*tebi pripadam, uzmi me, specijalac*) and they are presented this way both by female and male performers. The only exception (but only to a certain extent) are the lyrics and chorus of *Djevojačko prezime* performed by Maya Berović. She sings about an independent woman who makes her own decisions and refuses to submit to men (*ne dam na sebe, ne dam slobodu muškom rodu*) but defines her identity through connection to her father (*djevojačko prezime*) thus confirming the importance of patriarchal ideology once again.

The female performers “do” gender through singing about subordination to men. Women are there to fulfil the wishes and needs of men, to help and benefit them. They present themselves as objects that are expected to remain passive and obedient, their only action may be accepting or refusing the offers made by men and caring for them. The offers are there to lead to and result in sexual intercourse and women are expected to satisfy the needs of men and give pleasure.

The male performers “do” gender through singing about the dominance of men over women. Men are in control; they are the ones with initiative, making both suggestions and decisions. They present themselves as strong, tough, experienced, simultaneously experts in handling women and their owners. The offers and suggestions are always initiated by men, at the same time demanding the submission of women. Sexual innuendo is present in all the offers as the end goal is to receive pleasure and sexual gratification provided by women. The roles and gender characteristics presented are a result of the patriarchal ideology behind them that clearly defines men as natural bread winners and women as natural child rearers and home makers. (Totten, 2003)

## Conclusion

Critical Discourse Analysis of the choruses chosen has shown the existence of gender stereotypes in presenting men and women in the lyrics, specific differences in vocabulary use (vocabulary of intention and vocabulary of submission), undeniable influence of patriarchal ideology on the creation of gender and desirable and acceptable gender characteristics and differences in the way gender is done and presented. Turbobfolk as a music movement connected to a specific era in the history and politics of Serbia has left its trace on representation of men and women and desirable male and female roles in society. Women and female gender are perceived as obedient, loyal and submissive and are presented this way by both male and female performers. Men and male gender are

perceived as tough, dominant, violent and in control, asking for female submission and obedience. The choice of vocabulary and topics together with omnipresent sexual innuendo further strengthen this perception. Gender discourse of male and female performers and the act of “doing” gender are different due to different expectations from men and women dictated by patriarchal ideology and is visible from different language use shown in the analysis of the choruses. In accordance with the recent perspectives on gender identity and “doing” gender, gender characteristics and presentation of genders in the lyrics can be seen as a conscious choice rather than a set of attributes that already exists. The audience interested in turbofolk music has certain expectations regarding the presentation of male and female roles, which is something that the performers and the authors of the lyrics are aware of. For future research it would be interesting to include age factor and the area of the performers’ origin together with complete lyrics of songs, not just choruses. Turbofolk is nowadays a widely popular phenomenon, present in the whole Balkan region, not exclusively connected to Serbia anymore. Because of this it would be interesting to analyze and compare the lyrics of turbofolk songs from various countries to see whether there are differences in gender discourse and how gender is done connected to the country of origin. Possible differences between performers from different age groups could also make interesting grounds for research in order to investigate whether gender roles and creation of gender change over time and changes of society. Similarly, lyrics and songs from different time periods (1990s, early 2000s and present) could be compared and analyzed with a focus both on gender characteristics and the roles presented and possible changes in society’s values and norms that affect the creation of gender, too. Music in general and turbo folk as a music movement popular in the Balkans should not be underestimated, as they are not only a source of entertainment but also indicators of the changes in society’s norms and values.

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## Appendices

Seka Aleksić "Crno i zlatno" (2003)

"Pomešaj ove noći crno i zlatno, po mojoj koži slikaj kao po platnu, diraj me usnama po telu i vratu a onda stavi me u ram, da znam da tebi pripadam."

Ceca "Popij me kao lek" (1993)

"Popij me kao lek produžiću ti vek, uzmi me kao dar i nikad nećeš biti sam ni star."

Maya Berović "Djevojačko prezime" (2011)

"Ponosno nosim djevojačko prezime, naći ću pravog il' biću sama, dajem obećanje. Ne dam na sebe, ne dam slobodu muškom rodu, nisam ja igračka za maštanje."

Aca Lukas "Voliš li me" (2016)

"Voliš li me kad sam mrtav pijan, voliš li me kad pravi sam grubijan, voliš li me kad okolo se kurvam i zdravlje zbog mene zauvek izgubiš, reci mi da me voliš."

MC Stojan feat Djans "Burj Khalifa" (2017)

"Da li bi volela da ti pokažem svet sa vrha Burj Khalife, da se bacimo sa padobranom, slobodan let, sa vrha Burj Khalife? Da li bi volela da ti pokažem svet sa vrha Burj Khalife, 'ajde da uradimo to na vrhu Burj Khalife."

Mile Kitić "Bomba" (2011)

"Bomba, bomba mala bomba, hoće samnom sve da proba. Pamtit će me mala bomba

puna dima biće njena soba. Bomba, bomba mala bomba, hoće samnom sve da proba.

Bomba, bomba biće tajac kad je sredi ovaj specijalac."

## RODNI DISKURS U SRPSKIM TURBOFOLK PJESMAMA

### Sažetak

Glazba je oduvijek bila važan dio ljudskog života. Koristi se u različite svrhe- izražavanje osjećaja, opisivanje junačkih djela, u ritualima i bogoslužjima i tako dalje. Glazba je također integralni dio kulture jednog društva, dio u kojem se ogledaju običaji, norme, vrijednosti i stil života. Različite društvene skupine se poistovjećuju s različitim vrstama glazbe. Brojni aspekti svakodnevnog života, odnosi, rodne uloge i slično se predstavljaju kroz glazbu te je moguće povući paralele između ponašanja i promjena u određenoj društvenoj skupini i glazbe tog društva i/ili društvene skupine. Svrha je ovog rada analizirati rodni diskurs u stihovima srpskih turbo folk pjesama. Refreni šest srpskih turbo folk pjesama će biti analizirani s naglaskom na načine na koji se prezentiraju muški i ženski rod, uzimajući u obzir stvaranje vlastitog rodnog identiteta i opis rodnog identiteta drugih. Analiza je usredotočena na rodne stereotipe, izbor vokabulara, teme o kojima stihovi govore te značenje istih, stvaranje rodnog identiteta kao i ideologiju u pozadini stihova. Kriitička analiza diskursa će se koristiti prilikom analize stihova.

*Ključne riječi:* turbo folk, stihovi, rod, ideologija, diskurs