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Yugospotting through rhyme-droppin': rapping new common identities in post-Yugoslav spaces

In my paper, I explore how established post-YU rappers armed with rap language and strong generational knowledge construct common identities in the new supranational social context in front of shared rap audiences. What kind of transnational post-Yugo rap scene has been constructed by employing inherited ex-Yugo-knowledge and rappers' hiphopographies? Could this (mis)sampling of Yugonness and Balkanness be a significant identification base for the future rap generations of the "region"?