



# *“Words, Music, and Propaganda”*

*Book of Abstracts*

*edited by*

*Victor Kennedy*



University of Maribor Press



*5<sup>th</sup> Conference*

*“Words, Music,  
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Faculty of Arts

# **Words, Music, and Propaganda**

Book of Abstracts

Editor

**Victor Kennedy**

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# “WHOOPEE! WE’RE ALL GONNA DIE!”: A STORY ABOUT HOW WOODSTOCK COUNTER-PROPAGATED THE VIETNAM WAR

MARINA BAJIĆ

University of Maribor, Faculty of Arts, Maribor, Slovenia  
marina.bajic@student.um.si

**Abstract** The year was 1969, Richard Nixon had become president and the US was in the midst of a decade-long war in Vietnam. As more and more people gathered to protest, they suddenly found a surprising ally: music. Bands like Creedence Clearwater Revival, Country Joe and the Fish, and The Rolling Stones, along with artists such as Jimi Hendrix and Joan Baez, centered their music around the war, enforcing its senselessness and restoring faith that it might, and should, end as quickly as possible. In 1969, it seemed like the people had reached a point where they needed something more to help them through these uncertain times and they needed to finally have their voices heard. That is how one sunny day in Bethel turned into a day worthy of the history books: the Woodstock Festival. In this paper, I will examine how important music and Woodstock were to the people who continually opposed the war in Vietnam and how the artists enforced their ideas through music. As Paolo Hewitt wrote in his book *‘Scuse Me While I Kiss the Sky: 50 Moments That Changed Music*, “It was not meant or planned in any way to be one of the most significant cultural events of the decade, attract half a million people, become a symbol of the decade and bestow the town of Woodstock, New York, with lifelong fame” (121).

## »JUHU! VSI BOMO UMRLI!": ZGODBA O TEM, KAKO JE WOODSTOCK NASPROTOVAL VIETNAMSKI VOJNI

**Sinopsis** Pisalo se je leto 1969, Richard Nixon je postal predsednik in ZDA so bile sredi desetletne vojne v Vietnamu. Ko se je vse več ljudi zbiralo na protestih, so nenadoma našli presenetljivega zaveznika: glasbo. Skupine, kot so Creedence Clearwater Revival, Country Joe and the Fish in The Rolling Stones, in umetniki, kot sta Jimi Hendrix in Joan Baez, so svojo glasbo osredotočili na vojno, opozarjali na njeno nesmiselnost in ljudem vračali vero, da bi se lahko kmalu

končala. Leta 1969 se je zdelo, da so ljudje dosegli točko, ko so potrebovali nekaj več, da bi lahko prebrodili negotove čase; njihovi glasovi so končno morali biti slišani. Tako se je nek sončen dan v Bethelu spremenil v dan, vreden zgodovinskih knjig: dan festivala Woodstock. V tem prispevku bom preučila, kako pomembna sta bila glasba in Woodstock za ljudi, ki so ves čas nasprotovali vojni v Vietnamu, in kako so umetniki uveljavljali svoje ideje skozi glasbo. Kot je zapisal Paolo Hewitt v svoji knjigi *Scuse Me While I Kiss the Sky: 50 Moments That Changed Music*: »Ni bilo mišljeno ali načrtovano, da bo to eden najpomembnejših kulturnih dogodkov desetletja, ki bo pritegnil pol milijona ljudi, postal simbol desetletja in mestu Woodstock v deželi New York prinesel neminljivo slavo« (121).



# “REBEL GIRL, YOU ARE THE QUEEN OF MY WORLD” – RIOT GRRRL’S SONIC ASSAULT ON GENDERED POWER IMBALANCES IN U.S. POPULAR MUSIC IN THE 1990s

ILIAS BEN MNA

Humboldt-University of Berlin, Department of English and American Studies, Berlin, Germany  
ilias.benmna@gmail.com

**Abstract** The riot grrrl music scene, which arose in the early 1990s in the Pacific Northwest of the United States, tore through the cultural conventions of popular music with unprecedented ferocity. Part music genre, part underground movement, part ethos, riot grrrl sparked a wave of female artists, who addressed previously taboo topics such as rape, domestic abuse, heterosexist beauty standards, and the marginalization of LGBTQ communities. In my paper, I will analyze the core elements of the riot grrrl movement, with a primary focus on its musical origins and its deconstruction of gendered beauty standards through oppositional aesthetics. This will be supplemented by a discussion of criticisms of the movement from an intersectional angle, e.g. its partial inclusivity and its association with the white, college-educated middle-class. Building on Maria Katharina Wiedlack’s theoretical foundations regarding feminist queer-punk as an “antisocial movement,” I will trace the ideological of this movement and its commitment to form an oppositional “body politics” in popular culture. Numerous contemporary artists, such as Pussy Riot, Tegan & Sarah and Kimya Dawson, exhibit influences from the riot grrrl movement. Many of these carry on its legacy of explicit political commentary on behalf of marginalized groups and against various forms of social oppression. This lasting resonance is testament to the creative power unleashed by this underground movement, which mixed feminist activism with cathartic sonic force.

## »REBEL GIRL, YOU ARE THE QUEEN OF MY WORLD« - ZVOČNI NAPAD GIBANJA RIOT GRRRL NA NERAVNOVESJE MOČI SPOLOV V AMERIŠKI POPULARNI GLASBI 90-IH LET PREJŠNJEGA STOLETJA

**Sinopsis** Glasbena scena Riot Grrrl, ki se je pojavila v zgodnjih devetdesetih letih prejšnjega stoletja na pacifiškem severozahodu Združenih držav, je na nepričakovano divji način zarezala v kulturne konvencije popularne glasbe. To gibanje, ki je delno glasbeni žanr, delno underground gibanje in delno etos, je sprožil val umetnic, ki so se ukvarjale s temami, ki so veljale za tabu, kot so posilstvo, nasilje v družini, heteroseksistični lepotni standardi in marginalizacija LGBTQ skupnosti. V prispevku bom analiziral bistvene elemente gibanja riot grrrl, s poudarkom na njegovem glasbenem izvoru in dekonstrukciji spolno opredeljenih lepotnih standardov skozi opozicijsko estetiko. Poleg tega bom predstavil kritike gibanja iz presečnega kota, in sicer njegovo delno vključenost v in povezanost z belim, fakultetno izobraženim srednjim družbenim slojem. Na podlagi teoretičnih osnov Marie Katharine Wiedlack glede feminističnega queer-punka kot »antisocialnega gibanja« bom izsledil ideološkost tega gibanja in njegovo zavezanost k oblikovanju opozicijske »politike telesa« v popularni kulturi. Številne sodobne umetnice, kot so Pussy Riot, Tegan & Sarah in Kimya Dawson, kažejo vplive gibanja riot grrrl. Številne izmed njih nadaljujejo z zapuščino eksplicitnih političnih komentarjev v imenu marginaliziranih skupin in proti različnim oblikam družbenega zatiranja. Ta trajna resonanca je dokaz ustvarjalne moči, ki jo je sprostilo to underground gibanje, ki je združilo feministični aktivizem s katarzično močjo zvoka.

# “HE SURE GETS ME LAUGHING ALONG” – PHIL OCHS, HUMOUR, AND THE TOPICAL SONG

JASON BLAKE

University of Ljubljana, Faculty of Arts, Department of English, Ljubljana, Slovenia  
blakej@ff.uni-lj.si

**Abstract** This paper examines protest songs as a form of musical propaganda. Focussing on the songs of Phil Ochs (1940–1976), it explores the “topical” song’s precarious position between an overly didactic work of art and a purely aesthetic object. If songwriters focus on a specific and contemporary event, their songs may well fall into oblivion; if songwriters pen lyrics that are too overt in support of a cause, they run an aesthetic risk – namely, of becoming like D. H. Lawrence’s “novelist [who] puts his thumb in the scale, to pull down the balance to his own predilection.” There is, however, a further complication when it comes to protest songs. A song is of course meant to be heard and a protest song’s lyrics must be semantically transparent. As with much propaganda, subtlety and ambiguity are enemies to the message. Phil Ochs often turned to humour as a means of sweetly spoon-feeding his audiences rather than bludgeoning them with his socially progressive views.

## »RES ME ZNA SPRAVITI V SMEH« - PHIL OCHS, HUMOR IN TEMATSKA PESEM

**Sinopsis** Prispevek obravnava protestne pesmi kot obliko glasbene propagande. Na primeru pesmi Phila Ochs (1940–1976) raziskuje negotov položaj »tematske« pesmi, ki je postavljena nekje med pretirano didaktično umetniško delo in povsem estetski objekt. Če se tekstopisci osredotočijo na neki aktualen dogodek, lahko gredo njihove pesmi kmalu v pozabo; če so besedila napisana preveč odkrito v podporo nekemu cilju, je pod vprašajem estetika, saj tvegajo, da postanejo podobni romanopiscu D. H. Lawrencea, »[ki] s palcem prevaga tehtnico tja, kamor sam želi«. Pri protestnih pesmih pa se še dodatno zaplete. Pesem je seveda namenjena poslušanju in besedilo protestne pesmi mora biti semantično transparentno. Kot pri večini propagande sta subtilnost in dvoumnost





nasprotnika sporočilnosti. Phil Ochs se je pogosto poslužil humorja kot sredstva za nežno hranjenje svojega občinstva po žlički, namesto da bi ga zadel s svojimi družbeno naprednimi pogledi.

# “STAY SANE INSIDE INSANITY”: THE PROPAGATION OF HEDONISTIC INSANITY IN THE ROCKY HORROR PICTURE SHOW

NOEMI ČOP

University of Maribor, Faculty of Arts, Department of English Language and Literature, Maribor, Slovenia  
noemi.cop@student.um.si

**Abstract** From *RuPaul's Drag Race* to pride parades, the LGBT community gets the recognition and celebration it deserves, though a lot more could still be done in 2022. What happens if we turn back time all the way to the early 1970s? They were oppressed, beaten, called names. They were perceived as aliens. Richard O'Brien gave the "aliens" a voice and celebrated their "alienness" in his script for the musical *The Rocky Horror Show*, which almost instantly became so popular that it was adapted into a movie – *The Rocky Horror Picture Show* (1975). As the film became a cult classic, it opened the door for a wider audience to become acquainted with the LGBT community. Though they are shown as a group of immoral hedonistic aliens from the planet Transsexual, which is in the galaxy Transylvania, their effect on the mundane human world is inescapable. I will discuss the extreme tools used in the film version and how they help propagate "Trans-bacchanals" and normalize otherness.

## »OHRANI PAMET V NOROSTI«: ŠIRJENJE HEDONISTIČNE NOROSTI V FILMU ROCKY HORROR PICTURE SHOW

**Sinopsis** Oddaja *RuPaul's Drag Race* in parade ponosa dokazujejo, da LGBT skupnost danes uživa priznanje, kot si ga zasluži, čeprav bi v letu 2022 lahko naredili še veliko več. Kaj pa če čas zavrtimo nazaj vse do zgodnjih 70. let prejšnjega stoletja? Takrat so bili člani te skupnosti zatirani, bili so žrtve fizičnega nasilja, zmerjali so jih in jih imeli za Nezemljane. Richard O'Brien je tem »Nezemljanom« dal glas in proslavil njihovo "nezemljansko" v svojem scenariju za muzikal *The Rocky Horror Show*, ki je takoj postal tako priljubljen, da so ga prilagodili za velika platna. Leta 1975 so posneli film *The Rocky Horror Picture Show*. Film je postal kulturna klasika, ki je širšemu občinstvu odprla vrata, da so spoznali LGBT skupnost. Čeprav so člani skupnosti prikazani kot skupina nemoralnih

hedonističnih vesoljcev s planeta Transsexual, ki se nahaja v galaksiji Transilvanija, je njihov učinek naš vsakdanji svet neizogiben. Razpravljala bom o ekstremnih orodjih, ki so bila uporabljena v filmski različici, in o tem, kako pomagajo pri propagaciji 'trans-bahanalov' in normalizaciji drugačnosti.



# FROM COW (CONSPIRACY OF WOMEN) TO THE WAR IS NEVER OVER – THE (ANTI)PROPAGANDA OF LYDIA LUNCH

MELANIJA FABČIČ

University of Maribor, Faculty of Arts, Department of German Language and Literature, Maribor, Slovenia  
melanija.fabcic@um.si

**Abstract** Lydia Lunch, the “radical progenitor of No Wave,” the “pioneer of spoken word,” is not easy to consume, not easy to define, not easy to place. This makes her persona and her work seemingly less compatible with the concept of propaganda, that builds on clear messaging of (oversimplified) core ideas, opinions, but is it really? Are the means with which Lunch gets her message across (anti)propagandistic? Is her frequent medium of choice – spoken word - at its core (anti)propagandistic? That is the main question that I will be asking in my paper. The etymology of *propaganda* (the gerundive of the Latin verb *propagare*) is “things that must be disseminated” and according to this, primary, meaning, the things (that must be disseminated) aren’t good or bad per se. It is the urgency of their dissemination that is in focus. What does Lydia Lunch need to disseminate? What is she for, what is she against? Considered by many a feminist, she herself does not subscribe to that term, because she considers it to be “too generic”; she prefers the term “feminazi.” The choice of this term alone lets one know that she subscribes to provocation and confrontationalism, first and foremost. She doesn’t hate men, her distaste is specifically for the “men in power,” she explains. She is anti-patriarchy, anti-war mongering, pro-sex, pro-pornography, pro-(personal)freedom... according to just some of her statements from various interviews. Some of these self-ascribed beliefs and stances (more or less clearly) contradict one another. I will observe the connection between contradiction and (anti)propaganda in the context of Lunch’s specific cognitive and argumentation style. I will look at her various spoken word pieces as well as her essay collections and the recent documentary *The War is Never Over* by Beth B. I will analyze in greater detail her spoken word piece COW (Conspiracy of Women) and draw comparisons with her latest book, *So Real It Hurts*, focusing mainly on elements

that are or appear to be propagandistic or antipropagandistic and their stylistic realization.

## OD COW (CONSPIRACY OF WOMEN) DO THE WAR IS NEVER OVER – (PROTI)PROPAGANDA LYDIE LUNCH

**Sinopsis** Lydie Lunch, »radikalne začetnice No Wave«, »pionirke spoken word-a«, ni lahko poslušati, definirati ali umestiti. Njena osebnost in njeno delo sta zato na videz manj združljivi s konceptom propagande, ki gradi na jasnem sporočanju (poenostavljenih) temeljnih idej, mnenj. Toda ali je temu res tako? Ali so sredstva, ki jih Lydia Lunch uporablja, da prenese svoje sporočilo, (proti)propagandistična? Je »spoken word«, torej medij, ki ga najraje izbira, v svojem bistvu (proti)propagandističen? To je glavno vprašanje, ki si ga bom zastavila v svojem prispevku. Etimološki izvor besede propaganda (gerundij latinskega glagola *propagare*) je »stvari, ki jih je treba razširjati,« in v skladu s tem primarnim pomenom stvari (ki jih je treba razširjati) same po sebi niso dobre ali slabe. Poudarek je na nujnosti njihovega razširjanja. Kaj mora torej Lydia Lunch razširjati? Kaj podpira? Čemu nasprotuje? Mnogi jo imajo za feministko, vendar se sama ne strinja s tem izrazom, ker se ji zdi »preveč generičen«; raje ima izraz »feminazi«. Že sama izbira tega izraza daje vedeti, da se nagiba predvsem k provokaciji in konfrontaciji. Ne sovraži moških, njen prezir je usmerjen le k »moškimi, ki imajo moč«, pojasnjuje. Je proti patriarhatu, proti vojni, za seks, za pornografijo, za (osebno) svobodo ..., kot nam pove izbor njenih izjav iz več intervjujev. Nekatera od teh samopripisanih prepričanj in stališč si (bolj ali manj jasno) nasprotujejo. Proučevala bom povezavo med protislovjem in (aproti)propagando v kontekstu specifičnega kognitivnega in argumentacijskega sloga Lydie Lunch. Ogledala si bom njena spoken word besedila, njene zbirke esejev in nedavno posnet dokumentarec Beth B. z naslovom *The War is Never Over (Vojna ni nikoli končana)*. Podrobneje bom analizirala njen spoken word performans *COW (Zarota ženske)* in ga primerjala z njeno najnovejšo knjigo *So Real It Hurts (Tako resnično, da boli)* ter se osredotočila predvsem na elemente, ki so ali se zdijo propagandistični ali protipropagandistični, in na njihovo jezikovno oz. slogovno realizacijo.

# MOČ PESMI: SLOVENSKA LJUDSKA PESEM IN NARODNA ZAVEST V ČASU PRVE IN DRUGE SVETOVNE VOJNE NA SLOVENSKEM

PETRA GRABROVEC

Študijski center za narodno spravo, Ljubljana, Slovenija  
petra.grabrovec@scnr.si

**Sinopsis** Obdobje prve polovice 20. stoletja je bilo pomembno za oblikovanje in izražanje slovenske narodne zavesti. Slovenci so bili deležni različnih raznarodovalnih procesov in hkrati pred preizkušnjo narodnega obstoja. Na eni strani je bil slovenski narod opogumljen z narodno vnemo, na drugi strani pa mu je pretila narodna ogroženost s strani naraščajočih nacionalizmov v srednji Evropi. Slovenci so stremeli k ohranjanju slovenskega jezika in kulture, ne glede na državopolitični okvir. Med njimi so imele posebno mesto pete pesmi, ki imajo moč oblikovanja in utrjevanja kolektivne zavesti. Slovenska ljudska pesem je bila tako v času prve svetovne vojne kot tudi v času druge svetovne vojne pomemben identifikacijski element slovenskega naroda. Tako so med drugim s prepevanjem slovenskih pesmi svojo narodno pripadnost izkazovali slovenski fantje v avstro-ogrski vojski na frontah prve svetovne vojne, o čemer nam priča zapuščina pesmaric tedanjega časa in tudi edinstveni posnetki prepevanja fantov 17. pešpolka iz Judenburga iz leta 1916. Prav tako je bila ljudska pesem pomemben element slovenske identifikacije in upora pred izbruhom druge svetovne vojne kot tudi tekom nje. Čeprav so bili Slovenci v tem obdobju razdvojeni, je bila ljudska pesem skupna točka obeh strani, saj so se z njo opredeljevali in krepili narodno zavest. Hkrati so z zapeto slovensko pesmijo ohranjali slovenski jezik tedaj, ko ga je okupator prepovedal. Iz tega lahko sklepamo, da so pesmi pomemben del oblikovanja in ohranjanja slovenske narodne zavesti v prvi polovici 20. stoletja, obenem so tudi nosilke kolektivnega spomina.



## THE POWER OF SONG: SLOVENIAN FOLK SONG AND NATIONAL CONSCIOUSNESS DURING THE FIRST AND SECOND WORLD WARS

**Abstract** The period of the first half of the 20th century was important for the formation and expression of the Slovenian national consciousness. Slovenes underwent various denationalization processes and at the same time faced the test of national existence. On the one hand, the Slovene nation was encouraged by national zeal, and on the other hand, its existence was threatened by growing nationalisms in Central Europe. Slovenes sought to preserve the Slovene language and culture, regardless of the country's political framework. The singing of songs, which have the power to shape and consolidate the collective consciousness, held a special place. Slovenian folk song was an important identifying element of the Slovenian nation during both World Wars. Among other things, young Slovenian men in the Austro-Hungarian army, who fought on the fronts during the First World War, showed their national affiliation by singing Slovenian songs, as evidenced by the legacy of songbooks from that time and the unique recordings of the singing of the 17th Infantry Regiment from Judenburg from 1916. Folk song was also an important element of Slovene identification and rebellion before the outbreak of and during the Second World War. Although the Slovenes were divided during this period, the folk song was a common point on both sides, as they showed their affiliation through it, and it strengthened their national consciousness. Through singing Slovenian songs, they also helped preserve the Slovenian language, when the occupier banned it. From this we can conclude that songs were an important part of the formation and preservation of Slovenian national consciousness in the first half of the 20th century, and at the same time they were also carriers of collective memory.

# INTERSECTIONAL RESISTANCE MUSIC: HOW TO PLACE OLIVIA RECORDS IN THE WOMEN'S MOVEMENT OF THE 1970S

NICOLE HARING

Center for Inter-American Studies, University of Graz  
nicole.haring@uni-graz.at

**Abstract** Social movements and resistance music were on the rise in the 1970s, when Olivia Records, the first feminist, all female music label was founded. In the spirit of the time period and as a resistance to the homophobic and sexist music industry, members of the lesbian- feminist separatist groups Radical Lesbian of Ann Harbor and The Furies founded the music label to provide a space for women artists to have a label that would value their arts in all its forms. The philosophy of the music label represented the Zeitgeist of the period by valuing women's lives and stories and to provide them with a space to articulate their experiences through music (George 2020). The act of creating music to resist cultural norms and societal expectations constructed the protest character of Olivia Records and its music. Nevertheless, the label inhabited a counter-culture character and aimed at featuring a diverse cohort of female artists in the margins, which was a common process during the time where the women's liberation movement, now known as the Second Wave of Feminism, was often criticized to feature only white, heterosexual, middle-class women. The existence of a label like Olivia Records however undermines this critique and provides a different narrative of the movement by supporting marginalized women artists. Although it might have occupied the margins of popular media, it nevertheless existed and provided yet another resistance space for women of the time. Therefore, this article aims at investigating Olivia Record's position in the women's movement of the 1970s and to examine its intersectional character. Applying an intersectional feminist lens as well as queer theory is crucial in the analyses to receive a deeper understanding of the work of the music label and the musicians they promoted.

## INTERSEKCIJSKA GLASBA UPORA: VLOGA ZALOŽBE OLIVIA RECORDS V ŽENSKEM GIBANJU SEDEMDESETIH LET PREJŠNJEGA STOLETJA

**Sinopsis** Družbena gibanja in glasba upora so bili v porastu v sedemdesetih letih prejšnjega stoletja, ko je bila ustanovljena založba Olivia Records, prva feministična, samo ženska glasbena založba. V duhu tistega časa in kot upor proti homofobični in seksistični glasbeni industriji so članice lezbično-feminističnih separatističnih skupin Radical Lesbian of Ann Harbor in The Furies ustanovile glasbeno založbo, da bi umetnicam zagotovile založbo, ki bi cenila njihovo umetnost v vseh njenih oblikah. Filozofija glasbene založbe je predstavljala *Zeitgeist* tega obdobja, saj je cenila življenja in zgodbe žensk ter jim zagotavljala prostor za artikulacijo svojih izkušenj skozi glasbo (George 2020). Ustvarjanja glasbe kot upor kulturnim normam in družbenim pričakovanjem je dalo založbi Olivia Records in njeni glasbi protestni značaj. Založba je imela protikulturni značaj, njen namen pa bil predstaviti raznolike skupine umetnic na obrobju, kar je bil običajen proces v času, ko je bilo žensko osvobodilno gibanje, zdaj znano kot drugi val feminizma, pogosto kritizirano, ker je predstavljalo samo bele, heteroseksualne ženske iz srednjega družbenega sloja. Vendar obstoj založbe, kot je Olivia Records, spodkopava to kritiko in predstavlja drugačno zgodbo tega gibanja, saj je založba nudila podporo marginaliziranim umetnicam. Čeprav bi lahko bila na obrobju popularnih medijev, je kljub temu obstajala in zagotavljala še en prostor upora za ženske tistega časa. Cilj tega članka je raziskati položaj Olivia Records v ženskem gibanju sedemdesetih let prejšnjega stoletja in preučiti njen intersekcijski značaj. Uporaba intersekcijskega feminističnega pogleda in queer teorije je ključnega pomena pri tovrstnih analizah, saj omogoča globlje razumevanje dela glasbene založbe in glasbenic, ki jih je promovirala.

# DEVELOPING GLOBAL SKILLS IN THE ELT CLASSROOM: PROPAGANDA AS A TEACHING RESOURCE.

KIRSTEN HEMPKIN

Department of English Language and Literature, Faculty of Arts, University of Maribor  
kirsten.hempkin@um.si

**Abstract** Increasing emphasis is being placed on learning institutions, with English language classrooms at the forefront, to incorporate the teaching of global skills into the curriculum, the aim of which is to develop a set of skills with which young people will be equipped to navigate the modern world. These skills are organised around five clusters, directed inwards towards the individual and outward towards the community: communication and collaboration; creativity and critical thinking; intercultural competence and citizenship; emotional self-regulation and wellbeing; digital literacies. This paper presents a set of exercises developed for use with English students at the University of Maribor, Slovenia, based on videos produced by both the for (Yes Scotland) and against (Better Together) campaign in the Scottish independence campaign of 2014. Drawing upon a multi-modal discourse analysis framework, these classroom activities encourage students to explore how music and text in these videos are used to create a (potentially persuasive) political message. Analysis of the campaign material in this way is beneficial in building the global skills toolbox: our students strengthen their critical thinking in general; more specifically, guided reflection on the representations of national identity contained in the videos and the nature of (online) propaganda bolsters intercultural competence and digital literacy respectively.

## RAZVIJANJE GLOBALNIH SPRETNOSTI PRI POUKU ANGLEŠČINE: PROPAGANDA KOT UČNI VIR

**Sinopsis** Vse bolj se poudarja, da morajo učne ustanove – tudi pri pouku angleščine – v učni načrt vključiti poučevanje globalnih spretnosti, da bodo mladi razvili nabor spretnosti, s katerimi bodo boljše opremljeni za krmarjenje v



sodobnem svetu. Te spretnosti so razvrščene v pet sklopov, usmerjenih navznoter k posamezniku in navzven k skupnosti: komunikacija in sodelovanje, ustvarjalnost in kritično mišljenje, medkulturne kompetence in državljanstvo, čustvena samoregulacija in dobro počutje ter digitalna pismenost. V prispevku je predstavljen sklop vaj, ki so bile razvite za uporabo pri študentih angleščine na Univerzi v Mariboru na podlagi videoposnetkov, ki sta jih v kampanji za neodvisnost Škotske leta 2014 pripravili kampanja ZA (Yes Scotland) in kampanja PROTI (Better Together). Aktivnosti, ki so zasnovane na podlagi večmodalne diskurzne analize, spodbujajo študente k razmisleku, na kakšen način sta glasba in besedilo v teh videoposnetkih uporabljena za oblikovanje (potencialno prepričljivega) političnega sporočila. Takšna analiza gradiva kampanje prispeva k oblikovanju globalnih spretnosti, saj se študentje tako urijo v kritičnem mišljenju, poleg tega pa vodeni razmislek o predstavitvah nacionalne identitete v videoposnetkih in o naravi (spletne) propagande krepi njihovo medkulturno kompetenco in digitalno pismenost.

# "WE DON'T NEED NO EDUCATION": WHY PINK FLOYD WAS BANNED IN SOUTH AFRICA

VICTOR KENNEDY

Department of English Language and Literature, Faculty of Arts, University of Maribor  
victor.kennedy@um.si

**Abstract** Music and songs have long been used as propaganda by governments and corporations to boost morale at home and lower it abroad, and by citizens to protest official policies and actions; in return, governments tend to resort to bans and censorship, which in turn can lead to self-censorship. The most well-known examples of songs and music used as propaganda and protest contain pro- and anti-war themes, but just about any topic is fair game. For example, Pink Floyd's song "Another Brick in the Wall, Part 2" (Waters), and the album it came from, *The Wall*, were banned in 1980 by South Africa's white-led apartheid government after black students used the song to protest their inferior schools (Legge). I will discuss this and other examples of popular songs that praise and protest schools and educational systems.

## »NE POTREBUJEMO IZOBRAZBE«: ZAKAJ JE BIL PINK FLOYD PREPOVEDAN V JUŽNI AFRIKI

**Sinopsis** Vlade in razne korporacije glasbo in pesmi že dolgo uporabljajo kot propagando, da bi dvigale moralo doma in jo zbijale v tujini, državljani pa ju uporabljajo za protest proti uradnim politikam in dejanjem. Vlade se takrat navadno zatekajo k prepovedim in cenzuri, kar lahko vodi v samocenzuro. Najbolj znani primeri glasbe in pesmi, ki se uporabljajo kot propaganda in protest, vsebujejo teme, ki bodisi podpirajo vojno ali so proti njej, vendar pride v poštev skoraj vsaka tema. Na primer pesem skupine Pink Floyd "Another Brick in the Wall, Part 2" (Waters) in album, na katerem je izšla, *The Wall*, je leta 1980 prepovedala južnoafriška marionetna vlada, ki je podpirala apartheid, potem ko so temnopolti študenti pesem uporabili za protest proti svojim šolam slabše kakovosti (Legge). Razpravljaj bom o tem in drugih primerih priljubljenih pesmi, ki hvalijo šole in izobraževalne sisteme ali protestirajo proti njim.



# TWO DIFFERENT WORLDS – COMPARATIVE ANALYSIS OF THE INFLUENCES OF SAN REMO FESTIVAL AND EUROVISION SONG CONTEST ON THE *ZABAVNA GLAZBA*

KRISTIAN KOLAR

Department of English Language and Literature, Faculty of Arts, University of Maribor  
kristian.kolar@student.um.si

**Abstract** Ever since its inception in 1951, San Remo Music Festival became a staple in promoting the Italian canzone, and one of the first music festivals in Europe created as an acute need to restart the cultural life after the traumas of World War II. The concept and subsequently the tradition benefited Italian and foreign musicians. Some of the most well-known Italian composers and performers started their careers by competing on San Remo. On the other hand, the appearance of foreign performers enabled their expansion to the Italian market. Because of his immense impact outside of Italy, recent studies have interpreted San Remo as a media event (Agostini, 389). On the other hand, the emergence of the Eurovision Song Contest (ESC) in 1956 sought to consolidate European solidarity and promote cooperation via the European Broadcasting Union (EBU). Although academically dismissed until recent extensive studies conducted by Dean Vuletić, the 66 years of ESC arguably served as a monument to the creation and destruction of political systems, ethnical disputes, and the actualization of socio-economical rivalries. The turbulences of Yugoslavia's foreign policy created the unique cultural policies through which both San Remo and ESC were being received and listened to. What followed was a creation of a special type of Yugoslavia's take on the *musica leggera* – *zabavna glazba*, which dictated the musicianship of the composers even after Yugoslavia's demise in 1991. The paper aims to compare the influences of San Remo and ESC on the emerging *zabavna glazba* throughout the 1950s and 1960s.



## DVA RAZLIČNA SVETOVA – PRIMERJALNA ANALIZA VPLIVOV FESTIVALA SAN REMO IN EVROVIZIJE NA ZABAVNO GLASBO

**Sinopsis** Glasbeni festival San Remo je že ob ustanovitvi leta 1951 postal osnova za promocijo italijanske kancone in bil je eden prvih glasbenih festivalov v Evropi, ki je nastal kot akutna potreba po ponovnem zagonu kulturnega življenja po travmah druge svetovne vojne. Koncept in nato tradicija sta koristili italijanskim in tujim glasbenikom. Nekateri najbolj znani italijanski skladatelji in izvajalci so svojo kariero začeli s tekmovanjem v San Remu. Po drugi strani pa je nastop tujih izvajalcev omogočil njihovo širitev na italijanski trg. Zaradi njegovega izjemnega vpliva zunaj Italije so nedavne študije festival opredelile kot medijski dogodek (Agostini, 389). Po drugi strani pa je ustanovitev tekmovanja Pesem Evrovizije (ESC) leta 1956 poskušala utrditi evropsko solidarnost in spodbujati sodelovanje prek Evropske radiodifuzne zveze (EBU). Čeprav so Evrovizijo akademski krogi zavračali do nedavnih obsežnih študij, ki jih je izvedel Dean Vuletić, je 66 let tekmovanja nedvomno služilo kot spomenik ustvarjanju in uničevanju političnih sistemov, etničnim sporom ter aktualizaciji družbeno-ekonomskih rivalstev. Turbulence jugoslovanske zunanje politike so ustvarile edinstvene kulturne politike, ki so vodile do sprejetja in poslušanja tako festivala San Remo kot Evrovizije. Sledilo je ustvarjanje posebne vrste jugoslovanskega pogleda na *musica leggera* – zabavno glasbo, ki je narekovala delo skladateljev tudi po razpadu Jugoslavije leta 1991. Prispevek želi primerjati vplive San Rema in Evrovizije na nastajajočo zabavno glasbo skozi petdeseta in šestdeseta leta 20. stoletja.

# KNOWLEDGE, THE FIFTH ELEMENT OF HIP-HOP AS PURE IDEOLOGY

JOŽEF KOLARIČ

University of Ss. Cyril and Methodius in Trnava

jozef.kolaric@outlook.com

**Abstract** The development of hip-hop as a youth culture has been quite well researched and documented. Furthermore, hip-hop also has its own origin story, and one of the aspects of it, is the development of the doctrine of the five elements. Again, how the individual elements have developed has also been document well. This article takes an unorthodox look at the function of the fifth element of hip-hop: knowledge. Afrika Bambaataa's interpretation of the fifth element of hip-hop is turned on its head and observed from an ideological perspective. The main argument of the article is that the function of the fifth element of hip-hop is a purely ideological. The four elements of hip-hop already developed before the introduction of the fifth element. Additionally, there are many different ways how knowledge is transferred in hip-hop, without the need of stating the obvious fact that sharing knowledge is part of hip-hop culture.

## ZNANJE, PETI ELEMENT HIP-HOPA KOT ČISTA IDEOLOGIJA

**Sinopsis** Razvoj hip-hopa kot mladinske kulture je precej dobro raziskan in dokumentiran. Poleg tega ima hip-hop svojo zgodbo o izvoru, in eden od njenih vidikov je razvoj doktrine petih elementov. Tudi to, kako so se razvili posamezni elementi, je že dobro dokumentirano. Članek poda neortodoksen pogled na funkcijo petega elementa hip-hopa – znanja. Interpretacijo petega elementa hip-hopa Afrike Bambaataa obrne na glavo, saj ga opazuje z ideološke perspektive. Glavni argument članka je, da je funkcija petega elementa hip-hopa zgolj ideološka. Štirje elementi hip-hopa so se razvili že pred uvedbo petega elementa. Poleg tega obstaja veliko različnih načinov, kako se znanje prenaša v hip-hop, ne da bi bilo treba navajati očitno dejstvo, da je izmenjava znanja del hip-hop kulture.



# "YOU CAN'T ALWAYS GET WHAT YOU WANT" BY THE ROLLING STONES: STYLISTIC CONTRASTS – ANTHROPOLOGICAL MEANINGS

MONIKA KONERT-PANEK<sup>1</sup>; MARIUSZ GRADOWSKI<sup>2</sup>

<sup>1</sup> Institute of Intercultural and Specialised Communication, University of Warsaw  
m.konert@uw.edu.pl

<sup>2</sup> Institute of Musicology, University of Warsaw  
mariusz.gradowski@uw.edu.pl

**Abstract** We will focus on the stylistic contrasts involved in the song "You Can't Always Get What You Want" by the Rolling Stones, comparing the parts performed, respectively, by the London Bach Choir and Mick Jagger with the band. The interdisciplinary perspective provides comparative accounts of linguistic and musicological features of the two performances, as well as their anthropological meanings. In particular, the paper addresses the British-American accent contrast, examining it from the language-ideological standpoint (Silverstein 1976, Agha 2003, Milroy 2000, Milroy 2004), advancing the thesis that various accents may index social values and may be used creatively to indicate new patterns of stylisation, as emphasised by the third wave of sociolinguistics (Eckert 2008, Eckert 2018). Moreover, we will concentrate on the musical stylistic patterns used in the song, modern British rhythm and blues versus conservative British choral tradition (Frith 1978, Frith 1987, Finnegan 2007, Middleton 2014). On the one hand they highlight the above-mentioned linguistic contrasts, but on the other - due to their coexistence in the song - they form a coherent whole of a novel, postmodern character (Storey 2011, Kramer 2016).

## "YOU CAN'T ALWAYS GET WHAT YOU WANT" SKUPINE THE ROLLING STONES: SLOGOVNI KONTRASTI – ANTROPOLOŠKI POMENI

**Sinopsis** Osredotočili se bomo na slogovne kontraste v pesmi "You Can't Always Get What You Want" skupine The Rolling Stones, pri čemer bomo primerjali izvedbo London Bach Choir in izvedbo Micka Jaggerja s skupino.



Interdisciplinarna perspektiva ponuja primerljive prikaze jezikovnih in muzikoloških značilnosti obeh izvedb ter njihovih antropoloških pomenov. Prispevek obravnava zlasti britansko-ameriški naglasni kontrast, ki ga preučuje z jezikovno-ideološkega stališča (Silverstein 1976, Agha 2003, Milroy 2000, Milroy 2004), pri čemer izpostavlja tezo, da lahko različni naglasi indeksirajo družbene vrednote in služijo za označevanje novih vzorcev stilizacije, kot poudarja tretji val sociolingvistike (Eckert 2008, Eckert 2018). Poleg tega se bomo osredotočili na glasbene slogovne vzorce, uporabljene v pesmi: na sodobni britanski ritem in blues v primerjavi s konservativno britansko zborovsko tradicijo (Frith 1978, Frith 1987, Finnegan 2007, Middleton 2014). Po eni strani izpostavljajo omenjena jezikovna nasprotja, po drugi pa – zaradi soobstoja v pesmi – tvorijo koherentno celoto novega, postmodernega značaja (Storey 2011, Kramer 2016).

# ROCK AND ROLL, HOLD THE SEX & DRUGS: MUSIC AND THE EVANGELICAL PURITY MOVEMENT

MAIKEN ANA KORES

Department of English, Faculty of Arts, University of Ljubljana  
maiken.kores@gmail.com

**Abstract** In the United States, following the sexual revolution and the AIDS crisis of the 1980s, the so-called purity movement has, with the backing of the U.S. federal government, grown to become a multi-million-dollar industry. Since 1993 in particular, funds allocated to numerous faith-based community organizations and other religious organizations have increasingly promoted abstinence until marriage, prompting many youths to take virginity pledges and promise to abstain from sex until they are married. Facing a decline in popularity, one of the ways religious leaders succeeded in making the topic of abstinence more approachable to younger generations is through music, including the genre of Christian rock and roll; paradoxical as the existence of the genre may seem, given the original's often overt sexual nature. Employing the methods of critical discourse and visual semiotic analysis, where applicable, the following paper proposes an examination of the contemporary purity movement and how its messaging is codified in the lyrics and imagery of popular contemporary Christian rock bands to explore how this identity movement's rhetoric can aid in the perpetuation of harmful stereotypes about women and girls, such as portraying them as dangerous stumbling blocks for men and boys, as well as perpetuating the myth of virginity itself.

## ROKENROL, BREZ SEKSA IN DROG: GLASBA EVANGELIČANSKO GIBANJE ZA ČISTOST

**Sinopsis** V Združenih državah se je po seksualni revoluciji in krizi zaradi aidsa v osemdesetih letih prejšnjega stoletja tako imenovano gibanje za čistost – s podporo ameriške zvezne vlade – razvilo v večmilijonsko industrijo. Zlasti od leta 1993 so sredstva, dodeljena številnim verskim skupnostnim in drugim verskim

organizacijam, vse bolj spodbujala abstinenco do poroke, zaradi česar so mnogi mladi sprejeli zaobljubo devištva in obljubili, da se bodo do poroke vzdržali spolnih odnosov. Ob upadu priljubljenosti gibanja je eden od načinov, kako je verskim voditeljem uspelo temo abstinence narediti bolj dostopno mlajšim generacijam, skozi glasbo, vključno z zvrstjo krščanskega rokenrola – čeprav se obstoj tega žanra morda zdi paradoksalen, glede na pogosto očitno spolno naravo izvirnika. Z uporabo metod kritičnega diskurza in vizualne semiotične analize, kjer je to primerno, bo prispevek preučil sodobno gibanje za čistost in načine, kako je njegovo sporočilo kodificirano v besedilih in podobah priljubljenih sodobnih krščanskih rock skupin, da bi raziskali, kako lahko retorika tega gibanja identitete pripomore k ohranjanju škodljivih stereotipov o ženskah in dekletih, na primer prikazovanje le-teh kot nevarnih kamnov spotike za moške in fante, pa tudi k ohranjanju mita o samem devištvu.

# PROTEST SONGS DURING THE COVID-19 PANDEMIC IN A SAMPLE OF SLOVENIAN POP BANDS

ŽIGA KRAJNC

Department of English Language and Literature, Faculty of Arts, University of Maribor  
ziga6.krajnc@gmail.com

**Abstract** This presentation explores protest songs in an example of Slovenian pop bands during the Covid-19 pandemic, specifically in pop-rock music. It examines the resurgence of protest songs during the Covid-19 pandemic and analyses protest songs from Slovene pop bands to establish causality between the lockdowns and the resurgence. Protest songs in pop culture generally deal with wealth inequality, lack of or prohibition of outward self-expression, disregard for established values and norms, and disregard for authority. The observed protest songs mostly follow standard protest themes; however, some also explore the problems of pollution and gender stereotypes. Many of these songs have been written about the former Slovene PM Janez Janša and address directly or indirectly the lockdowns during the epidemic. The article, therefore, presents selected protest songs that would best represent the resurgence of protest songs during the pandemic, translates them to English, and analyses them. The article also contains a short interview with a Slovene punk rock band to gain first-hand experience of the inception of their protest songs.

## PROTESTNE PESMI V ČASU PANDEMIJE COVIDA-19 NA PRIMERU SLOVENSKIH POP BENDOV

**Sinopsis** Prispevek raziskuje protestne pesmi na primeru slovenskih pop bendov v času pandemije Covida-19, natančneje v pop-rock glasbi. Proučuje ponovni vzpon protestnih pesmi v času pandemije in analizira protestne pesmi slovenskih pop zasedb, z namenom ugotoviti vzročno povezavo med zaprtji in ponovnim vzponom tovrstne glasbe. Protestne pesmi v pop kulturi na splošno obravnavajo premoženjsko neenakost, pomanjkanje ali prepoved javnega samoizražanja, neupoštevanje uveljavljenih vrednot in norm ter neupoštevanje avtoritete.

Protestne pesmi, ki smo jih analizirali, večinoma sledijo standardnim protestnim temam, nekatere pa govorijo tudi o problemih onesnaženja in spolnih stereotipov. Veliko pesmi je bilo napisanih o nekdanjem slovenskem premierju Janezu Janši in neposredno ali posredno obravnavajo zaprtja v času epidemije. Članek izpostavi izbrane protestne pesmi, ki najbolje zastopajo oživitev protestnih pesmi v času pandemije, in jih analizira, prevedene v angleščino. Prispevek vsebuje tudi kratek intervju s slovensko punk rock zasedbo, da iz prve roke prikaže izkušnjo nastanka protestnih pesmi.



# »ROŽENKRAVT VES DEHTEČ« - (E)VALU(ATIV)E LANGUAGE IN SLOVENE CLASSICAL FOLK POP MUSIC

AGATA KRIŽAN

Department of English Language and Literature, Faculty of Arts, University of Maribor  
agata.krizan@um.si

**Abstract** The emergence of Slovene folk pop music can be dated to the 19th century with the invention of the diatonic accordion; this genre of music spread rapidly after WW2. In Slovenia, this period was marked by industrialisation and technological progress, with people moving en masse from the countryside to towns. It is this particular societal change to which the emergence of Slovene folk pop music can be attributed. Since then, mainly due to the brothers Avsenik, whose well-known music featured an extremely expressive and practical diatonic accordion, and who introduced a “shaking” accordion playing style (which came to be seen as typical), this music has irrefutably become “Sloveneness” and is still played at weddings, parties and sports events. The cheerful melodies of the Avsenik Brothers Ensemble, with an omnipresent nostalgic flavour, undoubtedly belong to not only Slovene but also European and world cultural heritage. However, there has been little scientific research on Slovene “classical” folk pop music to date. The main objective of this study is to explore the use of evaluative language in the texts of Slovene classical folk pop music through the lens of appraisal theory. By applying the systematic appraisal framework (Martin and White 2005) as an analytical means, the study attempts to identify the evaluative linguistic devices at the discourse-semantic level that overtly and covertly convey values that were promoted in the music, and as such likely contributed to the spread of Slovene national awareness and emphasised national identity within this former Yugoslavian country.

## »ROŽENKRAVT VES DEHTEČ« – JEZIK OCENJEVANJA/VREDNOTENJA V SLOVENSKI KLASIČNI NARODNOZABAVNI GLASBI

**Sinopsis** Pojav narodnozabavne glasbe sega v 19. stoletje, ko so izumili diatonično harmoniko. Ta zvrst glasbe se je po drugi svetovni vojni hitro razširila. V Sloveniji sta to obdobje zaznamovala industrializacija in tehnološki napredek, pri čemer so se ljudje množično selili s podeželja v mesta. Prav tej družbeni spremembi je mogoče pripisati nastanek slovenske narodnozabavne glasbe. Od takrat je ta glasba – predvsem po zaslugi bratov Avsenik, katerih dobro znana glasba je vsebovala izjemno ekspresivno in praktično diatonično harmoniko in ki sta uvedla "tresoč" slog igranja na harmoniko (ki je veljal za njihovo značilnost) – neizpodbitno uspela postati 'slovenskost' in se kot takšna še vedno igra na porokah, zabavah in športnih prireditvah. Pretežno vesele melodije Ansambla bratov Avsenik z vseprisotnim nostalgичnim pridihom nedvomno sodijo ne le v slovensko, temveč tudi evropsko in svetovno kulturno dediščino. Vendar pa je o slovenski 'klasični' narodnozabavni glasbi do danes bilo narejenih le malo znanstvenih raziskav. Glavni cilj te študije je raziskati uporabo ocenjevalnega jezika v besedilih slovenske klasične narodnozabavne glasbe skozi prizmo teorije jezika vrednotenja. Z uporabo sistematičnega okvirja jezika vrednotenja (Martin in White 2005) kot analitičnega sredstva skuša študija prepoznati ocenjevalna jezikovna sredstva na diskurzno-semantični ravni, ki odkrito in prikrito izražajo vrednote, ki jih glasba promovira in so kot take verjetno prispevale k širjenju slovenske narodne zavesti in so poudarjale nacionalno identiteto znotraj nekdanje jugoslovanske države.

# THREE NATIONAL ANTHEMS AS AN EDUCATIONAL TOOL IN THE EFL CLASSROOM

BERNARDA LEVA

Department of English Language and Literature, Faculty of Arts, University of Maribor  
bernarda.leva@um.si

**Abstract** A national anthem is a solemn patriotic musical composition officially adopted by a country as an expression of national identity. Like other national symbols, the national anthem represents a nation's tradition, history, beliefs, and people. It helps to evoke feelings of patriotism among the country's citizens, reminds them of their nation's glory, beauty, and heritage, celebrates values of peace and freedom, and boosts collective identity. A great deal of propaganda can be found in anthems, promoting explicit and implicit values that are important for a particular nation. A combination of music and lyrics is a powerful propaganda technique, as it touches one's emotions easily and is very effective due to several repetitions at various official and festive events. The purpose of this paper is to show how three well-known national anthems, *God Save the Queen* (the United Kingdom), *The Star-Spangled Banner* (the United States of America), and *Deutschlandlied*, or *The Song of the Germans* (Germany), can be used as an educational tool for teaching intermediate to upper-intermediate level students in the EFL classroom. Firstly, we will demonstrate how new vocabulary in the anthems can be presented; secondly, we will offer a few glimpses of the nation's history, tradition, and culture that are linked with the lyrics, and finally, we will focus on a few examples of propaganda by searching for symbols and messages in all three national anthems.

## TRI DRŽAVNE HIMNE KOT PEDAGOŠKI PRIPOMOČEK PRI POUČEVANJU ANGLEŠČINE KOT TUJEGA JEZIKA

**Sinopsis** Državna himna je slovesna domoljubna skladba, ki jo je država uradno izbrala za izražanje narodne identitete. Tako kot drugi državni simboli državna himna predstavlja narodovo tradicijo, zgodovino, verovanja in ljudi. Med državljani pomaga vzbujati občutja domoljubja, spominja jih na slavo, lepoto in dediščino njihovega naroda, slavi vrednote miru in svobode in krepi kolektivno identiteto. V himnah najdemo veliko propagande, ki podpira eksplisitne in implicitne vrednote, pomembne za določen narod. Kombinacija glasbe in besedila je močna propagandna tehnika, saj se zlahka dotakne posameznikovih čustev in je zelo učinkovita zaradi večkratnih ponovitev na različnih uradnih in svečanih dogodkih. V prispevku bomo pokazali, kako lahko tri znane državne himne *God Save the Queen* (Združeno kraljestvo), *The Star-Spangled Banner* (Združene države Amerike) and *Deutschlandlied* oz. *The Song of the Germans* (Nemčija) uporabimo kot pedagoški pripomoček pri poučevanju angleščine kot tujega jezika na srednji (*intermediate*) ali višji srednji (*upper-intermediate*) stopnji. Najprej bomo prikazali, kako predstaviti novo besedišče v himnah, v nadaljevanju bomo povezali besedilo z utrinki iz zgodovine, tradicije in kulture posameznega naroda, nazadnje pa se bomo osredinili na nekaj primerov propagande z iskanjem simbolov in sporočil v vseh treh himnah.

# A STUDY OF THE FORMAL BEAUTY OF CHINESE SHADOW PUPPET THEATER

JIANAN LIU<sup>1</sup>; GENYOU LIU<sup>2</sup>

<sup>1</sup> Xi'an Tongchao Shadow Puppetry Academy  
plainchanter@163.com

<sup>2</sup> Xi'an Tongchao Shadow Puppetry Academy  
1317841333@qq.com

**Abstract** This presentation first quotes the views of Chinese and Western scholars, and makes a comprehensive interpretation of the concepts of "beauty" and "aesthetics." Then, we review the development process of Chinese and Western aesthetics, and summarize the theoretical points of Chinese and Western aesthetics. Subsequently, we reveal the three artistic characteristics of traditional Chinese shadow puppet theater, namely: half face (profile), pure five colours, hollow face, and solid face. Our focus is to discuss and analyze the aesthetic value of Chinese shadow puppet from the comparative perspectives of Chinese and Western aesthetics, namely, the categories of formal beauty the beauty in content, the beauty of thought and image, the beauty of neutralization and harmony, feminine beauty, and masculine beauty. Finally, we argue that the formation of traditional Chinese shadow puppet theater fully conforms to the aesthetic conception of Chinese and Western aesthetics and possesses high aesthetic value.

## ŠTUDIJA FORMALNE LEPOTE KITAJSKEGA SENČNEGA LUTKOVNEGA GLEDALIŠČA

**Sinopsis** Prispevek najprej predstavi stališča kitajskih in zahodnih znanstvenikov ter poda celovito interpretacijo konceptov lepote in estetike. Nato analizira razvojni proces kitajske in zahodne estetike ter povzame teoretične točke kitajske in zahodne estetike. V nadaljevanju predstavi tri umetniške značilnosti tradicionalnega kitajskega senčnega lutkovnega gledališča, in sicer: polovični obraz (profil), pet čistih barv, votel obraz in poln obraz. Poudarek je na razpravi in analizi estetske vrednosti kitajske senčne lutke iz zornega kota primerjave kitajske in zahodne estetike, in sicer kategorij formalne lepote, lepote vsebine, lepote misli



in podobe, lepote nevtralizacije in harmonije, ženske lepote in moške lepote. Zagovarjamo stališče, da oblikovanje tradicionalnega kitajskega senčnega lutkovnega gledališča v celoti ustreza estetskemu pojmovanju kitajske in zahodne estetike in da ima visoko estetsko vrednost.

# “PASTURES OF PLENTY”: THE PROFOUND CULTURAL AND MUSICAL LEGACY OF WOODY GUTHRIE

DAVID LIVINGSTONE

Department of English and American Studies, Faculty of Arts, Palacký University  
livingstone@seznam.cz

**Abstract** Woody Guthrie's life, words and music have without a doubt had a huge impact on both American folk music and a number of other musical and cultural genres and movements. Many of the suggested panels for this year's conference are highly relevant to Guthrie's legacy. Guthrie is one of the founding protest singer-songwriters who successfully redefined patriotic music and national identity in America. He was one of the first singers to begin to use folk music as a didactic and satirical tool, even arguably creating the first concept album with his groundbreaking *Dust Bowl Ballads*. He was consequently, of course, persecuted and censored for his views and songs. Guthrie was the ultimate outsider who profoundly influenced, not only the beatniks of the 1950s but the hippies of the 1960s. His legacy only continues to grow of late with the discovery of his unrecorded lyrics, numbering more than one thousand. These have been recorded with great critical acclaim recently by Billy Bragg and Wilco and many others. In line with Guthrie's democratic and interactive approach to music, the talk will include a performance and sing-along with the involvement of the audience.

## »PASTURES OF PLENTY«: OBSEŽNA KULTURNA IN GLASBENA ZAPUŠČINA WOODYJA GUTHRIEJA

**Sinopsis** Življenje, besede in glasba Woodyja Guthrieja so nedvomno močno vplivali tako na ameriško ljudsko glasbo kot na številne druge glasbene in kulturne zvrsti in gibanja. Številni predlagani paneli za to konferenco so zelo povezani z Guthriejevo zapuščino. Guthrie je eden ustanovnih protestnih pevcev in tekstopiscev, ki so uspešno redefinirali domoljubno glasbo in nacionalno identiteto v Ameriki. Bil je eden prvih pevcev, ki so začeli uporabljati ljudsko

glasbo kot didaktično in satirično orodje; morda je njegov prelomni album *Dust Bowl Ballads* celo prvi konceptualni album. Zaradi svojih nazorov in pesmi je bil posledično seveda preganjan in cenzuriran. Bil je ultimativen outsider, ki je močno vplival ne le na bitnike iz petdesetih let prejšnjega stoletja, ampak tudi na hipije iz šestdesetih. Njegova zapuščina se v zadnjem času še povečuje z odkritjem njegovih neposnetih besedil, ki jih je več kot tisoč. Le-te so Billy Bragg in Wilco ter mnogi drugi nedavno posneli in poželi veliko pohvalo kritikov. V skladu z Guthriejevim demokratičnim in interaktivnim pristopom h glasbi bo prispevek vključeval nastop in petje ob vključevanju občinstva.

# FROM PROTEST SONGS TO COMMERCIAL JINGLES: CULTURAL APPROPRIATION OF THE COUNTER-CULTURE MOVEMENT FROM SUBVERSION TO AFFIRMATION OF THE STATUS-QUO

ROBERTA MAIERHOFER

Center for Inter-American Studies, University of Graz  
roberta.maierhofer@uni-graz.at

**Abstract** Any form of art is a critical engagement with the here and now, a reflection on what it means to live in a certain place and at a certain time from a specific perspective. Implicit or explicit, all art is subversive and thus a critical engagement with the world as experienced by individuals. Main-stream culture, however, is very apt at adapting these critical cultural representations and turning them into commercial life-style statements devoid of their original political, social, and cultural meaning. The counter-culture movement of the 1960s, for example, defined itself through music, community, ecological consciousness, peaceful protests of the Vietnam war, and demands for social and political equality, an open society, and personal freedom. Juxtaposing Janis Joplin's song "Oh Lord, Won't You Buy Me a Mercedes Benz?" as a strong political voice of resistance with the commercial adaptation of Mercedes Benz from 1997, which corrupts the intention and message of the original song to propagate consumption, I intend to discuss the legacy of the so-called Hippie movement and its summer of love. Although there seems to be a consensus that the counter-culture movement had an influential social and political impact leading to change, it still is negotiable whether not the ability to quickly cancel the political radical demands, turn the subversive messages into statements of longing of individual consumers, and incorporate a "Hippie feeling" as a fashion statement into a consumer society might not be the more prevalent legacy.

## OD PROTESTNIH PESMI DO KOMERCIALNIH NAPEVOV: KULTURNA APROPRIACIJA PROTIKULTURNEGA GIBANJA OD SUBVERZIJE DO AFIRMACIJE STATUSA QUO

**Sinopsis** Vsaka oblika umetnosti je kritično ukvarjanje s tukaj in zdaj, razmislek o tem, kaj pomeni živeti v določenem prostoru in času, z določene perspektive. Vsa umetnost, implicitna ali eksplisitna, je subverzivna in s tem pomeni kritično ukvarjanje s svetom, kot ga doživljajo posamezniki. Mainstream kultura pa je sposobna prilagoditi kritične kulturne reprezentacije in jih spremeniti v komercialne izjave o življenjskem slogu, ki so brez lastnega izvirnega političnega, družbenega in kulturnega pomena. Protikulturno gibanje iz šestdesetih let prejšnjega stoletja se je na primer opredeljevalo skozi glasbo, skupnost, ekološko zavest, mirne proteste zaradi vietnamske vojne ter zahteve po družbeni in politični enakosti, odprti družbi in osebni svobodi. Ob primerjavi pesmi Janis Joplin »Oh Lord, won't you buy me a Mercedes Benz?« kot močnega političnega glasu upora s komercialno priredbo Mercedes Benz-a iz leta 1997, ki kvari namen in sporočilo izvirne pesmi, zato da propagira potrošnjo, nameravam razpravljati o zapuščini tako imenovanega hipijevskega gibanja in njegovega poletja ljubezni. Čeprav je splošno sprejeto, da je to protikulturno gibanje imelo močan družbeni in politični vpliv, ki je privedel do sprememb, je še vedno stvar debate, ali ni morda njegova zmožnost, da je na hitro preklical radikalne politične zahteve, da je pretvoril subverzivna sporočila v izjave hrepenenja posameznega potrošnika in da je vključil 'hipijevski občutek' kot modno izjavo v potrošniško družbo, njegova prevladujoča zapuščina.



# THE POLITICAL AND EMANCIPATORY POTENTIAL OF SOCIALLY ENGAGED MUSIC IN CROATIA

ANA MARKOVIĆ

Faculty of Social Sciences, University of Ljubljana  
ana.markovic1709@gmail.com

**Abstract** The collapse of Yugoslavia and the emergence of newly established nation-states had been accompanied by war events which left disastrous consequences on the socio-political and cultural environment and economic development on all successor states and some in particular, including Croatia. In the social apocalypse that befell countries of the former state, many musicians found inspiration for a number of socially engaged songs that excellently described the environment in which they originated. The post-war period brought new challenges along with socio-political, cultural and economic issues. Each new decade has been accompanied with new challenges. Socially engaged music kept on addressing them. I will focus on the analysis of socially engaged music in Croatia in the past two and a half decades, that is, after the end of the Homeland war onwards. I will investigate the political and emancipatory potential of socially engaged music viewed through the lenses of socially engaged musicians by conducting in-depth semi structured interviews with them. The main premise of this analysis is based on the assumption that socially engaged music in Croatia has changed significantly from the mid-90's until today, in terms of the topics it addresses, style it uses and audience who listens to it. The main question is whether such music genre had then and whether it still has emancipatory and political potential and whether it can serve as a vehicle to engage people in social action(s).

## POLITIČNI IN EMANCIPACIJSKI POTENCIAL DRUŽBENOANGAŽIRANE GLASBE NA HRVAŠKEM

**Sinopsis** Razpad Jugoslavije in nastanek novoustanovljenih držav so spremljali vojni dogodki, ki so pustili katastrofalne posledice na družbenopolitičnem in kulturnem okolju ter gospodarskem razvoju vseh držav naslednic – na nekaterih še posebej, vključno s Hrvaško. V družbeni apokalipsi, ki je doletela države nekdanje Jugoslavije, so številni glasbeniki našli navdih za družbenoangažirane pesmi, ki so odlično opisovale okolje, v katerem so nastale. Povojno obdobje je poleg družbenopolitičnih, kulturnih in gospodarskih vprašanj prineslo številne izzive. Vsako novo desetletje so spremljali novi izzivi. Družbenoangažirana glasba jih je ves čas naslavljala. V prispevku se bom osredotočila na analizo družbenoangažirane glasbe na Hrvaškem v zadnjih dveh desetletjih in pol, torej od konca domovinske vojne naprej. Raziskala bom politični in emancipacijski potencial družbenoangažirane glasbe, gledane skozi objektiv družbenoangažiranih glasbenikov, s pomočjo poglobljenih polstrukturiranih intervjujev z njimi. Glavna izhodišča analize temeljijo na predpostavki, da se je družbenoangažirana glasba na Hrvaškem od sredine 90-ih do danes bistveno spremenila glede na teme, ki jih obravnava, slog, ki ga uporablja, in občinstvo, ki jo posluša. Glavno vprašanje je, ali je taka glasbena zvrst takrat imela in ali še vedno ima emancipacijski in politični potencial ter ali lahko služi kot sredstvo za angažiranje ljudi za družbeno delovanje.

# »IGRA ROKENROL CELA JUGOSLAVIJA« - PROPAGANDA IN MUSIC DURING THE 1990S BALKAN WARS

KRISTIJAN MATJAŠIČ

Departments of Philosophy and Art History, Faculty of Arts, University of Maribor  
kristijan.matjasic@student.um.si

**Abstract** The Balkan wars began in 1991 when Slovenia and Croatia asserted their independence. Because of the threat of other Yugoslavian countries gaining independence, Serbia began military operations in Slovenia and then in Croatia. The next country to want independence from Yugoslavia was Bosnia, which already had a problem with its composition. In the 1990s, Bosnians, Serbs, and Croats lived in the country. Bosnian Serbs were the minority and did not support Bosnia's independence. They supported the Serbian ideology of Yugoslav unity and felt neglected in the state of Bosnia and Herzegovina. To try and stop independence, they committed massacres of Bosnian Muslims and Croats. War broke out in 1992 and engulfed parts of the former Yugoslavia. This war had a distinctive form of propaganda. Songs are written during wartime to encourage and support soldiers on military campaigns and the defence of territories. In historical wars, these were mainly marches with some choral melodies. However, in the '70s more modern approaches to "war music" appeared. Musical propaganda at the time of the disintegration of Yugoslavia was quite different and at times bizarre. Since Balkan war was raging when rock music was already popular in Yugoslavia, musicians, and in some cases the soldiers themselves, recorded songs in this popular genre, sometimes with the addition of electronic and proto turbo-folk elements. Even today, people listen to some of these songs and do not realise what the lyrics mean; they like it because it is a catchy rock or turbo-folk tune. This is what makes music propaganda during the Balkan wars terrifying. Some of these songs called for peace and "brotherhood," while others incited war and genocide. Turbo-folk and rock music propaganda in the Balkans was often used as a platform to spread hate and justify war crimes. Some of these songs so vividly describe war crimes that they cannot be found on YouTube anymore. I will examine some examples of music as propaganda from this time.

## »IGRA ROKENROL CELA JUGOSLAVIJA« - PROPAGANDA V GLASBI V ČASU VOJNE NA BALKANU V 90. LETIH PREJŠNJEGA STOLETJA

**Sinopsis** Vojna na Balkanu se je začela leta 1991, ko sta Slovenija in Hrvaška razglasili neodvisnost. Zaradi grožnje, da se bodo osamosvojile tudi druge jugoslovanske države, je Srbija začela vojaške operacije najprej na slovenskem in nato na hrvaškem ozemlju. Naslednja država, ki se je želela osamosvojiti, je bila Bosna, ki je že imela težave glede sestave prebivalstva. V devetdesetih letih so v državi živeli Bosanci, Srbi in Hrvati. Bosanski Srbi so bili manjšina in niso podpirali neodvisnosti Bosne. Podpirali so srbsko ideologijo jugoslovanske enotnosti in so se v Bosni in Hercegovini počutili zanemarjene. Da bi ustavili osamosvojitve, so zagrešili poboje bosanskih muslimanov in Hrvatov. Leta 1992 je izbruhnila vojna, ki je zajela del ozemlja nekdanje Jugoslavije. Ta vojna je imela posebno obliko propagande. Pesmi, ki so napisane v času vojne, so namenjene spodbujanju in podpori vojakom v vojaških pohodih in obrambi ozemelj. V preteklosti so bile to predvsem koračnice z nekaj zborovskimi melodijami. V 70. letih prejšnjega stoletja pa so se pojavili modernejši pristopi k "vojni glasbi". Glasbena propaganda v času »razpada Jugoslavije« je bila precej drugačna in na trenutke bizarna. Ker je bila rock glasba v Jugoslaviji že v polnem razmahu, ko je divjala vojna na Balkanu, so glasbeniki, ponekod pa tudi sami vojaki, snemali pesmi v tej priljubljeni zvrsti, včasih z dodatkom elektronskih in proto turbo-folk elementov. Ljudje še danes poslušajo nekatere od teh pesmi in se ne zavedajo, kaj besedila predstavljajo; všeč so jim, ker gre za privlačen rock ali turbo-folk napev. Prav zaradi tega je glasbena propaganda v času vojne na Balkanu grozljiva. Nekatere teh pesmi so pozivale k miru in »bratstvu«, druge pa so spodbujale vojno in genocid. Turbo-folk in rock glasbena propaganda na Balkanu je bila pogosto uporabljena kot platforma za širjenje sovraštva in opravičevanje vojnih zločinov. Nekatere teh pesmi tako živo opisujejo vojne zločine, da jih ni več mogoče najti na platformi YouTube. V prispevku bom preučil nekaj primerov glasbe kot propagande iz tega časa.

# A STRANGE PATH BACK TO THE WHITE-RED-WHITE: MODERN AND TRADITIONAL ELEMENTS IN THE MUSIC OF THE BELARUSIAN DEMOCRATIC MOVEMENT

ALEŠ MAVER

Department of History, Faculty of Arts, University of Maribor  
ales.maver@um.si

**Abstract** I will discuss some forms of musical protest and its role during the Belarusian democratic movement beginning before the presidential election in August 2020 and intensifying in weeks after it. The democratic movement itself was marked by remarkable unity of different currents. The relative weakness of the traditional national opposition, focused on the role of Belarusian language in public, was one of very visible features of it. The movement was headed by young, liberal, primarily Russian-speaking activists, who, as opposed to their Ukrainian counterparts from the time of the Euromaidan movement, didn't question the great role of Putin's Russia in Belarus. The question whether the Belarusian democratic movement has been primarily national or liberal, remains open in principle. On the other hand, the traditional symbols of Belarusian national awakening from the end of 1980s grew ever more prominent in the process. The same holds true for the music of the Belarusian protest. Musicians and music played an important role in every stage of the movement. A strange mixture of modern, such as rap or techno, and traditional elements could be observed. The paper will focus on some crucial examples, like the song *Mury (Walls)* of the united opposition campaign, or on the traditional hymn *Pabonia*, written by the national poet Maksim Bahdanovich in the 1910s. The great importance of courtyard concerts in Minsk and the political persecution of musicians are also going to be sketched.

## NENAVADNA VRNITEV K BELEMU-RDEČEMU-BELEMU: MODERNI IN TRADICIONALNI ELEMENTI V GLASBI BELORUSKEGA DEMOKRATIČNEGA GIBANJA

**Sinopsis** Razpravljaj bom o nekaterih oblikah glasbenega protesta in njegovi vlogi v času beloruskega demokratičnega gibanja, ki se je začelo pred predsedniškimi volitvami avgusta 2020 in se stopnjevalo v tednih po njih. Demokratično gibanje je zaznamovala izjemna enotnost različnih struj. Relativna šibkost tradicionalne nacionalne opozicije, osredotočene na vlogo beloruskega jezika v javnosti, je bila ena njegovih najvidnejših značilnosti. Gibanje so vodili mladi, liberalni, pretežno rusko govoreči aktivisti, ki v nasprotju z ukrajinskimi kolegi iz časa gibanja Evromajdan niso dvomili v pomembnost vloge Putinove Rusije v Belorusiji. Vprašanje, ali je bilo belorusko demokratično gibanje predvsem nacionalno ali liberalno, ostaja načeloma odprto. Po drugi strani pa so tradicionalni simboli beloruskega narodnega prebujanja s konca 80. let prejšnjega stoletja v tem procesu postajali vse pomembnejši. Enako velja za glasbo beloruskega protesta. Glasbeniki in glasba so igrali pomembno vlogo v vseh fazah gibanja. Opaziti je bilo mogoče nenavadno mešanico modernih elementov, kot sta rap in tehno, ter tradicionalnih elementov. Prispevek se bo osredotočil na nekatere ključne primere, kot sta pesem *Mury (Zidovi)* kampanje združene opozicije in tradicionalna himna *Pabonia*, ki jo je napisal narodni pesnik Maksim Bahdanovich v prvem desetletju 20. stoletja. Govorili bomo tudi o pomenu dvoriščnih koncertov v Minsku in političnem preganjanju glasbenikov.



# PATRIOTIC SONGS AND NATIONAL ANTHEMS VS. DISSIDENTS AND DISSONANCE: HOW MEDIA HELPS NATIONALISM AND MUSIC COMBINED TO DESTROY THE WORLD

BENIDA MEKIĆ

Faculty of Electrical Engineering and Computer Science; Faculty of Arts, University of Maribor  
benida.mekic@student.um.si

**Abstract** Music, like language, has always played an essential role in our lives. It is known as one of the most sacred art forms and is a powerful tool for evoking feelings. It can make people fall in love, cry, and smile, but it also has the ability to make people hate. Humankind has known wars and battles from the dawn of time; therefore, it is not surprising that music also plays a significant role in encouraging and generating hatred among various nationalities, sometimes even resulting in wars. Whether these songs were odes to a specific nation, part of spreading political propaganda, or just a nonconformist dissident's act of rebellion, one thing is sure; music can either help prevent or spark conflicts among people. When we combine this form of art with patriotism or nationalism, it is obvious why the media use these kinds of ideologies to spread propaganda to people. This paper will present my reflection on how music can help spread different political ideologies and propaganda, whether that was the act of support or rebellion. My main focus will be the period from the beginning of the 20<sup>th</sup> century until now.

## DOMOLJUBNE PESMI IN HIMNE PROTI DISIDENTOM IN DISONANCI: KAKO MEDIJI POMAGAJO KOMBINACIJI NACIONALIZMA IN GLASBE PRI UNIČEVANJU SVETA

**Sinopsis** Glasba je – tako kot jezik – že od nekdaj igrala ključno vlogo v človekovem življenju. Je ena najbolj svetih umetniških oblik in močno orodje za vzburjanje čustev. Ljudi lahko pripravi do tega, da se zaljubijo, zajočejo, se nasmehnejo, ima pa tudi sposobnost, da spodbudi sovraštvo. Človeštvo že od

samega začetka pozna vojne in bitke, zato ni presenetljivo, da ima glasba pomembno vlogo tudi pri spodbujanju in generiranju sovraštva med različnimi narodnostmi, ki včasih privede celo do vojn. Ne glede na to, ali so pesmi slavošpev določenemu narodu, del širjenja politične propagande ali samo uporno dejanje nekonformističnega disidenta, je gotovo eno: glasba lahko pomaga preprečiti ali sprožiti konflikte med ljudmi. Ko to obliko umetnosti združimo z domoljubjem ali nacionalizmom, je očitno, zakaj mediji uporabljajo tovrstne ideologije za širjenje propagande med ljudmi. Prispevek bo predstavil moj razmislek o tem, kako lahko glasba pomaga širiti različne politične ideologije in propagande, ne glede na to, ali gre za dejanje podpore ali upora. Osredotočila se bom predvsem na obdobje od začetka 20. stoletja do danes.

## ADDRESSIVITY ON THE ACADIAN STAGE: LOCAL AND GLOBAL AUDIENCES

SARAH MELKER

Institute for English Studies, University of Graz  
sarah.melker@uni-graz.at

**Abstract** Music production is a commercial enterprise and is subject to the pressures of targeting and engaging an audience. For this reason, it is often enough for us to hear the first few notes of a song to identify the music genre and thus the intended listeners. Not just the instrumental style, but also the language used can pinpoint the expected audience. For example, fans of the Beatles are usually aware that the musicians were encouraged to drop their Merseyside accent for the more neutral mid-Atlantic pronunciation to expand their appeal. In sociolinguistics, such adaptation is explained under the framework of *audience design* (Bell, 1984), or Bakhtin's notion of *addressivity* (Bakhtin, 2010). Given this focus on the audience shaping the interaction, how can we account for music that draws on a regional tradition, such as folk music, or songs performed in a minority language, expanding beyond their local bounds? Can such a phenomenon be analyzed through audience design alone? To complement the notion, I argue that we must also look for what might be called *audience convergence* – a *Horizontverschmelzung* (Gadamer, 2013) expressed through primarily linguistic means – by which the audience adapts their language as part of an identity they intentionally take on, which is much more fluid than regionalist or nationalist sentiment. This study investigates how the Acadian singer-songwriter Jonah Guimond's audience design might be expressed through language choice in the lyrics, topic, instruments used, and musical style. Results are compared with listeners' responses on social media.

### NASLAVLJANJE NA AKADSKEM ODRU: LOKALNO IN GLOBALNO OBČINSTVO

**Sinopsis** Glasbena produkcija je komercialno podjetje, zato je podvržena pritiskom nagovarjanja in angažiranja določenega občinstva. Pogosto je dovolj, da slišimo prvih nekaj tonov pesmi, da prepoznamo njeno glasbeno zvrst in s tem

ciljne poslušalce. Ne le glede na instrumentalni slog, temveč tudi glede na uporabljeni jezik lahko natančno določimo pričakovano občinstvo. Na primer, oboževalci Beatlov se običajno zavedajo, da so te glasbenike spodbujali, naj svoj merseysidski naglas zamenjajo za bolj nevtralno srednjeatlantsko izgovorjavo, da bi povečali svojo priljubljenost. V sociolingvistiki je takšno prilagajanje razloženo v sklopu *oblikovanja občinstva* (Bell, 1984) oziroma z Bakhtinovim pojmom *naslanjanja* (Bakhtin, 2010). Kako lahko glede na osredotočenost na občinstvo, ki oblikuje interakcijo, razložimo pojav širjenje glasbe, ki se opira na regionalno tradicijo, npr. ljudska glasba ali pesmi, ki se izvajajo v manjšinskem jeziku, preko svojih lokalnih meja? Ali je mogoče ta pojav analizirati zgolj z oblikovanjem občinstva? V prispevku trdim, je treba pojem dopolniti in se osredotočiti tudi na pojav, ki bi ga lahko imenovali *konvergenca občinstva* – *Horizontverschmelzung* (Gadamer, 2013), ki se izraža predvsem z jezikovnimi sredstvi –, s katerimi občinstvo prilagodi svoj jezik kot del identitete, ki jo namenoma prevzame in ki je veliko bolj fluidna kot regionalistično ali nacionalistično čustvo. Ta študija raziskuje, kako se oblikovanje občinstva akadskega kantavtorja Jonaha Guimonda lahko izrazi skozi izbiro jezika v besedilih pesmi, tem, uporabljenih instrumentov in glasbenega sloga. Rezultate bomo primerjali z odzivi poslušalcev na družbenih omrežjih.

# “I WANNA BE KING OF THE JUNGLE”: PROPAGANDA IN SONGS FROM DISNEY ANIMATED MOVIES

TJAŠA MOHAR

Department of English Language and Literature, Faculty of Arts, University of Maribor  
tjasa.mohar@um.si

**Abstract** The aim of any kind of propaganda is to influence people's opinions and to promote ideas and actions of a certain group of people. Propaganda can be strong and overt, like in wartime, when it serves to boost patriotism and mobilize people, or more subtle, such as cultural propaganda. Propaganda has found its way into cartoons as well, although these are primarily intended for children, who normally do not understand such (secret) messages. Propaganda in cartoons tends to be subtle; however, in the past some cartoons were found to be so offensive that they had to be banned (such as the 1941 Bugs Bunny cartoon “All This and Rabbit Stew”). Nowadays, society has become increasingly sensitive to and intolerant towards any kind of political incorrectness, and we tend to find it in cartoons that were not considered offensive at the time they were made. Many Disney animated movies fall into this category. I will analyse song lyrics from three Disney animated movies: *The Jungle Book* (1967), *The Lion King* (1994), and *Pocahontas* (1995) in order to unmask their hidden messages that fall into the category of propaganda or political incorrectness. I will show that *The Lion King* contains hidden capitalist propaganda, while *Pocahontas* promotes colonialism and alters historical events to show white settlers in a better light. I will compare the 1967 version of *The Jungle Book*, which has been criticised for overtly promoting colonialism, to the more politically correct version from 2016.

## »RAD BI BIL KRAJ DŽUNGLE«: PROPAGANDA V PESMIH IZ DISNEYJEVIH RISANK

**Sinopsis** Namen propagande je vplivati na mnenja ljudi in promovirati ideje ali početje določene skupine ljudi. Propaganda se lahko izvaja na odkrit način, na primer med vojno, ko služi za spodbujanje patriotizma in mobilizacijo, ali pa je

prikrita, kot npr. kulturna propaganda. Propaganda je našla pot tudi v risane filme, ki so v prvi vrsti namenjeni otrokom, ki še niso spodobili dojeti prikritih sporočil. Čeprav je propaganda v risanih filmih večinoma prikrita, so že v preteklosti nekatere risanke prepovedali, ker so bile preveč žaljive (npr. risanko »All This and Rabbit Stew« iz leta 1941, v kateri nastopa slavi junak Bugs Bunny). Danes smo postali zelo občutljivi na politično nekorektnost in netolerantni do nje, zato jo zlahka najdemo tudi v risanih filmih, ki v času, ko so nastali, niso veljali za žaljive. V to kategorijo sodijo številni Disneyjevi risani filmi. Prispevek bo analiziral besedila pesmi iz treh Disneyjevih filmov: *Knjiga o džungli* (1967), *Levi kralj* (1994) in *Pocabontas* (1995) z vidika njihovih (skritih) sporočil, ki sodijo v propagando ali politično nekorektnost. Pokusili bomo dokazati, da je v *Levijem kralju* prisotna prikrita kapitalistična propaganda, v *Pocabontas* pa kolonialistična propaganda, ki na račun izkrivljanja dejstev kolonialiste prikaže v boljši luči. Prav tako bomo v prispevku primerjali risanko *Knjiga o džungli* iz leta 1967, ki na odkrit način promovira kolonializem, s politično korektnjšo verzijo iz leta 2016.



# COMBAT DRONES AND OTHER WEAPONS OF POPULAR CULTURE: AN ANTHROPOLOGICAL ANALYSIS OF MILITARY TECHNOLOGY IN POPULAR CULTURE DURING THE RUSSIAN INVASION OF UKRAINE IN 2022

ANDREJ NATERER

Department of Sociology, Faculty of Arts, University of Maribor  
andrej.naterer@um.si

**Abstract** Bayraktar TB2 is a remotely controlled/autonomous combat drone, produced by a Turkish private defense company, that was successfully employed during defense operations against the Russian invasion of Ukraine in 2022. The success of this vehicle was first recognized by the military, but through official media reports it entered the public domain and popular culture. On March 1st, 2022, a "Bayraktar Song" was uploaded to YouTube and an avalanche of content praising military technology and bolstering Ukrainian patriotism soon followed. By using ethnographic content analysis present I will provide an analysis of selected items from popular culture along with the impact it has on the audience.

## BOJNI DRONI IN DRUGO OROŽJE POPULARNE KULTURE: ANTROPOLOŠKA ANALIZA VOJAŠKE TEHNOLOGIJE V POPULARNI KULTURI MED RUSKO INVAZIJO NA UKRAJINO LETA 2022

**Sinopsis** Bayraktar TB2 je daljinsko vodeno/avtonomno bojno brezpilotno letalo, ki ga je izdelalo turško zasebno obrambno podjetje in ki je bilo uspešno uporabljeno v Ukrajini v obrambnih operacijah proti ruski invaziji leta 2022. Uspeh tega letala je najprej prepoznala vojska, preko uradnih medijskih poročilih pa je prešel v javne domene in popularno kulturo. 1. marca 2022 je nekdo na YouTube naložil pesem »Bayraktar song« in kmalu je sledil plaz vsebin, ki so hvalile vojaško tehnologijo in spodbujale ukrajinsko domoljubje. Pričujoči prispevek bo z uporabo etnografske vsebinske analize preučil izbrane elemente popularne kulture in njihov vpliv na občinstvo.



# THE THIN WHITE DUKE IN SLOVENIA: RESPONSES TO DAVID BOWIE DURING THE SOCIALIST PERIOD

ALEKSANDRA NUČ BLAŽIČ<sup>1</sup>, JANKO TRUPEJ<sup>2</sup>

<sup>1</sup> Department of Translation Studies, Faculty of Arts, University of Maribor  
aleksandra.nuc@gmail.com

<sup>2</sup> Independent researcher

janko.trupej@gmail.com

<https://sites.google.com/view/janko-trupej>

**Abstract** During the later decades of his life, David Bowie was widely regarded as one of the most important artists in the history of rock music. The paper will address Bowie's reception in Slovenia prior to the period when he became recognised as a heritage artist, during the time when the territory which today constitutes the Republic of Slovenia was part of the Socialist Federal Republic of Yugoslavia. The analysis will encompass responses to Bowie and his music in Slovenian serial publications from the early 1970s, when Bowie first began receiving noteworthy attention in the press after the international success of his song "Space Oddity," up to the early 1990s, when he was finishing up his short (and not very well received) stint as a member of the hard rock band Tin Machine, after which he would return to his solo career and experience an artistic renaissance. The paper will endeavour to establish whether and to what extent Bowie's reception in socialist Slovenia differed from his reception in the West and discuss the potential reasons why his music experienced a certain and distinct reception during a particular period of his career.

## VITKI BELI VOJVODA V SLOVENIJI: ODZIVI NA DAVIDA BOWIEJA MED OBDOBJEM SOCIALIZMA

**Sinopsis** David Bowie je v zadnjih desetletjih življenja veljal za enega najpomembnejših izvajalcev v zgodovini rock glasbe. Prispevek bo obravnaval Bowiejevo recepcijo v Sloveniji pred obdobjem, ko so ga začeli prištevati med predstavnike klasičnega rocka, torej v času, ko je bilo ozemlje današnje Republike Slovenije del Socialistične federativne republike Jugoslavije. Analiza bo zajela

odzive na Bowieja in njegovo glasbo v slovenskih serijskih publikacijah od zgodnjih sedemdesetih let prejšnjega stoletja, ko je bil Bowie prvič deležen omembe vredne pozornosti v tisku, potem ko je njegova pesem »Space Oddity« doživela mednarodni uspeh, do zgodnjih devetdesetih let prejšnjega stoletja, ko je zaključil svoje kratko (in ne preveč dobro sprejeto) ustvarjanje kot član hard rock skupine Tin Machine, se vrnil k solo karieri in pozneje doživel umetniški preporod. V prispevku bomo skušali ugotoviti, ali in v kolikšni meri se je Bowiejeva recepcija v socialistični Sloveniji razlikovala od njegove recepcije na Zahodu, obravnavali pa bomo tudi potencialne razloge, zakaj je njegova glasba v določenem obdobju kariere doživela določen sprejem.

# THE DRAMATIC EFFECTS AND (META)PROPAGANDA OF “LA CALUNIA” FROM THE *BARBER OF SEVILLE*

TOMAŽ ONIČ

Department of English Language and Literature, Faculty of Arts, University of Maribor  
tomaz.onic@um.si

**Abstract** The *Barber of Seville* (It. *Il Barbiere di Siviglia*) by the Italian librettist Cesare Sterbini and composer Gioachino Rossini is often considered one of the highlights of the Italian opera buffa. It premiered in 1816 in Rome and has ever since remained on the iron repertory of opera houses around the world. In the story, based on Beaumarchais' well-known comedy from 1775, a clever barber constantly outwits other citizens, particularly those from the upper class. In the meantime, a love story emerges between Count Almaviva and Rosina, which her guardian Don Bartolo, the Senex Iratus of the piece, tries to prevent. He seeks assistance from Rosina's music teacher Don Basilio, who in the aria “Slander is a breeze” (It. “*La Calunia e un venticello*”) suggests destroying Rosina's lover by inventing a rumour about him and spreading it around the town. This detailed account of planned slander can be considered negative propaganda as well as a propagandistic meta-commentary. Three points will be explored: the stylistic aspect of the slow dramatic climax Don Basilio uses to strengthen his argument, the impact of music and sound effects on the speaker's persuasive discourse, and the use of humour – mainly through exaggeration – for softening the seriousness of the issue. Finally, we will briefly look into how these features of the original libretto have been preserved in the English and Slovene translations of the piece.

## DRAMATIČNI UČINKI IN (META)PROPAGANDA V ARII »LA CALUNIA« IZ *SEVILJSKEGA BRIVCA*

**Sinopsis** *Seviljski brivec* (it. *Il Barbiere di Siviglia*) italijanskega skladatelja Gioachina Rossinija in libretista Cesareja Sterbinija pogosto velja za enega vrhuncev italijanske komične opere. Premierno je bil uprizorjen leta 1816 v Rimu in odtlej ostaja na železnem repertoarju opernih hiš po svetu. V zgodbi, ki temelji na znani

Beaumarchaisovi komediji iz leta 1775, je prebrisani brivec nenehno korak pred someščani, predvsem tistimi iz višjega sloja. Medtem se med Rosino in grofom Almavivo spleta ljubezenska zgodba, ki jo želi preprečiti Rosinin skrbnik, tipični senex iratus, Don Bartolo. Pri tem mu pomaga Rosinin učitelj glasbe Don Basilio, ki mu v svoji ariji »Moč klevetbe« (it. »La Calunia«) predlaga, naj Rosininega ljubimca uniči z lažnimi govoricami. Don Basilijev podroben opis izpeljave načrtnega obrekovanja lahko obravnavamo kot negativno propagando, morda celo kot propagandni metakomentar. Prispevek obravnava troje: slogovni vidik počasnega dramatičnega stopnjevanja arije, vpliv glasbe in zvočnih učinkov na moč govorničevega prepričevalnega diskurza ter uporabo humorja (doseženega predvsem s pretiravanjem) za omilitev resnosti predlaganega naklepa. Na kratko si bomo ogledali tudi, kako so te značilnosti izvirnega libreta ohranjene v angleškem in slovenskem prevodu skladbe.

# GERMAN NATIONAL IDENTITY IN ROCK AND RAP SONGS

TEODOR PETRIČ

Department of English Language and Literature, Faculty of Arts, University of Maribor  
teodor.petric@um.si

**Abstract** In the first part of the presentation, linguistic differences between German lyrics of rock and rap songs are addressed (especially those on the lexical level). A computer-assisted topic analysis will be used to identify characteristic topics in the lyrics of both genres, which will help us to select suitable song lyrics for individual analyses. In the main part of the presentation, we focus on the topic of German national identity in pop, rock and rap songs (representative authors: Udo Jürgens, Udo Lindenberg, Rammstein, Bushido, Capital Bra and others). The starting point of the individual analyses is a computer-assisted sentiment analysis of the selected song lyrics. In the subsequent discourse analysis, the image of Germany and the national identity of the Germans represented in the song lyrics are scrutinised. In comparison to some well-known US-American song lyrics in which America is the subject (James Brown - "Living in America," also in the movie *Rocky IV*, Bruce Springsteen - "American Land," "Born to Run," "Born in the USA"), it is recognisable that the negative legacy of the Second World War continues to shape the relationship of the German-speaking song authors to their homeland or fatherland despite increasing temporal distance and contact with more recent social development trends (multicultural movements, migration).

## NEMŠKA NACIONALNA IDENTITETA V ROCK IN RAP PESMIH

**Sinopsis** V prvem delu prispevka se bomo posvetili jezikovnim razlikam v besedilih nemških rock pesmi in rap pesmi, s poudarkom na leksikalni ravni. Z uporabo računalniško podprte tematske analize bomo v besedilih obeh zvrsti identificirali značilne teme, kar nam bo pomagalo pri izbiri primernih besedil za individualne analize. V osrednjem delu prispevka se bomo osredinili na temo nacionalne identitete Nemcev v izbranih pop, rock in rap pesmih (avtorjev, kot so Udo Jürgens, Udo Lindenberg, Rammstein, Bushido, Capital Bra in drugi).



Izhodišče za individualne analize izbranih besedil bo računalniško podprta analiza razpoloženja. V diskurzni analizi, ki bo sledila, bomo pod drobnogled vzeli podobo Nemčije in nacionalno identiteto Nemcev v besedilih pesmi. V primerjavi z nekaterimi znanimi ameriškimi besedili pesmi, ki govorijo o Ameriki (James Brown, »Living in America«; tudi v filmu *Rocky IV*; Bruce Springsteen, »American Land«, »Born to Run«, »Born in the USA«), v nemških besedilih lahko opazimo, da negativna dediščina druge svetovne vojne kljub vse večji časovni odmaknjenosti in stiku z novejšimi trendi družbenega razvoja (npr. multikulturalna gibanja, migracije) še vedno pomembno oblikuje odnos nemško govorečih avtorjev do njihove domovine oz. očetnjave.

## THE COLD WAR AND ROCK AND ROLL

KATJA PLEMENTIŠ

Department of English Language and Literature, Faculty of Arts, University of Maribor  
katja.plementis@um.si

**Abstract** With its youthful energy and elements of revolt, the genre of rock music has always reflected critical social issues, controversial topics, and anxieties of ordinary people. This is especially true of many rock songs created during the Cold War, a decades-long period of central post-war geopolitical tension between two rival world powers. This geopolitical rivalry was exacerbated by the ever-present threat of a nuclear war that could annihilate the whole world with the push of a button. The lyrics of many Western rock songs created during the Cold War thematized the fears provoked by a potential nuclear war and socio-political division and reflected hopes and dreams for a peaceful world and the end of hostility. I will present a comparative analysis of the lyrics of 10 rock songs that span different periods of the Cold War and reflect different stages of the political tensions and hopes of a peaceful resolution and the musicians' preoccupations. The analysis is based on the systemic-functional linguistic model. It includes the lyrics of the following songs: "Back in the USSR" by the Beatles, "Two Suns in the Sunset" by Pink Floyd, "Give Peace a Chance" by John Lennon and Yoko Ono, "Russians" by Sting, "99 Luftballons/99 Red Balloons" by Nena, "Breathing" by Kate Bush, "Nikita" by Elton John, and "Wind of Change" by Scorpions. I will show that despite their differences in specific topics and emphasis, all these songs strive for an end to hatred and envision a future of harmony.

### HLADNA VOJNA IN ROKENROL

**Sinopsis** Žanr rock glasbe je s svojo mladostno energijo in elementi upora vedno odražal kritična družbena vprašanja, kontroverzne teme in tesnoba navadnih ljudi. To še posebej velja za številne rock pesmi, ki so nastale v času hladne vojne, desetletja dolgega obdobja osrednje poveljne geopolitične napetosti med dvema rivalskima svetovnima silama. To geopolitično rivalstvo je zaostila vedno prisotna grožnja jedrske vojne, ki bi lahko s pritiskom na gumb uničila ves svet. Besedila številnih zahodnih rock pesmi, ustvarjenih med hladno vojno, so

tematizirala strahove zaradi grožnje jedrske vojne in družbenopolitične delitve ter odražala upanje in sanje o mirnem svetu in koncu sovražnosti. Prispevek bo predstavil primerjalno analizo besedil desetih rock pesmi, ki segajo v različna obdobja hladne vojne in odražajo različne stopnje političnih napetosti in upanja na mirno razrešitev ter zaskrbljenosti glasbenikov. Analiza temelji na sistemsko-funkcionalnem jezikoslovnem modelu. Vključuje besedila naslednjih pesmi: »Back in the USSR« skupine Beatles, »Two Suns in the Sunset« skupine Pink Floyd, »Give Peace a Chance« Johna Lennona in Yoko Ono, »Russians« Stinga, »99 Luftballons/99 Red Balloons« Nene, »Breathing« Kate Bush, »Nikita« Eltona Johna in »Wind of Change« skupine Scorpions. Dokazali bomo, da vse te pesmi - kljub različnim temam in poudarkom - stremijo k prenehanju sovraštva in želijo harmonično prihodnost.

# KULTURNI NACIONALIZEM FRANCETA MAROLTA

URŠA ŠIVIC

Glasbenonarodopisni inštitut ZRC SAZU, Ljubljana  
ursa.sivic@zrc-sazu.si

**Sinopsis** France Marolt (1891-1951) je danes znan predvsem kot pobudnik institucionalizacije nekaterih ključnih glasbenih in folklorističnih ustanov, vendar pa so po navadi spregledane njegove osebne in profesionalne paradigme, ki so zaznamovale kulturni prostor od 30. let 20. stoletja naprej. Prispevek bo razkril heterogenost Maroltovega delovanja, s katerim je segal na različna področja delovanja, kot so etnomuzikologija, muzikologija, glasbena umetnost, oblačilna kultura, mitologija, etnokoreologija, zgodovina, in jih uporabljal za pogosto ideološko motivirano znanstveno interpretacijo ljudske glasbe in plesa. Marolt je ključno zaznamoval številna področja slovenskega znanstvenega, umetniškega in kulturnega prostora, vendar pa razmejitev med njegovimi umetniškimi deli in znanstvenimi tezami ni mogoča, saj je zaradi dokazovanja paradigem avtentičnosti, slovenskosti in ljudskosti marsikateri vir skonstruiral ali ga prilagodil osebnemu in družbeno pričakovanemu okviru. Eden ključnih Maroltovih postulatov je bil t. i. kulturni purizem, s katerim si je prizadeval očistiti slovensko glasbeno kulturo tujih vplivov; med temi je zaradi zgodovinskega konteksta prve in druge svetovne vojne izražal najmočnejši odpor predvsem do vplivov nemške kulture. Prav tako kot določene nacionalne kulture so Maroltov koncept t. i. čiste kulture motili tudi nekateri kulturni vplivi, zlasti cerkvena glasba, šolski sistem, popularna kultura in sodobna komunikacijska sredstva. Pronacionalni interesi in poskusi očiščenja slovenske kulture tujih vplivov torej zaznamujejo Maroltovo znanstvena, prav tako pa tudi umetniška dela, s katerimi je potrjeval svoje raziskovalne dosežke in z njimi utrjeval ideje kulturnega nacionalizma.

## THE CULTURAL NATIONALISM OF FRANCE MAROLT

**Abstract** France Marolt (1891-1951) is best known today for initiating the institutionalization of some key music and folklore institutions, but his personal and professional paradigms that have marked the cultural space since the 1930s are usually overlooked. The paper will reveal the heterogeneity of Marolt's work, which extended to different fields of activity, such as ethnomusicology, musicology, music, clothing culture, mythology, ethnochoreology, history, and used them for often ideologically motivated interpretation of folk music and dance. Marolt has crucially marked many areas of Slovenian scholarly, artistic, and cultural life, but a demarcation between his works of art and scholarly theses is not possible, as he has constructed or adapted many sources to personal and socially expected frameworks. One of Marolt's key postulates was "cultural purism," with which he sought to purify the Slovenian musical culture of foreign influences; among these, due to the historical context of the First and Second World Wars, he expressed the strongest resistance, especially to the influences of German culture. Just like certain national cultures, Marolt's concept of "pure cultures" is also disturbed by some cultural influences, especially church music, the school system, popular culture, and modern means of communication. Pro-national interests and attempts to purify Slovene culture of foreign influences are thus marked by Marolt's academic as well as artistic works, with which he confirmed his research achievements and consolidated the ideas of cultural nationalism.

## BUILDING SOCIALISM THROUGH SONG

DON SPARLING

Masaryk University, Brno  
don.sparling@gmail.com

**Abstract** The Communist coup in Czechoslovakia in February 1948 was carried out in the name of "the people." As folklore was one of the traditional expressions of the culture of "the people," the new regime set about vigorously promoting it. At the same time, however, the new ideological priority was "building socialism," which sat uneasily with many aspects of folk culture. This paper will explore one of the ways in which this somewhat contradictory situation played out when it came to folk song, particularly in southern Moravia, which boasted the country's richest, genuinely living folk traditions. There enthusiasts for the new regime created texts celebrating such things as the introduction of combine harvesters, lovers setting out on new tractors and the end of evil overseers. These songs sounded genuine - the melodies were sometimes taken from already existing folk songs, at other times newly created but in the spirit of traditional tunes. And many of the authors of the songs and texts came from social strata for whom the advent of collective farms meant a real boost in their standard of living: the celebration of "socialism" was in fact from the heart. Both these aspects of the songs raise interesting questions relating to "authenticity" and "propaganda," which will also be dealt with in the paper.

### GRADNJA SOCIALIZMA SKOZI PESEM

**Sinopsis** Komunistični državni udar na Češkoslovaškem februarja 1948 je bil izveden v imenu "ljudstva". Ker je bila folklorica eden tradicionalnih izrazov kulture "ljudstva", jo je novi režim začel močno promovirati. Hkrati pa je nova ideološka prioriteta postala »gradnja socializma«, ki se z mnogimi vidiki ljudske kulture ni ujemal. Prispevek bo raziskal enega od načinov, kako se je ta nekoliko protislovna situacija odvijala, ko je šlo za ljudsko pesem, zlasti na južnem Moravskem, ki se je ponašala z najbogatejšo ljudsko tradicijo v državi, ki je resnično živela. Tam so navdušenci nad novim režimom ustvarjali besedila, ki so npr. proslavljala uvedbo kombajnov, zaljubljenice, ki se odpeljejo z novim traktorjem, in konec zlobnih nadzornikov. Te pesmi so zvenele pristno – melodije so bile včasih vzete iz že



obstojećih ljudskih pesmi ali pa so bile na novo ustvarjene v duhu tradicionalnih napevov. Mnogi avtorji pesmi in besedil so izhajali iz družbenih slojev, ki jim je pojav kolektivnih kmetij pomenil pomemben dvig življenjskega standarda: praznovanje »socializma« je torej izhajalo iz srca. Oba vidika pesmi odpirata zanimiva vprašanja v zvezi z »avtentičnostjo« in »propagando«, ki bosta prav tako obravnavani v prispevku.



# THE OPPOSITE ROLES OF FEMALE ARCHETYPES IN ANTI-CHURCH PROPAGANDA IN HOZIER'S "TAKE ME TO CHURCH" AND PHILLIP PULLMAN'S *HIS DARK MATERIALS*

KATJA TEŽAK

Faculty of Agriculture and Life Sciences, University of Maribor  
katja.tezak@um.si

**Abstract** The question of whether something is propaganda or antipropaganda is often up for debate. Was it intentionally meant to critique something and convince other people of the same opinions, or was it later read and received like this? Literature and music are often filled with social and literary archetypes who fulfil the roles of depicting the good or the bad in a concept or an organisation, and we find such female archetypes of an unnamed lover in Hozier's song "Take Me to Church" and the femme fatale archetype in Philip Pullman's Marisa Coulter in his trilogy *His Dark Materials*. Archetypes are often described, in a Jungian manner, as mental images inherited from human ancestors, presented in the collective unconscious, or in a more general sense as simply very typical representations of people's characteristics or concepts. They are often represented in literature and art in general to convey or represent a web of concepts and ideas. Hozier's heroine is a sort of a counterpart to the catholic church's God, and the song received some backlash from the Vatican itself. Pullman's female character, on the other hand, is a villain who partakes in helping the Magisterium, which represent the church in Pullman's trilogy, to uphold its power and monopole on knowledge. The two female archetypes fulfil interestingly opposing roles in the respective works when considering church anti-propaganda. The presentation will show and discuss which characteristics of archetypes both personas have and how they add to the anti-church propaganda represented in their respective context.

## NASPROTNE VLOGE ŽENSKIH ARHETIPOV V PROTICERKVENI PROPAGANDI V HOZIERJEVI PESMI »TAKE ME TO CHURCH« IN TRILOGIJI PHILLIPA PULLMANA *HIS DARK MATERIALS*

**Sinopsis** Vprašanje, ali je nekaj propaganda ali protipropaganda, je pogosto predmet razprave. Je bil namen besedila kritizirati in prepričati druge ljudi, da mislijo enako, ali je bilo besedilo pozneje označeno kot propaganda ali protipropaganda? Književnost in glasba sta pogosto polni družbenih in literarnih arhetipov, ki so v vlogi upodabljanja dobrega ali slabega v nekem konceptu ali organizaciji. Ženski arhetip neimenovane ljubimke najdemo v Hozierjevi pesmi »Take Me to Church«, arhetip *femme fatale* pa v liku Marise Coulter v trilogiji Philipa Pullmana *His Dark Materials*. Arhetipi so pogosto opisani na jungovski način kot mentalne podobe, ki smo jih podedovali od prednikov, predstavljene v kolektivnem nezavednem, ali v bolj splošnem smislu kot tipične predstavitve značilnosti ali konceptov ljudi. Pogosto so zastopani v književnosti oz. umetnosti kot taki, da sporočajo oz. predstavljajo splet konceptov in idej. Hozierjeva junakinja je nekakšen dvojnik bogu katoliške cerkve, pesem pa je bila deležna odziva samega Vatikana. Pullmanov ženski lik pa je zlobnica, ki pomaga Magisteriju (organizaciji, ki predstavlja cerkev v Pullmanovi trilogiji), da ohrani svojo moč in monopol nad znanjem. Zanimivo je, da imata ta dva ženska arhetipa v okviru pesmi oz. trilogije nasprotujoči si vlogi, ko gre za cerkveno protipropagando. Prispevek bo razpravljal o značilnostih arhetipov obeh likov in njihovem prispevku k proticerkveni propagandi, predstavljeni v njunem kontekstu.

# VLOGA LJUDSKOGLASBENIH PRAKS PRI KONSTITUCIJI NACIONALNE IN KULTURNE IDENTITETE SLOVENCEV

TEJA TURK

Glasbenonarodopisni inštitut ZRC SAZU, Ljubljana  
teja.turk@zrc-sazu.si

**Sinopsis** Glasba je v procesih nastajanja nacionalnih identitet in s tem povezanim utemeljevanjem nacionalnih kultur imela pomembno mesto, kot ključni identifikacijski element pa so se izkazale ljudskoglasbene prakse. Tem je bila pripisana pristnost in avtentičnost, kar je ustrezalo težnjam po iskanju izvirne kulture narodov, tudi slovenskega, zato je poraslo zanimanje za ljudsko glasbo tako na področju terenskega raziskovanja kot vključevanja v druge glasbene zvrsti. Elemente, vzete iz ljudske glasbe, so npr. skladatelji – predvsem v obdobju romantike – pogosto vkomponirali v skladbe, s katerimi so želeli izpostaviti nacionalno identiteto. Težnje po iskanju avtohtone kulture, ki bi vzpostavila povezavo z nacionalnimi identifikacijami, so spodbudile raziskovanje ljudskega glasbenega izročila v pretežno ruralnem okolju. Pri zbiranju ljudskega glasbenega izročila je bil poudarek na glasbi, ki bi utemeljila pojem nacionalne glasbe, v skladu s tem pa je okvir raziskovanja tudi na Slovenskem potekal predvsem znotraj etničnih meja. Raziskovalci so v sledenju omenjenim smernicam izpostavljali ljudske pesmi, ki jih je bilo zaradi navzočnosti besedila enostavneje umestiti v nacionalni okvir kot inštrumentalne ljudskoglasbene prakse. Slednje so bile v raziskavah večkrat potisnjene v ozadje, čeprav so lahko med ljudmi vzbujale občutke istovetenja. Prispevek bo predstavil inštrumentalne ljudskoglasbene prakse, ki so imele narodnoidentifikacijski pomen. Prav inštrumentalna ljudska glasba je imela pomembno vlogo v komercializaciji ljudske glasbe, kar je vplivalo na javno podobo ljudske glasbe. Ob pomoči množičnih medijev so se razvili novi popularnoglasbeni žanri, ki so med poslušalci dosegli visoko priljubljenost in postali del kulturne identitete Slovencev.

## THE ROLE OF FOLK MUSIC PRACTICES IN THE CONSTITUTION OF THE NATIONAL AND CULTURAL IDENTITY OF SLOVENES

**Abstract** Music has played an important role in the processes of formation of national identities and the related substantiation of national cultures, and folk music practices have proven to be a key identifying element. The authenticity attributed to them corresponds to the tendency to search for the original culture of nations, including Slovene, so that interest in folk music has increased both in field research and integration into other musical genres. Elements taken from folk music, especially in the Romantic period, were often incorporated by composers into compositions with which they wanted to highlight national identity. The tendency to search for an autochthonous culture that would establish a connection with national identities has encouraged the exploration of the folk music tradition in a predominantly rural environment. When collecting traditional folk music, the emphasis was on music that justified the concept of national music, and accordingly, the framework of research in Slovenia took place mainly within ethnic borders. Following set guidelines, researchers looked for folk songs which were easier to place in a national context than instrumental folk music practices due to the presence of the text. Instrumental pieces have been repeatedly pushed into the background in research, although they may have aroused feelings of identification among people. I will focus on instrumental folk music practices that had national identification significance. It was instrumental folk music that played an important role in the commercialization of folk music and influenced the public image of folk music. With the help of mass media, new popular music genres were developed which achieved high popularity among listeners and became part of the cultural identity of Slovenes.

# MUSIC AND DISSENT: RAP MUSIC IN THE ANTI-CAA PROTESTS

AKANKSHA VARMA

Department of English, Shiv Nadar University, India  
akankshav.work@gmail.com

**Abstract** Music has a long history of being an agent of change. For centuries, people have used music and song to express dissent, resist, and present the social realities of the time. From folk songs and religious songs being used to arouse solidarity in people to rap music being used to lead revolutions, there is little doubt about the transformative power of the songs of resistance. On closer examination, rap music is one category of songs that, more than others, has a long history rooted in the articulation of oppression, and that captures the spirit of dissent. However, with the commercialization of the music industry and the commodification of music in the years following the 1960s, there was a shift in not only the themes and lyricality of rap music but also in its cycles of production, circulation, and consumption. This paper explores the introduction of rap music, as a subset of hip-hop music, in India in the early 1990s and its proliferation of the music industry in the subsequent decade through a close study of the space it occupies and the role it plays. Having situated it in the rapidly changing social, political, and economic context of the nineties, it further studies its present manifestations in the context of the anti-CAA protests of 2019-2020, during which rap—while existing on the fringes of the popular—led the way for the articulation of contemporary political thought. Lastly, it evaluates the way in which these songs, as songs of resistance, are produced, circulated, and consumed during and after the protests, and what it means for music production in India.

## GLASBA IN UPOR: RAP GLASBA V PROTESTIH PROTI CAA

**Sinopsis** Glasba ima dolgo zgodovino kot dejavnik sprememb. Ljudje so stoletja uporabljali glasbo in pesem za izražanje nestrinjanja in upora ter za predstavljanje družbene realnosti določenega časa. Uporniške pesmi imajo nedvomno moč transformacije, pa naj gre za ljudske in verske pesmi, ki se uporabljajo za vzbujanje solidarnosti v ljudeh, ali rap glasbo, ki nagovarja k revoluciji. Če podrobneje

pogledamo, je rap glasba ena od zvrsti z najdaljšo zgodovino artikulacije zatiranja in izražanja nesoglasja. Vendar pa je s komercializacijo glasbene industrije in komodifikacijo glasbe v obdobju po šestdesetih letih prejšnjega stoletja prišlo do premika ne le v temah in lirčnosti rap glasbe, temveč tudi v njeni produkciji, nakladi in prodaji. Prispevek raziskuje uvedbo rap glasbe – kot podskupine hip-hop glasbe – v Indiji v zgodnjih devetdesetih letih prejšnjega stoletja in širjenje te glasbene industrije v naslednjem desetletju skozi podrobno študijo prostora, ki ga zaseda, in vloge, ki jo igra. Rap bomo najprej umestili v hitro spreminjajoči se družbeni, politični in gospodarski kontekst devetdesetih let, nato pa predstavili njegove manifestacije v kontekstu protestov proti CAA v letih 2019–2020, med katerimi je rap – ki zaseda obrobje popularnega – vodil k artikulaciji sodobne politične misli. Nazadnje si bomo pogledali, kako te pesmi – kot pesmi upora – nastajajo, se izdajajo in prodajajo med protesti in po njih ter kaj to pomeni za glasbeno produkcijo v Indiji.

## LIST OF PRESENTERS

**Marina Bajić** is an M.A. student in the Department of English and American Studies at the University of Maribor. She can usually be found under a towering pile of books

**Marina Bajić** je magistrska študentka Oddelka za anglistiko in amerikanistiko Univerze v Mariboru. Najpogosteje jo najdete sredi gore knjig

**Ilias Ben Mna** earned a Ph.D. in American Studies from Humboldt-University in Berlin in 2019. His prior academic experience includes a master's degree in intercultural business administration from the University of Mannheim and his participation in a summer academic program at the University of North Carolina at Chapel Hill. He shared his passion for the intersection of popular culture and politics by teaching several seminars at both Humboldt and CODE University in Berlin. In his dissertation, he analyzed the reverberations of Ronald Reagan's rhetoric and ideology in Hollywood blockbuster movies since the 1980s. His thesis was published by Peter Lang Publishers in early 2021. His research interests include the politics of US popular culture, ideology in film and music, cultural globalization, and gendered body politics in mass media.

**Ilias Ben Mna** je doktoriral iz ameriških študij na Univerzi Humboldt v Berlinu leta 2019. Na Univerzi v Mannheimu je magistriral iz medkulturne poslovne administracije, sodeloval pa je tudi na poletnem izobraževanju na Univerzi Severne Karoline. Svojo strast do prepletanja popularne kulture in politike je delil na več seminarjih, ki jih je poučeval na Univerzi Humboldt in Univerzi CODE v Berlinu. V svoji doktorski disertaciji je analiziral vplive retorike in ideologije Ronalda Reagana v hollywoodskih filmskih uspešnicah od osemdesetih let prejšnjega stoletja naprej. Doktorsko disertacijo je leta 2021 objavila založba Peter Lang. Raziskovalno se ukvarja s politiko ameriške popularne kulture, z ideologijo v filmu in glasbi, s kulturno globalizacijo in spolno opredeljeno politiko telesa v množičnih medijih.

**Jason Blake** is a professor in English department at the University of Ljubljana. His book publications include *Slovenia: Culture Smart!*, *Canadian Hockey Literature* and a trio of writing guides aimed at Slovenian students - *101 English Tips: A Quick Guide to Avoiding "Slovenlish"*; *102 English Tips: Another Quick Guide to Avoiding "Slovenlish"* (with Andrej Stopar); *Writing Short Literature Essays*. He is also the editor of *The Central European Journal of Canadian Studies*.

**Jason Blake** je profesor na Oddelku za anglistiko in amerikanistiko na Univerzi v Ljubljani. Objavil je monografiji *Slovenia: Culture Smart!* in *Canadian Hockey Literature* ter trio priročnikov za pisanje, namenjenih slovenskim študentom: *101 English Tips: A Quick Guide to Avoiding "Slovenlish"*, *102 English Tips: Another Quick Guide to Avoiding "Slovenlish"* (skupaj

z Andrejem Stoparjem) in *Writing Short Literature Essays*. Je tudi urednik revije *The Central European Journal of Canadian Studies*.

**Noemi Čop** is a student of English and American Studies and of Art History at the Faculty of Arts, Maribor University. In her free time, she writes prose and poetry. She has been a member of the Velenje Puppet Theatre for over 6 years. She has also been a member of Gledališče Velenje (amateur theatre group) for almost a decade. She is a lover of all arts, especially literary and theatrical. When Covid first began she translated her mother's book *Drak Koroňák* into English and Slovene from Czech. She is fluent in Czech, English and Slovene.

**Noemi Čop** je študentka anglistike in amerikanistike ter umetnostne zgodovine na Filozofski fakulteti Univerze v Mariboru. V prostem času piše prozo in poezijo. Že dobrih 6 let je članica Lutkovnega gledališča Velenje. Že skoraj desetletje je tudi članica Gledališča Velenje (amaterska gledališka skupina). Je ljubiteljica vseh umetnosti, še posebej literarne in gledališke. Ko se je Covid prvič začel, je prevedla mamino knjigo *Drak Koroňák* iz češčine v angleščino in slovenščino. Tekoče govori češko, angleško in slovensko.

**Melanija Larisa Fabčič** is an Assistant Professor of German Linguistics at the Faculty of Arts, University of Maribor, Slovenia. Her primary research is in the field Cognitive Stylistics and Text Linguistics. At the center of her research are the works of the German author Ernst Jünger, about whom she published two monographs: *Der Text als existenziale Kategorie* (2003) and *Hybride Textsorten in Ernst Jüngers Werk—zwischen Essayistik, Diaristik und Fragment* (2015). She also published various articles on autobiographical literature, among them *The Hybrid Nature of Autobiography: James Ellroy's The Hilliker Curse Rethought as a Deleuzian Rhizome* (2017). Hybridity, liminality and fluidity are also categories, which she explores in her artistic endeavours as a musician: she is an acclaimed figure in the Slovene and European alternative music scene, most known for her work in the cult band Psycho-Path and the band Werefox.

**Melanija Larisa Fabčič** je docentka za nemško jezikoslovje na Filozofski fakulteti Univerze v Mariboru. Raziskovalno se ukvarja predvsem s kognitivno stilistiko in z besediloslovjem. V središču njenega raziskovanja so dela nemškega avtorja Ernsta Jüngerja, na katerega se nanašata tudi njeni dve monografiji: *Der Text als existenziale Kategorie* (2003) in *Hybride Textsorten in Ernst Jüngers Werk—zwischen Essayistik, Diaristik und Fragment* (2015). Objavila je tudi več člankov o avtobiografski literaturi, eden izmed nosi naslov »The Hybrid Nature of Autobiography: James Ellroy's The Hilliker Curse Rethought as a Deleuzian Rhizome« (2017). Hibridnost, liminalnost in fluidnost so kategorije, ki jih raziskuje tudi v svojem umetniškem udejstvovanju kot glasbenica. Je priznana ustvarjalka na slovenski in evropski alternativni glasbeni sceni, predvsem kot članica kulture zasedbe Psycho-Path in zasedbe Werefox.



**Petra Grabovec** is an independent researcher at the Study Center for National Reconciliation. She completed her bachelor's and master's (non-pedagogical) double major studies in geography and history at the Faculty of Arts of the University of Maribor. She has been researching the history of music in the twentieth century since her diploma seminar, *Slovenes in the First World War - reflection in Slovenian folk military songs* (2015). She obtained her master's degree in 2020 under the mentorship of dr. Darko Friš with the thesis *Music as Propaganda during the First and Second World Wars in Slovenia*. Her doctoral dissertation, under the mentorship of dr. Darko Friš, analyzes the importance of Slovenian folk songs for the formation of the national consciousness of Slovenes during the First and Second World Wars.

**Petra Grabovec**, samostojna raziskovalka na Študijskem centru za narodno spravo, je zaključila diplomski in magistrski (nepedagoški) dvopredmetni študij, smer geografija in zgodovina, na Filozofski fakulteti Univerze v Mariboru. S tematiko zgodovine glasbe v dvajsetem stoletju se ukvarja od diplomskega seminarja, ko je leta 2015 diplomirala z nalogo *Slovenci v prvi svetovni vojni – odraz v slovenskih ljudskih vojaških pesmih*. Raziskovanje te teme je nadaljevala in leta 2020 magistrirala pod mentorstvom dr. Darka Friša z delom *Glasba kot propaganda v času prve in druge svetovne vojne na Slovenskem*. V okviru doktorskega študija se je pod mentorstvom dr. Darka Friša posvetila raziskovanju pomena slovenske ljudske pesmi za oblikovanje narodne zavesti Slovencev v obdobju prve in druge svetovne vojne.

**Mariusz Gradowski** is Assistant Professor at the University of Warsaw, Poland. He has published articles on the reception of rock and roll styles and genres in Polish musical culture, history of rock, history of Polish jazz, theory of film music and anthropology of music.

**Mariusz Gradowski** je docent na Univerzi v Varšavi. Objavil je več člankov o recepciji rokenrol stilov in žanrov v poljski glasbeni kulturi, o zgodovini rocka, zgodovini poljskega jazza, teoriji filmske glasbe in antropologiji glasbe.

**Nicole Haring** is a Ph.D. candidate at the Center for Inter-American Studies at the University of Graz, Austria. Her research interests focus on feminist theory and pedagogy, gender studies and cultural gerontology. Currently, she holds a doctoral fellowship from the Austrian Academy of Science to work on her dissertation project on intergenerational storytelling on gender.

**Nicole Haring** je doktorska študentka na Centru za medameriške študije na Univerzi v Gradcu. Raziskovalno se ukvarja s feministično teorijo in pedagogiko, študijami spolov in kulturno gerontologijo. Trenutno je doktorska štipendistka Avstrijske akademije znanosti in se posveča disertacijskemu projektu o medgeneracijskem pripovedovanju zgodb o spolu.

**Kirsten Hempkin** arrived in Slovenia in 1996 to take up an English language teaching post in the Department of English and American Studies in Maribor. She never quite made it back to Scotland. She teaches a little bit of everything language-related in the department and her research interests include intercultural studies and language teacher identity (the topic of the PhD she is currently writing at the University of Graz).

**Kirsten Hempkin** je v Slovenijo prispela leta 1996 in se zaposlila kot lektorica za angleški jezik na Oddelku za anglistiko in amerikanistiko na Univerzi v Mariboru. Nikoli se ji ni povsem uspelo vrniti na Škotsko. Na oddelku poučuje različne predmete, ki so povezani z jezikom, raziskovalno pa se ukvarja predvsem z medkulturnimi študijami in identiteto učiteljev jezikov (tema doktorata, ki ga pripravlja na Univerzi v Gradcu).

**Victor Kennedy** earned his Ph.D. in English Literature from the University of Toronto in 1988. He is currently Professor of English and American Studies at the University of Maribor. He is the author of *Strange Brew: Metaphors of Magic and Science in Rock Music*, several articles about literature and music, and co-editor of *Words and Music, Symphony and Song, Ethnic and Cultural Identity in Music and Song Lyrics*, and *Words, Music, and Gender*.

**Victor Kennedy** je pridobil doktorat znanosti iz angleške književnosti na Univerzi v Torontu leta 1988. Je profesor za angleško in ameriško književnost na Univerzi v Mariboru in avtor monografije *Strange Brew: Metaphors of Magic and Science in Rock Music* ter več člankov o književnosti in glasbi. Je tudi sourednik monografij *Words and Music, Symphony and Song, Ethnic and Cultural Identity in Music and Song Lyrics*, in *Words, Music and Gender*.

**Kristian Kolar** is a MA student in the Department of English and American Studies at the University of Maribor. His focal points of research include post-WWII Yugoslav music scene, the cultural impact of radio in Cold War setting, and collective memory in post-WWI Northern Croatian mythology. He is an author of multiple articles, including "Home as a Motif in Croatian Ethnic and Popular Music" (2022), "Outsider": the Influence of History on the Life and Work of Hungarian-Canadian Songwriter B.B. Gábor" (co-written with Victor Kennedy and Neža Bojnec Naterer, in print, 2022), and "An Unlikely Cultural Revolution: The Impact of Radio Luxembourg on Yugoslav Culture" (in print, 2022), among others. As a guitarist, he spends his free time wrapping his head around the works of Rush, Gentle Giant, and post-1973 Led Zeppelin.

**Kristian Kolar** je magistrski študent na Oddelku za anglistiko in amerikanistiko Filozofske fakultete UM. Osrednja področja njegovega raziskovanja so jugoslovanska glasbena scena po drugi svetovni vojni, kulturni vpliv radia v hladni vojni in kolektivni spomin v severnohrvaški mitologiji po prvi svetovni vojni. Je avtor več člankov, med drugim »Home as a Motif in Croatian Ethnic and Popular Music« (2022), »'Outsider': the Influence of History on the Life and Work of Hungarian-Canadian Songwriter B.B. Gábor« (v soavtorstvu z Victorjem Kennedyjem in Nežo Bojnec Naterer, v tisku, 2022) in »An

Unlikely Cultural Revolution: The Impact of Radio Luxembourg on Yugoslav Culture« (v tisku, 2022). Kot kitarist se v prostem času navdušuje nad deli skupin Rush, Gentle Giant in Led Zeppelina po letu 1973.

**Jožef Kolarič** earned his Ph.D. in the department of German Studies at the University of Ss. Cyril and Methodius in Trnava in Slovakia. His research focusses on language change in rap and rap writing. His Ph.D. thesis is titled *Rap in German Language a Space of Language Contact* (original title: “Deutschsprachiger Rap als Raum für Sprachkontakte”). For his Masters’ thesis, *Intertextuality in Billy Woods’s Lyrics*, he received the Miklošič award for best thesis in 2017. He has published articles in scholarly journals in Croatia, England, Germany, Slovakia, Poland, and Turkey, and his first monograph was published in 2022.

**Jožef Kolarič** je doktoriral je na Oddelku za germanistiko na Univerzi sv. Cirila in Metoda v Trnavi na Slovaškem. Raziskovalno se osredotoča na jezikovne spremembe v rapu in pisanju rapa. Njegova doktorska disertacija nosi naslov *Rap v nemškem jeziku kot prostor jezikovnega stika* (izvirni naslov: *Deutschsprachiger Rap als Raum für Sprachkontakte*). Za svoje magistrsko delo *Intertekstualnost v liriki Billyja Woodsa* je leta 2017 prejel Miklošičevo nagrado. Objavil je več člankov v znanstvenih revijah na Hrvaškem, v Angliji, Nemčiji, na Slovaškem, Poljskem in v Turčiji, leta 2022 pa je izšla tudi njegova prva monografija.

**Monika Konert-Panek**, works as Assistant Professor at the Institute of Specialised and Intercultural Communication at the University of Warsaw. Author of *From Mentalism to Optimality Theory: Notion of the Basic Phonological Segment* (Warsaw University Press 2021) and several dozen papers and chapters in monographs. Her current research interests cover the areas of sociophonetics, phonology and stylistics, with the focus on singing accent properties in popular music.

**Monika Konert-Panek** je docentka na Inštitutu za specializirano in medkulturno komunikacijo na Univerzi v Varšavi. Je avtorica monografije *From Mentalism to Optimality Theory: Notion of the Basic Phonological Segment* (Warsaw University Press, 2021) ter številnih člankov in poglavij v monografijah. Raziskovalno se trenutno ukvarja s sociofonetiko, fonologijo in stilistiko, s poudarkom na značilnostih naglasov v pesmih v popularni glasbi.

**Maiken Kores** is a linguist and translator currently living and working in Ljubljana. She graduated from Linguistic Mediation (SI-EN-FR) at Ljubljana’s Faculty of Arts where she is currently pursuing her Masters’ Degree. She translates from Slovene, English, Spanish, French and Italian. As a linguist she is interested in critical discourse analysis, critical stylistics and postcolonial studies; in particular, the societal power of language and the areas where it is realized, be it in the service of either manipulation or emancipation. She is a member of the program committee of the feminist Inštitut 8. Marec (the 8th of March Institute).

**Maiken Kores** je jezikoslovka in prevajalka, ki trenutno živi in dela v Ljubljani. Diplomirala je iz jezikovne mediacije (SI-EN-FR) na ljubljanski Filozofski fakulteti, kjer trenutno opravlja magistrski študij. Prevaja iz slovenščine, angleščine, španščine, francoščine in italijanščine. Kot jezikoslovko jo zanimajo kritična analiza diskurza, kritična stilistika in postkolonialne študije, zlasti družbena moč jezika in področja, kjer se uresničuje, pa naj bo v službi manipulacije ali emancipacije. Je članica programskega odbora feminističnega Inštituta 8. marec.

**Žiga Krajnc** is an English and Slovene language teacher currently working at a primary school. His research interests include propaganda, political discourse, media literacy, digital literacy, and framing in political discourse. He publishes regularly in various journals and monographs. He is also a guitarist and singer, and performs, either solo or in a group, live as much as possible.

**Žiga Krajnc** je učitelj angleškega in slovenskega jezika, trenutno zaposlen na osnovni šoli. Njegovi raziskovalni interesi vključujejo propagando, politični diskurz, medijsko pismenost, digitalno pismenost in okvirjanje v političnem diskurzu. Redno objavlja v različnih revijah in monografijah. Je tudi kitarist in pevec; nastopa – bodisi solo bodisi v skupini, najraje v živo.

**Agata Križan** is an English language lecturer at the Faculty of Arts, University of Maribor. In 2004 she received her master's degree in English language teaching from the University of Birmingham (UK) and in 2017 her doctorate in English from the Faculty of Arts, University of Maribor. Her area of research encompasses the language of evaluation, in particular, appraisals, as well as discourse analysis, critical reading, language in advertising, and teaching English as a foreign language. She has published articles in scholarly journals and chapters in monographs.

**Agata Križan** je lektorica angleškega jezika na Filozofski fakulteti Univerze v Mariboru. Leta 2004 je magistrirala iz poučevanja angleškega jezika na Univerzi v Birminghamu (UK) in leta 2017 doktorirala iz angleščine na Filozofski fakulteti Univerze v Mariboru. Njeno raziskovalno področje obsega jezik vrednotenja, predvsem ocenjevanje, pa tudi analizo diskurza, kritično branje, jezik v oglaševanju in poučevanje angleščine kot tujega jezika. Objavila je več člankov v znanstvenih revijah in poglavij v monografijah.

**Bernarda Leva** is a Teaching Assistant of English Didactics at the Faculty of Arts, University of Maribor. Before taking this post, she was teaching at secondary school, where she was actively involved in projects of the National Education Institute Slovenia; in particular, she focused on modernization of the curriculum process in primary and grammar schools and was part of the school team working on formative assessment to support every student's learning. She coordinated several international projects (ACES,

Comenius projects, Erasmus+ projects). She is currently pursuing her PhD studies in the field of English didactics at the University of Ljubljana.

**Bernarda Leva** je asistentka za didaktiko angleškega jezika na Filozofski fakulteti Univerze v Mariboru. Pred tem je poučevala na srednji šoli, kjer je bila aktivno vključena v projekte Zavoda RS za šolstvo, kjer se je ukvarjala s posodabljanjem kurikularnega procesa v osnovnih šolah in gimnazijah ter bila del šolskega tima, ki je delal na formativnem ocenjevanju. Koordinirala je več mednarodnih projektov (ACES, Comenius, Erasmus+). Trenutno pripravlja doktorsko disertacijo s področja angleške didaktike na Univerzi v Ljubljani.

**Jianan Liu** was born in Xi'an, China in 1983 and graduated with a BA the Northwest University (Xi'an, China), in Chinese language and literature, an MA from Leiden University (Leiden, the Netherlands) in Asian Studies (Chinese Studies). He is an executive of Xi'an Tongchao Shadow Puppetry Academy, with work experience teaching international students Chinese language and culture in the College of International Education, Zhejiang University (Hangzhou, China) and the International School of Chinese Studies, Shaanxi Normal University (Xi'an, China) from November 2013 to December 2019. His publications include 12 academic/research articles in journals and magazines from 2009 to 2021 in the field of Chinese culture and Western cultures.

**Jianan Liu** se je rodil v Xi'anu na Kitajskem leta 1983. Diplomiral je iz kitajskega jezika in književnosti na Univerzi Northwest (Xi'an, Kitajska) in magistriral iz azijskih študij (kitajščina) na Univerzi Leiden (Nizozemska). Je izvršni direktor Akademije za senčno lutkarstvo Xi'an Tongchao. Od leta 2013 do leta 2019 je poučeval kitajski jezik in kulturo na Kolidžu za mednarodno izobraževanje Univerze Zhejiang (Hangzhou, Kitajska) in Mednarodni šoli za kitajske študije, Univerza Shaanxi Normal (Xi'an, Kitajska). Med letoma 2009 in 2021 je objavil dvanajst akademskih/raziskovalnih člankov v revijah s področja kitajske kulture in Zahodnih kultur.

**Genyou Liu** was born in Xi'an, China in 1946. He has a university degree in English and International Business Administration. He works as a researcher at Xi'an Tongchao Shadow Puppetry Academy, and has work experience teaching trainees Chinese and World Shadow Puppetry Arts at the Training and Research Centre of Shaanxi Provincial Intangible Cultural Heritage. His professional titles are economist, international business administrator and senior engineer of prefabricated architecture; his research interests include Chinese and world shadow puppetry arts.

**Genyou Liu** se je rodil leta 1946 v mestu Xi'an na Kitajskem. Diplomiral je iz angleščine in mednarodne poslovne administracije. Dela kot raziskovalec na Akademiji za senčno lutkarstvo Xi'an Tongchao. V preteklosti je poučeval senčno lutkarstvo v Centru za usposabljanje in raziskovanje nematerialne kulturne dediščine province Shaanxi. Je

ekonomist, mednarodni poslovni administrator in višji inženir montažne arhitekture. Raziskovalno se ukvarja s kitajskim in svetovnim senčnim lutkarstvom

**David Livingstone** is an American citizen living and working in the Czech Republic for the last thirty years. He teaches Shakespeare, Modernism, Czech culture, children's literature and American folk music at Palacký University, Olomouc. His doctoral dissertation, entitled *Subversive Characters and Techniques in Shakespeare's History Plays*, attempted feminist and cultural materialist readings of the first Henriad in particular. He recently published a book, *In Our Own Image: Fictional Representations of William Shakespeare*, which looks at the wealth of novels, plays, short stories, films, television series and even comics focused on Shakespeare as a character. He has also presented and written a number of papers dealing with American folk music. Topics have included: American anthems, Pete Seeger, Shel Silverstein, Hobo songs, African-American spirituals, Joe Hill, etc.

**David Livingstone** je ameriški državljan, ki zadnjih trideset let živi in dela na Češkem. Na Univerzi Palacký v Olomoucu poučuje Shakespeara, modernizem, češko kulturo, otroško književnost in ameriško ljudsko glasbo. V svoji doktorski disertaciji z naslovom *Subverzivni liki in tehnike v Shakespeareovih zgodovinskih dramah* se je lotil feministične in kulturno- materialistične interpretacije predvsem prve tetralogije. Nedavno je izdal knjigo *In Our Own Image: Fictional Representations of William Shakespeare*, ki obravnava romane, drame, kratke zgodbe, filme, televizijske serije in celo stripe, kjer Shakespeare nastopa kot lik. Napisal je tudi številne članke o ameriški ljudski glasbi, in sicer o temah, kot so ameriške himne, Pete Seeger, Shel Silverstein, pesmi vagabondov, afroameriška duhovna glasba, Joe Hill.

**Roberta Maierhofer** is Professor of (Inter)American Studies at the University of Graz, Austria, and Adjunct Professor at Binghamton University, New York. From 1999-2011, she served as Vice Rector for International Relations of the University of Graz. Since 2007, she has been directing the *Center for Inter-American Studies* of the University of Graz. Her research focuses on (Inter)American Literature and Cultural Studies, Feminist Literature and Research, Transatlantic Cooperation in Education and Age/Aging Studies. Roberta Maierhofer holds a master's and a doctoral degree from the University of Graz as well as an M.A. degree in comparative literature from SUNY Binghamton. In her publication *Salty Old Women: Gender, Age, and Identity in American Culture*, she developed a theoretical approach to gender and age/ing (anocriticism), and was thus in the early 1990s one of the first to define her work within the field of Cultural/ Narrative Gerontology.

**Roberta Maierhofer** je profesorica (med)ameriških študij na Univerzi v Gradcu in izredna profesorica na Univerzi Binghamton, v New Yorku. V letih 1999–2011 je bila prorektorica za mednarodno sodelovanje Univerze v Gradcu. Od leta 2007 vodi Center za medameriške študije Univerze v Gradcu. Raziskovalno se osredotoča na (med)ameriško književnost in kulturne študije, feministično književnost in raziskovanje, čezatlantsko

sodelovanje v izobraževanju in študije staranja. Magistrirala in doktorirala je na Univerzi v Gradcu, opravila pa je tudi magisterij iz primerjalne književnosti na Univerzi SUNY Binghamton. V svoji publikaciji *Salty Old Women: Gender, Age, and Identity in American Culture* je razvila teoretski pristop k spolu in starosti/staranju in tako v zgodnjih devetdesetih letih med prvimi opredelila svoje delo znotraj področja kulturne/ narativne gerontologije.

**Ana Marković** is a PhD student at the Faculty of Social Sciences University of Ljubljana. Her research interests focus on music and social change, including the analysis of social and political significance of socially engaged music in post-Yugoslavspace and also narratives about the Balkans viewed through the lenses of popular music. She holds two Masters' degrees, in Economics and in Cultural studies, both obtained at the University of Rijeka, Croatia.

**Ana Marković** je doktorska študentka na Fakulteti za družbene vede Univerze v Ljubljani. Njeno raziskovalno delo se osredotoča na glasbo in družbene spremembe, vključujoč analizo družbenega in političnega pomena družbeno angažirane glasbe v postjugoslovanskem prostoru in pripovedi o Balkanu, kot se pojavljajo v popularni glasbi. Magistrirala je iz ekonomije in kulturologije na Univerzi v Reki.

**Kristijan Matjašič** studies Philosophy and History of Art at the University of Maribor and is tutoring at the Department of Philosophy. In his free time he plays the trombone in the Maribor post wind orchestra and has his own music association with a couple of friends with which they organize heavy and noisy concerts. His main goal in life is to inform about and let people hear music which is most of the time uncharted. He is also curious about morality in pop-culture and media.

**Kristijan Matjašič** študira filozofijo in umetnostno zgodovino na Univerzi v Mariboru in je tutor na Oddelku za filozofijo. V prostem času igra pozavno v Poštnem pihalnem orkestru Maribor, skupaj z nekaj prijatelji pa so ustanovili svoje glasbeno društvo, v okviru katerega prirejajo hrupne koncerte. Njegov glavni cilj v življenju je obveščati ljudi o glasbi, ki je večino časa neznana, in jim omogočiti, da jo slišijo. Zanima ga tudi moralnost v popkulturi in medijih.

**Aleš Maver** was born in 1978 in Maribor. He completed his Ph.D. at the University of Ljubljana. He is an associate professor of medieval history and a lecturer for Latin language in the History department of the Faculty of Arts at the University of Maribor. His research fields include history of late antiquity and early Christianity, ancient historiography, cultural and ecclesiastical history of Slovenia, and the history of Eastern Europe.

**Aleš Maver** se je rodil leta 1978 v Mariboru. Doktoriral je na Univerzi v Ljubljani in je izredni profesor za zgodovino srednjega veka in lektor za latinščino na Oddelku za zgodovino Filozofske fakultete Univerze v Mariboru. Raziskovalno se ukvarja z



zgodovino pozne antike in zgodnjega krščanstva, z zgodovino pisjem v antiki, s slovensko kulturno in cerkveno zgodovino ter z zgodovino vzhodne Evrope.

**Benida Mekić** is originally from Montenegro, but now lives and work in Slovenia. She earned her B.A. in English language and literature, as well as Specialist degree in Translation studies in Montenegro, and is currently working on her MA thesis at The Faculty of Electrical Engineering and Computer Science at the department of Media communications in Maribor. Her interests include reading, writing and design, and in current political and socio-economic issues in the world, especially the Balkan region.

**Benida Mekić** je Črnogorka, ki trenutno živi in dela v Sloveniji. Diplomirala je iz angleškega jezika in književnost, končala pa je tudi specialistični študij prevajalstva na Filozofski fakulteti Univerze v Črni Gori. Trenutno pripravlja magistrsko nalogo na Oddelku za medijske komunikacije na Fakulteti za elektrotehniko, računalništvo in informatiko v Mariboru. Zanimajo jo branje, pisanje in oblikovanje ter aktualna politična in družbeno-ekonomska vprašanja v svetu, še posebej v balkanski regiji.

**Sarah Melker** teaches and carries out research at the Institute for English Studies, Karl-Franzens-Universität Graz, where she is enrolled as a doctoral student in linguistics. She holds degrees in French (Bryn Mawr, USA), urban planning (Institut d'Etudes Politiques de Paris, France), and forensic speech science (York, UK). Her professional background and long-term engagement include agriculture, academic translation, and art history.

**Sarah Melker** poučuje in raziskuje na Inštitutu za angleške študije Univerze v Gradcu, kjer je vpisana na doktorski študij jezikoslovja. Diplomirala je iz francoščine (Bryn Mawr, ZDA), urbanističnega načrtovanja (Institut d'Etudes Politiques de Paris, Francija) in znanosti o govoru v forenzične namene (York, Velika Britanija). Njeno poklicno ozadje in dolgoročni interesi vključujejo kmetijstvo, akademsko prevajanje in umetnostno zgodovino.

**Tjaša Mohar** is Assistant Professor of English and American literature at the University of Maribor. Her research interests include Canadian literature, short fiction, stylistics, narratology, and literary translation. She is also a literary translator. Among her recent translations are three short story collections by Alice Munro. She recently co-edited a special issue of the *ELOPE* journal, which focuses on Alice Munro. She is involved in several research projects, among them one focusing on pandemic literature in Slovenia and the USA.

**Tjaša Mohar** je zaposlena na Filozofski fakulteti UM kot docentka za angleško in ameriško književnost. Raziskovalno se ukvarja s kanadsko književnostjo, kratko zgodbo, stilistiko, z naratologijo in s književnim prevodom. Tudi sama je književna prevajalka. Med drugim je prevedla tri zbirke kratkih zgodb kanadske nobelovke Alice Munro. Bila je tudi sourednica tematske številke revije *ELOPE*, posvečene Alice Munro, ki je izšla pred



kratkim. Vključena je v več raziskovalnih projektov, med drugim v projekt, ki se osredotoča na pandemično književnost v Sloveniji in ZDA

**Andrej Naterer** is an Associate Professor at the Department of Sociology at the Faculty of Arts, University of Maribor, Slovenia. He earned his Ph.D. in Anthropology at the University of Ljubljana. He teaches courses on qualitative methodology and topics related to anthropology and youth. His research activities are focused on topics related to youth and childhood and he has authored an anthropological documentary, published two books and numerous articles and book chapters on these topics. He has also managed or worked as a researcher on numerous national and international research projects.

**Andrej Naterer** je izredni profesor na Oddelku za sociologijo na Filozofski fakulteti Univerze v Mariboru. Doktoriral je iz antropologije na Univerzi v Ljubljani. Kot predavatelj in raziskovalec se osredotoča na kvalitativne metodologije ter teme, povezane z antropologijo in mladimi. Je avtor antropološkega dokumentarca, izdal je dve knjigi ter številne članke in poglavja v znanstvenih monografijah. Sodeloval je v številnih domačih in mednarodnih raziskovalnih projektih, v nekaterih izmed njih kot vodja.

**Aleksandra Nuč Blažič** is an Assistant Professor at the Department for Translation Studies at the Faculty of Arts, University of Maribor, Slovenia. She earned her Ph.D. in Translation Studies from the Department of Translation Studies (ITAT) at the University of Graz. She has been an instructor at the Department for Translation Studies at the University of Maribor since 2005 and has collaborated with ITAT as an external teaching staff since 2009. Her research focuses primarily on translation history, conference interpreting and community interpreting. She has been an accredited freelance interpreter for EU institutions since 2005 and an AIIC member since 2016.

**Aleksandra Nuč Blažič** je docentka na Oddelku za prevodoslovje na Filozofski fakulteti Univerze v Mariboru. Doktorirala je iz prevodoslovja na Inštitutu za teoretsko in uporabno prevodoslovje (ITAT) na Univerzi v Gradcu. Od leta 2005 je zaposlena kot lektorica na Oddelku za prevodoslovje Filozofske fakulteta UM, od leta 2009 pa kot zunanja predavateljica sodeluje z ITAT. V raziskovalnem delu se osredotoča predvsem na zgodovino prevajanja, konferenčno tolmačenje in tolmačenje za skupnost. Od leta 2005 je akreditirana tolmačka za institucije EU, od leta 2016 pa članica AIIC.

**Tomaz Onič** is an Associate Professor of English and American literature at the Faculty of Arts, University of Maribor. His teaching experience encompasses a variety of courses in literature and literary translation taught at the home institution as well as at several other universities. His research interests include literary stylistics and contemporary British drama both in close connection with translation studies. In recent years he has conducted several contrastive studies into the translations of Shakespeare's plays, Margaret Atwood's poetry and opera librettos.

**Tomaz Onič** je izredni profesor za angleško in ameriško književnost na Filozofski fakulteti Univerze v Mariboru. Njegove pedagoške izkušnje obsegajo vrsto predmetov s področja književnosti in književnega prevajanja, poučuje pa na domači instituciji in kot gostujoči predavatelj na tujih univerzah. Raziskovalno se ukvarja z literarno stilistiko in sodobno britansko dramatiko, oboje v tesni povezavi s prevodoslovjem. V zadnjih letih se še posebej posveča raziskovanju slovenskih prevodov Shakespeareovih dram, poezije Margaret Atwood in opernih libretov.

**Teodor Petrič** works as an Assistant Professor of German Linguistics in the Department of German Studies of the Faculty of Arts, University of Maribor, where he teaches courses in Phonology, Syntax, Textlinguistics, Language acquisition, Audiovisual translation and Computer assisted analysis of speech and text corpora. His research focuses on naturalness processes in first and second language acquisition, complexity of German nominalizations and light verb constructions, functional classes of particles in German and Slovene.

**Teodor Petrič** je zaposlen kot docent za nemško jezikoslovje na Oddelku za germanistiko Filozofske fakultete Univerze v Mariboru, kjer poučuje naslednje predmete: glasoslovje, skladnja, besediloslovje, usvajanje jezika, avdiovizualno prevajanje in računalniško podprta analiza jezikovnega gradiva. Raziskovalno se ukvarja s procesi naravnosti pri usvajanju prvega in drugega jezika, z zapletenostjo nemških posamostaljenj in funkcijskih glagolskih zgradb ter s funkcijskimi razredi nemških in slovenskih členkov.

**Katja Plemenitaš** works in the Department of English and American Studies of the Faculty of Arts, University of Maribor, where she teaches courses in English grammar, discourse analysis and linguistic gender. Her research focuses on connections between systemic functional linguistics and cognitive linguistics and their application in textual analysis. She is also interested in linguistic aspects of persuasion in mass communication and features of political discourse. She has published several articles in scholarly journals and a monograph.

**Katja Plemenitaš** je docentka na Oddelku za anglistiko in amerikanistiko Filozofske fakultete Univerze v Mariboru, kjer poučuje predmete iz angleške slovnice, analize diskurza ter jezika in spola. Raziskovalno se osredotoča na povezave med sistemsko-funkcionalnim jezikoslovjem in kognitivnim jezikoslovjem ter na njuno aplikacijo v besedilni analizi. Zanimajo jo tudi jezikovni vidiki prepričevanja v množični komunikaciji in značilnosti političnega diskurza. Izsledke svojega raziskovalnega dela je objavila v več znanstvenih člankih in v monografiji.

**Don Sparling** attended the Universities of Toronto and Oxford before ending up in Czechoslovakia in 1969. After several years teaching English at language schools in Brno and Prague, he joined the Department of English and American Studies at Masaryk

University in Brno in 1977. After the political changes in 1989 he was twice Chair of the Department (1989-94, 1998-99). His publications include around fifty scholarly articles and book chapters that reflect his teaching activities in the areas of American and Canadian literature and cultural studies as well as cultural semiotics. The founding President of the Central European Association for Canadian Studies (2004-2006), he is currently its Treasurer.

**Don Sparling** je študiral na Univerzi v Torontu in Univerzi v Oxfordu, nato pa se je leta 1969 preselil na Češkoslovaško. Po nekaj letih poučevanja angleščine na jezikovnih šolah v Brnu in Pragi se je leta 1977 zaposlil na Oddelku za anglistiko in amerikanistiko na Masarykovi univerzi v Brnu. Po političnih spremembah leta 1989 je bil dvakrat predstojnik oddelka (1989–94, 1998–99). Objavil je okoli petdeset znanstvenih člankov in poglavij v monografijah, ki odsevajo njegovo pedagoško dejavnost na področju ameriške in kanadske književnosti, kulturnih študij in kulturne semiotike. Bil je ustanovitelj in prvi predsednik Srednjeevropskega združenja za kanadske študije (2004–2006), trenutno pa je blagajnik združenja.

**Urša Šivic**, Ph.D. is a Research Associate at ZRC SAZU Institute of Ethnomusicology in Ljubljana. Her research interests include ethnomusicology, vocal tradition and its transformation, funeral singers and cantors in the region of Prekmurje and Raba Valley, folklorised song, choral music, folk song arrangements in popular music, carol customs, and music and minorities.

**Urša Šivic** je doktorica znanosti in znanstvena sodelavka na Glasbenonarodopisnem inštitutu ZRC SAZU v Ljubljani. Raziskovalno se ukvarja z etnomuzikologijo, vokalno tradicijo in njenimi transformacijami, vlogo pogrebnih pevcev in kantorjev v Prekmurju in Porabju, ponarodelo pesmijo, zborovsko glasbo, priredbami ljudskih pesmi v popularni glasbi, koledništvom ter glasbo in manjšinami.

**Katja Težak** has been a researcher and lecturer at the Faculty of Arts and the Faculty of Agriculture and Life Sciences at the University of Maribor for 10 years. She is currently writing her Ph.D. dissertation on the topic of literature and archetypes in literature; she has also written and published on the didactic use of literature in ESP classes.

**Katja Težak** je zadnjih deset let raziskovalka in lektorica na Filozofski fakulteti in Fakulteti za kmetijstvo in biosistemske vede Univerze v Mariboru. Trenutno pripravlja doktorsko disertacijo na temo arhetipov v književnosti. Objavila je več člankov o didaktični rabi književnosti pri pouku angleškega jezika.

**Janko Trupej** graduated in Translation and Interpreting (English and German) from the University of Maribor (2009), and holds a Ph.D. in Translation Studies from the University of Ljubljana (2013). Shortly after completing his doctoral studies, he received a grant to

conduct post-doctoral research at the University of Tübingen. His main research interests include literary translation, racist discourse, reception theory and audio-visual translation.

**Janko Trupej** je diplomiral iz prevajanja in tolmačenja (angleščina in nemščina) na Univerzi v Mariboru (2009) in doktoriral iz prevodoslovja na Univerzi v Ljubljani (2013). Po končanem doktorskem študiju je prejel podoktorsko raziskovalno štipendijo na Univerzi v Tübingenu. Raziskovalno se osredotoča predvsem na književno prevajanje, razistični diskurz, recepcijsko teorijo in avdiovizualno prevajanje.

**Teja Turk** is a young researcher at the ZRC SAZU Institute of Ethnomusicology and a Ph.D. student of musicology at the University of Ljubljana, Faculty of Arts. Her research field is instrumental traditional music. In her doctoral thesis she is focusing on the connections between traditional instrumental music practices and cultural identities of Slovenes in the first half of the twentieth century.

**Teja Turk** je mlada raziskovalka na Glasbenonarodopisnem inštitutu ZRC SAZU in doktorska študentka muzikologije na Filozofski fakulteti Univerze v Ljubljani. Njeno raziskovalno področje je inštrumentalna ljudska glasba, v doktorski disertaciji, ki jo pripravlja, pa se osredotoča na kulturne identifikacije Slovencev v prvi polovici 20. stoletja v povezavi z glasbili ter inštrumentalnimi zasedbami iz polja ljudske glasbe.

**Akanksha Varma** is a final year graduate student at the Department of English at Shiv Nadar University, India.

**Akanksha Varma** je študentka zadnjega letnika podiplomskega študija na Oddelku za angleščino na Univerzi Shiv Nadar v Indiji.

# WORDS, MUSIC, AND PROPAGANDA: BOOK OF ABSTRACTS

VICTOR KENNEDY (ED.)

Univerza v Mariboru, Faculty of Arts, Maribor, Slovenia  
vicotr.kennedy@um.si

**Abstract** The fifth Words and Music conference, organized by the English Department of the Faculty of Arts and the Music Department of the Faculty of Education at the University of Maribor, explores the relation between words, music and propaganda, and the place of that relation in history and in modern contemporary culture. The conference includes presentations from the fields of musicology, history, anthropology, sociology, psychoanalytic theory, Marxism, feminist theory, and translation studies, and from different critical perspectives, such as literary and linguistic analysis, Gender Studies, ethnomusicology, critical musicology, stylistics, and popular music studies, applied to genres including folk and protest music, American and European jazz, popular and classical music, rock, and rap.

**Keywords:**  
literature and  
music,  
musicology,  
propaganda,  
censorship,  
protest

# BESEDE, GLASBA IN PROPAGANDA:

## ZBORNİK POVZETKOV

VICTOR KENNEDY (UR.)

Univerza v Mariboru, Filozofska fakulteta, Maribor, Slovenija  
victor.kennedy@um.si

**Povzetek** Peta konferenca Words and Music, ki jo organizirata Oddelek za anglistiko in amerikanistiko Filozofske fakultete in Oddelek za glasbo Pedagoške fakultete Univerze v Mariboru, raziskuje odnos med besedo, glasbo in propagando ter položaj tega odnosa v zgodovini in v sodobni kulturi. Konferenca vključuje prispevke s področja muzikologije, zgodovine, antropologije, sociologije, psihoanalitične teorije, marksizma, feministične teorije in prevodoslovja, ki z različnih kritičskih perspektiv, kot so literarna in jezikoslovna analiza, študije spola, etnomuzikologija, kritična muzikologija, stilistika in študije popularne glasbe, analizirajo žanre, kot so ljudska in protestna glasba, ameriški in evropski jazz, popularna in klasična glasba, rock in rap.

**Ključne besede:**

literatura in glasba,  
muzikologija,  
propaganda,  
cenzura,  
protest



*5<sup>th</sup> Conference*

*“Words, Music,  
and Propaganda”*







University of Maribor

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Faculty of Arts

*Maribor, Slovenia*

*September 15<sup>th</sup> to September 17<sup>th</sup> 2022*

