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Subcultures as “ groups of people that are in some way represented as non-normative and/or marginal through their particular interests and practices, through what way they are, what they do and where they do it ” (1). Different subcultures deal with subcultural difference – well, differently- celebrating, or dreading difference.

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Gelder, Ken (ed.) 2005. The Subcultures Reader. | Granola ...

Examining an eclectic array of subcultures, from New Age travellers, to comic book fans, The Reader looks at how they are defined through their social position, styles, sexuality, politics and their music, and this new edition gives expression to the diversity of subcultural identifications, from scenes and 'tribes' to the 'global ...

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The subcultures reader. Gelder, Ken. All the articles have been specially selected & edited for inclusion in the reader, and are grouped in sections, each with an editor's introduction. There is also a general introduction to the collection, which maps out the field of subcultural studies.

The subcultures reader by Gelder, Ken
Subcultures represent noise (as opposed to sound):
interference in the orderly sequence which leads from

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real events and phenomena to their representation in the media.

Revised and update completely to include new research and theories, this second edition of a hugely successful book brings together a range of articles, from big names in the field, classic texts and new thinking on subcultures and their definitions.

This book presents a cultural history of subcultures,

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covering a remarkable range of subcultural forms and practices. It begins with London 's ' Elizabethan underworld ' , taking the rogue and vagabond as subcultural prototypes: the basis for Marx ' s later view of subcultures as the lumpenproletariat, and Henry Mayhew ' s view of subcultures as ' those that will not work ' . Subcultures are always in some way non-conforming or dissenting. They are social - with their own shared conventions, values, rituals, and so on – but they can also seem ' immersed ' or self-absorbed. This book identifies six key ways in which subcultures have generally been understood: through their often negative relation to work: idle, parasitical, hedonistic, criminal their negative or ambivalent relation to class their

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association with territory - the ' street ' , the ' hood ' , the club - rather than property their movement away from home into non-domestic forms of ' belonging ' their ties to excess and exaggeration (as opposed to restraint and moderation) their refusal of the banalities of ordinary life and in particular, of massification.

Subcultures looks at the way these features find expression across many different subcultural groups: from the Ranters to the riot grrrls, from taxi dancers to drag queens and kings, from bebop to hip hop, from dandies to punk, from hobos to leatherfolk, and from hippies and bohemians to digital pirates and virtual communities. It argues that subcultural identity is primarily a matter of narrative and narration, which

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means that its focus is literary as well as sociological. It also argues for the idea of a subcultural geography: that subcultures inhabit places in particular ways, their investment in them being as much imaginary as real and, in some cases, strikingly utopian.

In a global society with a rapid proliferation of images, fashions and lifestyles, it is becoming increasingly difficult to pinpoint what 'subculture' actually means. This work states that it may be a convenient way to describe more unconventional aspects of youth culture.

Subcultural phenomena continue to draw attention from many areas of contemporary society, including the

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news media, the marketing and fashion industries, concerned parents, religious, and other citizen groups, as well as academia. Research into these phenomena has spanned the humanities and social sciences, and the subcultural theories that underlie this work are similarly interdisciplinary. Subcultural Theory brings these diverse analytic issues together in a single text, offering readers a concise discussion of the major concepts and debates that have developed over more than eighty years of subcultural research, including style, stratification, resistance, identity, media and "post subcultures". The text emphasizes methods, concepts, and analysis rather than mere descriptions of individual subcultures, all the while ensuring readers

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will gain insight into past and present youthful subcultures, including mod, punk, hardcore, straightedge, messenger, goth, riot grrrl, hip-hop, skinhead, and extreme metal, among others. The book closes with an assessment of the subculture concept as a viable and useful sociological tool in comparison with other fields of study including social movements and fandom.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Subcultures: The Basics is an accessible, engaging introduction to youth cultures in a global context.

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Blending theory and practice to examine a range of subcultural movements including hip hop in Japan, global graffiti writing crews, heavy metal in Europe and straight edge movements in the USA, this text answers the key questions posed by those new to the subject, including: What is a subculture? How do subcultures emerge, who participates and why? What is the relationship between deviance, resistance and the 'mainstream'? How does society react to different subcultural movements? How has global media and virtual networking influenced subcultures? Is there a life 'after' subculture? Tracing the history and development of subcultures to the present day, with further reading and case studies throughout, this text is

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essential reading for all those studying youth culture in the contexts of sociology, cultural studies, media studies, anthropology and criminology.

Youth Subcultures uses a cultural studies lens to explore contemporary American youth subcultures such as skateboarding, punk, Goth, and raves in a brief, flexible, and inexpensive reader .

This is an innovative contribution to the study of popular culture, focusing on the youth cultures that revolve around dance clubs and raves.

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