

# Abstract

Looking at different trends in pop music of the last decade we can say that few genres received as much attention as EMO did. The style, which has become one of the most influential global music trends in a few decades, appeared significantly later, but as a massive surprise in the world of mainstream pop music in Hungary. Then, EMO was soon referred to as “the leading subculture” of the youth, not only by pop music, fashion and pop culture professionals, but also by teachers, psychologists, educational consultants, in short, by all of those who, in one way or another, have been in contact with the trend. The research material of the phenomenon presented here does not follow a holistic approach, namely, it does not thematise all the problems associated with EMO. Instead, the selection of subjects in the study was guided by the principle that they should present the opportunities that open up when the issues related to a contemporary youth culture are placed in the context of the cultural study of media. In this approach the recognition prevails that media is playing a more and more prominent role in the appearance and functioning of youth cultures or style communities that are organized along with musical styles. Through the study of media, we can not only draw a more accurate picture of these cultural formations, but the results can also provide an opportunity to highlight general connections in terms of social and cultural conditions. According to this idea, the volume deals with issues such as interrelations among subcultural identity, fashion and media; the media panic created by EMO; the reaction of classic mass media and tabloid media; the reactions of representatives of the global mainstream and local sidestream in terms of ethnicity; and the transformation of subcultural identities in different stages of life.