### **Table of Contents**

Acknowledgements		7	7
------------------	--	---	---

L	Intro	duct	ion	9
		uuci		

- II. Setting the Scene | 25
- A. Theoretical Considerations | 25
  - 1. Youth Culture | 26
  - 2. Hybridity | 39
  - 3. Islam in Europe | 44
- B. Methodology | 59
  - 1. Asking Questions | 59
  - 2. Designing the Research | 60
  - 3. Searching for Answers: Fieldwork | 69
  - 4. Finding Answers: Methods of Analysis | 72
  - 5. Limits and Ethical Considerations | 81
- III. "Portez vos valeurs":

  Manifestations of Islamic Youth Culture | 83
- A. Introduction | 83
- B. Manifestations and Artefacts | 84
  - 1. Performing Arts: Music and Comedy | 84
  - 2. Fashion | 99
  - 3. Media | 110
- C. Conclusion: Defining Islamic Youth Culture | 118



# IV. Living Islamic Youth Culture: Observations Among Consumers | 123

- A. Introduction | 123
- B. A Subculture in Practice | 125
  - 1. Style | 128
  - 2. Idea | 132
  - 3. Action | 137
- C. Conclusion: A Focus on Activity | 142

# V. Producing Islamic Youth Culture:

## A Typology of Motivations | 145

- A. Introduction | 145
- B. Four Types of Motivation | 149
  - 1. Type One: Campaigners | 149
  - 2. Type Two: Improvers | 154
  - 3. Type Three: Empowerers | 160
  - 4. Type Four: Proselytisers | 167
- C. Conclusion: Patterns of a Muslim-European Culture | 176

#### VI. Beyond the Findings | 179

- A. A Conservative Avant-Garde | 179
- B. Islamic Youth Culture in the Context of Research | 193

#### VII. Conclusion | 197

#### Appendix | 203

- A. Interview Questionnaire | 203
- B. List of Interviewees | 207
- C. Letter of First Contact | 210
- D. Consent Form | 211
- E. List of Codes | 212
- F. Glossary | 213

#### Bibliography | 215