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The Role of Macedonian Folk Songs Featured in Macedonian Films in Amplifying the Emotions

ABSTRACT

Macedonian folk songs, as a part of Macedonian traditions and culture, represent an integral part of Macedonian history marked by resistance, military feats, and tendencies for maintaining the Macedonian national identity. This paper is focused on the issue of whether two Macedonian folk songs *With Torments I was Born* and *Listen Patriots* created in the course of the 19th century – a period marked with active struggle for liberation and independence of the Macedonian nation – additionally intensify the emotions provoked by the storyline and action of the films, in which they have been incorporated.

During the research process, the authors of the paper used the mechanism of cognitive appraisal as a model for content analysis, as well as psychological and ethnomusicological analysis of the resulting data. The units of content analysis were the sequences of scenes of the film, in which the two Macedonian folk songs were used. The selected songs and films, as well as the interaction between the sound and visual senses, clearly present the deep relationship between music and emotions in a specific, identity-related context.

The findings of the study are in favor of the thesis that Macedonian folk songs, created as a result of the centuries-old struggle of the Macedonian people, when used in Macedonian films, intensify the patriotic emotions of the viewers and strengthen the concept of uniqueness in the Macedonian identity, due to the processes of repetition and revitalization of collective memories.

KEYWORDS

Macedonian folk music

Macedonian films

Content analysis

Emotions

Introduction

Creating, singing, and listening to Macedonian folk songs have all been deeply embedded in the cultural identity of the Macedonian people. Macedonian folk songs are an inevitable part of the rituals and the everyday life of the Macedonians, but they also have special significance in keeping the memory of relevant historical events of the Macedonian people described in the so-called 'patriotic' songs. Singing and listening to Macedonian folk songs is often a function of maintaining and preserving the uniqueness of the Macedonian identity during the centuries. Macedonian identity is very often a major topic in Macedonian movies, where in one can listen Macedonian songs presented in their original or arranged form on the movie soundtracks. Analyzing the presence and function of Macedonian folk songs in Macedonian films, one can notice that most of the Macedonian folk songs that are integrated in Macedonian films functionally strengthen and intensify the emotional response of the audience and enforce the patriotic feelings, which is the main thesis of this paper.

Case study

The main goal of this paper is to present scholarly research on the usage and role of the Macedonian folk songs in Macedonian films, and the relation between these two powerful media, which complicate the function of folk songs in enhancing the power of a particular scene or sequence of the film. The research was inspired by an experimental survey conducted in 2014 with 30 students (Serafimovska and Markovikj, 2017). The respondents were postgraduate students (age 24 to 30) at the Institute for Sociological, Political and Juridical Research in Skopje, who participated in the study on a voluntary basis. The experiment was conducted in two parts: introductory, and main. The introductory part was aimed at introducing the respondents to the world of music and at sensitizing them to the introspection of emotions, thoughts, and images that are evoked while listening to music. The respondents used colors (in conformity with the previously created glossary of emotions) to present their emotions evoked by listening to respective music. The main part was comprised of two segments:

- A. Listening to the song *Poslushajte Patrioti* and identifying the emotions, thoughts, images, and behavior caused by the listening to this Macedonian epic song.
- B. Listening to the song *So Maki Sum se Rodil* and identifying the emotions, thoughts, images, and behavior caused by the listening to this Macedonian epic song (Serafimovska & Markovikj, 2017).

This experimental study from 2014 was focused on the emotional reaction caused by listening to two Macedonian folk songs of patriotic character. These two songs were: *With Torments I was Born* (*Со маку сум се родил*)¹ and *Listen Patriots* (*Послушajме nampuomu*)². Inspired by the results obtained from this study, in 2017, the researchers made another study focused on the analysis of the use of the same two songs, as part of the soundtracks to three Macedonian films. The directors of the movies and the composers of the movie soundtrack used these two songs in specific scenes and/or sequences in the films, which described different historical and social periods from the Macedonian history. The song *With Torments I was Born* was included in the soundtracks (from the beginnings of the Macedonian cinematography in 1952 to the present time) to two Macedonian films: *The Macedonian Part of Hell*, from 1971, and *Before the Rain*, from 1994. The song *Listen Patriots* was used as film music only in the film *Suicide Guide*, from 1996. Motivated by the results obtained in this case study, the scope of research interest was extended to the study of the use of these two Macedonian folk songs in Macedonian films.

The Macedonian Part of Hell (1971) is describing the persecution of Macedonian population of a Macedonian village by the Bulgarian fascist occupier during the Second World War. *Before the Rain* (1994) is a film about the political turmoil in the Republic of Macedonia, caused by the dissolution of Former Yugoslavia. This 'anti-war' film, which emphasizes the love between members of two different religious communities in Macedonia, offers insight into the reasons for the long history of ethnic conflicts within the Balkan states. It was filmed in the mountainous western part of Macedonia. The film is divided into three very different and related stories concerning the problems of war, ethnic intolerance, and violence. The film won the Golden Lion best-film award at the Venice Film Festival in 1994 and was nominated for Oscar.

The song *Listen Patriots* was used only in the film *Suicide Guide* (1996), which deals with a social topic, presenting the story about the everyday life of a dysfunctional family during the period of economic, political, and social transition of the Republic of Macedonia, that took place after the dissolution of the former Yugoslavia in 1991.

¹ <https://pesna.org/song.php?id=293>

² <https://pesna.org/song.php?id=491>

Music and Emotions

Emotions are complex multi-dimensional inner processes, relatively brief, intense, and rapidly changing reactions to potentially important events, external or internal. They have three components: affective, cognitive, and conative. These three components are cultural and corporeal/embodied, and they arise in social relationships. The affective component includes the subjective experience of situations connected to feelings of arousal, pleasure, or dissatisfaction; the cognitive component refers to how situations relevant to emotions are perceived and evaluated; the conative component is related to expressive behavior (Wirth and Schramm, 2005).

The affective component appears on the physiological level: emotions can increase our heart rate, activate certain brain regions, make us cry, or laugh.

The cognitive component refers to evoking certain memories rather than others, and it can also change the perception of the world, however momentarily. To be able to explain individual differences among people, it becomes necessary to describe what happens between objects and emotions. The most commonly discussed mechanism is cognitive appraisal (Scherers, 1998). The model of cognitive appraisal was introduced by Lazarus and Folkman (Lazarus and Folkman, 1984). Cognitive appraisal was explained as a mental process which has influence on how each individual perceives and responds to internal and external stimuli. When a person interprets an event as relevant and important or significant in his/her life, then that event may cause certain emotion. This process of creating emotions is explained by the mechanism of cognitive appraisal (Deliege and Davidson, 2011: 121). According to Cognitive appraisal theories, emotions are more a result of physiology, since they also depend on cognitive judgments or personal interpretation of situations.³

Juslin & Västfjäll (2008: 563) identify six mechanisms that are critical to music's ability to generate emotions which rely particularly on memory processes: "(1) brain stem reflexes, (2) evaluative conditioning, (3) emotional contagion, (4) visual imagery, (5) episodic memory, and (6) musical expectancy". These authors believe that these psychological mechanisms, supported by the cognitive appraisal mechanism, can

³ Some of these theories, beside the Lazarus' "Appraisal theory" are: Arnold's theory of emotions (Reisenzein 2006), Scherer's "Component Process model" (Scherer, 2005), Ortony, Clore, & Collins *Cognitive Structure of Emotions* (Colby, 1989). This groups of theories moved direction from feeling theories (James-Lange theory) and behavior theorist (Canon-Bard theory) toward cognition and it become dominate approach.

provide an explanation about how music provokes emotions in everyday life.

Some musicologists and ethnomusicologists place music and emotion in a specific relationship, since music can express and relate to emotions that cannot be expressed with words. Susanne Langer comments: "music is 'significant form', and its significance is that of a symbol, a highly articulated, sensuous object, which by virtue of its dynamic structure can express the forms of vital experience which language is peculiarly unfit to convey. Feeling, life, motion and emotion constitute its import" (Langer, 1953: 32). Langer argues that music is both symbolic, and that it is not, but the distinction she makes is more one of degree, than of kind. On one level she argues that the function of music is not "stimulation of feeling, but expression of it; and furthermore, not the symptomatic expression of feelings that beset the composer, but a symbolic expression of the forms of sentience as he understands them" (Langer, 1953: 28). On the other hand, she argues that music cannot truly and completely be symbolic because it does not have what she calls "assigned meaning" (Langer, 1942: 195). Sloboda argues that musical stimuli acquire emotional meaning through association with words that often accompany them. In order for two people to have a similar affective response to a musical stimulus, then, they must both have learned to associate the stimulus with words with the same semantic meaning. (Sloboda, 1985) These statements confirm that music is also a symbolic sound that can trigger different emotions that refer to the performer's/listener's personal and/or collective memory, very often connected with some historical or social event that belongs to a specific community or national cultural memory.

Music as a form of art spreads out in time, but it is also deeply rooted in both, - the individual and collective memory. The properties of music may be permanent and stable but can also be heralds of change. Music, with its own peculiarities, serves as an excellent instrument that conducts personal, local, regional, ethnic, religious, linguistic, and cultural identities. Albeit stable, music offers remarkable metaphors and unvarying information that may assist in understanding societies in all transitional processes (Stojkova, 2014:12). As Timothy Rice (2007) notes, scholars have increasingly linked music to various conceptions of identity since the 1980s (see also Frith, 2004; Nettl, 2015: 263, 268-71). For the purpose of this paper, we refer to Rice, who generally observes four positions from which music relates to identity in ethnomusicological

literature: (1) music gives shape to a pre-existing identity; (2) musical performance provides opportunities for communities to see their shared identities “in action”; (3) music contributes an affective quality or “feel” to an identity; and (4) music gives an identity a positive valence (Rice, 2007: 34–35). This paper also refers to Allan P. Merriam’s conclusion that “the music is a product with its own structure that cannot exist separately from human behavior. To understand why the music is what it is, we must discern and comprehend why the environment where it was created is as it is and why and how the concept created by that environment is arranged in such a manner as to create that specific sound” (Merriam, 1964: 29).

As the function of melody is to fulfill its aim, it also gains a form, which is the most acceptable for the fulfillment of the given aim. At this moment, the form is completely subjected to the aesthetic elements that are close to a certain mentality, region, or culture. In such formation, among the main bearers of the song’s function are the lyrics and tonality, syllabicity, and phoneticity, and the melody, which is subjected to the greatest transformations. The symbiotic relationship between lyrics and melody does not separate these two categories from one another. On the one hand, lyrics appear as the bearer of the activity, that is, the message, whereas on the other hand, melody creates the indispensable magic of the moment, in which this message is transferred in the ether, and in its dimension fulfills the aim of the performance of the ritual. The melody also creates the foundation for its performance, of its spatial and temporal realization. The Russian musicologist B. V. Asafyev states that: “if we want to express a certain thought with sounds, it has to be turned into intonation, that is, it has to be intoned” (Asafyev, 1987: 98). In this way, the emotional content of the song shall be fully compliant with the nuances of the emotions being expressed through the human voice.

Characteristics of the Selected Macedonian Folk Songs Created in the 19th Century

Macedonian culture is deeply rooted and connected to the homeland and the territory of residence. Culture is one of the fundamental segments of social life and an immanent factor of the identity and development of every single nation. It is an extremely specific and heterogeneous sphere that comprises all the tangible and intangible values. Culture is contained and articulated at different levels. On the basic level, it is contained in the language, including its syntax, grammar, and vocabulary). Culture is also contained in the art, rituals, moral values, but also social relations, in terms of how and with whom

we spend time, how we rejoice, how we experience sadness, and mourn death (Cvetanova, 2017).

Over the course of past centuries, Macedonian folk song embraced all significant moments from the lives of the Macedonian people. In addition to the mythological and love traits, these songs also pay tribute to the years of servitude, resistance, military feats, whether individual or group, spontaneous, or organized. Macedonian folklore particularly abounds in songs from the period when the territory of Macedonia, including the Macedonian people, were part of the Ottoman Empire.

Ethnomusicological research shows that preservation of Macedonian traditions is frequently influenced by myths that refer to an idealized past, particularly in instances when the past was forcibly lost or ignored – for example, as a result of forced migration or moving of the political boundaries (Czekanowska, 1996: 95). For these reasons two songs from Macedonian history were chosen as excellent examples of how emotions translate into an intonational-melodical organized form with specific functions and aesthetics. Both songs are lyrical in character and have patriotic content. The lyrics, as in all lyrical songs with patriotic character, are the main bearer of the song's function, and they convey the message directly. The lyrics of the first song *Listen Patriots*⁴ have a direct patriotic function, which in the very first verse, determines the song's purpose, thus having the intention to provoke patriotic feelings in the listener, related to the history of the Macedonian people and their fight for freedom. The lyrics openly describe the sacrifice of the revolutionary Aleksandar Karagjule Ohridski, as one of the most prominent Macedonian national activists towards the end of the 19th century, who acted primarily in Sophia, and who advocated for Macedonian national independence, thus continuing the resistance of the Macedonians against the Bulgarian exarchy and the quiet Bulgarian assimilation, which was particularly reinforced following the establishment of Bulgarian church in Macedonia, when all Macedonians who wished to satisfy their religious needs were issued documents certifying that they were Bulgarians and suffered perfidious spiritual and cultural pressure (through education, etc.) in order to make them accept Bulgarianism (<http://www.mn.mk/istorija/4037-Aleksandar-Karagjule-Ohridski>). Without a doubt, this new propaganda was met by resistance on the part of the Macedonians, Aleksandar Karagjule, among them. Despite the fact that this

⁴ <https://pesna.org/song.php?id=491> (last accessed on August 19, 2018)

song was written near the end of the 19th century, the current situation involving the negation of Macedonian cultural and identity symbols, such as language, name, and church, on the part of its neighboring countries, makes this songs still popular and evokes a feeling of identification with the collective struggle of the Macedonian people for freedom and recognition of their national and cultural identity and integrity.

In the second example, *With Torments I was Born*⁵, the author does not mention the name of any revolutionary or character from Macedonian history, but tells of a part of life of the Macedonian people, who have, throughout history, constantly experienced difficult times in bondage, under oppression, in hardship, and sorrow. Adding to today's perception of this song that provokes direct associations with the Macedonian history from the aspect of the difficult everyday life of the Macedonian people, is the featuring of this song in several contemporary motion pictures in the past 30 years, as well as in other media, while presenting the hardships in the life of Macedonians throughout history. Performed and rearranged by renowned Macedonian folk singers and popular musicians, this song bears the code of recognition of the 'difficult' fate of our predecessors. Thus, the text is intended to incite deep emotional patriotic feelings, which in this case, are meant to provoke respect towards our predecessors and their perseverance, determination and pride.

Regarding the melody, both examples have melodies with fundamental motif developments and musical characteristics specific for the Macedonian musical idiom. They are composed in the same tone scale, specifically in the Aeolian mode, which even ancient philosophers described as lyrical and emotional. These songs are exceptionally melodious and emotional, with the form supporting their function. The first example, that is, the song *Listen Patriots* has a strophic-refrain form, with a logically developed melody in the Aeolian tonal scale of 7 tones starting from the subtonium to the VI degree above the finalis. What is interesting for this example is the occurrence of a refrain with sequential melodic motifs, in which the presence of the pure fourth interval is expressed. This is considered a hymnic and patriotic interval, and is usually present and emphasized in hymns, marches and other types of songs of battling character. The song is written in 7/8 rhythm, which is considered to be a characteristically Macedonian rhythm, with a three-part beat in the beginning of the tact. The second example, the song

⁵ <https://www.youtube.com/watch?v=FL7M9uZCk9Q> <https://pesna.org/song.php?id=293> (last accessed on August 19, 2018)

With Torments I was Born, is also composed in natural Aeolian mode, with a wider range and, unlike the first example, is in a slow tempo with a 4/4 meter, which in certain performances turns into rubato, that is, a free tempo. Specific for these songs are the underlined emotions and elegiac feelings that contribute to the recognition of the patriotic function of the song on the part of the listener.

Methodology of the Research

The main research question is: How and with what purpose are Macedonian folk songs used in Macedonian films?

This question was elaborated through 4 sub-questions: Does the particular folk song correspond (is appropriately used) to the specific scene/sequence in the film?; Does the song deepen the emotional experiences caused by the action in the scene/sequence?; Are the associations (thoughts, messages) provoked by listening to the songs (obtained from the experimental research in 2014) similar or same to the thoughts and messages meant to be evoked in the scene/sequence?; Is there consistency in the tendency of the behaviors induced by the song, and that, prompted by the scene/sequence of the film?

<i>Name of the film</i>	Before the Rain	Macedonian Part of Hell	Suicide Guide
<i>Genre</i>	Drama/War	Drama war	Drama
<i>Duration</i>	1h 53min	1h 44min	1h 37min
<i>Theme</i>	A review of the Macedonian - Albanian relations in the period of the breakup of the SFRY	The persecution of the Macedonian population in the Second World War in the Bitola region by the Bulgarian occupier	A review of the everyday life of a dysfunctional family in the capital of Macedonia (Skopje) in the period of transition of the Macedonian society
<i>Director</i>	Milcho Mancevski	Vatroslav Mimica	Ervin Altanaj
<i>Year of production</i>	1994	1971	1996
<i>The film processing period</i>	1993/92	year 1942 and the start of 1943	Current time
<i>Scenario</i>	Milcho Manchevski	Slavko Janevski	Sasko Nasev
<i>Music in the film</i>	Anastasija	Archive music	Vlatko Stefanovski

Table 1. General information about the films in which the two Macedonian songs are used

The two selected songs are excellent examples of how emotions translate into an intonational-melodic organized form with specific functions and aesthetics. Both songs are lyrical in character and have patriotic content; both speak of the plight and suffering of the Macedonians during the Ottoman Empire. Both songs are very much heard in the Macedonian media space in different circumstances in the everyday Macedonian life, although almost three centuries have passed since their creation.⁶

The data analysis of the usage of these songs in the three movies showed that:

1. The song *Listen Patriots* appears only in the film *Suicide Guide* (1996) at 59 minutes, in a scene where music is diegetic. Namely, while the dysfunctional family goes

⁶ As an additional argument for the analysis of these two songs are the data that both them are performed by the doyens of the Macedonian folk song, Vanya Lazarova, who sang the song *With Torments I was Born* and Nikola Badev who sang *Listen Patriots*.

through a normal day at home, the song *Listen Patriots* is heard on the radio (performed by the Ensemble 'Chalgia').

2. The song *With Torments I was Born* appears in two films: *The Macedonian Part of Hell* (1971) and *Before the Rain* (1994). In the film *The Macedonian Part of Hell* the song appears at the very beginning of the film, i.e. during the exposition and in the final, or final scene. The same song appears in the final sequence of the film *Before the Rain*. In both cases, the singer is the famous Vanja Lazarova, but the interpretation is different. In the first film, the interpretation is more traditional, while in *Before the Rain* the interpretation is more ambiental, and is arranged in an ethno-world-music-style by the band Anastasija.

The content analysis is based on the qualitative processing of the data received from the sequences of the films where the songs are used. The unit of analysis is the part of the film (scene or sequence), which lasts from the beginning to the end of the song. The units of content are: the text spoken by the actors; the context, in which the action takes place; and the behaviors and reactions of the actors. The template for content analysis of the scene is constructed in accordance with the concept of cognitive appraisal, wherein the stimulus (the scene of the film) is up to cause certain emotions only in the case when it has a subjective meaning for the recipient.

The form for content analysis has three parts:

1. Description of the stimulus: a factographic and full description of the scene/sequence, wherein the focus of the analysis is on the action shown in the scene / sequence; (full description of each scene is presented in Table 2).

DESCRIPTION OF SCENES/EXPOSITIONS IN WHICH SONG WITH TORMENTS I WAS BORN CAN BE LISTENED		DESCRIPTION OF SCENE IN WHICH HE THE SONG LISTEN PATRIOTS CAN BE LISTENED	
<i>DESCRIPTION OF THE SCENE: starting scene / exposition from the film 'The Macedonian Part of Hell' in which song 'With Torments I was Born' can be listened</i>	<i>DESCRIPTION OF THE SCENE: ending scene / exposition from the film 'The Macedonian Part of Hell' in which the song 'With Torments I was Born' can be listened</i>	<i>DESCRIPTION OF THE SCENE: final sequence from the movie 'Before the Rain' with the song 'With Torments I was Born'</i>	<i>DESCRIPTION OF THE SCENE: a scene from the film 'Suicide Guide' in which he the song 'Listen Patriots' can be listened</i>
<p>Soldiers on horses, dressed in white uniforms (Bulgarian soldiers). The heads of the soldiers are shown in a first plan. Soldiers ride on horses, as through the cordon they lead the civilian population. Moving civil population: men, women, elderly people, children; people go slowly, carry suitcases, rustic woven bags, some bundles.</p> <p>The bodies of the civilian population are tilted, with a glance towards the earth, moving through a settlement. A woman peeps through the window, but after the Bulgarian soldier shouts: "What are you looking at? Do not look!" - she closes the windows.</p> <p>A young girl goes beside an elderly man who defies. She addresses him:</p> <p>"Come on, grandpa they will kill you" ...</p> <p>The grandfather answers: "Lord, they will not give us even to die in our country. Nowhere is the place left! Even in the Hell we do not have own place."</p> <p>On the wall of a house is seen a glued sheet of paper with a photo of a character. The warrants say: "A warrant. Todor Angelov-Teacher is wanted."</p>	<p>Civilian population (men, women, children, old people) on the move, armed army on horses and infantry. The military is in the same height as the people.</p> <p>An army on horses walks in a white uniform, and soldiers carrying rifles in an olive green uniforms with helmets move along the crowd. The bodies of the people are upright, the heads are raised.</p> <p>The military and the civilian population are shown as leaving the village and moving along the meadow. The weather is sunny and light.</p> <p>Shots in the distance are heard.</p> <p>A female character from the crowd looks at the distance and says, "That's the teacher, our teacher, he stayed alive, he was saved ..."</p> <p>The crowd of soldiers and civilian population disappears into the horizon. There is a display of a mountain landscape, greenery, nature, sky ... nature in green.</p>	<p>Crickets and sheep are heard. The cousin shoots at Aco. After the shots the girl runs away. Aco falls wounded face to earth and gazes into the soil. His cousins run to check if he is alive. Turn it over. Aco is twisted to the sky; two wounds can be seen on the chest that has made two bloody circles on the thorax. Aco says, "Shoot, cousin, shoot." The cousin who was shooting said: "Aco, do not worry, Aco it will go away." Aco replies: Pst ... Looks, it will rain ..."</p> <p>Thunder sounds, the sky is dark, there are dark clouds. It rains. The fly moves along the dead body of Aco. Aco's dead body is surrounded by armed men-his relatives who killed him. Armed people are moving towards the horizon after the girl.</p> <p>A girl dressed in a men's blue sports jacket and men's red sport tracksuit runs from behind the rocks, then runs again, runs away ... A landscape of rocky landscape, mountains, yellowing grass dried out of the sun, cracked by land drought. Drops begin to absorb into the ground. The sky is in dark colors (gray and violet shades). The girl stops on a hill where the Orthodox church is seen, turns face to the rain drops are falling on her face, especially the eyes.</p> <p>Monk cultivates a garden where tomatoes are planted. A herd of sheep is on the dry grass. The priest from the church approaches him, calling him to come to the church because the storm is coming and says, "The fly are biting, it's enough, it will rain, come on, it's time, and the time does not wait (smiles), and the circle is not round ". Last frame: the whole screen shows the head and chest of the already deceased Aco, the camera focuses only on the chest, that is, the two wounds from the bullets and bleeding in the form of two concentric circles.</p> <p>In the distance, the girl runs towards the church .. she keeps her stomach as if no longer has a soul.</p>	<p>The mother (M) is in the bedroom, and the son (S) enters the kitchen. The son comes to the bedroom and begins the conversation.</p> <p>(S): Do not come last night! (Thoughts of his father) ..</p> <p>(M): No ..</p> <p>(S): Do you want me to call him?</p> <p>(M) No</p> <p>(S): Can I do something for you?</p> <p>(M): Tell me what you are taught at faculty.</p> <p>(C): How do you think?</p> <p>(M): I'm interested, I've never studied.</p> <p>(S): They thought us that everything is more beautiful now than before.</p> <p>(M): Pih ... What kind of college is that if they teach you that!</p> <p>(S): Before it was totalitarianism.</p> <p>(M): What?</p> <p>(S): There was no freedom in the past, life depended on ideology.</p> <p>(M): How about not? In the past there was order and peace, now I have not taken a salary for 4 months!</p> <p>(S): The fact that you took the salary was not good. In totalitarianism all take wages in order not to rebel. In democracy only the one who will earn.</p> <p>(M): Who said that? Now I work double more!</p> <p>(C): Now you have the right to vote and civic obligations, what about before? In the past, you were only a registered ID in the Mministry of interior!</p> <p>(M): Let me tell you! They do not teach you well on that faculty!</p> <p>(S): So you are asking me and I am answering to you ...</p> <p>(C): Can I have a cigarette?</p> <p>(M): Do you want a cup of coffee?</p> <p>The father (F) enters, he did not not come home last night. He takes off and sits in the kitchen.</p> <p>The son is sitting in the living room.</p> <p>(F) Put coffee for me too.</p> <p>(S): Oh, oh, oh, the comeback of the Jedi ... where are you father ? You're gone all night.</p> <p>(F): Do not eat shit kid!</p> <p>(C): Do you want to beat me?</p> <p>(F): I should when I could.</p> <p>(F): Fuck the rain!</p> <p>(F): I forget to buy burek!</p> <p>(M) Are you hungry?</p> <p>(F): Like an idiot!</p> <p>(M): I'll make you a popara. I'm on my way to work.</p> <p>(F): I'll drive you ...</p> <p>(S): What is this scandal Kumplung? You will carry your wife to work with a car?</p> <p>(M): Do not talk like that to your father!</p> <p>(S): If he sleep at home one night, you will start to love him!</p> <p>(M): Let me spit on your democratic head. Get out!</p> <p>(S): He's beating you and you defend him!</p> <p>(M): Get out!</p> <p>The mother is chasing the son from the room.</p> <p>The mother begins to prepare a meal for the father while he is still sitting on the table</p> <p>(F): You do not have to beat him, he is still a kid, he will misunderstand! (Ironic)</p> <p>(M): Stand by!</p> <p>(F): Do not bullshit cow!</p> <p>(F): Give me to eat.</p>

Table 2. Description of the scenes (stimulus)

2. Description of the process of interpretation of the scene/sequence through three components of the emotions: the affective, cognitive, and conative. The affective component is understood as a likely subjective experience of the situation in terms of emotions/experiences/states of actors. The cognitive component serves as a framework for understanding what is happening in the scene/sequence. This cognitive component assumes that certain personal information and knowledge of the viewers, collective memory of the Macedonian people, as well as the additional cognitive elements (if any) that are included, are explicitly or implicitly shown in the scene/sequence. The final component, conative, refers to the assumed ways of interpreting the behavior of the actors in the film.

3. Presumed audience reactions (emotions, associations/thoughts, ideas and messages/and tendency to behave that can occur during exposure to the scene where the music can be heard). (See Table 3, 4, 5.)

Emotions that can occur to the audience (AFFECTIVE COMPONENT)			Emotions that can occur to the audience (AFFECTIVE COMPONENT)
<i>Emotions that can occur to the audience while watching a scene / exposition from the film <u>The Macedonian Part of Hell</u> in which song 'With Torments I was Born' can be heard.</i>	<i>Emotions that can occur to the audience while watching the ending scene / exposition from the film <u>The Macedonian Part of Hell</u> in which the song 'With Torments I was Born' can be heard</i>	<i>Emotions that can occur to the audience while watching the final sequence from the movie <u>Before the Rain</u> with the song 'With Torments I was Born'</i>	<i>Emotions that can occur to the audience while watching a scene from the film <u>Suicide Guide</u>' in which he the song 'Listen Patriots' can be listened</i>
Sadness, frustration, rage, hatred, helplessness	Revolt, frustration, Hope, Patriotic feelings, Faith	Nausea, Revolt, Fury, Despair, Hopelessness, Sadness, Fatality, Hate, Fear, Accusation, Acceptance with death	Fear, Aggression, Frustration, Fury, Anger

Table 3. Presumed emotions

Thoughts, ideas and messages that can occur to the audience (COGNITIVE COMPONENT)			Thoughts, ideas and messages that can occur to the audience (COGNITIVE COMPONENT)
<i>Thoughts, ideas and messages that can occur to the audience while watching a scene / exposition from the film <u>The Macedonian Part of Hell</u>, in which song 'With Torments I was Born' can be .</i>	<i>Thoughts, ideas and messages that can occur to the audience while watching an ending scene / exposition from the film <u>The Macedonian Part of Hell</u>, in which the song 'With Torments I was Born' can be heard.</i>	<i>Thoughts, ideas and messages that can occur to the audience while watching a final sequence from the movie <u>Before the Rain</u> with the song 'With Torments I was Born'</i>	<i>Thoughts, ideas and messages that can occur to the audience while watching a scene from the film <u>Suicide Guide</u>, in which he the song 'Listen Patriots' can be heard.</i>
Persecution, terrible fate, anxious and helpless people	Heroes are immortal, Revolution lives, Better tomorrow comes, Justice wins	Blood revenge, undesirable murder, Someone stopped in the path of madness, Bond between Macedonians and Albanians.	His son opposes his father's abuser; The son tries to protect the mother; The father is a tyrant, dishonest. The transition has ruined

Table 4. Presumed thoughts

A behavioral tendency that can be encouraged by the audience. (CONATIVE COMPONENT)			A behavioral tendency that can be encouraged by the audience. (CONATIVE COMPONENT)
<i>A behavioral tendency that can be encouraged by the audience while watching a scene / exposition from the film 'The Macedonian Part of Hell' in which song 'With Torments I was Born' can be heard</i>	<i>A behavioral tendency that can be encouraged by the audience while watching an ending scene / exposition from the film 'The Macedonian Part of Hell' in which the song 'With Torments I was Born' can be heard.</i>	<i>A behavioral tendency that can be encouraged by the audience while watching a final sequence from the movie 'Before the Rai' with the song 'With Torments I was Born'</i>	<i>A behavioral tendency that can be encouraged by the audience while watching a scene from the film <u>Suicide Guide</u>, in which he the song 'Listen Patriots' can be heard</i>
Toward self	To self, but also exalted feelings	Toward self	Toward others

Table 5. Presumed behavior

Discussion

The main research interest of this paper was focused on how Macedonian folk songs are used in Macedonian films. In order to provide the answer to the main question, four research questions were considered, which in fact, are four aspects of the phenomenon, on which the analysis was based.

1. The first question or aspect of analysis refers to the appropriateness of the use of the Macedonian folksong at hand at a certain point in the arc of the film. The scene/sequence, in which the concrete Macedonian folk song is present, was analyzed as a unit of analysis. The beginning of the song was considered as the beginning of this unit (the stage/the sequence) and, the end of the same unit is the moment when the song ends.

In this part of the analysis, the focus is on the action of the film (see Table 2), and whether the song (and the lyric) correspond to that scene, in which it is used. The qualitative analysis showed that in two of them it is a matter of persecution of the Macedonian population by the Bulgarian occupier during the Second World War. In one sequence it is about the events that followed the breakup of Yugoslavia and inter-ethnic tensions and conflicts between the Macedonians and the Albanians. Only in one of the scenes /sequences it is not about an event that is related to war or history, but about the social event from a dysfunctional family's everyday life, settled in the transitional period of the society they inhabit.

When it comes to the song lyrics, it can be concluded that the directors of the films appropriately and very skillfully use Macedonian songs. Even for the fourth analyzed scene, in which the song *Listen Patriots* is heard on the radio, where the song is used in the action when the members of one transitional, decaying family are in conversation, even then, it can not be said that the use of the song is inadequate. There is no war in this scene, there are no innocent victims and revolutionaries explicitly, but there is an abuser/tyrant (the father), there are (innocent) victims of violence, such as his wife and his son, as well as a rebel who, although young, will try to resist violence and to protect the innocent victims.

Hence, the conclusion of this question would be that Macedonian folk songs used in scenes/sequences, the action of which corresponds to the lyrics, or more precisely to

what is being conveyed, although that content does not have to be explicitly related to the lyric of the song.

2. The second question was about the potential of Macedonian songs to deepen the emotional experience provoked by the film. Here, the focus of the analysis is on the affective component in the process of personal interpretation of events (stimulus): emotions that can occur in the audience members who watch the scene (see Table 3).

From the analysis of the affective components (assumed subjective experiences) of the four scenes/sequences it can be said that emotions, which are supposed to occur during the scene are the same as those that occurred when listening to the song itself (from experimental survey). The experimental survey in 2014 showed that when listening the song *With Torments I was Born*, the most frequent emotions are grief, anger, fear, and hatred (Serafimovska and Markovikj, 2017). The same emotions are presumed to occur to the viewers of the three scenes, in which the song appears. The same conclusion can be made about the emotions caused by listening to the folk song *Listen Patriots* and the emotions that are supposed to be challenged by the viewers of the scene in the film *Suicide Guide*, although, as already mentioned before, the topic and the action are different from what the song lyrics (political and social issues during the period of transition). Listening to the song *Listen Patriots* provokes anger, fear, and hatred (Serafimovska and Markovikj, 2017), and these are the same emotions that are expected to occur as a result of watching and interpreting the respective scene. At this point in the analysis, only one more important insight could be added.

When watching the films, negative emotions are supposed to dominate, while when listening to the songs (as findings from the experimental survey suggest) can sometimes cause positive, or at least neutral, feelings. For example, only listening to the folk song *Listen Patriots* causes love, calmness, excitement, and nostalgia (Serafimovska and Markovikj, 2017), while watching scene from the film might not have that same potential for positive and / or neutral emotions. This will happen because of the 'framing,' which dictates how to view and understand the displayed information (Lakoff and Johnson, 1980). Listening to the song *With Torments I was Born* causes both calmness and nostalgia (Serafimovska and Markovikj, 2017), while exposure to the scene, in which the song is used, most likely, will not have the capacity to evoke the same

emotion. Therefore, watching the scene has the capacity to cause other negative and/or neutral feelings and conditions, such as nausea, revolt, hopelessness, fatalism, reconciliation with death, accountability, hope, and patriotic feelings. The simple question is whether the Macedonian folk song is used to deepen the emotional experiences caused by the action of the film. The answer is yes.

3. The third question refers to the cognitive component, in particular the similarity/sameness of the associations (thoughts, ideas and messages) caused by the song itself and the association presumably provoked by the film scenario. This cognitive component assumes that personal information, personal retrieval, collective memory records, as well as explicit and implicit verbal or pictorial parts in the scene/sequence will participate (Table 4).

In this part of the analysis it can be seen that in the two scenes/sequences of the film *The Macedonian Part of Hell* that speak precisely about events of the Second World War, the assumed thoughts, ideas, messages, and images are almost identical with the associations provoked when only listening the same song: the terrible destiny of these people; anxiety of the people, but also the awakening of patriotism; revolution (Serafimovska and Markovikj, 2017). In scenes/sequences where events are not directly related to war, but with events and developments that speak about inter-ethnic conflicts (like in the film *Before the Rain*) and family problems (like in the film *Suicide Guide*), the assumption is that the associations, thoughts, ideas, and messages will be slightly different. Namely, when listening to the song *With Torments I was Born* there are thoughts and images like 'Death of patriots'; 'Making a pledge to future generations so that they know what previous generations have gone through'; 'Anguish misery' (Serafimovska and Markovikj, 2017), and while watching the sequence from *Before the Rain*, the following ideas and thoughts can be provoked: blood vengeance, undeserved murder, someone standing on the path to madness, bondage between the Macedonians and Albanians, etc.. Listening to the song *Listen Patriots* induces thoughts and ideas, such as: feelings of pride for the Macedonian struggle; anger and rage towards traitors; grim and dreary destiny; awakening of ethnocentric nationalist feelings (Serafimovska and Markovikj, 2017), etc. Watching the scene from the film *Suicide Guide* can provoke the following observations/sentiments: the son tries to protect the mother; the father is a tyrant, dishonest; the transition has ruined the lives of many.

This data speaks in favor of the use of 'frames' to achieve the effect that the sender of the message through the film (Lakoff and Johnson, 1980) wants to achieve. Only listening to the song has the potential to cause certain thoughts and images inherent only to the recipient (Serafimovska and Markovikj, 2017). In the case when we have a simultaneous display of an action through a film where we have images, actions, text, and a recognizable song, there is a no space for the additional individual experience of the viewer. The scene unambiguously implies the message of the movie director. This framed response is usually associated with the collective memory, passed through generations (Assman, 1995).

If we simply want to answer the question of whether the associations caused by the song correspond with the supposed associations caused by the scenario/script of the film, the answer would be yes, but only when the script deals with the same or a similar theme that the lyricist narrates. In cases when the script talks about another similar or different topic, different thoughts, ideas and messages are likely to emerge.

The fourth question discussed here, is whether there was a coincidence in the behavioral tendencies induced by the song and those supposedly induced by the scene/sequence of the film, in which the song was used. In this part of the analysis, the research interest was on the connotative composition of the song and the tendencies of behavior that are supposed to occur. The three assumed tendencies of behavior were: behaviors directed towards self; behaviors directed to others; and behaviors aimed at something that is exalted and outside of us (see Table 5).

This part of analysis showed a complete concordance of the behavioral tendency induced by the song (findings from experimental survey) and that induced by the scene/sequence of the film in which the song was used. The behavioral tendency motivated by listening to the song *Listen Patriots* is primarily toward others (Serafimovska and Markovikj, 2017), and such a tendency is most likely even when watching the scene from the film *Suicide Guide*.

The behavioral tendencies prompted by listening to the song *With Torments I was Born* are toward oneself and toward 'up'- exalted and outside of us (Serafimovska and Markovikj, 2017), and such a tendency is also expected to be present when watching the scenes/sequences from the films *The Macedonian Part of Hell* and *Before the Rain*. Hence, the conclusion would be that there is a complete match in the behavioral tendencies

induced by the songs, and those induced by the scenes of the film in which the song is used.

Conclusion

Apart from the question of *how* Macedonian folk songs are used, it is important to know why they are used in the way they are used, and why Macedonian people will respond the way they do.

The collective memory of the Macedonian people is based on eternal struggle for proving and maintaining the Macedonian identity as distinct from that of Bulgarian, Greek, and Serbian. Macedonia's current relationships with all its neighbors is also an obvious example of the process of strengthening, deepening, and 'embodying' the same content of the collective unconscious of the Macedonian people. In its collective memory, the Macedonian people carry the memory of the collective trauma. Events, which can cause collective trauma and are transmitted through generation are: wars, genocide, terrorism; and they are framed in the history and culture of a nation (Healing Collective Trauma, n.d.). In its function and essence the Macedonian patriotic and revolutionary folk songs are deeply rooted in the collective unconscious of one nation, representing a vehicle for remembering and transmitting the memory of Macedonian history of struggle, as well as the memory of the victims of this struggle, closely related to the elements of national pride (Ilic, 2012).

So, the answer to the question why the Macedonian folk song as a bearer of the memories of the Macedonian people is used in this manner, would be the following: to strengthen the memory of the centuries-long struggle of these people to preserve their identity, embedding the plight and suffering in that struggle in the collective memory, and enforcing the perception of injustice that is inflicted through the misdeeds against this people.

Furthermore, it is interesting to know how this 'embodying' is done. Embodiments of associations and memories can occur via an explicit, or an implicit path. The explicit is clear and obvious and visible in both scenes/sequences from the film *The Macedonian Part of Hell*, where the collective trauma of the Macedonian people is explicitly associated with the historical events such as the mass murders and persecution of the Macedonian people by the Bulgarian army during the Second World War.

The implicit content embedded in the script to the film *Before the Rain*, where several soundscape metaphors turn the whole atmosphere into a heavy, tedious, and tense. The repeated lambing of the sheep is actually associated with the concept of a 'scapegoat', that is, with someone's death. The quote: 'And the circle is not round,' after which the bloody circles on the chest of the slain appear in the center of the screen, a metaphor of the cyclical repetition of the difficult and painful history of the Macedonian people. It is a metaphor that history repeats itself, but also that embedding it in collective memory must also be repeated.

Furthermore, the same question appears but in a different form: Why would some content be embedded over and over again? Is it the intention to induce certain specific behaviors or reactions? What is the ultimate goal? If judged by the possible recurrent behavioral tendencies that would be caused by the scenes/sequences, in which Macedonian folk songs are used, then we can say that the intention is to induce patriotic feelings.

The songs and the scenes/sequences have the potential to provoke these behaviors aimed at the outside, but also those aimed toward oneself. Metaphors in *Before the Rain*, which function to simultaneously strengthen the collective identity, are also re-examining it in order to overcome the conflict between communities. The ambivalence is amplified due to the vague contour of the enemy at whom the aggression is directed, except when it comes to retroreflection, where the energy of reaction and the direction of energy towards the outside, that is towards the goal, turns to the inside.

If we consider the results of the experimental study from 2014 and the following analysis in 2017, one can conclude and confirm that music is one of the most powerful kinds of media, as well as the phenomenon that (1) music gives shape to a pre-existing identity; (2) musical performance provides opportunities for communities to see their shared identities "in action"; (3) music contributes an affective quality or "feel" to an identity; and (4) music gives identity a positive valence (Rice, 2007: 34-35).

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