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THE ROLE OF POPULAR SONGS IN CONFIRMING CROATIAN NATIONAL IDENTITY

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Abstract

The experiential, emotional reception of a piece of music depends on a number of factors. Considering this complex phenomenon from a subjective aspect, the individual experience of a particular piece of music is influenced by the time and place of listening, as well as by physical and social factors, structural elements of the music, and other qualitative elements. Popular music, due to its distinctive features, which are manifested through a simpler melodic and rhythmic structure, elicits an intense emotional response from the listener even at the first listening. The textual element plays a significant role in this, as it can completely change the affective valence of the piece of music. Based on the musical analysis of nine popular songs from the Homeland War, the most intensive period in Croatian history in social and political terms, the paper discusses all the experiential elements that influenced the emotional reception and the popularity of these songs. The impact of lyrics on the affective dimension of the acceptance of the songs is highlighted, as is the setting in which they were composed and the significance they had for the formation of national identity.

Keywords: emotions, national identity, popular music

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Introduction

Listening to music is a multidimensional experience that raises numerous questions for researchers of various profiles (Škojo, 2020, Škojo, 2021). From the point of view of experiencing a piece of music, emotional reception, and emotions induction, for more than half a century, efforts have been made to shed light on the numerous influences on the basis of which a particular musical performance is colored by a certain emotion of a specific intensity with respect to the different listener and context.

The basic characteristics of emotions in listeners refer to physiological changes, subjective experience, and emotional expression (Dobrota and Reić Ercegovac, 2012). Juslin and Västfjäll (2008) list factors that influence the subjective experience of emotions in music. These are physical factors (time and place of listening), social factors (listening alone or in company) and other elements that influence the performance (familiarity with the piece, level of practice, etc.). Bogunović and Popović Mladenović (2014) have established the integrated theoretical framework referred to as the BRECVEM (*Brain stem reflexes, Evaluative conditioning, Emotional contagion, Visual imagery, Episodic memory and Musical expectancy*), which highlights the unavoidable factor of structural elements of music that have a significant impact on the intensity of experienced emotions. Scherer (1993) argues that emotions in music, in addition to the cognitive processing of the piece of music, imply the following components: the subjective experience of the listener, an expressive component, a physiological component, which refers to the activation of the sympathetic nervous system and the state of excitement, but also the motivation of the listener or the tendency to act. Individuality in the emotional experience of music and its connection with a personal, subjective experience is evident from all the statements of the researchers named above. Lazarus and Smith (1988) explain subjectivity in emotional musical experience with the biological and mental characteristics of each individual, their unique emotional situations' appraisal history. Gabrielsson (2002) points out that, apart from numerous subjective factors, such as musical taste, the listener's personality and musical abilities, the emotional experience of a piece of music strongly depends on social elements, as well as on the wider context and the time and moment in which the listening takes place. Sloboda and Juslin (2001) indicate extrinsic and intrinsic sources of emotions in

music. While extrinsic emotional meaning is subjective and is reflected in the associations with which an individual connects external personal experiences with certain music, intrinsic emotional meaning is based on perceived musical features and/or is adopted through musical education.

It is clear that the relationship between music and the listener when inducing emotions in music can be viewed on the one hand through the musical structural aspect, and on the other hand through the aspect of the listener, his unique personality and listening experience, as well as through musical preferences and taste and numerous factors that influence a specific musical experience (Figure 1).

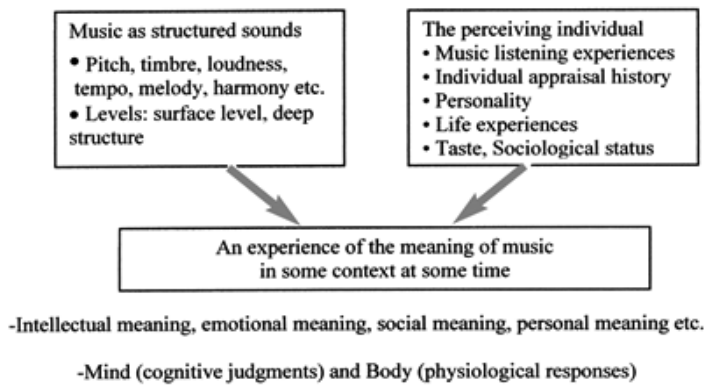


Figure 1. The interaction between music and a listener in evoking meaning. (Kallinen and Ravaja, 2006:193)

Looking at the relationship between popular music and listeners from the aspect of musical characteristics, it is clear that popular music, from a structural aspect, is characterized by a simple diatonic melody, which is a potentially rich source of emotional meaning (Warner, 2003). The prominent regularity, along with an indispensable tempo in popular music, is an important determinant for the emotional effect on the listener.

Study results clearly indicate that tempo and tonality have the greatest influence on the listener, whereby music in the major, with a fast tempo, was described as cheerful, and music with a slow tempo and in the minor

as emotional (Vink, 2001). Based on research into the influence of song lyrics on emotions, it was concluded that, in a combination of lyrics and music, the lyrics of a song have a greater ability to direct emotions in the listener than the melody (Stratton and Zalanowski 1994). Since popular music is strophic in form and characterized by short musical phrases of regular length, “catchiness” and affectivity is usually achieved by a melodic or rhythmic motif that is memorable and carried throughout the song (Burns, 1987). Structural simplicity and musical repetitiveness are important features of popular music for experiencing emotions because this type of music relies on repeated exposure through media channels, and is essential for the listener to be drawn into the song within the first 7-20 seconds (Warner, 2003).

Apart from the musical aspect, the context in which the songs were created and the strength of patriotic emotions and national identity have the strongest influence on the emotional reception and experience of popular music created during the Homeland War.

Popular songs during the Homeland War

The defensive Homeland War, as a part of the formation of the independent Republic of Croatia, is one of the key events in the history of the Croatian nation. A wide range of symbols, local, regional, but also those belonging specific social groups, which were created in the war environment to confirm and strengthen the national identity, were deeply woven into the emotions and the national consciousness of the generations that witnessed the Homeland War, as well as those that came years after it. Music has always played a major role in awakening national consciousness. Depending on the historical context, it carried individual musical features and emotions that confirmed strength, greatness, and pride, and programs that gave the music the necessary content specification. While no notable musical achievements occurred in the field of serious, artistic music during the Homeland War, the musical legacy in the field of popular music is considerable (Degl’Ivellio, 2016). Popular music created during the Homeland War reflected all the social and political circumstances in Croatia at that time. The Homeland War spawned more than a hundred popular songs, a wide range of different genres of popular music, from

tamburitza music to rock (Pettan, 1998). The author has divided the war-themed songs recorded during the Homeland War into official ones, characterized by high technical quality, as well as high musical performance, and lyrics supported by the Croatian Government and broadcast through state media, and alternative, lower quality ones. Regardless of the musical quality, all popular songs have in common an emotional impact on the listener and the awakening of patriotic feelings. The soldiers found in the songs the feelings that encouraged them and raised their morale, while each individual civilian, considering his personal mental context and the specific war moment marked by either the success or failure of the army, found in the popular songs the necessary emotions of strength and pride.

A strong emotional aspect, apart from the music, can be seen in the lyrics of the songs written during the Homeland War. Various motifs and symbols are visible in the lyrics of the songs, which enable easier identification of the listener with a particular song and a more successful emotional match between the music and the lyrics. The lyrics of the songs carry strong messages of peace addressed to the international community, as well as numerous other messages with the embedded elements of symbolism used by the authors to reach their listeners.

The research

Nine official popular songs from the period of the Homeland War were analyzed for the purposes of this paper to determine the structural elements of popular songs that had an important impact on awakening national consciousness among listeners (Table 1).

Table 1. List of songs and their messages

| Number | Name of the song | Content of the lyrics – message |
|--------|-----------------------------------|------------------------------------------------------------------------------------|
| 1. | Ne dirajte mi ravnicu | Longing and hope for return Anti-war song |
| 2. | Stop the War in Croatia | The effort of Croats for European integration and European values Anti-war song |
| 3. | Anica, Kninska kraljica | Opposing war with violence |
| 4. | Moja domovina | Love for the homeland, fear for it, its beauty Anti-war song |
| 5. | Bože čuvaj Hrvatsku | Identification of Croats and religion Anti-war song |
| 6. | Gospodine generale | The heroism of Croats and their love for their homeland Anti-war song |
| 7. | Lupi petama, reci sve za Hrvatsku | Longing for the end of the war Anti-war song |
| 8. | Mi smo garda Hrvatska | Glorifying the courage and heroism of Croatian soldiers |
| 9. | Od stoljeća sedmog | Centuries-long efforts of Croats to create their own state Anti-war song |

The results

Song no. 1.

The song *Ne dirajte mi ravnicu* (original name *Ja ću se vratiti*), written in 1989, was originally about a Croatian emigrant from America, who dreams of returning to his native land. The song was broadcast for the first time on Radio Osijek, after a report about the persecution of the inhabitants of Aljmaš (August 1, 1991), and in the new context, as a symbol of longing and hope for return, it became one of the most popular songs of the Homeland War. The same song was covered by the tamburitza ensemble Zlatni dukati, with a video featuring the prominent Slavonian actor Fabijan Šovagović. Although the text of the song is regionally focused

(fields, plains, tamburitza), it was accepted throughout Croatia, as well as in the diaspora. Regional identification in music is reflected through the performing ensemble – the tamburitza – a traditional Slavonian instrument. This contributed greatly to the success of the song, because at the beginning of the 90s, the tamburitza was intensively positioned as a traditional Croatian musical instrument, which also resulted in strong popularization of tamburitza music. Among the covers of the same song, two covers from 1992 stand out: a cover with guitar accompaniment, with the verse *Ne dirajte mi gromače...* (Punta, the island of Krk) and an a cappella cover by the klapa *Burin* (Cres) (Bonifačić, 1983: 202). The emotional aspect is related to the text of the song (Table 2).

Table 2. Lyrics of the song *Ne dirajte mi ravnicu*

| Name of the song | Lyrics |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ne dirajte mi ravnicu (1 349 681 YouTube views) https://www.youtube.com/watch?v=tGMIs13fJSk | Večeras me, dobri ljudi, nemojte ništa pitati, neka suze tiho teku pa će manje boljeti. Ne dirajte mi večeras uspomenu u meni, ne dirajte mi ravnicu, jer ja ću se vratiti. Još u sebi čujem majku kako tužno govori: “kad se jednom vratiš, sine, ja ću te čekati.” Ne dirajte mi večeras uspomenu u meni, ne dirajte mi ravnicu, jer ja ću se vratiti. Mene zovu moja polja, mene zovu tambure, prije nego sklopim oči, da još jednom vidim sve. Ne dirajte mi večeras uspomenu u meni, ne dirajte mi ravnicu, jer ja ću se vratiti. |

The musical parameters that support the nostalgic emotional coloration include the singing melodic line, simple structure, and the diatonic hexachordal scope in which gradual shifts prevail. The rhythmic component reflects the ballad character of the song, without resorting to notes of shorter values. The harmonic structure rests on basic tonality functions with the occasional occurrence of minor chords of the second and fourth degree. Its expansion is manifested by the use of the dominant of the sixth degree (D/VI) and the major triad on the lowered sixth degree. Easier and faster “memorization” of the song is made possible by the simplicity of the formal structure (stanza-chorus).

Song no. 2

The song Stop the War in Croatia was written in 1991, in the midst of war suffering in Croatia. It was written in English, which made it possible to spread the image of the war throughout the world. The song calls on the international public to end the war suffering in Croatia. It talks about the Croats' aspiration for European integration and European values (democracy and peace) (Table 3).

Table 3. Lyrics of the song Stop the War in Croatia

| Name of the song | Lyrics |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Stop The War In Croatia</p> <p>(282 318 YouTube views)</p> <p>https://www.youtube.com/watch?v=z_Bb_4PUe8g&list=RDz_Bb_4PUe8g&start_radio=1</p> | <p>Stop the war in the name of love, stop the war in the name of God, stop the war in the name of children, stop the war in Croatia.</p> <p>We want to share the European dream, we want democracy and peace, let Croatia be one of Europe stars, Europe you can stop the war.</p> |

In addition to the singer Tomislav Ivčić, the song is performed by the children's choir (Zagrebački mališani), whose singing in the chorus (stop the war...) emphasizes the desire for peace in the name of love, God, and children. By including children in the song and the music video, an effort was made to further sensitize the international community (achieve a greater emotional effect on the listeners). In the video, images of the beauty and cultural wealth of Croatia alternate with depictions of war destruction and human suffering.

The structure of the song is simple (chorus – stanza – chorus). The emotional musical impression lies primarily in the strong message of the song and the repetition of the message and the call for an end to the war. The melodic line is more developed, and the gradual upward movement of the melody, contrasted by jumps in the downward direction, is particularly evident in the chorus. In terms of rhythm, the combination of an eighth note and two sixteenth notes (ta-te-fe) stands out, forming a recognizable melodic-rhythmic motif with the gradual upward movement of the melody, which dominates the entire chorus. The harmonic structure relies for

the most part on tonic, subdominant and dominant degrees of the scale, with occasional chords of other degrees. Given its concept, character, lyrics and music, this song is one of the more successful pieces of popular music created during the Homeland War.

Song no. 3.

The song *Anica – kninska kraljica*, by Marko Perković Thompson, is a completely different example of a song from the Homeland War period in terms of character, content, and genre. Thompson (nicknamed after the American machine gun he used in the war) drew media attention to himself with his first song, *Bojna Čavoglave*, released in 1991 by Croatia Records. The song *Anica – kninska kraljica*, released in 1994, tells the story of the girl Anica, who was imprisoned in Knin (Table 4).

Table 4. Lyrics of the song Anica, Kninska kraljica

| Name of the song | Lyrics |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Anica, Kninska kraljica (6 475 955 YouTube views) https://www.youtube.com/watch?v=U2dS3XKJQqU | Zbog Anice i bokala vina, zapalit ću Krajinu do Knina. Zapalit ću dva, tri, srpska štaba, da ja nisam dolazio džaba. Ej, Anice kninska kraljice, ej, Anice kninska kraljice, ej, Anice kninska kraljice. Zbog Anice i bokala vina, zapalit ću Krajinu do Knina. Ej, Hrvati sjetimo se Knina, hrvatskoga kralja Zvonimira. Ej, Anice kninska kraljice, ej, Anice kninska kraljice, ej, Anice kninska kraljice. |

Thompson's songs appealed to the wider public (including this song) through his personality, lyrics, and music. The song achieved a great success, which it partially owed to the fact that the singer was himself a participant in the Homeland War, earning him great sympathy from the society in general that set him apart from professional musicians. Using the media, the official Croatian politics tended to support songs that conveyed

messages of peace, forgiveness, encouragement, and love for the homeland, invoking God's help, but also offering resistance, without openly calling for hatred. This song by Thompson did not fit these parameters. Its discourse, which openly supports violence, was not acceptable to official politics. Although HTV (Croatian national television) supported the production of patriotic songs, in case of this song by Thompson, Baker (2010, 40) states that due to the radical nature of the text (the burning of “two, three Serbian headquarters”), HTV did not record the video.

The analysis of musical features points to the simplicity of the melodic line, which is reduced to a diatonic pentachord sequence. The movement of the melody is conditioned by a smaller scope, with prevalingly gradual interval shifts. In the rhythmic structure, the occasional presence of syncopation and dotted notes rhythm stands out. Staccato, as an articulating element, serves to emphasize the lyrics. The harmonic backbone consists of tonic and dominant harmony, which is occasionally preceded by its dominant (D/D). By applying the secondary dominant, the author is close to harmonization based on traditional foundations (ending D/D – D). In this popular song, the two-part formal concept (stanza-chorus) also comes to the fore.

Through elements that reflect affection for traditional values Thompson reached a wider mass of listeners. The text refers to the historical significance of the city of Knin (Zvonimir's town). The opening instrumental section is performed by an instrument that imitates a traditional musical instrument. The two-part concept of the opening section, with the occasional shift in the interval of the seconds, as well as the pedal tone in the lower section, also refers to the traditional musical heritage.



Picture 1. The opening instrumental section of the song
Anica, Kninska kraljica

Creating the feeling of community and connection (in large masses) is manifested within the stanza in the singing tutti passages, which repeat the melody almost identically to the one delivered by the soloist. In this

song by Thompson, as in some other examples, it is noticeable that traditional musical elements merge with an accentuated rock expression.

Song no. 4.

Songs performed by groups of prominent musicians, better known as “band aids”, were also created during the Homeland War. These groups were brought together by profession, regional affiliation, place of residence or genre (*Domovino najdraža* – Franciscan band aid, *Ritam ljubavi* – Croatian funk forces, *Krešimirov grade Hrvatski* – Šibenik band aid, *Ponosna Hrvatska* – Tambura band aid). *Moja Domovina*, written by Zrinko Tutić and Rajko Dujmić in 1991, was certainly one of the most remarkable patriotic songs created during the Homeland War. The song was sung by the Croatian band aid, comprising almost 150 prominent Croatian musicians. It was extremely important for raising morale during the difficult moments of the war, and even afterwards the war it has remained a widely loved song. The lyrics of the song talk about love for the homeland, fear for it, but also about its beauty. They convey the message of unity and hope for a better tomorrow (Table 5).

Table 5. Lyrics of the song Moja domovina

| Name of the song | Lyrics |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Moja domovina (2 227 368 YouTube views) https://www.youtube.com/watch?v=t3cBglAzvXw | Svakog dana mislim na tebe, slušam vijesti, brojim korake, nemir je u srcima, a ljubav u nama, ima samo jedna istina. Svaka zvijezda sija za tebe, kamen puca, pjesma putuje, tisuću generacija noćas ne spava, cijeli svijet je sada sa nama! Moja domovina, moja domovina! Ima snagu zlatnog žita, ima oči boje mora, moja zemlja Hrvatska. Vratit ću se, moram doći, tu je moj dom, moje sunce, moje nebo! Novi dan se budi, kao sreća osvaja, ti si tu, sa nama. |

Moja domovina belongs to the most successful achievements in the field of popular music. The performers' approach sets this song apart from other similar musical creations and gives it an additional emotional strength and charge. From a structural point of view, the piece is composed of a more developed melodic line, especially in the stanza part.

The formal structure consists of two parts (stanza-chorus), and after the second stanza and chorus, a new (third) part appears, followed by the chorus again. Along with the basic G major tonality, there is also a parallel E minor (third part), followed by a modulation into A major. In harmonization, along with the main degrees, there are a secondary second and fourth degree.

Song no. 5

The oeuvre of patriotic songs includes works whose texts also reflect religious themes (*O sveti Vlaha* – Tereza Kesovija, *Domovina, Bog i Hrvati* – Tomislav Brajša, *Molitva za Hrvatsku* – Alen Slavica). Patriotic songs featuring God, Holy Mary, saints, and generally religious themes highlight the tradition of Christianity, which is deeply rooted in the identity of the Croatian people. Sometimes these texts also represented the identification of Croatian patriotism with religion. The most prominent song of this type is the song *Bože čuvaj Hrvatsku* (Table 6).

Table 6. Lyrics of the song *Bože čuvaj Hrvatsku*

| Name of the song | Lyrics |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Bože čuvaj Hrvatsku (519 277 YouTube views) https://www.youtube.com/watch?v=jGwQmRktlyA</p> | <p>Bože, čuvaj Hrvatsku, moj dragi dom, ljude koji blaguju, pri oltaru Tvom!</p> <p>Nek se sliju molitve, sve u jedan glas, čuvaj ovo sveto tle, blagoslovi nas!</p> <p>Ako treba, Gospode, evo, primi zavjet moj, uzmi život od mene pa ga podaj njoj.</p> <p>I u dobru i u zlu, budi s nama, budi s njom, Bože, čuvaj Hrvatsku, moj dragi dom!</p> |

This 1991 song is written and performed by Đani Maršan. The range of the melody moves within the framework of the complete major diatonic scale. Gradual interval shifts dominate at the same time. The figure

composed of a dotted quarter note, which is equally represented in the stanza and the chorus, stands out on the rhythmic level.

I. strofa: Bo-že ču-vaj Hr-vat-sku, moj dra-gi dom, lju-de ko ji bla-gu-ju pri ol-ta-nu Tvom

Refren: A - ko tre-ba Go-spo-de, e - vo pri-mi za-vjet moj: u - zmi ži-vot od me-ne pa ga po-daj njoj.

Picture 2. Melody of the song *Bože čuvaj Hrvatsku*

The harmonic structure rests on fundamental harmonic functions. The formal structure is a two-part structure (stanza-chorus).

The song *Bože čuvaj Hrvatsku* and other songs that resembled it in terms of their themes reflected unity, developed patriotism, and encouraged resistance to the enemy in times of crisis for Croatian survival. The topic of the song is the most powerful factor in the song that affects the emotional experience of the individual.

Song no. 6

Songs addressed to enemy soldiers were also a part of the opus of popular patriotic songs from the Homeland War (*Bojna Čavoglave* – Thompson, *Čedo majmune* – Mario Pešo, *Vrijeme je za grom* – Opća opasnost). The song *Gospodine generale* by Vladimir Kočiš Zec is an anti-war song, addressed to the general of the enemy's army, who symbolizes the occupying army. Created in 1991, it talks about the heroism of the Croats and their love for their homeland, and in particular emphasizes the importance of the struggle of the city of Vukovar in the Homeland War.

Table 7. Lyrics of the song *Gospodine generale*

| Name of the song | Lyrics |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Gospodine generale (762 713 YouTube views) https://www.youtube.com/watch?v=DQmPnKNZeZ4</p> | <p>Gospodine generale, visoko gore, na katedrali, samo tišina, satovi su stali, u mraku vidim, bojite se sjene, ne može se lako ubiti vrijeme.</p> <p>Gospodine generale, dječak pred crkvom ostavlja svatove, mora se krenut u vaše ratove, oči mu pune zvjezdanog praha, al' mirno korača, srca bez straha.</p> <p>Gospodine generale!</p> <p>Ako sa vjetrom, neki zvuk vas budi, to kuca srce hrabrih ljudi, i reći ću vam samo još jednu stvar: "zapamtite Vukovar!"</p> <p>Gospodine generale, kad prođe tuga i vjetra jecanje, vodit ću sina opet na pecanje, djeci ću pričat beskrajne priče, sve livade opet zelene bit će.</p> |

In addition to the gradual movement, the melodic line is marked by more frequent interval jumps and pauses. The performance of the triplet (at the beginning of the chorus: *Gospodine generale*) rhythmically emphasizes the drama of the chorus.



Picture 3. Triplet at the beginning of the chorus of the song *Gospodine generale*

The fundamentals of function (T, S and D) prevail on the harmonic level. The song is structured in two parts (stanza-chorus).

Conveying the message that the war will end and peace will come again, the song was of great importance for raising the morale of all the martyred and exiled people, which is its greatest emotional strength.

Song no. 7

The song *Lupi petama, reci sve za Hrvatsku*, by Jasenko Houra, belongs to a completely different musical genre. It was created in 1993 and recorded by the rock band Prljavo kazalište from Zagreb (Table 8).

Table 8. Lyrics of the song *Lupi petama, reci sve za Hrvatsku*

| Name of the song | Lyrics |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lupi petama, reci sve za Hrvatsku (1 993 894 YouTube views) https://www.youtube.com/watch?v=zymMHWz6r88 | Jednog dana, kada ovaj rat se završi, jedva čekam, prijatelji, sve vas da zagrlim, ovako sjedim sam pa vam ponekad otpjevam. Lupi petama, reci evo sve za Hrvatsku, poljubim zastavu i pustim suzu, neku iskrenu, o Bože čuvaj ti, naše golubove i sirotinju, jer bogati se i onako za sebe pobrinu. Ima dana, kada ne znam šta ću sa sobom, jer ne vesele mene, bez vas, utakmice nedjeljom, a kada padne, evo noć, dozivam vas imenom, vas su prekrili zastavom i mahovinom. A ja sjedim sam pa ponekad za vas otpjevam. Jednog dana, kada ovaj rat se završi, ma jedva čekam, prijatelji, sve vas da zagrlim, o Bože čuvaj ti, naše golubove i sirotinju, jer bogati se i onako za sebe pobrinu. |

Many musicians tried to support their homeland in the war and raise the morale in the time of crisis, including rock musicians (*Hrvatska mora pobijediti* – Psihomodo Pop, *Croatia in Flames* – Montaž Stroj / Boxer, *Bili cvitak* – Jura Stublić, *Kekec je slobodan, red je na nas* – Parni Valjak, *Moj dom* – Neno Belan, Dino Dvornik, Gibonni, Ban & Co).

The movement of the melody of the song *Lupi petama, reci sve za Hrvatsku* is characterized by more frequent interval jumps. There are no characteristic patterns on the rhythmic level. The harmonic structure relies predominantly on the functions of the tonic, subdominant and dominant degrees

of the scale. The two-part formal concept (stanza-chorus) is close in terms of content (a – a'). After the 1st chorus, a new (b) thematic part appears.

The content of the song *Lupi petama, reci sve za Hrvatsku* belongs to a series of many anti-war patriotic songs. The song talks about the longing for the end of the war and the people who will not return from the war.

Song no. 8

Songs dedicated to Croatian veterans were performed by many musicians: Zdenka Vučković – *Gardisti*, Đuka Čaić – *Hrvatine*, Ivo Fabijan, Ljerka Palatinuš and Vera Svoboda – *Kreni gardo* etc. The song *Mi smo garda hrvatska* glorifies the courage and heroism of Croatian soldiers, and their selfless dedication to the defense of the homeland. The song was significant for raising the morale and encouraging the fight “for our freedom, justice and peace”. It was created in 1991, and Mladen Kvesić is its author and performer (Table 9).

Table 9. Lyrics of the song *Mi smo garda hrvatska*

| Name of the song | Lyrics |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Mi smo garda hrvatska (371 226 YouTube views) https://www.youtube.com/watch?v=yasqlek_3hs | Mi smo garda hrvatska, srca su nam junačka, nikog' se ne bojimo, zemlju svoju volimo. Postrojmo se, braćo, svi u jedan vod, neka dušman čuje pobjednički zov, u odlučujuć boj, krenuli smo mi, za slobodu našu, pravедnost i mir. Nek' svaki Hrvat pedalj zemlje brani, ne bojte se, ljudi, Bog je na našoj strani, nek' svaki junak života svog ne žali, za našu Hrvatsku mnogi su ga dali. |

The song has a simple musical structure. The melody mainly relies on gradual shifts. The measure is 6/8, which gives off the character of a march with a more mobile tempo and instrumentation. The harmonic structure rests on the main harmonic functions. The two-part formal concept of the poem is formed by the chorus-stanza division. The marching character of

the song *Mi smo garda Hrvatska* is the reason why it has maintained its popularity and is still often performed in an instrumental version.

Song no. 9

Dražen Žanko is the author of the patriotic song *Od stoljeća sedmog*, written in 1990. It sings about the efforts that the Croats invested in establishing their own state for many centuries. The author talks about the difficult historical fate of the Croats, their heroism and the fight for freedom, and their readiness to defend their homeland (Table 10).

Table 10. Text of the poem *Od stoljeća sedmog*

| Name of the song | Lyrics |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Od stoljeća sedmog</p> <p>(1 259 626 YouTube views)</p> <p>https://www.youtube.com/watch?v=sWohUGO5eFU</p> | <p>Mislili su neki, već nas neće biti, ni veselje svoje nisu znali kriti. Raselit nas triba da nas manje ima, “nisu tu ni bili”, tad će reći svima.</p> <p>Nek tuđinu grizu, roda znati neće, bez jezika narod nema više sreće, djeca roda povist neće znati, potom svoj na svome neće bit Hrvati.</p> <p>Ko na tvrdoj stini svoju povist piše, tom ne može nitko prošlost da izbriše! Varaju se ki ne misle tako, što se krvlju brani, ne pušta se lako.</p> <p>Tko na tvrdoj stini svoju povist piše, tom ne može nitko prošlost da izbriše! Mi smo tu odavna, svi moraju znati, to je naša zemlja, tu žive Hrvati.</p> <p>Kroz vrimena gruba i kroz ljute boje, branili smo časno mi ognjišće svoje, čuvaše nam pređi ovu rodnu grudu, Nisu zbog slobode ginuli zaludu.</p> |
| | <p>Ko na tvrdoj stini svoju povist piše, tom ne može nitko prošlost da izbriše! Na kamenu tvrdom o tom slova pišu: “od stoljeća sedmog tu Hrvati dišu”.</p> |

The melody of the song relies on a gradual interval movement. The rhythmic structure does not contain characteristic patterns. The harmonic

structure rests on the main functions. The two-part formal division (strophe-chorus) is also evident in this song. The most powerful emotional element in the song relates to the textual content, with an emphasis on the moment in which the song was released.

Conclusion

Based on the musical analysis of the selected samples, the author concludes that the majority of patriotic songs from the time of the Homeland War do not significantly differ from popular songs created outside the patriotic context. The movement of the melody mostly relies on gradual interval shifts, while in the field of rhythm there are no more demanding rhythmic patterns. The harmonic structure rests on the main harmonic functions, with the occasional use of secondary dominants. Modulations rarely occur (*My Homeland*). The formal structure indicates a high prevalence of two-part invoice (strophe-chorus). A departure from that formal framework is present in the song *Moja domovina*, with the performance of the thematically new, third part.

In the analyzed songs, the most significant emotional, experiential element, identical to other popular songs, does not refer to the structural, but to the textual element, which is reinforced by the contextual aspect. The analyzed texts indicate that popular songs, inspired by the Homeland War, foster a non-violent, peaceful discourse, which was also supported by official state policy. The prevalent themes are the historical efforts of Croats to create their own state and the tendency to share European values and belonging to the European cultural and civilization circle. In some songs, patriotism is identified with the Catholic religion, and sometimes the themes include appeals to the international community to end the war, and the desire for the end of the war, and the reconstruction of and return to people's homes. In some songs, the content encourages love for the homeland, and glorifies Croatian defenders and their courage, while there are also examples of calling out aggressors and questioning their conscience. Only a small number of songs are characterized by a more aggressive expression, which finds emotional reception only in a small, specific group of listeners.

We can conclude that content was the most powerful element of the emotional experience in the analyzed songs, and the power of these songs lies primarily in the time and moment in which they were created, and the role they played in strengthening the patriotic feelings of their listeners.

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POPULARNA PJESMA U ULOZI POTVRĐIVANJA HRVATSKOGA NACIONALNOGA IDENTITETA

Sažetak

Doživljajni, emocionalni prijam glazbenoga djela ovisi o nizu čimbenika. Pristupi li se tomu složenom fenomenu subjektivno, zaključuje se kako na individualni doživljaj pojedinoga glazbenoga djela utječu vrijeme i mjesto slušanja kao fizički različiti društveni čimbenici, te glazbeni strukturalni i drugi kvalitativni elementi. Popularna glazba zbog svojih osobitosti koje se očituju jednostavnijom melodijsko-ritamskom strukturom rezultira već pri prvom slušanju intenzivnim emocionalnim odgovorom slušatelja. Pri tome veliku ulogu ima tekstualni element koji može u potpunosti promijeniti afektivnu valenciju djela.

U radu se na temelju glazbene analize 9 popularnih pjesama iz Domovinskoga rata, najintenzivnijega društveno-političkoga razdoblja Republike Hrvatske, razmatraju svi doživljajni elementi koji su utjecali na emocionalni prijam i popularnost navedenih djela. Posebno se naglašava utjecaj teksta na afektivnu dimenziju prihvaćanja djela, kao i kontekst u okviru kojega su skladbe nastale te važnost koju su imale tijekom oblikovanja nacionalnoga identiteta.

Ključne riječi: Domovinski rat, emocije, nacionalni identitet, popularna glazba