

Song and dance ensembles of Zagłębie Region in the period of the People's Republic of
Poland

(summary)

Starting to work on the dissertation, I assumed that I would be able to find materials on the basis of which it would be possible to analyze such a phenomenon as song and dance groups from Zagłębie Region in the period 1947-1989. I knew from the interviews that song and dance groups had existed in Zagłębie Region much earlier. However, I did not know their history and assumed that during my own research I would be able to supplement my knowledge on this subject. It was only much later that I found out that this was an illusory assumption, that only fragmentary documentation of the work of these groups has survived, and that their number is limited. As a result, I included the following issues in the dissertation, which I tried to organize within four chapters, in which I discussed in turn:

- the history of Zagłębie Dąbrowskie Region and its specificity resulting from rapid industrialization,
- the most important song and dance ensembles operating in Zagłębie Region during the People's Republic of Poland,
- results of surveys filled out by former members of these groups, as well as interviews with dance culture animators,
- the role of dance in culture in a synthetic approach. Since the subject of my research was folk dance, I made an attempt to describe and interpret the meaning of individual dance figures in one selected dance, i.e. the oberek. For this purpose, I used the findings of Edward T. Hall.

By limiting the area of research to the four issues mentioned above, I aimed to disambiguate the interpretation of the dissertation topic to organize the results of my search and to achieve coherence of the argument.

On the basis of the available materials, it was possible to conclude that the model of cultural life in Zagłębie Dąbrowskie Region during the times of the People's Republic of Poland was determined by the social cultural movement. Young people belonging to song and dance groups stood out in the environment. During the classes, young people gained general refinement, and at the same time they were satisfied with free time organized in this way.

Trips, performances, dances at harvest festivals, singing together, new friendships, trips to fitness camps - became an element of organizing cultural life and the basis of a community that united them for many years. They did not think about politics and did not realize that their performances could have ideological overtones. Even after many years, although they are aware of the support that amateur ensembles received from the state, they do not connect it with the political aspect. The results of my research did not clearly confirm the thesis about the individual, material benefits of teamwork, or about the impact of politics on the popularity of this form of entertainment. As a result, a question arose about the reasons why traditional folk dance turned out to be attractive for adults and the youth in the times of the People's Republic of Poland. In order to answer them, I decided to look at the meaning of dance in culture.

The work is summed up with a conclusion in which the differences between the initial assumptions and the results of my research were discussed. I provided the dissertation with annexes containing: 1 - songs and poems from the repertoire of the discussed bands and 2 - interviews with people who managed the bands during the People's Republic of Poland, as well as a bibliography of works used by me directly and indirectly.

Keywords: Zagłębie Region, People's Republic of Poland, folk dance, song and dance ensembles.