

Abstract

The bachelor thesis examines the Cultural Art Societies and more precisely amateur folklore dance groups in Yugoslavia between 1945 – 1992 and in besieged Sarajevo during the war in Bosnia and Herzegovina. The author comprehend the folklore dance as one of the tools used for creating the national identities during the period of the modern European states' construction. Within strengthening specific national identity, also the folklore dances were used for consolidating the political power and legitimization of the regime during the 20. century. The idea of the Yugoslavian worker self – management, which had been practised since the 1950s, spread to the cultural agenda as well. Workers groups were establishing the amateurs' artistic organizations, which maintained the cultural heritage – songs, dances and plays. The purpose of these organizations was to spread the Yugoslavian identity and to support a narrative about brotherhood and unity of all the Yugoslavian's nations. Along with the economic problems, the nationalistic tensions occurred in the 1980s and it caused the break-up of Yugoslavia induced by a series of wars. The three most numerous ethnics – Bosniaks, Serbs and Croats fought against each other, and the traditional multi-ethnic capital was not spared of conflict. The aim of bachelor thesis is to explicate the changes which emerged within the folklore dance groups after the war started. The author put emphasis mainly on the existence of the dance groups during the war, their political and social role and the perception of national identity of the group as a whole. Any other text examining this topic had not been found, therefore the author made the interviews with the folklore dance groups' members in Sarajevo. The testimonies are used as the primary resources while analysing the “group's identity”. By using this analysis, the last part of the thesis provides conclusions and answers to a questions posed in the introduction.