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A CONTRIBUTION TO THE STUDY OF THE *DRMEŠ*-DANCE OF THE ZAGREB PIEDMONT REGION

SUMMARY

Using the contemporary ethnological literature available, the author approached the methodological and empirical problems associated with various performance of the *drmeš-dance* in the Zagreb Piedmont region.

The relation of the context and meaning of the dance is an important theoretical and methodological problem. Similarly to the word in language, dance may also have various meaning, depending on context. Comparing the relation between steps, movements and musical accompaniment within the unity of the dance, the author suggests observing the dance in the narrower sense; and studying the dance in the situations in which it is performed, he perceives a broader context within which the dance takes a defined place. Adhering to this principle, the author speaks of the dance in the narrower and the broader sense.

The dance events which were the subject of research varied in content - the anniversary of a society (in Markuševac), and the second, a wedding (in Gračani). The occasions also differed in structure. The first dance event was made up of two parts, the formal and informal. For the purposes of this research, the informal dancing was more important, as the author was able to observe difference in performance of the *drmeš*, by both age and sex of the dancers. The second event was a wedding, which, due to the dance structure of the *drmeš*, may to an extent be compared with the informal dancing at the first dance event. However, due to the nature of wedding gatherings, the structure and participants

cannot be divided by age, as, applying these criteria, all present took an equal part. A classification could be applied to the relatives of the groom. As the relatives from the neighbouring villages of Gračani and Remete (now more suburbs of Zagreb than villages), have been linked by close contacts over an extended period of time, one is more likely to establish their cultural homogeneity rather than differences between them. This can be seen also in the manner in which they dance the *drmeš*.

On the example of the dance events he observed, the author arrives at the conclusion that it is possible to characterise the *drmeš* of Zagreb Piedmont as an expression which exists today on two levels - as folklorism and also as folklore.

(Translated by Nina H. Antoljak)