

Mitolojik İplerle Dans Etmek: Çeçen Dansının Sembolizmini Çözümlemek

Dancing Through Mythological Threads: Unraveling the Symbolism of Chechen Dance

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Öz: Mitolojinin, özellikle geleneksel danslar alanında, Çeçen kültürel uygulamaları ve ritüellerine dâhil edilmesi önemli bir yere sahiptir. Mit ve hikâye anlatıcılığına dalarak, Çeçen dansı derinlik ve takdir hissi kazanır.

Bu araştırmanın amacı, Artemis ve Apollo figürlerine odaklanarak, Çeçen geleneksel dansları ile Yunan mitolojisi arasındaki kültürel bağlantıları keşfetmek ve açıklığa kavuşturmak. Bu araştırma, ikincil veri kaynaklarına dayanan nitel bir yaklaşım kullanmaktadır. Analizin temel yöntemi içerik analizidir; bu da Çeçen geleneksel dansı, dans hareketleri ve Çeçen amblemi / armasının sem-bolizmi ile ilgili metinler (mitolojik ve Çeçen Marşı) ve görsel materyalleri sistematik olarak incele-meyi ve yorumlamayı içerir. Bu makale, mitoloji, dans ve kültürel kimlik arasındaki ilişkinin Çeçen geleneklerinde nasıl iç içe geçtiğini daha iyi anlamayı hedeflemektedir ve böylece bu eşsiz kültürel mirasın daha geniş bir takdir ve korunmasına katkıda bulunmayı amaçlamaktadır. Araştırma bulguları, Çeçen kültürel semboller ile Yunan mitolojisi arasındaki bağlantıyı ortaya koymaktadır. Çeçen arması ve marşı, Apollo ve Artemis'in doğumuna ve Zeus ile Leto'nun Delos'ta sağladığı koruyucu güçlere benzerlikler taşımaktadır. Bu araştırma, mitolojinin Çeçen kimliğine entegrasyonunu vurgulayarak, kültürel dokuda dişi ve erkek enerjileri arasındaki uyumu ön plana çıkarmaktadır.

Anahtar Kelimeler: Yunan mitolojisi, Çeçen dansı, Geleneksel oyunlar, Sembolizm, Çeçen kültürü

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Abstract: The incorporation of mythology into Chechen cultural practices and rituals, particularly in the realm of traditional dances, holds significant importance. By delving into the realms of myth and storytelling, Chechen dance gains a heightened sense of depth and appreciation.

The aim of this research is to explore and elucidate the cultural connections between Chechen traditional dances and Greek mythology, focusing on the figures of Artemis and Apollo. This research utilizes a qualitative approach, relying on secondary data sources. The primary method of analysis is content analysis, which involves systematically examining and interpreting texts (mythological and Chechen Anthem), and visual materials related to Chechen traditional dance, dance movements and symbolism of Chechen emblem/arm of Coats). This paper seeks to deepen the understanding of how mythology, dance, and cultural identity intertwine in Chechen tradition, thereby contributing to a broader appreciation and preservation of this unique cultural heritage. The research findings reveal the interconnectedness between Chechen cultural symbolism and Greek mythology. The Chechen emblem and anthem draw parallels to the birth of Apollo and Artemis and the protective forces of Zeus and Leto in Delos. The exploration highlights the integration of mythology in Chechen identity, emphasizing the harmony between feminine and masculine energies in their cultural tapestry.

Keywords: Greek mythology, Chechen dance, Traditional dances, Symbolism, Chechen culture

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Introduction

We were born at night when the she-wolf whelped,
In the morning, to lion's deafening roar, they named us
In eagles' nests our mothers nursed us,
To tame wild stallions on steep rocks our fathers taught us (Berman, 2008).

Dişi kurdun doğurduğu gece doğduk,
Sabah aslanın sağır edici kükremesiyle adımızı verdiler
Kartal yuvalarında annelerimiz bizi emzirdi,
Sarp kayalıklarda vahşi aygırları evcilleştirmeyi babalarımız öğretti bize (Berman, 2008).

The Chechens call themselves “Nokhchii” (plural of “Nokhchi” or “Nokhcho”). The Chechens refer to themselves as “Nokhchiin qam” (the “Chechen People”) and their nation as “Nokhchichoe,” “Nokhchiin mokhk,” or “Daimokhk” (the “Fatherland”). A number of these names are derived from the ethnonym and toponym of the Nokhch-mekhkakhoi, a sizable Chechen tribe that calls Ichkeria, southeast Chechnya, home. (Jaimoukha, 2005).

The region of vainakhs which was previously referred to as checheno-Ingushetia. during the soviet union can be found in the north-eastern area of caucasus, during this time a merged republic of chechnya, and ingushetia was established as an autonomous region within soviet Russia. The regions original inhabitants were the chechens or nokhch and the ingush or galga as they preferred to be called. They are referred to as the Vainakh/Vaynakh group, signifying their unity as a people. Chechens constitute the biggest demographic cluster of the northern caucasus region Vaynakhs belong to the ancient native population of the caucasus region (Jaimoukha, 2005).

Evidently, archaeological findings suggest that dancing dates back to the upper palaeolithic period, predating both poetry and music. Since ancient times dancing has been a constant presence throughout the span of human life, from birth until death. The days work commenced with a customary dance performance, early humans performed a dance mimicking the act of hunting before embarking on an actual hunt, believing it would bring them good fortune. Initially the practice of cultivating land was accompanied by ceremonial dances during specific times of the year which was subsequently followed by musical performances (Il'iaSov, 2009).

The past occurrences and emotions of individuals were conveyed through the performance of the dance and pantomime, the original form of dancing emerged from mimicking animals and natural phenomena through pantomiming. Despite the fact that

dance and pantomime are now separate forms of performance, art pantomime continues to play a crucial role in dancing, particularly traditional dancing. The combination of dance music and poetry did not emerge until later, when the aesthetic purpose of dance took precedence over its previous association with magical rituals (Miziev I.M, 1970)

1. Methodology

Qualitative research involves obtaining and analyzing non-numerical data, such as text, video, or sound, to better understand thoughts, conclusions, or experiences. It can be used to uncover minute, intricate details about a situation or to spark new conceptualizations. The humanities and social sciences frequently use subjective research in fields like human studies, humanism, instruction, the health sciences, history (Tekinarslan, 2008). Due to the fact that all observations, interpretations, and analyses are conducted via the qualitative researcher's own personal lens, they frequently view themselves as "instruments" in the research process.

1.1. Aim and the Significance of the Research

The study recognizes the immense significance of integrating mythology into Chechen cultural practices and rituals, particularly within traditional dances. By immersing into the realms of myth and storytelling, Chechen dance acquires a heightened sense of depth and admiration. The aim of this research is to explore and elucidate the cultural connections between Chechen traditional dances and Greek mythology, with a particular focus on the figures of Artemis and Apollo.

Each of the research approaches involve using one or more data collection methods. These are some of the most common qualitative methods:

- Observations: recording what you have seen, heard, or encountered in detailed field notes.
- Interviews: personally asking people questions in one-on-one conversations.
- Focus groups: asking questions and generating discussion among a group of people.
- Surveys: distributing questionnaires with open-ended questions.
- Secondary research: collecting existing data in the form of texts, images, audio or video recordings, etc. (Tekinarslan, 2008)

A study procedure known as secondary research makes use of data that has as of now been assembled. In other words, secondary research is any investigate that employments information that has already been collected. On the other hand, primary research alludes to any kind of investigate merely conduct on your claim (George, 2023)

Quantitative or qualitative methods can be utilized in secondary research. It as often as possible makes use of data obtained from peer-reviewed articles that have been published, meta-analyses, or private or public databases and datasets (Peloquin, DiMaio, Bierer, & Barnes, 2020).

Types of secondary research:

- Statistical analysis
- Literature reviews
- Case studies
- Content analysis

1.2. Types of Secondary Research: Content Analysis

Scope of Research: The research will focus specifically on the cultural connections between Chechen traditional dances and Greek mythology, with emphasis on the figures of Artemis and Apollo. It will explore the incorporation of mythology in Chechen dance and its impact on symbolism and cultural identity. The research will primarily utilize qualitative methods and rely on secondary data sources, such as mythological texts, the Chechen Anthem, and visual materials related to Chechen traditional dance and the symbolism of the Chechen emblem.

Sampling: The sampling for this research will involve selecting relevant secondary data sources, such as scholarly articles, books, and documented accounts of Chechen traditional dances. The content analysis will be conducted on these selected sources to gain insights into the cultural connections and symbolism in Chechen dance.

A study method known as content analysis allows researchers to draw conclusions about the settings in which texts (or other important material) were used. As a technique, content analysis entails particular steps. It can be learned and is independent of the researcher's personal authority. As a research technique, content analysis offers fresh perspectives, deepens one's comprehension of specific phenomena, or inspires practical action. A scientific tool is content analysis. One might say that content analysis has developed into a variety of research techniques that promise to draw con-

clusions from a wide range of linguistic, visual, symbolic, and communicative data. Beyond content analysis's initial journalistic roots, several methodological concerns have been clarified throughout the past century as the approach has spread into many fields. Content analysis is currently expanding exponentially after briefly stagnating in the 1970s, partly due to the extensive use of computers for all types of text processing (Shelley & Krippendorff, 1984).

Although Altheide promoted content analysis as a method, it does not discourage quantification and instead fosters the emergence of content analysis narratives from textual readings. The focus of this method is on events, settings, styles, pictures, meanings, and nuances that are presumptively identifiable by the human players or speakers involved. It is effective with both categories and narrative descriptions (Hsieh & Shannon, 2005).

Content analysis rests on the assumption that texts are a rich data source with great potential to reveal valuable information about particular phenomena (Kondracki, Wellman, & Amundson, 2002). It is the process of considering both the participant and context when sorting text into groups of related categories to identify similarities and differences, patterns, and associations, both on the surface and implied within (Graneheim, Lindgren, & Lundman, 2017).

The method is considered high-yield in educational research because it is versatile and can be applied in both qualitative and quantitative studies (Shelley & Krippendorff, 1984). Though it is crucial to note that content analysis can be used to analyze visual and auditory artifacts such as; an image, music or written or transcribed information (Kleinheksel, Rockich-Winston, Tawfik, & Wyatt, 2019).

For our purposes content analysis will be conducted, which involves systematically examining and interpreting texts (mythological and Chechen Anthem), and visual materials related to Chechen traditional dance, dance movements and symbolism of Chechen emblem/arm of Coats).

Chechen dance has its roots in ancient times, Chechnya has yielded Bronze cult figurines dating back to the 3rd millennium B.C. depicting dancers highlighting the fact that dancing is one of the most ancient forms of art around 20000 years ago. In France's Lascaux cave an illustration of a magician was discovered participating in a deer dance and etched onto the wall dancing and pantomime both had their origins in the mystical ceremony. Ancient structures display ritual dance movements along with stylized human figures on their slabs to illustrate a concept metal sculptures depicting men walking silently on their toes has yielded several discoveries one of which includes

chechen men performing dances on their tiptoes (Abkhaz World, 2023; Il'iaSov, 2009).

Originally Caucasian dance served as a religious activity that involved performing lively movements, as a way to imitate and appease the spiritual entities of nature over time while still maintaining some of its religious undertones it became a festive form of expression. Nowadays dance has transformed into a recreational activity that lacks any spiritual connotation (Jaimoukha, 2005).

Iliasov Exclaims that the hunting rites are the name of folk dance movements, such as; Cha bolar which means "bear walk " Ka bolar as ir means "ram wak" and Sai bolar and it means" Deer Walk. The Chechens revere those animals as sacred creatures (Il'iaSov, 2009) This shouldn't come as a surprise to anyone since Chechens have sacred animals that are also sacred to Greek deities. Greek mythology's most well-known character, Artemis, has a close relationship with the moon. One of her many guises is frequently portrayed as the goddess of the moon. She is connected to the night sky and the lunar cycle through the crescent moon. Being the identical twin of the sun god Apollo (Williams, 2022). Deers and Bears played a role in a prominent cult to Artemis at Brauron (Theoi, n.d.). According to Suidas s.v. Arktos e Brauroniois (trans. Suda On Line) (Byzantine Greek lexicon C10th A.D.) : "Women playing the bear used to celebrate a festival for Artemis [at Brauron] . . . The reason was that a wild she-bear [sacred to Artemis] used to come to the deme of Phlaidioi and spend time there; and she became tamed and was brought up with the humans (Theoi, n.d./a).

2. Theoretical Perspective; The Twins Artemis and Apollo

Zeus tried to keep his affair with Leto a secret, but Hera was not fooled. She sent her giant snake, Python, after poor Leto, who ran until she collapsed. The South Wind then lifted her over to the island of Ortygia. Here, Artemis was born. She grew up instantly and helped Leto across to the island of Delos where she gave birth to Apollo and Artemis (Williams, 2022).

One of the most significant and well-known gods in greek mythology is Apollo. Apollo is the child of titaness, leto and Zeus (Day, 2007). The ruler of the godsday among his numerous realms and characteristics, he is frequently referred to be the god of the sun. The importance of Apollo's relationship to the sun is evident throughout his mythology and iconography.

This position as the solar deity highlights his connection to the sun and its sustaining properties, light, music, poetry, prophecy, healing and archery are just a few of the fields that apollo is linked to. He is frequently portrayed as a young attractive deity

who exudes majesty and grace. Apollo was the first god tasked with guarding flocks and herds because he was originally a herdsman. Swan wolf and raven are Apollo's sacred animals (Greek-Gods, 2021).

Pausanias tells a fascinating tale about Apollo's relationship with wolves and a treasure-theft incident in the Delphic Apollo's sanctuary. The narrative claims that the Delphians themselves presented a bronze wolf as a gift. According to legend, a thief stole priceless items from the god and hid himself and the looted gold in the thickest section of the Mount Parnassus forest. The thief was slain by a wolf while he was sleeping and the animal then returned to the city howling, the villagers followed the wolf and found the sacred gold after realizing the mystical significance of the occurrences. Because of this they came to believe that the wolf was Apollo's heavenly messenger (Raph Häussler, 2016).

Artemis the moon goddess, is in charge of the tides night and darkness. She is thought to be in charge of the moon's motion and impact on earth. This lunar symbolism strengthens her affinity for the wild for hunting and for nocturnal animals. Apollo adopted the traits of Helios the sun god, while Artemis adopted those of Selene the moon goddess. Artemis's connection to the moon emphasizes her strength as a woman, her mystique and her function as a defender and steward of the natural world. The cyclical phases of the moon also coincide with Artemis's affinity for transitions and transformations representing both her dynamic character and the passage of time (Theoi, n.d.).

2.1. Types of Dances

Ancient dances have preserved some elements of the old legends and myths. Many old Vainakh melodies have been diligently preserved including "Dance of Old Men" Dances of Young Men" and "Dances of the Maidens" (Jaimoukha, 2005).

Folkloric dances are a reflection of the national spirit, the customs and traditions of the Vainakh. According to Jamokha who discusses them in his book, to stop men from fighting for instance a woman threw her handkerchief to the ground, both men and women perform elegant beautiful motions in traditional dance yet only the former engages in fiery dancing. A male touching his female dance partner was forbidden the vibrant *nokhchi* or the pan-caucasian Chechen dance, "dance of the daggers" which exhibits a highlanders' deft dagger-handling abilities and dance of the *dzhigit* are examples of traditional dances as well.

The most famous dance for Vainakh is the *Khalxar*, known as *Lezginka*. A dance where two natural forces meet to create a magical phenomenon (Il'iaSov, 2009). Explains the

dance in his book “The pair dance of a man and a woman has a ritual nature. Scholars track it down to Chechen cosmogonic ideas — mainly sun worship. The Chechen myth on the origin of sun, Moon and the stars. the Khalkhar will be our main dance to analyse where Apollo and Artemis are present in this kind of dance.

2.2. Khalkhar

- Eclipse Enchantment: The Saga of Solar and Lunar Dance

The Khalxar, the renowned Waynakh dance, takes center stage as we delve into its enchanting rhythm, where the cosmic forces of Apollo and Artemis converge. It is a dance that unveils the mystical union of two natural powers, weaving a tapestry of wonder. In the realm of Chechen cosmogonic beliefs, this captivating dance ritual finds its roots, revering the sun as its focal point—the genesis of the Sun, Moon, and the stars. It is perhaps the only dance that has no vocal introduction and is performed either by a couple or by one male dancer, enacting mainly real-life stories and military feats (Jaimoukha, 2005).

In a tale veiled by destiny, a skilled blacksmith found love in the form of a fair maiden, unaware of their shared blood. When her rejection echoed through their hearts, he embarked on a desperate quest, clutching a golden firebrand. Alas, at the sight of him, the maiden fled, setting in motion a pursuit that led them both to an untimely end. Yet, from the remnants of their fiery passion, a celestial spectacle emerged. The golden torch's sparkles transformed into stars. the radiant shining remained from the sister, and the firebrand remained from the blacksmith. They were transformed into the Sun and Moon. And the Sun has yet to catch up with the Moon. forever entwined in their cosmic dance (Minaeva, 1971).

In order to recreate suns path in pursuit of moon, the male dancer circles around the woman. The solar symbols found on buckles from the 6th and 5th centuries B.C. are reminiscent of Chechen dancing movements, they feature a broken line for the ground or the sea. Winged disks on either side, for the rising and setting sun, and a third winged disk in the center with the highest-raised wings for the sun at its zenith (Usmanov, 1999).

The mans arms are extended out in a cruciform formation to represent the sun rising and setting. The swastika which represents the movement of the sun is repeated by his bent arm with the hand pushed to his breast and his other arm spread to the side, the figure represents the sun at its zenith tiptoeing with arms raised over his head to represent a moon eclipse he holds his partners waist without actually touching her to

depict lunar eclipse.

- The Labyrinth’s Journey of Transformation, the Eternal Cycle of Renewal, and the Dance of Purification

An intriguing and plausible version of Chechen pair dancing has been put forth by Khasiev. He traces the khelkhar dance back to mythological ceremonies. He asserts that the dance has ties to the Labyrinth myth, which dates back to the pre-Thesean period. Theseus arrives in Creton aimed to kill the monster Minotaur, a half man and half bull (Garcia, 2016). Ardian aids him before he enters the labyrinth with a sword and red shreaded ball to tie it on the beginning of the gate, Theseus achies his quest by killing Minotaur, and gets out of the labyrinth (Cartwright, 2016). The khelkhar has required movements that follow a labyrinthine pattern, as befits a ritual (Minorsky,1963).

Based on what Usmanov and Khasiev the table shows the introduction of the dance.

Table1. Labyrinth dance introduction.

By khasiev	By Usmanov
Formation: Square or rectangle created by seated girls and boys	Approach: Duo entering floor circle from opposite directions
Toastmasters: Girls’ and boys’ toastmas- ters in opposite corners	Motion: Clockwise movement with the man following his partner
Dance Start: Initiated by a girl and a boy	Untwisting the Spiral: Gradual unwind- ing from center to periphery
Movement: Diagonal motion towards each other, forming decreasing circles	Role Reversal: Man staying behind part- ner and following her lead
Inscribing the Labyrinth: Intricate pat- tern within the rectangle	Return to Groups: Dancers going back to respective groups
Three Semantic Parts: Introduction, Khelkhar Proper, and Denouement	Pause: Standing before respective groups for a period of time

Source: Created by the Author.

The Dance of the Labyrinth progresses in the order of introduction, Khelkhar Proper, and Denouement, while the Intro of the Dance Variant focuses on approaching the center in a spiraling motion, untwisting the spiral, and returning to respective groups for a pause before proceeding.

The second act of the dance;

Proceeding with Khasiv's explanation, where depicts the dance as a story with a plot and characters (Archway publishing, n.d) the beginning has been summarized in table 1.

In the Labyrinth, as Theseus enters, the boy and girl approach each other, aligning their left shoulders instead of facing each other directly. The boy then undergoes a transformative movement, turning 180 degrees while lifting his right arm vertically and rising onto his tiptoes. This moment signifies his transition from a human to a divine being. Simultaneously, the girl moves in a semicircle in front of the boy, starting with her right shoulder, while the boy follows her, also turning 180 degrees. From this point forward, the Labyrinth's unfolding takes on the opposite direction. Instead of returning to their initial positions, the dancers proceed towards the toastmasters, with the girl going to the boys' side and the boy going to the girls'.

In the introduction, Theseus enters the Labyrinth. Neither the boy nor the girl lift their arms before their encounter in its centre. They meet not face to face but left shoulder to each other. The boy turns 180 degrees, left shoulder first and, standing on his tiptoes, lifts his stretched right arm vertically as it slides up along his body. At that instant, he is no longer human but a divine being. Meanwhile, the girl slides in his front in a semicircle, right shoulder first, as the tiptoeing boy, his arm upward, follows her, turning 180 degrees. From that instant on, the Labyrinth begins unfolding in the opposite direction. After that, the dancers do not return to the points where the dance started but go to the toastmasters — the girl to the boys' and the boy to the girls.'

3. Finding

Among the most popular Chechen emblems is the labyrinth. It can be found on medieval construction slabs and Koban pottery. One of its fundamental meanings is purification throughout the initiation process. It's possible that boys and girls first performed the labyrinthine pair dance as they transitioned from childhood to maturity (Il'iaSov, 2009).

The Cretan cycle's significance in Theseus' life and the narratives of his youthful exploits may be seen as the necessary conditions for giving him an archetypal heroic

history. The most obvious purpose of these embellishments was to elevate Theseus to the status of a demigod by linking him to the celestial hero Herakles (Shervashidze, 1989). Theseus' life is typically broken down into three stages: his youthful exploits on the route from Troezen to Athens; the Cretan cycle; additional adult exploits; and his reign as king of Athens.

We could find a parallel explanation through examining the emblem which is used on Chechen/İchkeria flag. The wolf of the coat of arms symbolizes freedom and power. The 9 stars represent the Chechen tribes (tuxum). The flag was adopted by Dzhokhar Dudayev, Aslan Maskhadov and other successors and it's a very representative Chechnya flag.

Figure 1. Coat of Arms.



Source: (Waynakh, n.d.).

Figure 1. the wolf is depicted within a circle and is surrounded by national motifs. The circle represents unity and wholeness, symbolizing the collective identity of the Chechen people. The inclusion of national motifs further emphasizes the cultural significance and pride associated with the emblem. One distinctive feature of the Chechen emblem is the presence of nine stars with nine corners positioned within the circle. These stars symbolize the Chechen tribes, known as "tuxums" in Chechen language. Each star represents a specific tribe, highlighting the diverse yet interconnected nature of the Chechen community ("Flag, Emblem and Anthem – Waynakh Online," 2020).

In the following paragraph the presentation of Greek gods and Goddess will be presented;

The dance, the movement of the sun and moon began when Artemis and Apollo were born. Leto was the daughter of Phoebe and Coeus, she was gifted with beauty, and was loved by Zeus but Hera was filled with wrath and anger because of her jealousy.

Leto therefore sought a refugee in a place where Zeus found for her. And the Name of that place was Delos there was the birth of Artemis and Apollo (Berens, 2011). The pictures in figure 2 represents Delos today with it remains as a witness.

Figure 2. Delos Today.



Source: (Kolasa-Sikiaridi, 2023).

We were born at night when the she-wolf whelped,
In the morning, to lion's deafening roar, they named us
In eagles' nests our mothers nursed us,
To tame wild stallions on steep rocks our fathers taught us (Berman, 2008).

Here, it is possible to establish a connection in a sense. We can assume that 'we were born on the night the she-wolf gave birth,' represents Leto, symbolizing the she-wolf. Apollo represents the male wolf. When you look at the Chechen flag, you can see a noble wolf looking at you. The full moon shape just above the wolf represents his sister Artemis. If we look at the continuation of the anthem, it says, 'they named us with the deafening roar of the lion in the morning.' This refers to the lions that Zeus left to protect them in Delos, where Leto gave birth to them. As they mention Zeus as the 'eagle of Zeus,' we understand that the animal representing Zeus is an eagle. In the third line, when it says, 'in the eagle's nests, our mothers nursed us,' it again refers to Delos. In the part that says, 'our fathers taught us to tame wild stallions on steep rocks,' there might not be a direct comparison. It emphasizes that within the beauties of Delos, there are also malevolent forces. The shape just below the wolf on the flag represents the labyrinth (Theoi, n.d. /b).

As we embark on the journey of life, we find ourselves accompanied by a diverse array of individuals who shape our experiences. Along the winding paths of our existence,

we encounter contrasting elements, like the interplay between light and darkness, and the captivating dynamic of Apollo and Artemis. These powerful entities, with their unique strengths, work in harmony to maintain the delicate balance that sustains our world. In the tapestry of life, the feminine and masculine forces intertwine, forming a seamless circle of unity and synergy. Together, they weave a narrative of interconnect-edness and the eternal dance of life's grand tapestry. Further researches are needed to investigate and add insights to the meanings of the emblem and the anathem. For instance the symbolism of the stars in Chechen emblem and how they are connected to Greek mythology. For a comparison we could add the story of Apollo and Artemis's birth, The goddess of delivery, Eileithyia, was then coerced by Hera to extend Leto's labor for a painful nine days. Leto eventually gave birth to twins: Artemis and Apollo, who was her identical twin. Thus, fully grown and wielding a golden sword, the famous Greek god Apollo descended into the earth. The island around him sprung into life, teeming with luxuriant vegetation, fragrant flowers, and lovely sounds (The collector, n.d.).

4. Limitations and discussion

The research has certain limitations that need to be acknowledged. One limitation is the reliance on existing literature and visual materials as the primary sources of information. This means that the research is constrained by the availability and quality of these sources. Additionally, since no primary data collection or human subjects are involved, there may be limitations in capturing firsthand experiences, perspectives, and contemporary insights related to Chechen traditional dances and their mythological connections. The research is also limited to the specific scope of exploring the cultural connections between Chechen traditional dances and Greek mythology, focusing on the figures of Artemis and Apollo. Therefore, other mythological influences or cultural aspects may not be fully captured within this research. It is important to recognize these limitations as they shape the depth and breadth of the findings and may influence the generalizability of the research outcomes.

The study explored the cultural connections between Chechen traditional dances and Greek mythology, specifically focusing on the figures of Artemis and Apollo. Through qualitative analysis of secondary data using content analysis, we gained insights into how mythology, dance, and cultural identity intertwine in Chechen tradition.

The presentation of Greek gods and goddesses, particularly Artemis and Apollo, emphasized their connection to the dance and movement of the sun and moon. This mirrors the delicate balance observed in Chechen traditional dances, where contrasting elements merge to create unity and synergy. These findings deepen our understanding

of the intricate interplay between mythology, dance, and cultural identity in Chechen tradition.

Moving forward, there are several avenues for future research and analysis. Firstly, conducting primary data collection methods, such as interviews or participant observation, would provide a more nuanced understanding of the cultural connections between Chechen traditional dances and Greek mythology. This would offer personal perspectives and insights from individuals involved in the dance traditions.

Additionally, expanding the exploration to include other mythological figures and their parallels in Chechen culture would provide a more comprehensive understanding of the interplay between mythology and dance in Chechen tradition. Comparisons with different mythological traditions or exploring regional variations within Chechen dance practices could also be fruitful areas of investigation.

Furthermore, studying the impact of modern influences on Chechen traditional dances, such as globalization and contemporary cultural shifts, would contribute to understanding how these dances continue to evolve and maintain their cultural significance in the present day.

By conducting further research and analysis, we can continue to shed light on the intricate connections between mythology, dance, and cultural identity in Chechen tradition. This would contribute to a deeper appreciation and preservation of this unique cultural heritage, ensuring its continued relevance and significance for future generations.

Conclusion

Storytelling has played a pivotal role in conveying the mythology and cultural significance behind various forms of dance. Chechen dancing holds deep mythological roots, and storytelling serves as a vital medium for conveying its cultural significance and symbolic depth. By incorporating storytelling and mythology, Chechen dance establishes a deeper connection while fostering a greater understanding and appreciation for the art form and the cultural traditions it represents.

Chechen dancing holds deep mythological roots, and storytelling serves as a vital medium for conveying its cultural significance and symbolic depth. By exploring the role of storytelling in relation to the mythology behind Chechen dance, this research paper highlights the preservation and transmission of mythological significance, values, and traditions, including the circular form, the presence of one pair, and the symbolic movements. The animal comparisons in Chechen male dance further enhance the understanding of the dance's representation of strength, agility, and grace.

The Anthem and the Emblem on the Chechen Flag and its mythological associations emphasizes that mythology subconsciously embeds the idea of wolves in the collective minds of the Chechen people, which is reflected in the emblem on the Chechen flag. This paves the way for further exploration of the emblem's mythological connections and its components, such as the Moon, the wolf, and the Nine stars.

In his work, Jordan Peterson explores how mythological narratives and symbols serve as archetypes that reflect fundamental aspects of human experience and psychology. He suggests that mythology provides a framework through which individuals can understand and navigate the complexities of life, including the realms of meaning, identity, and the struggle between order and chaos.

We can see parallels in how the myths and symbols associated with the dance form carry profound psychological and cultural significance for the Chechen people. The mythology embedded in Chechen dancing offers a narrative structure that allows individuals to explore and express their collective identity, beliefs, and values.

The symbolism of the sun and moon, as well as the movements and gestures within the dance, can be seen as archetypal representations of fundamental cosmic and human forces. These symbols resonate with the dancers and the audience, evoking a sense of connection to the larger natural and spiritual order. The dance becomes a vehicle for individuals to embody and engage with these archetypal forces, thereby forging a deeper connection with their cultural heritage and the broader human experience.

Jordan Peterson often highlights the transformative power of mythology and its ability to provide individuals with a sense of purpose and direction. In the context of Chechen dancing, the engagement with mythological elements and symbols can be seen as a transformative act. By participating in the dance, individuals not only express their cultural identity but also undergo a personal journey of self-discovery and growth, connecting with the timeless themes of the sun, moon, and the interplay between light and darkness (Peterson, 1999).

The symbolism behind the story of the dance, gives higher meaning of life, hero, legend, nature those concepts would teach us to pursue a greater message. Myths help us to become a better version of who we are for ourselves and others.

MAKALE BİLGİ FORMU

Yazar(lar)ın Katkıları: Yazar çalışmaya %100 katkı sunmuştur.

Çıkar Çatışması Bildirimi: Yazar tarafından potansiyel çıkar çatışması bildirilmemiştir.

Destek/Destekleyen Kuruluşlar: Bu araştırma için herhangi bir kamu kuruluşundan, özel veya kar amacı gütmeyen sektörden hibe alınmamıştır.

Etik Onay ve Katılımcı Rızası: “Mitolojik iplerle dans etmek: Çeçen dansının sembolizmini çözümlmek” başlıklı çalışma etik kurul onayı gerektirmemektedir. Yazım sürecinde bilimsel, etik ve alıntı kurallarına uyulduğu, toplanan veriler üzerinde herhangi bir tahrifat yapılmadığı yazar tarafından beyan edilmiştir.

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