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The Use Of Dance Sport In Ancient Greece For Approaching The Gods And For Therapeutic Purposes Against Diseases

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ABSTRACT

The aim of this study is to seek an answer to the subject of Dance Sport in Ancient Greece, approaching the Gods and using it for therapeutic purposes against diseases. A literature review was done. In ancient Greece, dance was performed together with music and poetry. The origin of dance in ancient Greece is traced back to the Cretan and Mycenaean civilizations. For the ancient Greeks, dance was considered extremely important in ritual, personal and social terms. Many of his religious activities included dancing activities. They sought to establish a spiritual kinship with their gods in dance. They sought to fend off dangerous evil beings or famine and disease with the magic of dance. By dancing, they tried to get good crops, provide abundance, be lucky in hunting, and win victories in war. They sanctified their dramatic festivities with dance or divulged profound mysteries to novices. They used to dance to approach their God, raise good citizens, and entertain. It has been seen that dance takes place in schools within education. Especially in initiation rites, dance was performed a lot. Although dance is generally stated as individual and group performances, group dance (Chorus dance) is preferred over archaeological documents (pots, bottles, inscriptions, etc.). Individual solo performances (professional entertainers or performers) were also included. His solo performances included a lot of acrobatic moves. Ancient Greek dance, with its diverse stories, mythologies, and Pictures, has inspired writers, poets, painters, dancers, stage performers and many others throughout the ages and in many cultures worldwide. However, although dancing in Ancient Greece was a religious ritual and a means of bringing people closer to the gods, and there was a strong connection between the two, today, especially in Turkey, the connection between religion and dance has weakened. It is thought that dance activities were used not against physical diseases in ancient Greece, but as a means of relaxing people psychologically. It should be investigated why and how the religious influence in dance culture has changed over the ages in different countries.

Keywords: *Ancient Greece, Dance, God, Culture, Mythology*

INTRODUCTION

In ancient Greece, dance had an important place in daily life. The Greeks danced in many different situations and considered many non-performance activities such as playing ball (ball games) or rhythmic physical exercise as dance. In ancient Greece, it was seen that dance was popular in many archaeological documents. There is a dance floor, and dancers have special outfits for festivals. While these clothes were veils and wreaths on their heads for women, animals and daggers were in the foreground for men (Doğan & İmamoğlu, 2019, pp. 485-416). In fact, to the ancient Greeks, dancing sounded like a natural response of the body, mind, and spirit to the music. They danced spontaneously at weddings or drinking parties or performed prearranged choreographies, as exemplified in choral dances in ancient Greek theatre. Greek dances can be performed individually or in groups. They can tell stories, showcase their martial and sporting skills, entertain guests, or shape processions and other vital parts of religious rituals.

Although dance is primarily defined in ancient Greek literature as an element of music (an umbrella term covering all categories of performing arts: making music, dancing, singing, and reciting), there is ample evidence that dance has existed since ancient times. Dance education (gymnopaydai) was a core subject at school, and pictures of boys and girls dancing under the supervision of male and female teachers are featured in the vase painting (Picture 13). Citizens of Athens took dance lessons, called gymnopaidai, as part of their education. However, people who knew how to dance were considered educated and virtuous (Özgüven, 2022, pp. 37-47). In ancient Greece, sportive shows and acrobatic dances were held in honour of the gods in different rites and festivals (Şener & Durmaz, 2021, pp. 139-154).

It is well-proven that dance (primarily chorea = ensemble song-dance) played an essential role in archaic and classical Greek social life and was, therefore, highly valued and respected in art and literature. As a synthesis of vocal, instrumental, and kinetic (movement) elements, chorea dance becomes a compelling image for poets, philosophers and historians who want to benefit from the power of language. Dance (orchesis), as the practice of self-expression and movements, is envisioned as a mode of expression that can not only express social and political disruption but also resist or reshape the forces of language and verbal description. Our sources of knowledge are at least seven different types: literary, measured, musical, archaeological, epigraphic, linguistic, and anthropological. The most obvious are specific statements about dance by ancient writers in literary sources. Almost all Greek literature is an unofficial source for the study of dance. The way mortals, supernatural beings, and even animals dance on its pages, the way they talk, is filled with echoes of dance. Accordingly, those who will understand Greek dance would do well to read Greek literature, all periods and genres, prose and poetry, and primary and minor works alike broadly and deeply. These are generally the works of Homer, Xenophon, Pollux, Lucian, Athenaeus and Libanius (Olsen,2016). Primitive people did everything for a purpose. For example, group dancing before the hunt increased the community's trust. Dance is the language of the human body. Since it is a language, it should be considered an art of communication.

In ancient Greece, dances were the dominant class (Koçkar, 1990, pp. 327-339). For dance to communicate, the audience must understand the cultural traditions of human movement in time and space. They made gods and princesses dance imaginary. The earliest interaction scenes between people in the ancient Near East depicts dancing. From the ninth to the sixth millennium BC, this issue appears in many variations covering a wide geographical area: the Levant, Mesopotamia, Iran, Anatolia, the Balkans, Greece, the Danube basin of south-eastern Europe, and Egypt (Garnfinkel, 1998, pp. 207-237). Sportive movements have continued to influence the formation of people's cultures in every era or have been influenced by their culture (Doğan & İmamoğlu, 2020, pp. 173-188; Türkmen et al., 2006, pp. 77-94). It is known that people's religious feelings are very effective in the first forms of sports, and these relationships weaken over time. It is thought that some of the purposes of dance activities in ancient times have

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changed. It has been wondered what these changes are. The aim of this study is to seek an answer to the subject of Dance Sport in Ancient Greece, approaching the Gods and using it for therapeutic purposes against diseases.

Development and Result

In ancient Greece, there were several essential terms for dance: Choreia, or choral song and dance, also denoted by the noun choros and the verb Choreuein. These words refer to a sophisticated and complex conceptual framework for group musical and movement performance. While other words or phrases may denote a combination of music and dance (molpē, mousikē), broader terms for movement (bainō, steichō, paizō) may also be referred to as dance with specific contextual cues (Naerebout, 1997). Orchēsis (verb orcheomai) is the most commonly used Greek word for dance alone, although it has no natural meaning for the number of performers. We see it used to describe the dance of groups and individuals. We might expect, then, a close analogy to the English expression "solo dance", where orchēsis or orcheomai is combined with a word meaning "alone" or "individually" (e.g. monos). However, this construction occurs only once in ancient and classical literature.

In Odyssey 8, the Phaeacian princes Halius and Laodamas "dance alone". Ancient Greek, then, has several words for the idea of "performing in a choir", but there is no coherent term or idiom for dancing alone (Ridgeway, 2015: 65). While this is important, it does not mean that Greek culture did not have a concept of dance outside of the chorus. Individualized dance and movement may have also been involved in other festive celebrations, for example, jumping or dancing on drinking vessels in honour of Dionysus in Attica. In ancient Greece, in many different rituals, the most beautiful clothes were worn, drinks were danced, and sacrifices were sacrificed in the games held in the name of Dionysus (the god of vineyards and harvest). Worship honouring Dionysus would be accompanied by extreme entertainment, dances and violent songs (Fahid, 2002, pp. 177-178). For the Greeks of the classical period, the orchestra is a word meaning "to dance". It seems to conjure up something like "to make any series of movements, no matter how simple and involving any part or parts of the body" (Picture 10). The movements must be rhythmic. The Greek could dance with his hands, head, and eyes. Most of the time, she would dance without moving her feet, even sitting! There is a classic example of this. A depiction of a Greek dancing with his legs while standing on his head, and sometimes the Greeks speak of "standing in a dance". Alternatively, a military exercise they call a dance; a funeral or a wedding procession or any procession, a rhythmic ball game, somersaulting show, a rope show, children's games, the tragic actor, everything was a dance for him (Lawler, 2014, pp. 343-349).

The Relationship of Dance and Music

The ancient Greeks did not consider dancing a single art. In his mind, it was inextricably linked not only with music (a connotation that is perfectly understandable to us today) but also with poetry. Indeed, often the poem "danced", its lines interpreted by the rhythmic movements of his arms, body, and head. Moreover, an ancient poet speaks of dancing with the feet, the voice, and the face simultaneously. In such activities, the Greeks developed chironomid (Symbolic gestures). Cheironomia is a code of gestures and symbolic movements whose scope and complexity are almost beyond our understanding but whose impact is immediate and convincing, even to outsiders (Olsen, 2016). In ancient Greece, dance, poetry and melody were considered together. All three came together as a single art branch under Music (Music art) (Ataman, 1947, p. 35). Plato discussed the effects of music and danced on passions and morals at length. He saw dance as a media tool that ennobles the person, renders them harmonious and elegant, and educates them to benefit himself and society.

Moreover, he wanted to dance to be included in his ideal "State" (Eflatun, 1985, p. 100). According to Ataman, in some ceremonies where the honour of the family, tribe or city was questioned, the young men should be able to dance teganni. Every child who was not enslaved or captive had to learn to play teganni, lyre or flute (Ataman, 1947, p. 36; Koçkar, 1990, pp.

327-339). It is stated that besides the citizens of Athens, guests from overseas, even administrators and enslaved people, with the permission of their masters, participated in the performances as spectators (Henderson, 1991, pp. 121-147).

The dancing area and the depiction of the dance: In the very centre of the threshing floor, a small, rough wooden altar was erected in honour of Artemis, surrounded by a wreath of ancient violets. The crowd swirled around, chattering merrily, or eating sticky candies made of figs and honey or baked cakes shaped like Artemis' animals. Several arbours made of course, canvas-like cloth and green twigs were erected alongside the threshing floor. Beneath one of them, a village musician sang softly on his squeaking little Panpipe while a group of adoring fans were listening and gaping at him. A group of older men sat in another cabin, their white beards and long white hair in a braid contrasted sharply with their wrinkled, weathered skin. One of them was humming a song of heroic acts of bygone times, his movable hands "dancing" his story in a symbolic gesture at the time. At an adjacent stand, a young woman presented wreaths of fragrant spring flowers to be worn on her head or neck. Inside, the cabin just beyond was dispensing dark sweet wine and clear cold water. A kind of country joke, the salesman continued a stream of jokes, often despite his annoyance, in a loud, persuasive voice, intensely pleasing to the young men of his customers who occasionally took part in the jokes (Lawler, 2014, pp. 343-349).

Origin of Dance in Ancient Greece

Dance activity originated in ancient Mesopotamia (Collon, 2003, pp. 96-102). The origins of Greek dance date back to 2000 BC. According to tradition, Crete, the home of the Minoan civilization, is the birthplace of Greek dance. In the Cretan civilization, dancing Pictures were depicted on various vessels, seals, and even the palace walls. According to these Pictures, holidays were celebrated with dances and danced in religious ceremonies (Burmaoğlu & İmamoğlu, 2018, pp. 19-30). Cretan art and culture significantly influenced the Mycenaean civilization and the Cycladic people, and together these three formed the culture known today as classical Greek or Hellenic culture. It is, therefore, very likely that Greek dance forms effectively came from their origins in Minoan Crete. In his work Ajax, the tragic Greek playwright Sophocles (496 BC – 406) BC, named Pan the dancer of the gods who invented dances based on the dance steps practised at Knossos. Athenaeus also highlights Crete as the birthplace of various dance genres. The paintings show the dance of war and masked actors. Seals and gold rings adorned with carved dancing female Pictures at Isopata, near Knossos, and Agia Triada, near Phaistos, ca. 1500 BC. At the eastern end of Crete, Palaikastro tells us that several female dancers appear in the Late Minoan palace clay paintings at Knossos. Shows figurines. Cretan-painted and sculpted dancing female Pictures are often described as goddesses or priestesses (Picture 12.), suggesting a fundamental relationship between dance and religious beliefs prevalent among most early societies and ancient civilizations, including ancient Greece. To whom we owe the only complete text about ancient (Greco-Roman) dance, Lucian believed that dance was a cosmic creation because the stars and planets roam the universe in their harmonious dances. In Greek mythology, Urania, the muse of astronomy, was also the head of dance for a certain period. Her sister Terpsichore, whose main patron was "dancing pleasure", took over the theoretical aspect of dance. The primitive importance of dance in ancient Greece was emphasized by archaeology. Archaeological sources on dance include tangible objects from antiquity that provide representations of dance and dancers, or objects used by dancers. There are many such objects (Picture 15.) Marble and bronze sculptures; terracotta and metal Pictures, reliefs on plates, pottery, and the sides of buildings; corvée monuments, especially that of Lysicrates; votive cymbals used in tombs; precious stones, ivory, gold and silver jewellery, and delicate carvings on moulds to be used in seal making; mosaic floors and plaster ceilings; occasional coin; and there are pictures on both the walls and the pottery (Picture 8). Archaeological sources are of prime importance to the ancient dance

student and serve to make this dance strikingly alive. On the other hand, however, no source has a stricter interpretation than these ancient dance paintings, partly because of the damaged condition of many of the objects in question and partly because of the artistic traditions used by the ancient artist. In a broad sense, epigraphic sources are truly archaeological. Because these are actual relics from antiquity, but they are so different that they can be considered separate. They contain ancient inscriptions about dance and dancers that have come down to us. One of them, the oldest known Attic inscription, was inscribed on a wine jug to receive a prize in a dance competition. The Dipylon inscription on a terracotta wine jug, the oldest inscription in Greek script ever found, labels it as a reward for "one of these dancers who now plays [dancers] with the most precision" (Choubineh, 2020). The large official inscriptions on the island of Delos, in which dance was of immense virtual importance, were a wealth of information for the dance student. When used with care and checked with evidence from other sources, inscriptions are paramount to the history of dance. Technical words and expressions used by the ancients when talking about their dances are seen in written sources. In many cases, the only information we have about an ancient dance or Picture, or step or gesture is its name. The Greek language is rich and flexible. The names given to dances and Pictures are generally intended to be descriptive. If we try to understand them correctly and etymologically, they can give us a sharp and vivid image of the dancer in action. Anthropological sources are comparative materials from the study of dance among various world peoples. Small and remote villages are particularly suitable for such a study. Modern Greece, Spain, southern Italy, Sicily, Crete, and Asia Minor show fascinating remnants of Greek dances once performed here. Even more distant lands (Ireland, Cambodia, Japan, Samoa, Africa, and India) provide material for comparison. Also, scattered records of dances with the Greeks Egyptians, Hebrews, Phrygians, Thracians, and contemporary ancient races-can be enlightening and instructive. It would be ideal to combine all kinds of sources for each dance stage, but this is rarely possible.

Types of Dances in Ancient Greece

Greek dance forms can be broadly categorized as individual and collective or group performances. The individual format is divided into solo performances (professional entertainers, professional performers) and free dance for leisure (like modern party dance). Solo performances are primarily associated with acrobatic and spectacular performances. Xenophon (ca. 430-354 BC) states in his Anabasis that the Greek mercenary who took turns entertaining the Greeks and Paphlagonia's to celebrate their peace treaty admired some of his younger companions. One of the dancers took a light shield and played a battle scene against two imaginary warriors, then performed a Persian dance, again consisting of war moves. Then, a girl dressed as a warrior dazzled the audience with her magnificent performance in the pyrrhic dance, the fire dance, the most famous war dance in the Greek world (Choubineh,2020; https://www.arkeolojidefterim). Another venue for solo performances was the sports field, where professional ensembles could be hired to provide musical entertainment. Music was the main ingredient of hēdonē (pleasure), and professional female musicians could include several orchestridēs (dancing girls) dancing to the musical accompaniment of aulētrides (aulos girls) and psalteries (harp girls).

Sometimes the dancing girls also contributed to the music production and kept the rhythm with a pair of crotal (applause). If the host could accommodate a complete ensemble, the entertainment also included a one-of-a-kind variety show with many elegant dance improvisations and extraordinary acrobatic and musical acts. The feast was a common form of individual improvisation of free-body rocking in a group of drinking people. This was usually the grand finale of a sports venue. In the grand finale, the guests rushed home, singing, hopping, and praising the god of wine, Dionysus, with a satirical komos dance, or "dance of crazy drunks." The second category of Greek dance forms is a group performance. Its members were either semi-professional (as in theatre choirs) or lay officials (religious ceremonies, weddings and

funerals), unisex or all-male and all-female. It is often stated that in ancient times dancing was a collective activity and that Greek dance was primarily summed up as a group dance. Homer (ca. 750 BC), the oldest of the many ancient writers referring to dance, describes in his Iliad Achilles' shield decorated with three groups of dancing boys and girls. Greek dancers first appear in a French vase (approximately 575 BC) in material culture. There is a large crater to mix the wine with water. The uppermost frieze of this vase shows a group of 14 youths and virgins holding hands and lining up to celebrate their liberation from the labyrinth of Crete by the Athenian prince and hero, Theseus, under his brim. Plutarch, Pollux, and Lucian, among others, associated this dance with the grants, a popular fast-paced ring dance. In fact, linear is perhaps only one of the most used formats of Greek group dance. The other two formats are circular and zigzag. Linear dances are primarily associated with religious ceremonies such as processions on public holidays and everyday events such as weddings and funerals. Circular formats were also often part of a ritual when line dancers began to dance around the altar of a god. In dances such as grants, connected to the rope and labyrinth that Ariadne gave Theseus to find his way back, dancers could imitate the twists and turns of these two elements (Choubineh, 2020). Linear and circular dance forms were often used in the theatrical dance of the choir, the most famous dance of ancient Greece. The original form of this dance, the dithyramb, is primarily associated with Dionysus. It was the most enduring form of collective performance, lasting from the 7th century BC to Late Antiquity. Known as the birthplace of Greek drama, Dionysia the Great was developed in the 6th century BC when the lyric poet Lasus of Hermione introduced this form of choral dance and singing to Athens. The choir in Greek theatre performed a series of choreographed movements in parabasis, the choral delivery of the playwright's message to the audience. The choir was led by a koreroes, who was the choir leader. The tempo and rhythm of the dances could vary according to the poetic measures of the play, and for each of the dramatic genres, there was a particular type of dance. The choir sang emmeleia in tragedies, cordax in Greek Comedy, and skinnies in a masked dance (Choubineh,2020). In the Ancient Greek Theatre, the joyful dance performed by the Dithyrambos in a ring in the rites performed in honour of Dionysus, the god of wine, developed in two different directions, giving birth to Tragedy on the one hand and Omedia on the other. The heavy and bare dance of Tragedy based on religious thought was called "Emmelia", and Comedy's political satirical and racy dance was called "Kordaks". Other dance types in ancient Greece can be listed as follows: "Dipodi" and "Bibasis", born in Isparta; the war dance Pyrrhique, the dance performed after the banquet "Komos"; the grace dances Kollinikos and "Hedikomos", the women's dance. “Keladisma” (Koçkar, 1990: 327-339).

In ancient Greece, the choice of dance was seen as Choral rather than personal dance: Personal movement performance is seen at home, especially at the intersection of dance, sport and military training. Choreia sometimes included the performance of dancing soloists or took the form of a broader range of personalized expressions. Solo and individualized dance was, therefore, an undeniable part of archaic and classical Greek social life. (Picture 4.) However, archaic, and classical Greek literary sources pay much more attention to choral dance than individualized forms. In the cultural imagination of Ancient Greece, the idea of dance is closely related to the idea of choreia, the choir performance, in which music and dance are considered. Dancing apart from the choir is relatively rare in current Greek literature. Historical performance practice should be more diverse, dynamic, and complex than the depictions highlighted in available sources. However, the testimony of archaic and classical epic, lyric (poetry), history and philosophy are choral-centred. Surviving discussions and explanations of personalized dance are valuable in part because they are unconventional (Olsen, 2016).

The reflection of Greek dance on pottery and inscriptions: Dance pictures focusing on Greek vases contribute to the historical development of dance and its forms (Garnfinkel, 1998, pp. 207-

237). Both mythical and historical dancing Pictures have many representations in ancient Greek literature. Odysseus marvels at the beauty and charm revealed by the delightful dance of Nausicaa. When Hermes sees Philomela dancing in honour of Artemis, he falls in love with her. Hippocleides, an Athenian nobleman chosen among the most distinguished suitors to marry Agaristid, princess of Sicyon, in the early 6th century BC, "danced" in his marriage, in his blind drunkenness, inappropriately mixing acrobatic and komos dance. However, the most (notorious) famous dancing characters are companions of no gods other than Dionysus. The male entourage consists of dancers in half-human, half-goat masks, known for their incurably cheerful and mischievous characters. Often, satyrs danced and chased young women, especially virgins, women who worshipped Dionysus. Meaning "mad women," the maidens wore light brown skins and carried thyrsus, a long rod of fennel or pine. Their ecstatic dances often resulted in violence and unusual behaviour, such as grabbing snakes and dissecting animals. The Greek tragedy Euripides (ca. 484-407 BC) in The Bacchae tells the story of the Theban women who killed King Pentheus in the frenzy of Dionysus himself, led by Queen Anne Agave, another name for virgins after Bacchus. Mortals also imitated these legendary dancers. The Pronomos Vase (approximately 400 BC) shows male actors disguised as clowns preparing for the backstage gathering around Demetrios, the author of the clown play they are going to stage. On the other side of this Vase, Dionysus and his dancer wife, Cretan princess Ariadne, look down on the piper Pronomos. Women acted as virgins on many occasions. These can be part of a festival or a women-only ritual. For example, at the annual festival of Agrionia, three groups of dancing women once rushed into the mountains, wandering all night in their collective enthusiasm, to rise above their earthly existence and join their god, Dionysus. Although tracing modern Greek dance back to antiquity is challenging, ancient Greek dance forms and movements are still found in various Greek communities today. Ancient Greek dance, with its associated stories and Pictures, has inspired and continues to inspire writers, poets, painters, dancers, performing artists, and many others throughout the ages and in many cultures worldwide. In various places, dance has been described as a complex form of communication that combines human movement's visual, kinaesthetic, and aesthetic aspects with the (usually) auditory dimension of musical sounds and sometimes poetry (Kaeppler; 1992:196).

The arrival of the dancers on the dance floor: Two of the booths were closed, but from both came voices and suppressed, struggling movements. The villagers occasionally paused to look at them with hopeful anticipation. In the end, their patience was rewarded. A wing in the larger cabin suddenly lifted, and with a roar that was a mixture of many animal cries, a group of masked dancers burst onto the scene. Each wore a short wool chiton (short skirt) and coarse sandal-like shoes. However, these purely human qualities have faded into oblivion by the great mask-wig combinations that cover the head and neck, turning the dancer into a deer, a lion, a bird, a panther, a pig, a wolf, a griffin, and a fish. At the end of the line, a musician in his profession's long, beltless robes put his hand on the guitar or the strings of the hand instrument and went out to the threshing floor with the dancers. As the crowd retreated around the circular dance floor and Artemis prepared to watch the sacred mummy in honour of the "Lady of the Beasts," the children squealed excitedly and hugged their mothers or nurses' chitons. A minute later, from the other closed cabin, several small Pictures with hooded ears, dressed in shaggy yellow-brown bear costumes, were pacing with presumed awkwardness amid the laughter and shouts of the audience. These were bad-looking women, the young virgins of the village, who had to do the "bear dance" for Artemis once in their lives before reaching marriageable age (Lawler, 2014, pp. 343-349).

Dances reflect Greek life and connection with the Gods: The dances reflected Greek life, thought, and inclination. For the Greeks, dance was critical from a ritual, personal and social point of view. Most of his religious activities involved dancing. He sought to establish a spiritual kinship with his gods in dance. They sought to fend off mysterious but dangerous evil beings or famine and disease through the magic of dance. By

dancing, they tried to get good crops, provide abundance among their flocks and in their own home, be lucky in hunting, and win victory in war. They sanctified their dramatic festivities with dance or divulged deep mysteries to novices. Dance had a definite place in his education, playing an essential role in his physical and emotional development. He cured nervous disorders with dance. He created an abstract beauty with dance or amused himself. Much of his military training took the form of dance. Through dance, he expressed all his personal and communal feelings of joy and sorrow and marked all the significant events in his life and city. She entertained her guests with her dance. With a joyful dance, she greeted the coming of spring; He celebrated the harvest and harvest, the multiplication of herds, births and weddings at home, and success in the hunt and battle, with dance. "The dances are ours," says Tryphiodorus (the ancient Greek epic poet), "and there is no honey-smelling music and no war. Among the Greeks, dancing was a social activity in the literal sense of the word. However, it is widely practised by a man and a woman for fun together." our "social" dance form seems unattractive to them (Lawler, 2014, pp. 343-349).

Dance for the Goddess

The dancer spun around the threshing floor, roaring, rearing, turning, suddenly leaping over the audience, sometimes even knocking them over. The little "ugly women", stomping with their "claws", lengthened, imitating their rough prototypes, to the delight of the peasants. They clapped, laughed, said witty remarks, threw flowers and cakes, and swayed and gestured semi-consciously, imitating dancers for their favourite "animals." The general noise drowned out the guitar's resonance, and each of the "animals" went his own way, setting his rhythm and leaving it only when he collided with another dancer, as is often the case. The crimson apocalypse broke out, and after all, Artemis (ancient Greek mythology goddess of the hunt, wilderness, wild animals, nature, vegetation, childbirth, childcare, and chastity) watched and rejoiced. Dance flourished in such an environment in early Greece. Of course, not all manifestations were animal mummies. However, animal dances among the Greeks are very ancient and numerous, forming the basis of classical dance more than even the Greeks anticipated. The dance of komos is a dance of joy and high spirits and is often associated with drinking (Picture 17). Picture 1 shows a Middle Corinthian phiale (without a handle and base, with a shallow core (or a type of bowl without a core, with a handle for transferring liquids), mainly used for libation in ancient times. Bending their bodies into highly individualized poses shows a series of dancers hunching and turning. However, they surround another image of a female choir. In the latter case, the posture and orientation of the dancers' bodies are entirely uniform, symbolic of an organized choral dance. This is the distinctive and individualized dance of the costs, thus directly visualizing the coordinated dance of a choir. They were placed in contrast. The two dance modes coexist harmoniously, as they also share the visual space of the vessel. The image of the komost is significantly more prominent, but the female choir occupies the central position. Rather than forcing a clear hierarchy of dance forms, this stemmed bowl "group presents an inclusive variation image in the field of "dance dance" (Olsen, 2016).

Picture 1. Middle Corinthian phiale, Patras painter, ca. 590-570 BC, National Archaeological Museum, Athens (https://escholarship.org/uc/item/1bt36698)

Picture 2. RF cup signed by Hieron/attributed to Makron, 500-450 BC, Berlin (https://escholarship.org/uc/item/1bt36698)

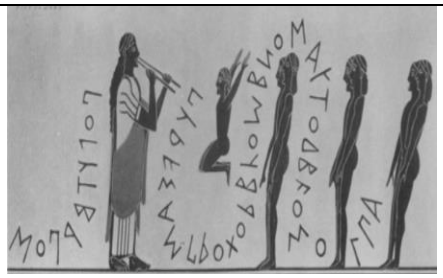
Side A (Molmis, Thallinos and Xanthos)

B-Side (Nikon, Khilon and Solon)

Picture 3. RF kylix attributed to Oltos, ca. 510 BC, British Museum (https://escholarship.org/uc/item/1bt36698).

Picture 2 shows highly personalized female Pictures bending, twisting, dancing and playing instruments in various ways. For Homeric Dionysus' argument that it includes choral dance as part of the god's time, he appears to be engaged in dance that allows individual performers to vary considerably in their postures and gestures. Again, the relationship between these images and the lived performance experience is complex and is more somatic and imaginative than historical choreography (Olsen, 2016). Picture 3 shows the kylix of Oltos from the end of the 6th century, analyzed by Richard Neer (in Ancient Greece, two types of drinking bowls: horizontal double-handled, wide-bellied, wide-mouthed, footed or footless). It offers another close view of dance in comos. On the sides of this cup are six dancing Pictures: three bearded men (Molmis, Thallinos and Xanthos) and three naked dancing youths (Nikon, Khilon and Solon). As Neer points out, the last two (Khilon and Solon) are among the famous Seven Sages. They are depicted as young men enjoying komos (Olsen, 2016). Picture 4 shows the common visual depiction of Dionysus or Dionysos Pictures as solo or individualized dancers. A helpful analogy here is the depiction of Dionysus as "a feast alone" in the archaic black-Picture vase painting. On a vase is a single Picture leaning on a kline (in Ancient Greece, usually made of stone, on which the dead were laid in a tomb). This Picture expresses social festivity and is valid for dance scenes (Olsen, 2016).

Picture 4. Kylix's white tone, ca. 490 BC, Munich (https://escholarship.org/uc/item/1bt36698).



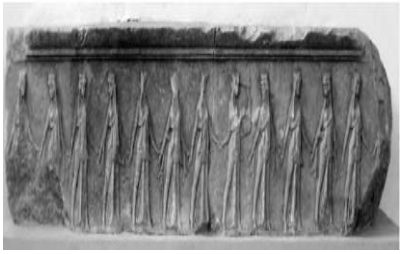
Picture 5. Middle Corinthian aryballos, ca. 560 BC, Corinth Archaeological Museum (https://escholarship. org/uc/item/1bt36698).

Picture 6. Middle Corinthian aryballo, as above (https://escholarship.org/uc/item /1bt36698)

Picture 5 shows an Archaic Corinthian Aryballos (a small, narrow-necked, round or drop-shaped Ancient Greek vase. It was usually used as an essential oil and oil bottle, primarily by athletes in baths). The vase depicts an instrumentalist and a choir of seven. The Picture closest to the player is jumping high with his legs up. The person who manages the grove and the dancers are written on the vase. While the image openly showcases and celebrates an individual dancer, it also relates to the choir. He could be the one leading the choir. First, the words are woven around the Pictures, while the inscriptions connect the various performers on the vase. More importantly, the writing acts as an engine for the dance in the viewer's hands.

Picture 6 shows a photograph of pottery that better shows the three-dimensional shape of the vase (Olsen,2016). In Picture 7, the decorative frame of the crater containing the Chorus dance fixes the vertical image. The dancers' heights are precisely matched to the field, with their bodies providing a vertical connection between the upper and lower edges of the outer surface of the mug. The upright position of the dancers' bodies thus becomes an essential element of the geometric consistency of the image. Both women stand upright with their feet apart, torsos, and heads bent backwards. However, the female conductor wears a loosely draped garment that hides the actual bending of her midline and helps maintain an overall sense of coherence along the vertical plane. Likewise, the arms of the choir extend down and slightly away from the body, mirroring the contours of its body. The orchestra player, on the contrary, bends his arms sharply and moves them away from his body, one hand raised above his head and the other pointed towards his waist. The chief's attire and use of arms thus reinforce the image's sense of overarching symmetry and harmony. At the same time, the actor's near-nakedness and active limbs contribute to a completely different understanding of the same essential somatic position. In the second image, we can see how the twist is centred on the dancer's waist and is completed by extending the limbs in four different directions, allowing the dancer's breasts to be shown straight from the front. Picture 8 shows the characteristic movements of women in the Greek vase painting (Marble statue). In Picture 9, a late 6th-century Kylix depicts a single conductor spinning around to face a man dressed obscenely and playing an instrument over a glass. Here it serves to determine the "correct" orientation of the image, a kylix can still be freely rotated in the hands of the drinker and spectator, and the placement of the image in the tondo of the mug even provides the strengths of the bodies (Olsen, 2016).

Picture 7. The red Picture Vase by the artist Villa Giulia. ca 450 BC, Rome (https://escholarship.org/uc/item/1bt36698)



Pİcture 8. Samothrace (Marble statue), Hall of Choral Dancers, frieze depicting a choir. 350-325 BC Archaeological Museum of Samothrace (https://escholarship.org/uc/item/1bt36698)

Pİcture 9. Red-Picture glass signed by Epictetus, ca. BC. 520-510, British Museum (https://escholarship.org/uc/item/1bt36698)

Picture 10 shows the women's "winged arms" dance specific to the Dionysus ritual. The dance may have originated from a bird dance of great antiquity. Picture 11 shows the technical difficulties of Greek vase painting. The artist tries to show three women dancing in a circle. The Picture that appears to be high in the back is understood to be on the far side of the circle. In Picture 12, he stands on his hands with an acrobatic movement, which can be somersaulting or walking on the hands. Picture 13 shows the red-Picture water jar showing the dance training session.

Picture 10. Dance in honor of Dionysus. (London, British Museum, E 75),(http://www.jstor.org/stable/3291645?origin=JSTOR-pdf)

Picture 11. The harmful dance of three women. (louvre aryballos). (http://www.jstor.org/stable/3291645?origin=JSTOR-pdf).

Picture 12. Ancient Greek Entertainments and Dance, acrobat-dancer on Hydria / (https://brewminate.com/gymnopaidai-dance-in-ancient-greece/)

Picture 13. Red-Picture hydria (water jar), showing a dance training session (https://brewminate.com/gymnopaidai-dance-in-ancient-greece/

In Picture 14, the seven satyrs altering the six virgins are arranged in a group dance form; It is a dance form often used to depict ancient Greek dances performed en masse, such as ritual and

procession dances at religious festivals choral dances in the theatre. Picture 15 shows a Roman copy of a 5th-century BC Greek original by Kallimachos from a round monument. Picture 16 shows the ceremonial dance of ancient Greek women, Picture 18 shows a male and female Picture dancing at a festival in honour of Apollo in Ancient Greece, and Picture 19 shows worshipping the Maenads-Dionysus on a painted terracotta pot.

Picture 14. Nikosthenic Amphora with Dancing Satyrs and Maenads, (https://brewminate.com/gymnopaidai-dance-in-ancient-greece/)

Picture 15. A Pentelic marble relief depicting a dancing Maenad (https://brewminate.com/gymnopaidai-dance-in-ancient-greece/)

Picture 16. Ceremonial Dance of Greek Women (http://www.jstor.org/stable/3291645?origin=JSTOR-pdf)

Picture 17. Komos dancers of the sixth century (http://www.jstor.org/stable/3291645?origin=JSTOR-pdf)

Picture 18. Male and female Pictures dancing in honor of Apollo (Taranto, C. 410 B.C.), (https://www.circassiancenter.com/tr/first-civilisation-dans)

Picture 19. Maenads- Worshiping Dionysus. (Naples National Museum, C. 420 BC), (https://www.circassiancenter.com/tr/ilk-uygarliklarda-dans)

CONCLUSION

In ancient Greece, dance was performed together with music and poetry. The origin of dance in ancient Greece is traced back to the Cretan and Mycenaean civilizations. For the ancient Greeks, dance was considered extremely important in ritual, personal and social terms. Many of his religious activities included dancing activities. They sought to establish a spiritual kinship with their gods in dance. They sought to fend off dangerous evil beings or famine and disease with the magic of dance. By dancing, they tried to get good crops, provide abundance, be lucky in hunting, and win victories in war. They sanctified their dramatic festivities with dance or revealed grave mysteries to the novices. They used to dance to approach their God and cultivate good citizens and entertainment. It has been seen that dance takes place in schools within education. Especially in initiation rites, dance was performed a lot. Although dance is generally stated as individual and group performances,

group dance (Chorus dance) is preferred over archaeological documents (pots, bottles, inscriptions, etc.). Individual solo performances (professional entertainers or performers) were also included. His solo performances included a lot of acrobatic moves. Ancient Greek dance, with its diverse stories, mythologies and Pictures, has inspired writers, poets, painters, dancers, stage performers and many others throughout the ages and in many cultures worldwide. However, although dancing in Ancient Greece was a religious ritual and a means of bringing people closer to the gods, and there was a strong connection between the two, today, especially in Turkey, the connection between religion and dance has weakened. It is thought that dance activities were used not against physical diseases in ancient Greece, but as a means of relaxing people psychologically. It should be investigated why and how the religious influence in dance culture has changed over the ages in different countries.

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