

"EN XOPΩ": THE CASE OF TRADITIONAL DANCES IN HELLENIC NAVAL ACADEMY

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Abstract

Greek traditional dance symbolize historical-social process of Nation, and is the means of expressing memory, feelings and social events of the individuals of Greek society. Dance in ancient Greece, played an important role in the education of young men and young women, with the main characteristic of training young men: military training and adulthood. The educational system in ancient Sparta focused on gymnastics, music and dance. In ancient Athens, dance played an important role in education, as this distinguished the educated Athenian (the one who dances) from the illiterate (the one who doesn't dance) (Douka, 2018). In modern Greece is linked to daily life of the inhabitants of the Greek borderland, of the Greek islands and of the whole of the mainland, having a decisive role in social events and in the Greek national identity (Lykesas, 1993). Dances were originally called 'national dances', then 'Greek dances' and from 1983 they are called 'Greek traditional dances' (Koutsouba, 2012) and are taught in all educational levels. This research examines Greek traditional dances in Hellenic Naval Academy. The results showed that by reviving Greek traditional-martial dances, national identity and teamwork of Hellenic Naval Academy students', are strengthened.

Keywords: *dance, traditional dance, physical education, Hellenic Naval Academy, martial dance.*

Introduction

Greek music and Greek tradition dance have deep roots in the sea, from Poseidon to Nireas. The sounds of fiddle sticks that are heard from our islands, always accompany the Hellenic Naval Cadets in every sea. Accordingly, this study uses historical background and theoretical perspectives on Dance, following a literature review on Dance/martial dances in Ancient Greece and the importance of dance, in the life of students in modern Greece. This research, it spotlights Dance/ Traditional-martial dance in Hellenic Naval Academy and forefront the benefits of dance, in the life to the Naval Cadets.

In detail, Dance is a social event that represents characteristic aspects of a society. Past researchers such as Judith Lynne Hanna (1979, p.48) defines dance as a “*human behavior that consists, from the dancer's point of view, of the deliberate rhythmic and culturally formed sequences of non-verbal physical movement beyond the usual motor activities, innate movement and aesthetic value*”. Furthermore Joann W. Kealiinohomoku (1976, p.28) designate dance as “*a transient art of expression, performed in a given form and style by the human body moving in space*”. The combination of these factors according to Kealiinohomoku (1976) is recognized as DANCE.

Dance, in the opinion of Lykesa (1993), in modern Greece it does not have the same position as it had in ancient Greece. In the process of time, dance is connected with the daily life of the inhabitants of the Greek borderland, the Thessalian plain, the Greek islands and in general in the whole continental country. Dance, as Lykesa (1993) said it has a decisive role in the social events (such as marriage, baptism, feast day, summer, sowing) of all Greeks (and especially in rural areas) as well as in their national unity-identity.

According to Medina, Ruiz, de Almeida, Yamaguchi & Marchi (2008) pointed out that dance can be understood as a form of a complex movement providing elements or representations of popular culture, habits and customs of a particular society. They consider dance to be a manifestation of the feelings and cultures of all people, regardless of color, religion, gender, socio-economic authority. Continuing their research, they report that dance represents the symbols of subjects living in social groups. It is the ability of an individual to feel and express his/her feelings through dance (Medina, Ruiz, de Almeida, Yamaguchi & Marchi, 2008). Remarking that for decades humanity has established direct contact between dance and daily habits in society (marriage, baptism, engagement, agricultural activities), translating dance as a means of expressing needs, desires and a form of manifestation of religious traditions and prominence stereotypes. Ascertain that human, as a social entity, uses dance as a form of expression that represents social culture (Medina, Ruiz, de Almeida, Yamaguchi & Marchi, 2008).

Traditional dance is categorized into national and traditional dances (Nahachewsky, 2012). As for the first category, national dance is closely linked to ethnicities and cultural boundaries, symbolizing a particular cultural group, highlighting history, customs, religious tradition and so on. While traditional dance is initially associated with the inhabitants living in the countryside (namely farmers, cattle farmers) and later used to identify the local characteristics of society. Finally, according to Nahachewsky (2012), national dance and traditional dance overlap in many ways.

The national traditional dance serves as a cultural representation. It is used as a consequential scheme to serve the purpose of national and traditional cultural elements. National-traditional dance is created in the process of accomplishing the prerequisite of this purpose by re-appearing a previous version of the dance in certain ways (Nahachewsky, 2012).

In modern Greece, dance was defined as '*national dance*', and over the years this designation became '*Greek dance*' and later as '*Greek traditional dance*'. As evidenced by Koutsouba (2012), but also by the study guide (older and newer issues) the graduates of the School (Department) of Physical Education and Sports Science have the opportunity in their fourth year of study to obtain the specialty 'Greek Traditional Dances'.

Regarding to Greek traditional dance Koutsouba (2012) identifies that it can contribute to the creation of national identity. Since dance is a mixture of cultural elements (such as customs, traditions, local cultures and local music), Greek historical events and elements from the Greek geographical districts (Liakos, 2007). As confirmed by Tzakis (2003), dance can be considered the central basis of Greek historiography from ancient times to modern Greece.

In modern Greece, according to the interdisciplinary unified curriculum of the Physical Education course, Greek Traditional Dances are taught in both primary and secondary education. In more detail, traditional dance helps students to gain general knowledge about the Greek tradition of the countryside, of Greek islands, from the area of Pontus and Asia Minor, as well as the Greek musical tradition (musical instruments, musical rhythms, traditional song-lyrics of island and mainland Greece, customs and traditions of Christmas time - New Year's Eve - Apokries -Easter). In parallel, through dance, students improve and develop their visual and auditory perception, muscle and contractile movement of the joints (kinaesthesia), as well as the ability to coordinate their movements. Through dance (mixed circular dance, individual counter dance) they learn cooperation,

communication, collectivity. They function not only individually but as a whole as a group, learning the social position that women and men had in the local community. They generally discover Greek culture and Greek history as well as dance have accompanied them from antiquity to the present day (in war or peace or religion)¹⁴.

The combination of the above-mentioned elements may have contributed to the fact that in the Hellenic military academies and more specifically in the Hellenic Naval Academy, dance is taught as a basic subject in all four classes. On the one hand, because the Hellenic Naval Academy was founded in 1884, that is 54 years after the establishment of the Greek State, in order to ensure our maritime borders and the defense of the Nation, and on the other hand to strengthen the nation, national identity and amplify *us*.

In respect of Hellenic Naval Academy, according to the announcement of admission to the academy, the Naval cadets follow a strict and difficult program, which is framed by academic courses, sports and maritime education. Also, during their studies, they participate in a large number of activities, which are of general interest, celebrations-ceremonies (Celebration of the Anniversary of the establishment of Hellenic Naval Academy, Annual celebrations (Choroesperides))¹⁵, offertory the icon of Agios Nikolaos, Pasistrakia, Oaths, Degrees, sport events, sports activities, social activities (voluntary activities such as blood donation, visiting the Hadjikyriakeio Foundation-Child Protection) while in the last year of their study there is an educational trip (Hellenic Naval Academy, χ.χ.ε.).

Methodology

In this case study the researchers analyzed the records-archives of the National typography (Εθνικό Τυπογραφείο) for the establishment and the organization of the Hellenic Naval Academy. Secondly the researchers studied the official website of the academy. Finally they examined the two official journals: a) Nausivios Chora which is published from the Hellenic Naval Academy and b) Naval Inspection which is published by the Hellenic Navy. The archives of the two journals Nausivios Chora and Naval Inspection (in a total of 606 issues) there were no reports of the first physical educational teacher specialized in Dance or any detailed of the course. Furthermore they used the following keywords: dance, traditional dance, Hellenic Naval Academy, training, physical education, choroesperides. The results appeared only in recent public documents from 2014 onwards, which were referring in physical education teachers specializing in Dance and have worked at the Hellenic Naval academy and also it is appearing the summer annual Choroesperides of the respective time periods.

Dance in Hellenic Naval Academy

On regarding the lesson: '*Dance*'/'*Greek Traditional Dance*' is an official lesson in the educational program of the Hellenic Naval Academy since 1884, as evidenced by the Royal Ordinance with the number 317 of 6 August 1884, as well as by the Provisional Organization of the Academy. In more detail, in Chapter III of the Provisional Organization is mentioning the division of the academy into four classes, defining the subjects that they were taught in each class. While in Article 9 states that: teaching *Dance* is mandatory for all Naval Cadets. Additional, in the Royal Ordinance with the number 218 of 13 November 1921, the

¹⁴Interdisciplinary integrated physical education curriculum. Available at http://www.fa3.gr/phys_educ_2/DEPS-APS/26deppsaps_FisikisAgogis.pdf Retrieved December 26, 2019.

¹⁵ Available at <http://lyk-arnaias.chal.sch.gr/grasep/SXOLES/sxoles/816.htm> Retrieved December 15, 2019.

Article 235 presents in detail the courses that they were taught at the Hellenic Naval Academy, including the *Dance* course, which was taught in all four classes.

The teaching of this specific course: *Dance*, according to Royal Ordinance 218 / 13-11-1921 article 238 b', was undertaken by a dance teacher. At this point we must note that in the first years of the academy's operation the lesson was taught by teachers of Greek traditional and not by physical education teachers, specializing in Greek Traditional Dances. Since in the first years of the establishment of the Gymnastic Academy, there was no such a specific specialty. Essentially in 1918, the Greek Didaskalio of Gymnastics ('Ελληνικό Διδασκαλείο Γυμναστικής') (Law 1406/101 / AD / 30-4-1918) was officially taught in the Gymnastics Academy and from 1932 when the Gymnastics Academy was founded and according to Law 5780 (271 / 19-9-1933) in article 8, there is the official recognition of dance teacher specializing in Greek dances. Both on the website of Hellenic Navy Academy as well as in printed material the names of the first dance teachers of the School have not been mentioned.

In reference to the content of the course (Dance), on the official website of the academy, there is no evidence of a curriculum or a study guide in which the content and the education methods of teaching of this specific course is mentioned. According to the authors' personal experience and the interview that she had with a previous physical education teacher who worked at the academy, the results noted that both of them relied mainly on their personal educational experience and the guidance that they had from their School of Physical Education & Sport Science (Dance sector). The physical education teachers (dance teachers) chose the dances that had the following rhythms at a rate of 2/4 (types of Syrtos in Two 'Συρτός στα Δύο') (Tyrovola, 2002), 4/4 (pogoniosis ('Πωγωνίσσιος')) (Skordos, 2012), 7/8 (kalamatianos ('Καλαματιανός')) (Tirovola, 2002), 2/4, 3/8 ή 6/8 (types of dance with steps of Syrtos in Three ('Συρτός στα Τρία')) (Petridis, 1980).

At this point we must note that due to the fact, that the Hellenic Naval Academy has as its emblem the trident, the anchor and the dolphin, we understand the connection that the Naval Cadets have with the marine element. Therefore physical education (dance) teachers select dances from Greek islands, without marginalizing the dances of Greek mainland (interview of the author with dance teacher of the Hellenic Naval Academy and personal experience of the researcher). The element of sea water is also presented in the summer dance parties (Choroesperida) of the Hellenic Naval Academy.



Indicatively, in the academic year 2013, the naval cadets presented the dances Agkaliastos, Anogianos, Ters (from the area Ak Dag Maten), Tromachton, Zagorisos, Gaida, Raiko, Syrtaki Zorbas, Ikariotikos Lyristikos and Syrtos Nisiotikos were presented. One year after they Naval Cadet feature the following dances: Kotsari, Samiotikos, Kavontoritikos, Kissamitiko, Pentozali, Politiko Hasapiko, Quick Hasapiko of Istanbul and Nisiotiko Syrto (researcher's personal archive). The academic years 2015 and 2016 according to the researcher's personal archive, and specifically in the Summer Dance Choroesperida of 2015, the Naval Cadets presented the following dances: Myloniatikos, Balos Karystou, Mikro-

Mikaki, Maleviziotis, Baidouska, Zonaradikos, Chasapia and Syrto Nisiotikos. In the summer annual Choroesperida of the year 2016 Cadets presented: Trata (with the song: 'The unfortunate ones of the Naval Station'), Kavontoritikos, Palaios Ikarotikos, Pentozalis (with the song: 'If you want to know' 'Σαν θες να μάθεις'), Cretan Sousta, Hasapiko (with the song: 'To be '21' 'Να 'τανε το '21'), Chasaposerviko and Syrto Nisiotikos. Greek traditional dances which have military elements from antiquity.



Photography: Annual Summer Choroesperida in the Hellenic Naval Academy in the year 2016. Available at: <http://www.hna.gr/el/> [Retrieved in 4 January 2020].

Greek traditional - martial dances in ancient Greece

The researchers aim was to present martial dances from Ancient Greece till nowadays in Hellenic Naval Academy. On account of this, they typed the following keywords in the research machine (Google, Google scholar): military training, dance, Ancient Greece and the results showed Douka's research.

In so far the historic research (Douka, 2018) mentions all the martial dances that were danced in ancient Greece. Analytical, she sets forth the ancient texts of philosophers from several parts of ancient Greece which they mentioned or described martial dances with different names. Nevertheless the most important of all was: Pyrrhic. Her research (Douka, 2018), designate that Pyrrhic: firstly is of Greek origin, secondly it is a Cretan martial dance, thirdly it was danced in ancient Sparta (namely it was an important part / tool in the military training of young people), fourthly a similar dance occurred in Mani, but the dancers-soldiers, danced without any military equipment, fifth its named was probably from the god Pyrrhicus from Tefronida, sixth it is a mimetic dance that represents a type of warfare in front of spectators-audiences, seventh it was invented by the Cretan Kourites and the Spartans Castor and Polydeuos.

Finally, in Athens it had a military (the goddess Athena danced armed after her victory in Titanomachos) but also a religious character, as it was considered the dance of the Goddess, Athena. Seeing that in mythology, Rhea in order to protect Zeus from Saturn, hid Zeus on the Mount Ida, which is located on the island of Crete. In attention-seeking Saturn not to hear little Zeus' cry, she put soldiers to guard him (the Kourites) and when the baby was crying, Kourites made tumult by dancing, shouting and hitting their spears on their shields.

Continuing the historical review of relevant bibliography, Douka (2018) highlights the following ancient Cretan war dances: Orsitis, Krylis and Telesis. As for the last dance, we meet it in Macedonia with the same name. Likewise, the armed dance of Phrylis, which was danced by soldiers, was also founded in Cyprus with the same name of Phrylians or Phrylis. According to ancient philosophers, it was brought to Cyprus by the Achaeans after the Trojans. Finally, Kallimachos the Cyrenean was combined with the dance of Amazons who were holding their shields, forming a large circle around the statue of the Goddess Artemis and accompanying the dance with a light sound from the flutes (Douka, 2018).

In the geographical department of Thrace, there was the dance Kolavristismos (the dancers-soldiers were dressed in war uniforms) (Douka, 2018). According to the Encyclopedia of Ancient Greek Music, kalavarismos or kolavarismos is a kind of wild martial dance, simple without intense movements.

In the Thessalian plain there was the martial dance Karpaya (Ziambaka, 2011; Douka, 2018) which was danced by the Ainians and the Magnites inhabitants of Thessaly. According to historical writings, it is the same martial-mimetic dance with weapons, which was danced in Macedonia (Filos, 2015).

Furthermore, Douka (2018) highlights the team martial dance, Imonis, which according to Homer was danced by sharp soldiers. This was followed by the dance of podism, swordsmanship and pericardium (according to Gaisford's dictionary it means I bend my body/my waist), the Dionysian female dance Oklasma, which was danced mainly during the period of Thesmoforia.

In addition, Douka (2018) mentions the simple (not intense movements) Anapali dance, which he correlates with the dance gymnopaidia (since it was danced by naked male dancers). Delavaux-Roux (1993) considers it as a martial imitation dance (because of its featured scenes from the battle and the battle between the enemy and the Spartans), which was danced in the feast of gymnopaidia in Sparta, by male dancers who did not wear neither military equipment nor weapons. At the end, there was a reference in two more martial dances: Apokinos (they were not using intense movements) and Tritogenia (the dancers did not use weapons) (Douka, 2018).

Greek traditional - martial dances in Hellenic Naval Academy

Nowadays, physical education teachers who specializing in Greek Traditional Dances, teach the course: Dance, at the Hellenic Naval Academy. The content of the course includes dances from all Greek geographical regions (Continental and island Greece), dances from Epirus, Macedonia (East-Central-West), Thrace, from the islands of North-East-South Aegean, Crete and the Ionian Islands. Moreover they learn dances from the coasts of Mikra Asia, Pontus and Cyprus. Among them, the Naval Cadets learn Serra or Pyrrichios, Atsapat (slow Serra), Baiduska, Koftos, Maleviziotis, Cretan Susta and Pentozalis. Dances with traditional and martial character. In more detail, the traditional martial dances that are taught at the Hellenic Naval Academy are the following:

- **Serra or Pyrrichios (‘Σέρρα-Πυρρίχιος’)**

Pyrrichios is a Pontiac dance, which is being danced from antiquity until today. It is a men's dance and the dancers were armed (they carry knives in their midst). In Pyrrhic or Serra, four figures are executed (Mouzenidis, 1956; Mavridis, 1990) and the basic steps of the dance are the ten basic steps of Tik Diplon (Τικ Διπλόν).

- **Atsapat (Ατσαπάτ-‘slow Serra’)**

Atsapat (slow Serra) is a Pontic dance from Platana, a town west of Trabzon. An area which is famous for producing the best fluttering dancers. It is a type of a slow Serra (Pyrrichios dance)¹⁶, as the movements of the dance are in all the directions, namely back with steps on the right direction, steps to the center of the circle and back with the basic steps of Tik Diplon. Steps and movements of hands in connection with body are common in Pyrrichios. It is a dance that shows the attack and the defense in war attacks. Atsapat is also accompanied by a song, such as "Snowy to rasin" («*Το ρασίν χιονίεται*») and its rhythm is 7/8. We find the same name in the area of Matsouka where it was danced by women (Black Sea Club of Veria, 2019).

- **Koftos (‘Κοφτός’)**

Koftos dance is a continental dance, which it is mainly appeared in the area of Zagorochoria. It is an active, intense and gallant dance. It was danced and continues to be danced in an open circle by women and men. Koftos praises the bravery and the manliness of Greeks. Its name is due to the abrupt cessation of music, videlicet the steps are the basic steps of ‘Syrtos sta Duo’ (Συρτός στα Δύο) which are repeated three times, in the fourth time the musical phrase closes and the dancers stop in the position of attention. From that position, they raise their hands upwards and make a noise (war feature). Finally, this cessation is enough for everyone (in the audience) to admire and show off their pride (Dimas, 1980).

- **Baidouska (‘Μπαϊντούσκα’)**

Baidouska is a symbolic dance performed by men and women throughout Thrace. There are two versions of the origin of his name. According to the first version, as Kavakopoulos (1990) claims, emanate from the two-syllable Slavic word ‘bai-dousko’, specifically when the dancers move to the right direction is named ‘-bai’ and the equal dance movements is named ‘-dousko’. The dance has a total of 10 steps, of which 4 steps-lame to the right direction (of the circle), 3 steps back meaning on the left direction of the circle and the last 3 steps on the spot. The second version is from the two-syllable Turkish word ‘piotak-ouska’. Notable the first syllable ‘piotak’ means lame and the second syllable ‘-ouska’ is same with the Slavic word ‘-ouska’ (Prantsidis, 2009; Kavakopoulos, 2008). In the most probable version, it represents a battle tactic with its steps. In this light, it is considered a martial dance, while dancers’ cry intimidation confirms the martial nature of the dance (Prantsidis, 2009).

- **Cretan Sousta (‘Σούστα Κρήτης’)**

An ancient Cretan dance which is also danced throughout Greece and its origin comes from the ancient Cretan Pyrrichios dance. Initially, it was danced by men. Albeit from 300 AD, women began to participate giving an erotic character to the dance. The current name of the dance was given during the Venetian period from the Italian word ‘susta’ (spring), since the body during dance makes movement which reminds of a spring. It is danced by a couple (man and woman in an opposite position), it has only three basic steps. This dance gives the ability to Cretan men to express their love for the Cretan woman. Its origin is from the prefecture of Rethymno, which is why it is often characterized/ as a "Rethymniotiki susta" (Ρεθυμνιώτικη Σούστα). Finally, it is the basic dancing movement for the development of

¹⁶ Available at http://ikaros.teipir.gr/tp/test_new/pontiakoi_xoroi.pdf Retrieved December 17, 2019.

other more complex dances with "sustarisma" (σουστάρισμα), like 'Maleviziotis' (Μαλεβιζιώτης) (Folklore dance group 'Cretes', 2020).

- **Maleviziotis ('Μαλεβιζιώτης')**

Maleviziotis ('Μαλεβιζιώτης') or Maleviziotikos (its named is by the town of Malevizio, of the area Heraklion from Crete, where it was first danced) or Kastrinos (due to the castle of Heraklion), or jumping ('Πηδηχτός'). It is the fastest and the most dynamic Cretan dance. Its dance steps are 16 and they can be done whether on the spot, either in a circular motion. Furthermore, another version is: with the first 8 steps the dancer moves into the center of the circle and with the next 8 step the dancer moves back (out of the centre of the circle) and goes to right direction. We can see to be danced only by men or by men and women (mixed dance). Of particular interest are the dancing figures of the dance. Namely for the female dancer: women make right turns/left turns near to the male dancer or in the center of the dance circle. On the other hand male dancer make dance figures: like scissors and blows on their feet (alternately right foot and then left foot). One more famous figure is the ortses ('ορτσες'), which are the improvised dance moves of the first dancer (Paroutsas, 2002). Finally, according to the Folklore dance group 'Crete', Maleviziotis has his roots in ancient Greece (Minoan Crete) from the martial dance Orsitis (ancient flute) (2020).

- **Pentozalis ('Πεντοζάλης')**

*Whoever doesn't know and they tell him, for once he gets dizzy
that in Sfakia the war is waged him: Pentozali' (Cretan mantinada).*

Pentozalis is considered a demonstrative, brave, war-revolutionary dance. Its rhythm is fast and it has five steps, which are measured in eight rhythmic times. There are two versions of the origin of his name: the first version points out that it took its name from the number of the dance steps and from the word *zalo* ('ζάλο'), which in the Cretan dialect means step, to wit *pento-zalo* = 'five steps'. While the second version, according to Mastrogiannaki (2015), it took its name from the fifth war attempt which it was made by the Cretans against the Turks. The dance steps, if someone measured them one by one, are ten. And they represent the date where he was danced for the first time: on October 10th, 1769 in Anopolis of Sfakion. The dance consists twelve musical phrases in honor of the twelve protagonists who participated in the above uprising (Mastrogiannaki, 2015). It is danced mainly in eastern Crete, only by men ("masculine" ('αντρίστικος') dance) and they hold (handle) each other from their shoulders, in an open circle or in a straight line. In its entirety the dancers follow specific figures (with thrown strides and continuous blows), in an absolute synchronization. The expression of the dance is reminiscent of ancient war dances (like Orsitis and Telesias) (Diggelidis, Theodorakis, Zetou & Dimas, 2018).

Conclusion

In conclusion, Greek society is presented as a community intertwined and inextricably linked with customs, traditions, culture and historical memories. The present research examined the symbolism of Greek traditional dance in the higher education and specifically in the Hellenic Naval Academy. The beginning of this research is the ancient martial dances which were taught in the military training of youth men in ancient Greece. Then, the researchers examine the benefits of Greek traditional dances to students in primary and secondary education. And After that they refer to the teaching framework which is used by physical education teachers in the academic course: Dance at the Hellenic Naval Academy. Through this research, it is proved that the general objectives (knowledge, skills, attitudes,

values) which are determined through the single framework of physical education curriculum for the lesson: dance at all educational levels, is done for the benefit of the fundamental concepts of the interdisciplinary approach (tradition, culture, individual ensemble, communication, interaction, collaboration, collectivity). In general, it strengthens: National Identity.

The research data documented the important position of traditional dances and especially martial dances in the lives of youth people and damsel in ancient Greece and the important role they played in their military training. Learning those dance moves (for the upper and lower torso, as well as hand movements) of the martial dances in ancient Greece was catalytic. Whence, on the one hand he was preparing dancers/soldiers for the battlefield, and on the other hand he was training them as to the position of defense and attack of their body.

The fourteen ancient martial dances which are mentioned in this research prove how important it was their presence in the life of the ancient Greeks. Since, on the one hand, they covered the famous subject of their military training and on the other hand they handle their worship and artistic concerns.

In modern Greece, the traditional-martial dances do not have the immediate purpose of preparing the dancers-Naval Cadets for the naval battlefields, but indirectly seek the methodical formation of the subject's personality (dancers- Naval Cadets). According to the present study, Greek traditional-martial dance as a means of preserving Greek identity in the history of Greece and it is the transmission hive of religious, social and cultural elements (namely language, customs, traditions, music, songs) not only from Greek geographical departments, but also from Asia Minor, Pontus and Cyprus, in the daily life of Naval Cadets.

In summary, traditional dance is a combination of athletic-rhythmic movements, usually accompanied by the sound of fiddle sticks (like: Pontiac lyre, Cretan lyre and others) and wind instruments (such us: flute, clarinet, tsambouka, bagpipes) with song lyrics or not. It is the treasure of every place, as it represents our Greek tradition and the peculiarities of each place.

Undoubtedly, teaching Greek traditional dances in the Hellenic Naval Academy reflects our origins, revives our memories and is a cornerstone of our national identity.

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