Expressing Ethnic and Cultural Identity in Chechen Poetry: a Case Study of Chechens in Jordan

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ABSTRACT

The major purpose of this paper is to investigate how Jordanian Chechens premeditatedly try to maintain major characteristics and components of their language and identity in their folk lyrics. The study evidently reveals that such poems substantially contribute to the preservation of major features of Chechen cultural identity. The researchers collect and analyze data using descriptive qualitative research methods. The data in question were gathered through observation, participation, and field notes; in addition, a gatekeeper (friend-to-friend contact) facilitates the entrance to this isolated ethnic society over the course of a year. This study is mainly dedicated to examining how this can be attained with relevance to the seven types of meanings presented by Leech (1981). Therefore, it aims to illustrate how these seven types of meanings exist and operate in three selected Chechen poems; mainly, *Death or Freedom*, *Lonely Night,* and *Little Soldier*, by exploring the ethical and cultural background and dissecting the themes found in these poems. Furthermore, this study draws upon the integrated framework which is based on Leech's (1981) seven forms of meaning: Denotative, Connotative, Collocative, Affective, Stylistic, Thematic, and Reflective meaning. The study clearly exhibits that Chechen poems typically and primarily comprise a major range of topics such as war, country, romance, migration, masculinity, and bravery, as well as essential features of family and household matters that help to preserve Chechen culture in all aspects of everyday life, including food, home, neighborhoods, festivities, rituals, clothing, and music.

Key words: Language, Culture, Chechens, Identity, Semantics, Gatekeeper

INTRODUCTION

Although folk songs and poems are a source of joy and entertainment, they commonly contribute to maintaining Language and cultural heritage. Minorities all over the world struggle to maintain their identity, due to many reasons like wars and migration. As the resulting language and cultural contact, the truth is that some ethnic groups maintain their linguistic and cultural identities, while others drop them and assimilate themselves into the new societies. Chechens, for example, came to Jordan more than 100 years ago. Chechens of Jordan are a closed, ethnic community that live with a culture and language of their own. It is worth mentioning that there are several written pieces of research about Chechens in Jordan, but unlike those previous researches, the scope of this study is to prove the preservation of Chechen Culture and Identity can be attained from a Semantic point of view.

Chechens in Jordan, like other ethnic groups in Jordan, have their own history and culture; they speak the same language, and reside in specific places. The ethnic group of Chechens is defined by the number of people who live there and the language they speak. Chechens have an exclusive term for themselves and their own language, and no one else in Jordan uses it or claims to speak it as their native tongue.

As the Circassian writer Jaimoukha (2005) mentioned "Chechens refer to themselves as 'Nokhchii' (sing. 'Nokhchii' or 'Nokhcho'), or 'Nokhchiin qam' ('The Chechen People'), and call their country 'Nokhchichoe' (literally:'The Chechen Home'), 'Nokhchii mokhk' ('The Chechen Country'), or 'Daimokhk' ('Fatherland'). A number of these names derive from the ethnonym and toponym of a large Chechen tribe, the Nokhchmekhkakhoi, and its domicile in southeast Chechnya, which is also called 'Ichkeria'" (p.13).

Semantics as a study of meaning plays a key role in exploring meaningful aspects of social communication and understanding of human reasoning. However, people identify and communicate their world experience through language by the processes of thought, cognition, and conceptualization (Leech, 1981). In comparison to other branches of linguistics, the thematic approach of semantic study deals with the referential meanings of linguistic expressions across Culture and Language. The intention here is to examine and classify the experiences of the members of the given community, related to studying the meanings of lexemes of that community and their use in specific social contexts. Crystal (2008) defines semantics as "A major branch of linguistics devoted to the study of meaning in language" (p. 428), so it

is believed that semantics is central to the study of communication. Leech (1981) argues that the key argument about the significance of developing a semantic theory is to provide "a systematic account of the nature of meaning." (p.4).

RESEARCH METHODOLOGIES

This study follows basic qualitative methods and procedures. As previously mentioned, concerning semantic analysis, this study has two objectives; first, it aims to analyze three different Chechen poems concerning the seven types of meanings that Leech has introduced to carry out their various meanings and their general themes. The second objective is to study the linguistic-cultural aspects of the people of Chechnya in Jordan. The importance of this study stems from the fact that no other research has been conducted in this field of analyzing the Chechen poem from a semantic point of view to the best of the researchers' knowledge, particularly on Chechens in Jordan. Indeed, this study is the first of its kind, unlike previous studies that explored the sociolinguistic aspects of Chechens and other minorities. This study is an interdisciplinary study that analyzes poems from a semantic perspective. Therefore, it will add a novel perspective to the field of ethno-semantic studies on minorities.

Although this study is limited to analyzing the Chechen lyrics, the process of collecting data takes a long time, as it is difficult to afford a Chechen–English dictionary or machine translation. However, the researchers depend on the translations of a friend who is a Chechen Language interpreter. During his life in the Chechen neighborhood, the researcher met many intellectual Chechen novel writers, translators, writers, and poets. There was only one printed collection of translated poems from Chechen to Arabic, collected by Chechen Jordanian poets. Other important poems are available on the internet (official Chechen website), which have been translated from the Chechen language into the English Language. However, this paper is mainly based on the analysis of three translated poems.

The study sample is drawn mainly from contemporary Chechen poetry. It includes three Chechen poems taken from the official website of Chechnya, and some of them are taken from a translated book of modern Chechen poetry. The author of the book is a professor at the university and a well-known Chechen poet. He collected the most prominent poems of contemporary poets. His collection was first published in 2010 under the title 'Poems from contemporary Chechen poetry.' However, the three selected poems were chosen randomly from different poets.

THEORETICAL BACKGROUND

In Jordan, most Chechens are bilingual. "The Chechens of Jordan, contrary to worldwide patterns of linguistic absorption, continue to utilize two languages, Arabic and Chechen," (Dweik 2000: 3). Dweik tries to explain this idea by pointing to the good attitudes that these languages have in various domains. "The Chechens' social seclusion, as well as their opposition to inter-ethnic marriages, have boosted the usage of Chechen," he continues (*ibid*). Dweik connects sociologi-

cal data to Jordanians Chechen in his study and explains how Chechen Language is widely used. His attribution is based on the fact that Chechens and other minorities in Jordan have examined social interaction with Arabs and non-Arabs in the past century. Thus, these forms of social interaction and competence have emerged as a result of exposure to linguistic and cultural environments (Dweik, 2000: 3).

Dweik, Nofal, and Qawasmeh (2014) conducted a similar sociolinguistic study and examined the use of language and attitudes of Muslim Arabs living in Vancouver, Canada. The sample consisted of 70 Muslim Arabs who have been selected on the grounds of preference. The sample showed various age groups, sex, and educational backgrounds. A sociolinguistic questionnaire was raised by the researchers as a key tool, including three different areas: demographic background, use of Arabic and English languages in different domains, and language attitudes. The results show that this community's bilingualism is the reason for using the Arabic and English languages side by side under different circumstances. In other words, despite living in a diverse community far from home, this ethnic group preserved its Language and Identity.

Rivera and Bernardo (2018) explore the crossroads between linguistics and music through a lexico-semantic study of 30 Indian songs by three Filipino Indian musicians written in English. In their research, they find that, while still carrying a wide range of topics, the predominant subject of the songs comprising the corpus was largely about love. They also claim that there are a considerable number of lexemes in the songs, which sometimes have two or three possible meanings, which open viable options when each meaning is imposed. They believe that these alternative interpretations if they were used in conjunction with other lexemes with several possible meanings, can change the subject of the entire song. Besides, they argue that the songwriters or artists are using idioms and figures of speech that sometimes lead to possible alternative meanings. (Rivera and Bernardo, 2018, pp. 12-13).

Songs, as a kind of oral tradition, are very important for composing and transmitting heritage. People attribute love to their homeland through stories, songs, prayers, and the history of their ancestors. While epics, folk songs, and stories are torn between the desire to integrate and the need to retain features of their original identity, which people have always had to fight against cultural diversity (Fishman, 1999: 197). Fishman describes his childhood as "the oral tradition of the Acoma Pueblo people." He adds: "It was the stories and songs, which provided the knowledge that I was woven into the intricate web that was my Acoma life." (Fishman, 1999: 197). According to Fishman, people in North American communities' regard stories and songs as the source of composing their heritage and identity. History, song, and prayers, on the other hand, have been passed down through the generations in indigenous communities, anchoring them in the environment and the social ties network it sustains. Fishman believes that songs are vital in the oral tradition of Navajos, a Native American people from Mexico. A person is known primarily by his use of language and song.

In 1985, Murphy and Alber proposed a comprehensive pop song collection promoting second-language acquisition among infants. They find that pop songs are using simple, monosyllabic vocabulary only to help infants learn languages rapidly. Murphy sees the properties of pop song lyrics as possibly beneficial teaching aids in a classroom environment. (Murphy, 1985: 163). Thompson and Russo (2004) explore the semantics and semiotic meanings found in song lyrics as well as how the words change their meaning when combined with melody. They argue that, in the lyrical sense, these songs have inspired protest movements during the 1960s.

Ethnography is said to be a research technique that helps academic researchers to understand the social lives of individuals. Ethnographers are cultural detectives that dip into a field- an environment for social interactions- living in a specific social reality for some time and to the possible extent (Hammersley & Atkinson, 2007: 12-13). Ethnography is an attempt to comprehend the actions or concerns of a group of people and then justify them to outsiders through our written accounts. It occurs everywhere and in a variety of settings, including hospitals, jails, gangs and cults, dance groups, chat groups, and massive online multiplayer video games (Gullion, 2016).

Van Maanen (2011) considers the secret of ethnography as a means to present the culture (or, more frequently, parts of culture) precisely in a way that is relevant to readers without any significant distortion (p.13). Ethnography has its roots at the early stages in the disciplines of anthropology and sociology as academic disciplines. In the meantime, it overlaps with the anthropology and sociology traditions (Van Maanen, 2011). "In anthropology, fieldwork alone sets the discipline off from other social sciences. A lengthy stay in an exotic culture (exotic, that is, to the fieldworker) is the central rite of passage serving to initiate and anoint a newcomer to the discipline" (Van Maanen, 2011: 14). In the 20th century, anthropologists were expected to travel to remote and different locations to prove their worth through fieldwork. Sociological ethnography is mostly focused on social reform movements at the beginning of the 1900s. In the 21st century, sociologists looked to deviant subcultures in their neighborhoods (Gullion, 2016).

Ethnicity is a construct, not based on any objectively measurable criteria. For a while, the term "ethnicity" was used as if it were the socially defined counterpart to race. Mainly, both categories must be treated as socially constructed, and this reality must be incorporated into any definition we might use. (Fought, 2006). "Ethnicity" and "race" may be socially constructed but that does not mean they are purely theoretical concepts that have no basis. There are cases in which ethnic conflicts are so deeply rooted that all political efforts to solve the crisis fail. The war in Chechnya (1995-1996) illustrates that combining political interests with ethnic issues may produce an explosive mixture (Fought, 2006).

Fishman believes that many cultures are only understood by language. Numerous cultures, while enduring changes in language changes have also drastically changed. "Maintenance of the language is not enough for maintenance of the culture, but maintenance of a culture is impossible without the maintenance of its language" (Fishman, 1989, p.471). The term culture is one of the most difficult terms to define in anthropology. Fought (2006) claimed that culture is linked with ethnicity; Fought added that Lawrence D. Bobo (2001) mentioned that "Ethnicity" tends to be associated with culture and on factors a language, religion, and nationality (Fought, 2006: 5).

Ethnicity is linked to culture to address people's standards and beliefs regarding their interactions. Culture can also be treated as a mental phenomenon, which is what people know, trust, think, understand, feel, or mean. A growing ethnic group is stereotypically influenced by how this group looks and behaves inside and outside the culture (LeCompte & Schensul, 2010,: 33-35). Culture is a collective phenomenon that has been socially produced and formed by generations. For example, the routines of special occasions such as food and drink at funerals and wedding parties, traditions, and clothes, as well as walking and talking, are part of our daily existence (Fought, 2006: 156). Some of the cultural norms represent the origin culture of groups outside the group, whereas other patterns may have evolved separately. Symbols are basic elements of culture; in other words, culture is based on symbols. Without symbols, people would not be able to store the accumulated knowledge of past generations. All cultures are continuing to develop; otherwise, they would have trouble adapting to changing conditions. Culture has an inherent dynamic feature that integrates with other cultures. Since communities are interconnected, if one aspect of the system changes, the entire system is likely to change as a result (Sussman, 2000: 357-359).

Language from a cultural perspective is defined as the system of symbolic meanings that is consists of arbitrary symbols that are used to carry and exchange meanings between people. people of one speech community share the same symbols and rules that enable them to communicate by infinite numbers of different messages and ideas. Culture alongside language is learned and transmitted by symbols. In other words, language is a core medium of transferring culture "from generation to generation, person to person, group to group, one culture to another" (Rapport & Overing, 2003: 82).

Minorities see their language as a source of power that reflects their identity. Indeed, Hockett (1958) claimed that language is "the most valuable single possession of the human race." (p.8) Minority populations are compelled to be bilingual in the majority language, which frequently results in the eventual loss of their vernacular to preserve their identity and heritage. (Eriksen, 1992: 313-314) Furthermore, the status of preserving (or not retaining) the language of immigrant minorities is dependent on dominance within the same language. (Edwards, 2010: 20-21).

Lyrics are defined as a "collection of verses and choruses, making up a complete song, or a short and non-narrative poem" ("Literary Devices," 2019). In other words, lyrics have a poem structure, like a combination of words that are written in the form of verses that have specific rhythm and rhyme and are accepted to be singing using musical instru-

ments. Lyrics like any poetry work come across the poet's mental and emotional states to talk about thoughts, feelings like sadness, happiness, loneliness, bravery, and wisdom. Many scholars like Kennedy & Gadpaille discuss the bounds between lyrics and the reflections of their ethnic identity. They claim that "songs reflect, project and store people's concepts of their national and ethnic identity" (Kennedy &Gadpaille, 2017: 1), while some of the songs are supposed to be formal carriers, such as anthems, of normative collective identity.

The American ethnomusicologist Lornell (2012) is one of the researchers who stress the importance of creating a solid foundation to support and help new immigrants from informal groups and organizations. He argues that "most immigrant groups have used music as one means of maintaining cultural identity. They have imported their native folk and popular music, often performing it for special events such as Christmas or weddings that are also celebrated traditionally. Music becomes one of the critical ties to their former home across the ocean" (Lornell, 2012, p.203).

In 1981 Geoffrey Leech developed one of the most detailed classifications of the word 'meaning.' The term 'Meaning' is classified semantically by Leech as seven types of meaning. Each of the seven meanings characterizes itself by contradictions in either the "real world" or the "language" The following discussions will explain the seven multiple meanings posited by Lech. The critical point in this problem is "a systematic account of the nature of meaning." (Leech, 1981, p.4) He also discusses how this can be achieved through semanticists, in particular, who research the relationships within a language.

In sociolinguistic theory, the social meaning of words depends on their use in different social circumstances. In some contexts, usage can show social class or a lack of education, such as if someone uses a double negative (don't have none), incorrect verb forms (have went), or the word ain't" (Nordquist, 2020). The social meaning depends on the situation and the utterance and therefore includes the unheard-of force. It can be received as an interrogative, declarative, or imperative in the speech act of a statement (Crystal and Davy, 1969, p.66 - as mentioned in Leech, 1981, p.7).

In 2019, Wahyuni examined Yusuf Islam's songs connotative. The study was based on the connotation meaning of the lyrics of these songs, which are divided into three types: positive, negative, and neutral. However, these five are selected: The Wind, the Prophet's Seal, the War Angel, and the Light is God's. The research findings show that 36 data contain connotative significance; 19 data contain positive, 12 negatives, and 5 data contain neutral meaning. Connotations found on the data often refer to Allah's influence as the Almighty. In the meantime, the negative and neutral significance of implications is linked to people and their negative behavior (Wahyuni, 2019: 13).

Wahid Pervez (2018) provided a semantics analysis poem, "An Ode to Death." He examines Leech's seven types of meanings, which are: Denotative, Connotative, Collocative, Affective, Stylistic, Thematic, and Reflective. The researcher found that Leech's seven types of meanings re-

flect the poet's attitude to the "ultimate reality of death, the uncertainty of life and eternal life after death" (p.21). Masriyah, A. Aziz, and Abdul Samad conduct a study in 2019 to investigate the significance of the Lordean song. Aims to identify Lorde's chosen song lyrics with the types and functions of associative meanings. The researchers gathered data in two albums, which contained associative meaning such as connotative significance, social meaning, affective meaning, reflection, and collocative meaning.In ten songs of Lorde's lyrics, there are sixty-nine associative significance data as well as their functions. The researchers found that the most influential significance in Lorde's lyrics was social significance in which lyrics used informal languages such as idioms, slang, and conversations. (Masriyah, A. Aziz, and Abdul Samad,2019: 166).

RESULTS AND DISCUSSION

This study deals with an in-depth examination of the poems *Death or Freedom, Lonely Night, andThe Little Solider*. The researchers highlight and explore the kinds of meanings and their main themes found in these lyrics. The researchers further explain how the Chechen identity does reflect those themes and how the Chechen language is maintained with poetry.

The study starts by analyzing the national Chechen which is titled 'Death or Freedom.' "It was declared in 1992 and written by Abuzar Aydamirov" ("waynakh," 2020).Then the analysis of the poem 'Lonely Night,' by the popular Chechen poet Ilman Yusupov, tries to express the desperate feelings and emotions that the Chechen hopeless mother has towards her martyr's sons. IlmanMovsurovich Yusupov is a Chechen poet, writer, and journalist. He was born on 23 September 1951. ("waynakh",2020). The last poem is, ' The Little Soldier' by Rosa Bino, talks about the second Chechen war in 1999. It talks about the story of a little kid who witnessed the Russian- Chechen war. ("waynakh", 2020).

The lyrics are classified in tables (1) to (7) based on their meanings, i.e., denotative, connotative, collective, affective, stylistic, thematic, and reflective. Moreover, the results shown in tables (1) to (7) show the word, its frequency, and its percentage.

Table 1.0 indicates the word, its frequency, and its percentage.

According to Table 1.0, the most frequent words are distributed as follows: 15% of the words are related to the group of words (mother, mommy, and mom), 11% repetition of the word 'eye,' and 11% are related to the group of words (grave, tombstone, cemetery, and Churt).

Table 2.0 indicates the word, its frequency, and its percentage.

The most common words, according to Table 2.0 are scattered: 27% of those words are 'our,' 15% of the words 'little,' 10% the words 'age mom, old mother and son,' 8% the words 'toy and toy gun,' and 12% the words 'night.

Table 3.0 indicates the word, its frequency, and its percentage.

The most frequently repeated phrase, according to table 3.0, is "no god but Allah," which happens 45%, and the word "lonely night" is 17%.

Table 1.0. Denotative meaning

#	Word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	She-wolf	2	-	-	4%
2	lion	1	-	-	2%
3	eagle	2	-	-	4%
4	bulls	1	-	-	2%
5	mothers	2	2	4	15%
6	fathers/daddy	1	1	-	4%
7	sister	1	-	-	2%
8	child	0	4	-	7%
9	boy	0	2	-	4%
10	little soldier	0	3	-	5%
11	mountains	1	-	-	2%
12	sun/sunny	1	1	1	5%
13	earth	1	-	-	2%
14	cliff	1	-	-	2%
15	trees	1	-	-	2%
16	grass	1	-	-	2%
17	granite	1	-	-	2%
18	lead	1	-	-	2%
19	arms	1	-	-	2%
20	hand	1	-	-	2%
21	eyes	1	3	2	11%
22	heads	1	-	-	2%
23	night	1	-	4	2%
24	morning	1	-	-	2%
25	homeland	2	-	-	4%
26	**grave	-	-	6	11%
	Total	26	13	17	100%

* The word "mother" is repeated as (mommy/mom).

** The word "grave" is repeated as (graveyard/tombstone/cemetery/Churt in Chechen language ("waynakh", 2014).

Table 4.0 indicates the word, its frequency, and its percentage.

Table 4.0 shows that the most frequently repeated word is ' weeping,' of 11 %.

Table 5.0 shows the word, its frequency, and its percentage.

The most frequently repeated phrase, according to table 5.0, is "There is no god but Allah," which happens 55%.

Table 6.0 indicates the word, its frequency, and its percentage.

Table 6.0 shows that the most prominent phrases are ' this little boy (solider),' ' we were born at night when the she-wolf whelped,' 'and ' this is the toy,' respectively, 338%, 19%, and 13%.

Table 7.0 indicates the word, its frequency, and its percentage.

Table 7.0 shows that 'eyes' is the most prominent word of 28%, followed by the words 'arms' and ' tear tearful' of 18% for each.

Denotative and Connotative Meaning

Linguists frequently call denotative meaning conceptual meaning. It is found that there are different mommy and moms in the word 'mother,' in addition to the differences in the use of the word 'tombstone. The lexemes of Lonely Night talk about the deaths of Chechen martyrs buried all over the world in the graveyard. The conceptual level of The Little Solider shows the poet's beginning and end by asking various questions concerning the experienced feelings and emotions of the child. Although the poet knows the answers to these questions, using this literary device is a powerful tool to draw the attention of the audience. According to the Chechen national anthem, the connotation of the title of the poem 'Death' or 'Freedom' refers to the idea of losing or winning. The word 'wounds' also points to the pain and suffering of Chechens. In Lonely Night, this poem reveals the secrets beyond the word "mother," which shows that her children have their home as their mother. In The Little Sol-

Table 2.0. Connotative meaning

#	word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	Death	1	-	-	2%
2	born (at night)	2	-	-	4%
3	Freedom/free	1	1	-	4%
4	tame	1	-	-	2%
5	*princes of the mountains	1	-	-	2%
6	wounds	1	-	-	2%
7	(aged/old) mom	-	1	4	10%
8	painted	-	1	-	2%
9	fireworks	-	1	-	2%
10	nation	3	-	-	6%
11	our	13	-	-	27%
12	little	-	7	-	15%
13	toy/toy gun	-	4	-	8%
14	night	1	1	4	12%
Total		24	16	8	100%

* The Caucasus mountains are a mountain system stretching from the Black Sea to the Caspian Sea.

Table 3.0. Collocative meaning

#	word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	no God except Allah	10	-	-	45%
2	broiling sun	1	-	-	6%
3	broken happiness	-	1	-	6%
4	angelic face	-	1	-	6%
5	lonely night	-	-	3	17%
6	hard thinking	-	-	1	6%
7	tearful eyes	-	-	1	6%
8	mother tongue	-	-	1	6%
9	cold lonely winter	-	1	-	6%
10	sunny may	-	1	-	6%
11	question marks	-	1	-	6%
Total		11	5	6	100%

ider, the word 'little' takes place in seven lines, highlighting the image of a little child or a little soldier whom one day will become a soldier facing up against his opponent. The poem manifests the jeopardy of war on children's lives.

Collocative and Affective

In the night at Lonely, the poem shows an outstanding use of colloquial vocabulary, showing the poet's understanding of the encyclopedic knowledge of the language. Also, the poets used words like 'tearful eyes' and 'hard thinking' to reflect feelings of depression and sadness.The national Chechen anthem is full of cheerful and promising words that have a high impact on the listener. Even by reading an anthem as a poem, words have a positive effect on the reader. In Lonely

Night, this poet shows his emotions in the isolated liver that the Chechens have had because of war. The poet feels that death surrounds his entire country; for him, death is inevitable.There is an exciting combination of sadness emotions in The Little Solider. In addition to the verb 'weep' on 'which mad mommy weeps every day,' it shows the moaning act of the baby mother. Besides, the feeling of isolation and exile is manifested in 'I feel empty and hollow'.

Stylistic and Thematic Meaning

The poet's main goal behind the writing of Lonely Night's poem is to tell his readers about the challenges and struggles his people have had in the first Russian-Chechen war. The religious aspect manifests in the anthem, the frequent

Table 4.0. Affective meaning

#	word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	we grew up free as eagles	1	-	-	6%
2	we're ready to fight the oppressive hand	1	-	-	6%
3	Never to bow our heads	1	-	-	6%
4	dedicate ourselves	1	-	-	6%
5	sooner	1	-	-	6%
6	heal	1	-	-	6%
7	freedom	1	-	-	6%
8	melt	1	-	-	6%
9	age	-	-	1	6%
10	tearful gloomy/gloomiest	-	-	1	6%
11	darkness	-	-	1	6%
12	handful	-	-	1	6%
13	darkness	-	-	1	6%
14	weeping	-	1	1	11%
15	broken happiness	-	1	-	6%
16	I feel empty and hollow	-	1	-	6%
17	autumn	-	-	1	6%
Total		8	3	7	100%

Table 5.0. Stylistic meaning

#	Word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	mothers/	2	-	-	10%
2	Fathers	1	-	-	5%
3	sisters/brothers	2	-	-	10%
4	There is no God except Allah	10	-	-	55%
5	* Vainakh	1	-	-	5%
6	Churts	-	-	1	5%
7	Chechen	-	-	1	5%
8	Chechnya	-	1	-	5%
Total		16	1	2	100&

* "The Vainakhs are the ancient natives of the Caucasus"(*The Vainakh Tribes in Ancient Times*, 2004).

repetition of the sentence 'There is no god but Allah' shows their close links to the Islamic religion. The poem reflects the Chechen identity, while the word 'Vainakh' is the name of the Chechens' mother tribe. The stylistic meaning or social meaning of the poem is evident between the lines.The thematic meaning of the national Chechen anthem reflects how the poet delivers his message, that is, how they reflect the message to organize the grammatical components of the message by the speaker or writer. The theme of Lonely Night is organized with its lines that, for example, can be seen from the first two lines, "lonely night, aged mom, tearful eyes, graveyard, and tombstone, there they are, the gloomiest words of Chechen mother tongue." n fact, fronting these words, the reader draws attention to this central theme of the poem which discusses the issues of death because of

isolation that The sense of loneliness can be observed by the repetition of the word lonely and words such as the graveyard, the tombs, the tombs, and the cemetery all suggest the theme of death, which comes from isolation.

Reflective Meaning

The thematic meaning of the national Chechen anthem reflects how the poet delivers his message, that is, how they reflect the message to organize the grammatical components of the message by the speaker or writer. The theme in Lonely Night is organized with its lines that, for example, can be seen from the first two lines, "lonely night, aged mom, tearful eyes, graveyard, and tombstone, there they are, the gloomiest words of Chechen mother tongue." Fronting these

Table 6.0. Thematic meaning

#	Word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	to tame wild bull, our fathers taught us	1	-	-	6%
2	to lion's defeating roar, they named us	1	-	-	6%
3	to die or to live in freedom is our fate	1	-	-	6%
4	than any one of us shall lose our honor in life's struggles	1	-	-	6%
5	we were born at night when the she-wolf whelped	2	-	-	13%
6	this little boy/solider	-	6	-	38%
7	this is the toy	-	3	-	19%
8	*Lonely night,.mother tongue.	-	-	1	6%
Total		6	9	1	100%

* The first two lines from the poem: Lonely night, aged mom, tearful eyes, graveyard, tombstone there they are, the gloomiest words of Chechen mother tongue.

Table 7.0. Reflective meaning

#	Word	Frequency in Death or freedom	Frequency in Little Soldier	Frequency in Lonely night	Percentage
1	Eyes	1	2	2	28%
2	Arms	1	-	-	6%
2	hands/handful	1	-	2	18%
4	Roots	1	-	-	6%
5	Tongue	-	-	1	6%
6	tear/tearful	-	1	2	18%
7	Lullaby	-	1	-	6%
8	Nightmare	-	1	-	6%
9	Booming	-	1	-	6%
Total		4	6	7	100%

Table 8.0. Seven types of meanings

#	Type of meaning	Frequency	Percentage %
1	*Denotative*	56	29%
2	*Connotative*	48	24%
3	*Collocative*	22	11%
4	*Affective*	18	9%
5	*Stylistic*	20	10%
6	*Thematic*	16	8%
7	*Reflective*	17	9%
Total		197	100%

words, the reader draws attention to this central theme of the poem which discusses the issues of death because of isolation that the sense of loneliness can be observed by the repetition of the word lonely and words such as the graveyard, the tombs, the tombs, and the cemetery all suggest the theme of death, which comes from isolation.

Table 8.0 represents the frequency and percentage of the seven types of meanings.

Table 8.0 above shows the percentages of the seven types of meanings found in the poem in Chechnya. It is noted that the highest frequency is in the Denotative meaning, whereas it occurs 56 times, making up 29 %. The second highest frequency is Connotative meaning, as it occurs 48 times, making up 24 %. The third frequency is collocative meaning, as it occurs 22 times, making up 11%. Then there is the stylistic meaning, the affective meaning, the reflective meaning, and thematic meaning, which make up 10%, 9%, 9%, and 8%, respectively.

Concerning the result, the researcher found that the word 'grave' is the most repeated word of the denotative meaning that occurs six times, making up 11 % of the sum of the denotative meanings. The poem *Death or Freedom* has 13 repetitions of the first personal pronoun 'our,' which represents 27% of the sum of connotative meanings. Besides, by analyzing the collocative meaning, the researcher found that the phrase *'no God except Allah'* in the same poem, *Death or Freedom*, is used ten times, making up 45 % of the total collocative meaning. The same poem, *'Death or Freedom,'* has the most significant number of affective meanings, mak-

ing up 44% of the entire meanings. *'Little Soldier'* has six different occurrences of thematic meaning, making up 38 % of the total number of meanings. The word 'eyes' appears in five different lines in three poems, representing 28 % of the reflective meanings *'Lonely night'* has the highest value of affective meanings making up 41% more than the other two poems.

CONCLUSION AND RECOMMENDATION

The study mainly examined and thus presented semantic analyses for three selected Chechen poems to illustrate the seven types of meanings found in these three poems. The analyses were conducted by exploring the ethical and cultural background and thus pinpointing the major themes found in these lyrics. The dominance of a particular type of meaning is controlled by the general theme of the poem. In Lonely Night, for instance, the topic of loneliness is based on the predominant reflective meaning, while the result shows that it has 41% reflective meaning. The Jihad theme in Death or Freedom controls the existence of frequent repetitions of the phrases such as 'We pledge our lives to God' and 'There is no God except Allah,' which account for 62% of its stylistic meaning. Some stylistic meanings reflect the basic features of Chechen identity, such as 'Churt,' 'Vainakh,' and 'Princes of the Mountains'. It has been found that 29% of the denotative meaning, 24% of the connotative meaning, 11% of the collocative meaning, 10% of the stylistic meaning, 9% of the affective meaning, 9% of the reflective meaning, and 8% of thematic meaning. Further studies are recommended to study figurative language in general, and metaphorical expressions, found in Chechen poems, in particular. The implications of such studies can be of great significance in multidisciplinary fields of linguistics and cross=cultural communication.

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