



The Role of Woman in Ghasemabadi Dance with an Emphasis on the Ritual of Rice Farming

Seyedeh Farkhondeh Pournasrani¹ | Narges Zaker Jafari²

1. MA student, Faculty of Art and Architecture, University of Guilan, Guilan, Iran. Email: farkhondepournasrani@gmail.com

2. Corresponding Author, Associate Professor, Department of Music, Faculty of Art and Architecture, University of Guilan, Guilan, Iran. Email: nargeszakeri@guilan.ac.ir

Article Info

Research Type:
Research Article

Received:
29 February 2024

Received in revised form:
7 April 2024

Accepted:
14 May 2024

Published online:
30 May 2024

Keywords:

Mythology, Ghasemabadi dance, The Role of Woman, Rural Women, Rice Farming.

Abstract

Introduction

Folkloric dances, including Ghasemabadi dance, embody the ritual of inseparable connection of women with water, earth and time. In other words, Ghasemabadi dance is a set of movements related to the three main stages of rice cultivation, i.e. planting, harvesting and harvesting, which are performed by women individually and in groups in formal and informal rituals and ceremonies at different times. In fact, the value of agricultural activities in rural life, sewing art and physical and spiritual solidarity are shown in this dance through women. This research, taking into account the livelihood and artistic activities of women in Ghasemabadi dance and its presentation in various social, cultural, etc. fields, seeks to find the role of women and their mythological position in this dance. The analysis of this article, which is done in the context of Ghasemabadi dance art, is based on the ritual related to rice farming and the mythological concept of the role of women as the goddess Anahita. Due to the difficulty of activities in today's society and the active presence of women and men alongside each other, many traditional rituals have been forgotten or are sometimes performed temporarily. On the other hand, in the research about many rituals, including Ghasemabadi dance, only attention has been paid to its structural patterns, and less attention has been paid to the effective role of women and their ability to transmit cultural customs, art, lifestyle, and their physical connection with spiritual and mythological concepts. . Therefore, the main question in this research is about what role women play in Ghasemabadi dance. Based on this, the aim of the present study is to investigate the importance of women's presence in this dance by focusing on the movement structure of Ghasemabadi dance from two aspects of ritual related to work and myth.

Methodology

The current research is theoretical in terms of its purpose and descriptive and content analysis in terms of its nature and research method. The method of collecting data and information is library and field using the method of ethnography in the region, observation, interview, registration and recording of information. Interviews and conversations have been conducted with a number of local informants (women and men), dancing women in the village of Ghasemabad, Guilan. Therefore, in this research, it has been tried to firstly collect data and information through library and first-hand sources for conceptual definition, and then by using the tools of observation, interview and conversation in the village of Ghasemabad, Guilan, to collect data and analyze and interpret them.

Results

Since the beginning, rural women have been physically, spiritually, and mythologically connected with nature and its nature due to their social structure, cultural position, and family conditions. In a way, the special understanding, order and unity between the body and the body of a woman and the body and the spirit of nature are mixed in the form of similar movements, and women, with complete mastery of these movements, show their connection with the essence of nature in various ways, including ritual movements such as dance. They give. Therefore, in order to transfer the cultural identity and preserve and revive it, women decorate their traditional and ritual performances, including Ghasemabadi dance, with biological and social customs. In this way, due to the physical and creative presence of women, this dance has taken on an economic and

mythological meaning. It shows the unspoiled nature of Guilan with the help of women. With a more nuanced and comprehensive view, the responsibility of women, like the main example, i.e. agricultural practices, is not limited only to the performance stage of Ghasemabadi dance, but their role can be expressed in two stages before the performance and during the performance (joint activities in individual and group performance). In the first part, which is before the performance, they prepare the items needed for the show with the help of each other, just like Yavardehi for Ghasemabadi dance (mostly performed as a group). The second part, which is related to performance, in addition to being active in the field of handicrafts, women are considered as main dancers. Therefore, women coordinate with each other to perform movements in all three phases of planting, holding and harvesting. In fact, in both stages, women are in charge of all affairs in a free, independent and self-sufficient manner as a "manager and policy maker" and they plan and organize them with special expertise. Also, the influence of women's activity in Ghasemabadi dance is not only manifested in the form of physical movements, but the boldness of their role and the continuity of their art and profession have caused a part of the cultural text to be expressed with a mythical character.

Conclusion

The society's positive attitude towards women and their role in the society has caused women to be widely active in fields such as rice farming. In this ritual, the woman brings the ability of the earth and the act of giving birth and fertility to the arena in a mythological form. He not only plays a role in the work arena, but also creates all kinds of arts, including local dances. Ghasemabadi dance, which is performed by women and men of Guilan, especially farmer's women, is closely related to the daily life of Guilan women. This dance is actually one of the types of movements that the indigenous people of Guilan perform during cultivation to praise their Lord and in formal and informal events and programs in most villages in the region, which in any case require the cooperation and active presence of women to hold the highest quality performances. Is. Therefore, Ghasemabadi dance is a mirror of cultural diversity, lifestyle and human and divine thoughts of Guilan province, which is held many times and at special times, and this has strengthened and preserved it. On the other hand, Ghasemabadi dance, like other joyous rituals, has long been a reminder of the mythical position of women such as forgiveness, purity, joy, beauty, wisdom.

Conflict of Interest

The authors declare no conflict of interest.

How To Cite: Pournasrani, S. F., & Zaker Jafari, N. (2024). The Role of Woman in Ghasemabadi Dance with an Emphasis on the Ritual of Rice Farming. *Women in Culture & Art*, 16(1), 133-150. DOI: <http://doi.org/10.22059/jwica.2024.373322.2021>



© The Author(s).

Publisher: The University of Tehran Press.

DOI: <http://doi.org/10.22059/jwica.2024.373322.2021>