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Original Research Article

Dance, Symbolic Capital; An Option for the Development of Tourism in Iran

Mehrnoosh Bastenegar*

Ph.D. in Tourism Management, Assistant Professor of Technology Development Research Institute (ACECR), Tehran, Iran.

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Abstract

Problem statement: Dance, one of the seven arts that date back to human civilization, is a sequence of purposeful and symbolic human movements that have aesthetic value, and its actors perform and exhibit various manifestations of it in different cultures. This human art has a high capacity for individual development, social and cultural development, and can be turned into a symbolic capital so that it can lead to the development of tourism in the country. Dance, like other areas of human manifestation, can include a range from vulgarity to transcendence.

Research objective: this research is necessary because it shows that if the high aspects and works of this art are reread and promoted, the numerous benefits of its implementation at the community level can be taken advantage and it can be planned as symbolic capital, and through it flourishing in the field of cultural and creative tourism can be achieved.

Research method: In this article by conducting bibliographical studies and descriptive-analytical research methods, the research question have been answered.

Conclusion: The results of this article by analyzing dance in the individual and social domains show that this long-standing human art increases the richness of body, soul, and community because it causes the perception of the joy of living in the present and the experience of a sense of liberation and piety and increases vitality, and leads to social rationality and tolerance, and the scientific, policy-making and executive community of the country should pay more attention to this neglected domain and reduce the individual, social and national losses that have befallen us so far.

Keywords: *Dance, Ritual, Symbolic Capital, Tourism Development.*

Introduction

Researchers are unable to accurately estimate the time when dance entered human culture because this activity leaves no physical trace of itself, but archaeological findings show traces of dance in the paintings of Egyptian tombs dates back to 3,300 BC and state that dance has been an important part of the rites, ceremonies, celebrations, and entertainments of the most primitive human civilizations. One of

the most primitive organized applications of dance was the dramatic retelling of mythological stories, and in fact, it can be said that before the advent of “language” and “handwriting”, “dance” was one of the main methods of transmitting concepts from one generation to another¹.

Dance in Iran is historically a reflection of the characteristics of Iranian tribes and indicates their understanding and perception of the universe.

Various Iranian dances have themes like ritual and religious, happiness and lyricism, epic and war, work, mourning, and treatment (Mahfouz, 2009). Ritual dances reflect man's connection with the beyond the universe. The dances of the Iranian tribes are rooted in their natural and social history and, like all phenomena of folk (folklore) culture are derived from the main concepts of life and it is the result of adaptation to the livelihood, intellectual and moral structures of the tribes and has still retained its originality and until the last four decades, it has been actively manifested among tribes, nomads and villagers; dances such as recitation, nativity reading, Sama of Sufi, and so on in areas such as Gilan, Mazandaran, Kurdistan, Kermanshah, Lorestan, Baluchistan, Azerbaijan, Khorasan, the shores of the Persian Gulf, and so on. Humans have danced for a long time and continue to dance for celebrations, continuity of life, spiritual connection, and the expression of their social identity (Farshidianfar & Zendehtelan, 2017).

Researchers' findings indicate that dance has been popular in Iran since at least the sixth millennium BC². This art finds such a place in the Sassanid era that it is included in the primary school curriculum. In the ancient Iranian tradition, there is no gap between dance, play and show. All these three have been in the service of rituals such as celebration, mourning, and prayer and have been performed by actors familiar with the music, dance, physical actions, and speech methods (Taheri, 2011).

Rationale of the Study

Some thinkers believe that the destruction of symbolic capitals has historically existed in Iran. Although social capitals have been temporarily destroyed, unfortunately, symbolic capital has always been destroyed (Renani, 2013). Since development is closely related to the production and protection of a nation's symbolic capitals, and dance, especially its traditional, folklore, and mystical types, have highly been considerable in this area, it is necessary to first show the place of dance in individual and social development and then to express its potential

in becoming symbolic capitals. One cannot hide his regret that, for some, the use of the word dance, among its numerous and varied types and its wide range, merely evokes the vulgar species. This idea seems to be influenced by the medieval church, which considered dance immoral, while there is no rule in this regard in the Qur'an and Nahj al-Balagha, and only some clergy have considered it as an example of play and game. Some others do not consider it inherently forbidden (haram) unless it leads to corruption; that shows the extreme attention to a particular type of dance.

Today, however, many countries around the world have realized the potential hidden in this capital to promote the tourism industry, and have planned for it. Evidence of this claim is the holding of festivals and ceremonies such as:

Kabul Dance Festival³ aims to revive traditional dances of Afghanistan.

Awa Dance Festival⁴: It is the largest dance festival in Japan, attracting more than 1.3 million tourists each year;

Vienna International Dance Festival⁵: one of the world's most distinctive contemporary dance events, with thousands of dancers, choreographers, outstanding dance masters, and professional art lovers from around the world encounter each other at this festival, interact each other, discuss artistic works, every year for five weeks since 1984, for nearly thirty years, and return their homes with a deeper perspective towards the world of dance.

The Armenian traditional dance festival is called "Yarkhushta". The president of the Federation for the Development of Tourism of Armenia has promised to hold it next to one of the ancient centers of tourism⁶.

The Paraguay Dance and Music Festival, which starts in late January, attracts many tourists from all over the world to this country. This festival has a religious and traditional theme that dates back to several centuries and is important for the people of this country. In this ceremony, dancers dance in special and glamorous clothes with the rhythm of samba and salsa⁷.

The Sama Festival, which is held throughout the year

in Konya and at the Maulana Memorial Ceremony in December, encourages a hord of tourists to visit the south of Turkey for the most famous mystical festival and Sama dance⁸.

Thus, one must look for an answer to this question that why such an event in Konya and similar events around the world have been to this extent successful in attracting tourists. But Iran, despite having dozens of fascinating historical and mythical occasions, and with ancient history in ritual and ethnic dances has not been able to utilize them in the tourism industry?

Research objective

This article by analyzing the definition and philosophy of dance intends to show that dancing in the individual domains is associated with physical and mental health and in the social domain increases vitality, rationality, and social tolerance. In this way, to expand the transcendent dimensions of this human art before the eyes of the scientific, policy-making, and executive community of the country and states that neglecting this domain not only leads to individual and social losses but also national damage. Dance can also affect the economy of local communities by developing the tourism capacities of Iranian tribes in the form of local festivals.

Research question

Main Question Does dance, as one of the symbolic capitals, develop Iran’s tourism capacity? Sub- Questions What is dance? (Definition of dance, philosophy of dance).

What is the symbolic capital? (Definition and how to accumulate and supply it)

Research Method

To find the answer to the main question and the sub-questions of the research, by conducting bibliographical studies and descriptive-analytical research method, I have tried to show how dance leads to tourism development by developing symbolic capitals according to the conceptual model presented in Fig.1.

Research History

In recent years, few studies on the subject of dance have been conducted in the country, which indicates that this area of human researches is gradually being considered. Some of the key points and findings of these articles, which are in line with the topic of this research, have been stated in Table 1.

Research Theoretical Foundations

In this section, the more detailed research keywords have been studied and examined to be able to correctly explain the desired relationships in the conceptual model:

- **Dance**

Dance, as one of the seven arts⁹, is a set of purposeful and symbolic human movements that have aesthetic and symbolic value. Dance is a description of feelings and emotions through rhythmic and regular

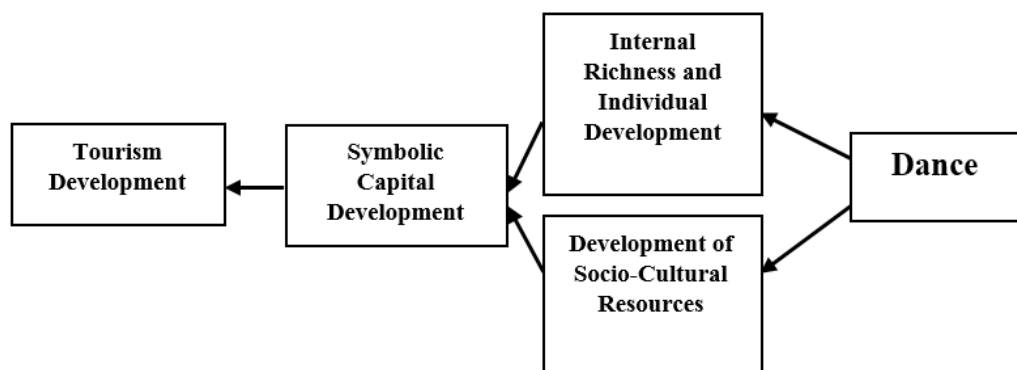


Fig.1. Research conceptual model. Source: authors.

Table 1. Research history. Source: author.

Researcher / Year	Key Findings
Shahrzad Davamiri, Hamed Hayati, 2017	<ul style="list-style-type: none"> Indigenous and local dances of Iran have many forgotten aspects. There are many similarities between the two arts of architecture and dance as both of them are original and have roots in the culture and history of this land. Within the framework of key and main concepts such as space, time, movement, and rhythm, dance-based architectural designs can be presented.
Abdul Reza Rashidi, Mohammad Reza Ghaffari, 2020	<ul style="list-style-type: none"> Dance is a multidimensional activity that combines physical, cognitive, emotional, and social elements Folk dance is the oldest form of dance that reflects ethnic culture. In the agricultural community, many ritual games and dances have been created with a monotheistic and religious perspective, each of which is a symbol of work and effort, ceremonies, and rituals. The rhythmic movements of the Drum-Drum indigenous dance are completely ritualistic and are rooted in the social and religious issues of their agricultural, livestock, and occupational communities in Mazandaran and Central Alborz.
Seyed Mohsen Afraideh, Reza Mirj Firoozi, 2018	<ul style="list-style-type: none"> Dance is the reflection of the geography, climate, music, lifestyle, beliefs, and history of the people. In the Islamic culture of Iran, from Sufi literature to the feast stories of poets and from miniature figures to the wall paintings of Chehel Sotoon (forty columns), there are so many hints and signs about ecstasy, Sama, and dancing that it is not possible that any researcher who is familiarized with Iran's culture, does not acknowledge it.
Sanaz Farshidianfar, Anahita Zendehtelan, 2017	<ul style="list-style-type: none"> Value and spatial components of local dances and cultural events and models related to them have social importance. The spread and expansion of art (folkloric dance) are to emphasize the spiritual commonalities between the tribes.
Setareh Amjadi, Khosrow Asgarian & Keyvan Loloui, 2016	<ul style="list-style-type: none"> In ancient societies, a reflection of life can be observed in pottery works. By depicting cultural symbols and myths that have been formed in the structural heart of society, the potter artist records and registers cultural, ritual, and ethnic beliefs and ideas and depicts dance.
Azita Fakhari Salem, Keyvan Loloui, 2016	<ul style="list-style-type: none"> In Sama dance, each person turns around himself separately, and human forms the axis of this dance. Humanism is the main reason for the formation of modern architecture, and the physical state of the Sama dancer in the past has caused the emergence of form in traditional architecture (the state of the dancer's hands, which represents the minaret).
Sarvar Mohammadi, Mohammad Aref, 2015	<ul style="list-style-type: none"> Folk dances of Kurdistan province represent various cultural levels of Kurdish society and have various themes such as ritual and religion, joy and lyricism, epic and war, work, imitation and drama, and mourning. A change is also observed in function from participatory dance to stage and theatrical dance, and transcendental movements are presented in the form of a performance to represent the cultural identity of the Kurdish people.
Maad Soroudi, 2011	<ul style="list-style-type: none"> Azwa dance is one of the ceremonies that has been able to maintain its position among the natives of Qeshm Island for hundreds of years and is of special importance in their celebrations.
Ibrahim Fayyaz, Asghar Izadi Jeeran, 2011	<ul style="list-style-type: none"> Dance is studied from an anthropological perspective by emphasizing the relationship between the movement of elements of dance and its semantic systems. Yalli dance is one of the oldest and most common ethnic dances of Azerbaijan, which is performed in many diverse forms. The structural form and semantic decoding of the circular Yalli dance and its special movement, rotation, represents a part of the sun rituals and is its main movements.
Alireza Khodami, Jabbar Rahmani & Alemeh Sharifi, 2012	<ul style="list-style-type: none"> Traditional dances are deeply connected to the cultural and religious context of their community. From an anthropological point of view, traditional dance is a ritual event and, as a cultural affair, finds meaning in the context of the same culture. Traditional dances become meaningful and understandable in their cultural context. Traditional dances are rituals that are sometimes performed in a religious context and sometimes in a customary context. The characteristics of culture and the basic semantic and value system are manifested in the human body through dance.
Ahmad Amani, 2005	<ul style="list-style-type: none"> Psychological problems caused by the age of information explosion and new giant technology and the stresses resulting from it require the use of all personal, social, historical, cultural, and biological capacities for treatment. Dance, as an oral heritage and immaterial art, in addition to aesthetic aspects in movement forms, has mystical, religious, and narrative concepts and meanings that are realized in the sequence of time and place. Representation of culture in folk arts such as dance, reproduction of cultural ideas and values through the human body. Through folklore dances, not only the worldview, myths, and beliefs of a people are narrated, but also the cultural values and economic structure of society are also reflected in folklore dances. Ghasemabadi dance in the east of Gilan and Taleshi dance in the west of Gilan are a set of movements that are performed in the wedding ceremony and their aesthetics stems from their harmony with nature and daily life. Both of these dances are formally considered among cosmic dances and concepts are arranged on them. In them, referring to the Goddess Anahita has the concept of blessing. Although the two dances are different in form (dance movements and dress), the time and place of holding both of them are in the transition ritual of holding marriage and wedding celebrations. It is as if they represent a single truth in different forms, and that is to seek blessing for a new life.
Seyed Mojtaba Mirmiran, Mojgan Masoudi, 2015	<ul style="list-style-type: none"> Psychological problems caused by the age of information explosion and new giant technology and the stresses resulting from it require the use of all personal, social, historical, cultural, and biological capacities for treatment. Dance, as an oral heritage and immaterial art, in addition to aesthetic aspects in movement forms, has mystical, religious, and narrative concepts and meanings that are realized in the sequence of time and place. Representation of culture in folk arts such as dance, reproduction of cultural ideas and values through the human body. Through folklore dances, not only the worldview, myths, and beliefs of a people are narrated, but also the cultural values and economic structure of society are also reflected in folklore dances. Ghasemabadi dance in the east of Gilan and Taleshi dance in the west of Gilan are a set of movements that are performed in the wedding ceremony and their aesthetics stems from their harmony with nature and daily life. Both of these dances are formally considered among cosmic dances and concepts are arranged on them. In them, referring to the Goddess Anahita has the concept of blessing. Although the two dances are different in form (dance movements and dress), the time and place of holding both of them are in the transition ritual of holding marriage and wedding celebrations. It is as if they represent a single truth in different forms, and that is to seek blessing for a new life.

movements. This order, like the order of nature (such as the change of seasons, day and night, birds flight, and so on) is a tool to express emotions, happiness and to promote human communication (Hatami, 2018). In a similar expression, dance is a human action to express a passionate and growing sensation

that expresses a state, experience, or perception (Kiann, 2000). This action is the result of sensory arousal through a variety of human perceptions such as hearing, passion, sadness, aesthetics, and so on (Kiann, 2004). Dance is a way of expressing concepts and communication that does not fit into everyday

expressions. Dance is one of the tools for explaining mythological themes around the world. According to Ragaa Garaudy (1913-2012), dance is the teaching of passion and joy in the true sense of the word (Dadvar & Rahimi, 2012). Dance is a set of harmonic, systematic, and rhythmic movements that create unity and its result is the emergence of beauty and meaning. The dance represents the union of space and time; by moving in space and the interconnected components of each movement in the sequence of time, embodied beauty is created and accompanied by semantic implications (Mirmiran & Masoudi, 2015).

Dance and music have always had a coexisting relationship in history, and it is not clear which one has been created earlier; because “musical beat” and “sound” are created as a result of movement, and music can induce movement in return. Many of the earliest forms of music and dance have been created and performed together, creating duality evolution.

Dance can be classified into various types based on its style, or its historical background, location, or performance environment. Among the numerous types of dance, the explanation of some of them are as:

Ritual Dance: It is a collective and group behavior that usually has deep historical roots. The ritual dance is held under a collective purpose such as thanksgiving, harvest celebration, expressing courage or burying the dead people, and so on.

Mystical Dance: A type of dance that claims to enter and connect with the spiritual worlds or to communicate with the supernatural. The basis and foundation of mystical dance are the ancient beliefs and religious beliefs, like Sama dance or Sufi dances.

Local or Folklore Dance: This type of dance is rooted in folklore, ethnic and tribal habits and traditions, and is the result of the continuation of the tradition of the group expression of a small community of people who convey joy and sorrow or any other common collective feeling with the language of movement, gestures and hint and in the form of rhythmic movements. Local dance narrates the collective experiences of nomads and villagers (Kiann, 2000). Local and folkloric dances are found in all societies and are considered

as part of the cultural heritage of humanity, such as the dances of various regions of Iran: Lori dance, Bandari (port) dance, northern or Gilani dance, Baluchi dance, Khorasani dance, Sistani dance, Kurdish dance, Azerbaijani dance and so on, as well as the dances of various regions of Spain, Turkey, Italy, Hungary, Mexico and other countries of the world.

At the beginning of the twentieth century, innovation in dance fostered, and dance studies came to be regarded as an academic discipline in the early 1920s. Today, these studies are an important part of the arts and humanities programs of many universities, continuing to the doctoral course. Dance also has a special place in Ethno Curology studies, which include anthropological aspects, cultural studies, regional studies, postcolonial theories, ethnography, and other ethnic cultural studies.

• **Dance and Personal Development**

What is understood and perceived from dance is a kind of ecstasy and joy, pioussness and liberation, balance and order, and harmony. Dance is the hidden language of the soul, and the actor and dancer before it, and rather than conveying it to the spectator, possesses it all. To confirm this claim, some thinkers in the field of philosophy are quoted:

Every human being has an image of life in his mind that affects his behavior. The image of the cage in the eyes of mystics, the theater scene, the bargain market, and so on; among these various images, but the image of dance, is interesting. The essence of dancing is to create enjoyment. One does not want to get anywhere by dancing. When dancing, the past and the future fade, and only the presence at present are highlighted. The sorrow of the past and the fear of the future¹⁰ prevent understanding and perceiving the present moment as a whole and the person loses his life. The dancer does not necessarily need a companion and spectator and does not seek rewards. The image of dance is to enjoy solitude, and the individual is not looking for heaven and hell. The beauty of dance is in harmony and balance, just like life (Malekian, 2019).

Happiness is in pioussness (Mahdavi, 2015), which is manifested in dance. Pioussness means cutting off belonging to everything that must one day go and

change. It is this thought that reduces mankind's suffering and brings happiness for him (*ibid.*).

A super-philosopher like Nietzsche¹¹ has expressed it in the language of ambiguity that he believes only in a God who knows dancing. He says when I looked at the devil, I found him serious, precise, deep, and gloomy. In other words, dance is the epitome of the philosophy of a famous philosopher like Nietzsche. He considers dance to be a symbol of foot style and lightness, which is a sign of saying yes to life with a smile full of hope for this earthly life, and reciprocally, he considers Heaviness and serious as a symbol of saying no and the negation of life, which is always accompanied by bitterness, prejudice, arrogance, delusion, gossip, bigotry, pride, illusion and disgusting frown to deny the gifts of life in this world (*Shariati, 2019*). In this regard, Maulana has composed: "Dance is the language of a particle; because it has no other expression but dances¹²"

Nietzsche to become lighter and to go beyond dogmas and the criteria of dogmatism and xenophobia and hatred that burden the soul and conscience in sleep and to dancing and flying says "I call laughter sacred", and "O superior human beings! The worst thing about you is that not everyone has learned to dance as they should; Dance yourself to beyond yourself! O superior human beings, learn to laugh!" (*ibid.*).

In dance, mankind makes his inner voices appear; he becomes a translator of music in dance and is solved in no time and no place of music. Mehri (2019) says that music is meditation. It is as if it descends on you from the unknowns and God begins to whisper. It is as if the unknown descends on you and God begins to whisper, and all this appears and emerges in dance. Agnesdemil¹³ says you have to get out of yourself for dancing; to be bigger, more beautiful, stronger, and more glorious. According to Johnstone¹⁴, the dancer and the dance are one; the dancer emerges as a being, not as a being within this world, but as an evolving world in space-time (*Jabbari, 2020*).

Dance therapy is also a considerable area. Experts prescribe dance to treat type 2 diabetes and depression. Addiction prevention and discharging emotions are

also features of dancing. Dancing prevents stress (*Hanna, 2006*). Rhythmic movements are responsible for the regulars and coordinating the hemispheres of the brain, the coordination with music, the coordination and balance of the muscular system and the nervous system that are manifested in dance not only increase the ability to learn (*Hanna, 2014*) but are also strongly effective in preventing Alzheimer (*Hatami, 2018*).

• Dance and Social Development

Renani (2019) in a specialized roundtable regarding "The role of music and sports in development" states some tips. Here, with his permission, instead of music and sports, I intend to place dance or at least add dance to that collection. Those phrases are: "Sports and music are among social affairs, and not just an individual action; both of them are neglected issues in the field of development, that in my opinion, until the political system defines its task with these two issues, it is not possible to confirm the developmental nature of the country's management structure. Music and sports can become the common language of all races and religions, and the common national language. They play the role of cultural hinges and create cultural connections". He called serotonin "development hormone". Serotonin creates a good mood and cheerfulness in the community and increases people's tolerance in conversation, increases participation. Sport increases rationality and social resilience. Sport is among the powerful tools that engage people in meaning. Sport promotes public health and reduces health and treatment costs. Hosting sports events creates an economic flow, and only countries with an efficient management system and strong management technology can manage a global event. To these, the attraction of foreign tourists and the sales of ancillary services should be added. Sport also has a lot to say in the field of symbolic capital (*Renani, 2019b*).

I think so, dance can be placed at the end of a spectrum, at the other end of which is the dry and rough type of sport, and therefore in Renani's words, replacing dance with sport is appropriate and proper. Due to the importance of dance in promoting peace and happiness, UNESCO has designated (*Ordibehesht 9*)

May 29, each year, as the International Day of Dance. Music and dance are the cause of understanding and consensus among all people of the world.

In the depths of the Himalayas, on the border between China and India, Bhutan is not only neutral carbon but also negative carbon, and its Gross Domestic Product (GDP) has grown steadily over the past several years. The Prime Minister of this country has stated that his country's mission is to prefer happiness over economic growth (TED, 2016). This country is a piece of evidence to the fact that happiness whose peak is manifested in dance, can be a smooth pathway to achieve sustainable development goals.

The experience of our country can also be examined in the first days of engagement with Coronavirus disease (COVID-19). Improvisation dance in hospitals where you could only guess the gender of the dancer from the size and type of person's dance, a dance that was a symbol of encouragement to patients, nurses, and doctors on hard days, very hard days (Grivani, 2019). Dancing increases social solidarity by promoting vitality and freshness.

In other words, dance is a symbol of several thousand years that expresses the development and richness of the individual and society. Just as experts consider water to be a transcendent possibility of swimming, and until it is not available, theoretical teachings do not make anyone a swimmer; they consider "Happiness", which appears on the scene with dancing and hopping, a transcendent possibility of thanksgiving (Jabbari, 2020). That explains what the folklore and ritual dances of many people have been performed at thanksgiving and product harvest ceremonies.

• Symbolic Capital

Pierre Bourdieu¹⁵ coined the concept of symbolic capital in the 1990s. Any source of value that creates new value is called capital. Capital is durable, sustainable, accumulative, and self-enhancing. But symbolic capital is a capital that creates capital! And wherever it accumulates, it attracts other capitals like a magnet. This capital is also a social glue and prevents the collapse of societies in crises (Renani, 2013). When each of the economic, social, human,

cultural, and political capitals of a society reaches the highest point of fame, it is converted to symbolic capital (Varvani, 2018). Symbolic capital is the center of gravity of social, economic, and human capital and from one perspective is more important than all three of them in the development process (Renani, 2013). Symbolic capital is also a key factor and facilitator in institutionalization and it also contributes to development (ibid.).

Transforming human, cultural, and social assets into symbolic kinds of capital is an art and skill that requires social rationality and national creativity. Among these assets are ethnicity and cultural diversity, that converting them to a symbolic capital and development creator is an art. Just as diverse economic resources are associated with economic stability for a country, ethnic, religious, and cultural diversity, which create a diversity of language, diversity of customs, diversity of music, diversity of dance make cultural stability. Citizens with the virtue of understanding and respecting these diversities, strengthening national identity, make the ground for developmental evolutions, and pave the way for justice and freedom (Renani, 2019a). The ability of society should be such that it can make "symbolic capital" out of "nothing" and "develop" from it (Renani, 2016).

The identity of a nation belongs to the assets that it has been able to crystallize and embody objectively and externally in the realm of history. A nation that loses its civilization and cultural elements would be without identity and is easily overcome: is defeated by the foreign enemy in a war, is defeated by foreign culture in consumption, is defeated by foreign values in life, and is defeated by foreign technology in production. Thus, the first step is to identify, introduce and produce different kinds of "symbolic capital" and then protect them (Renani, 2015), something that our society should be able to do and one of the appropriate and prone areas in this regard is dance:

Experts believe that dance carries the way of thinking and action of human beings who created it in primitive societies, it is a physical representation of people's culture. Judith Lynne Hanna¹⁶, by writing dance in the

Encyclopedia of Social and Cultural Anthropology, states that dance movements are distinct from ordinary activities, and have intrinsic, aesthetics value, and symbolic capacity. In fact, dance has a semantic aspect and shapes cultural identity and, like language, is a gateway to enter the worldview of human beings. With such an approach, Hanna gives dance the role of identity and believes that the performance of dance is the appearance of the identity of a culture (Barnard & Spencer, 1996). Researchers in the field of dance anthropology believe that folk dances can be seen as a face of land that reflects the culture, customs, and values of traditional society, all of which have been represented in the scene of dance (Mohammadi & Aref, 2014). Dance is a revival of myths and is the modernization of the old times (Eliadeh, 2014).

This Point is also interesting in that many folklore dances are performed in “Transitional” rituals. These rituals are important stages and turning points in human life, such as birth, marriage, and so on, which have a special spiritual or mental meaning and are associated with special rituals and ceremonies that indicate the implicit recreation of creation, and creates a new identity for the individual (Mirmiran & Masoudi, 2015). Dance in social transitions has also been observed, sometimes in our country and many times in the countries of the region.

Discussion and Conclusion

One of the best sources of income for the future of the country, which is facing an oil crisis in the short term and long term, is the tourism industry, which is the symbolic capital of the axis of this industry. In other words, the development of the tourism industry depends on the expansion of symbolic capital. As stated, development means the ability of a nation to produce, reproduce, and protect symbolic capitals, and a nation that fails to do so is basically incapable of development.

One of the serious areas in which it is possible to create and maintain symbolic capitals is the field of dance. Today, dance with its counterpart, music, is among the axes of the world’s creative cities. In

the UNESCO creative cities network, nearly fifty cities in the world have made it the axis of their development¹⁷. And countries such as India, the Republic of Azerbaijan, Turkey, and so on have considered it as one of the tourism attractions and earning national income. At the same time, the dances of our land are also very rich and full of meaning and have a high capacity to attract an international audience. In this opportunity, as an example, the semantic system of Kurdish dance and Gilani Dance is reviewed: in Kurdish dance, turning a handkerchief in the sky is a sign of freedom; knocking the feet on the ground is a sign of patriotism and dependence on the homeland soil; the presence of men and women one in between in the dance lines is a sign of equality and holding hands in hands is a sign of unity, love, and friendship (Hatami, 2018). In Gilani dance, women show their presence and role in the local economy and wealth production and depict their power and social role, and as an indicator perform the stages of planting, holding, and harvesting rice, and thanking God with harmonious and symbolic movements (Mirmiran & Masoudi, 2015). Performing such dances not only strengthens the collective bonds and strengthens the ethnic subconscious and deepens the cultural beliefs, but also are themselves the capital that leads to the production and accumulation of wealth for the local community.

In the book “Revolutionary wealth”, Alvin Toffler speaks of dancing to increase productivity. Quoting the historian, William McNeill¹⁸, he states that throughout history there have been rhythmic group activities to strengthen coordination, which in turn have improved economic productivity. Tribal dance strengthened the teamwork and made hunting fruitful; as for thousands of years, fishermen have been singing in unison while pulling the fishing net, and the musical beat shows them when to pull the net and when to refresh their breath (Toffler & Toffler, 2006, 85). I believe that dance still plays a role throughout history, and the results of this research confirm that in our time, dance still

strengthens group, ethnic and national ties, increases coordination and teamwork, and promotes social productivity.

The results of this study showed that dancing with high symbolic capacity has been ignored. Dance enriches the soul and body of people in society, brings health and social vitality. Dance enhances toleration as well as creativity and collective rationality, and when all of them are added to the ability to create symbolic capital, It is essential that intellectuals and policymakers be involved in it and pave the way for it to flourish. The first and sweetest fruit of this flourishing is the development of the country's tourism industry.

Endnote

1. <https://fa.wikipedia.org/wiki/>
2. One of the documents of this issue is in Jafarabad Hill, 7 km from Susa. There is a picture of a human being painted on a piece of pottery with the face and wings of a bird that opens its arms and looks at the sky; its date has been estimated to be six thousand years BC (Dollfus, 1974).
3. <https://baztab.news/article/898359>.
4. <https://web-japan.org/atlas/festivals/fes19.html>
5. <https://www.impulstanz.com/festivalinfo/>
6. <https://fa.armradio.am/2020/01/20/>
7. <https://per.euronews.com/2018/01/28/paraguay-carnival-begins>
8. <https://www.magiran.com/article/3989754>
9. Painting, Music, Sculpture, Calligraphy, Photography, Illustration, Dance
10. Indicating the verse 62 of Sura Yunus: Surely the friends of Allah are (those) on whom fear falls not, nor do they grieve
11. Friedrich Wilhelm Nietzsche (1844 – 1900) was a German philosopher.
12. <http://ganjooor.net/moulavi/shams/ghazalsh/sh698/>
13. <http://www.brainyquote.com/quotes/quotes/a/agnesdemil125667.html>
14. Sheets-Johnstone
15. Pierre Bourdieu (1930 – 2002) was a French sociologist.
16. Judith Lynne Hanna (born 1936)
17. <https://en.unesco.org/creative-cities/home>
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