

**The semiology of drawings and sacred inscriptions in ancient Egyptian arts
as an introduction to a proposed training program distance preparing for
visitors of cultural palace**

Prof. Mervat Sharabash

**Professor of Drawing and Painting Former Dean Faculty of Art Education, Helwan
University**

Mervat1112@hotmail.com

Prof. Saham Abdel Aziz Hamed

**Professor at the Drawing and Painting Department, Faculty of Art Education, Helwan
University**

Seham_sn@hotmail.com

Researcher. Reham Maher Mohamed Mohamed

**PhD Researcher Fine Arts researcher - General Authority of Culture Palaces - Ministry
of Culture**

Rehame_maher81_job@yahoo.com

Introduction to research: -

Our current era has witnessed scientific and technological progress in all areas of knowledge, which led to the importance of the progress of the educational process and the changes and developments taking place in it in the field of science, art and its applications Distance training is a modern form of training related to transferring and communicating various types of knowledge through the internet and social networks, as it aims to break the geographical and temporal boundaries that impede training operations. It also aims to prepare qualified human cadres to push the production sector to growth and continuity. With this development, there was importance for studying heritage arts and linking it with contemporary arts. Great importance in the details of cultural identity among the trainees. Therefore, the applied study undertakes a training program based on the study of the psychological study of the importance of interpreting symbols and signs of sacred drawings in ancient Egyptian civilization arts to extract the semantic meaning and analyze the foundations of constructive Work with the aesthetic and expressive values it contains. With this development, there was importance for studying heritage arts and linking it with contemporary arts. Great importance in the details of cultural identity among the trainees. Therefore, the applied study creates a training program based on the study of psychological analysis of the importance of interpreting symbols and signs for sacred drawings in ancient Egyptian civilization arts to extract semantic meaning and analyze the foundations of constructive Work with the aesthetic and expressive values it contains.

The sacred doctrinal drawings took an analytical space as an integrated and condensed function, and we find that it is capable of generating an endless series of signs. The sacred paintings and reliefs were religious paintings expressing a vision of the life of the dead in the other world. In addition to spells to protect him from all evils expected in the other world.

The researchers believe that these sacred drawings are worthy of study by analyzing their semantic transformations and analyzing the symbolic connotations and signs that must be decoded in order for us to know their basic meaning from the semantic meaning (the study of semiology) and associated with plastic construction.

Research problem: -

How can benefit from the psychological analysis as an introduction to reveal the symbolic indications of drawings and sacred inscriptions in ancient Egyptian arts as an introduction to a proposed program for distance training for pioneers of cultural palaces?

research aims:

1. A semiotic analysis of the methods of expressing sacred drawings and engravings in the arts of ancient Egyptian civilization.
2. Design a training program to read and analyze the symbolic implications of artistic heritage.
3. Training on the link between shapes, drawings, concepts, and expressive formative content

Research hypothesis: -

We can benefit from the semiotic analysis of sacred paintings in the ancient Egyptian arts as an introduction to a proposed program for distance training for pioneers of cultural palaces.

research importance:

- 1-Highlighting the methods of expressing sacred paintings in ancient Egyptian civilization.
- 2- Emphasizing the possibility of designing a distance training program that depends on training the pioneers to read and analyze the symbolic and formal significance of the methods of expressing sacred drawings, and to employ this in finding entry points for inspiration in contemporary photography.
- 3- Adding a new approach to learning the visual arts for pioneers of cultural deficiencies through distance training.

Research Methodology: -

1- Theoretical framework:

The research follows the descriptive analytical method.

2- The applied framework: -

Prepare a visualization of a proposed program for distance training that deals with how to benefit from the simology of symbols and sacred drawings in ancient Egyptian civilization on a category of the pioneers of cultural palaces.

Key words: -

semiology - sacred drawings and engravings of ancient Egyptian civilization - training program - distance learning.

Research Summary

The research deals with the concept of theology of sacred drawings and inscriptions:

Semiotics are a term derived from the Greek origin Semeion, meaning the sign, which is the science that studies the signs to know their societal implications for communicating a specific message to the recipient who interprets it based on his personal experiences

The views of philosophers on the term semiology can be summarized:

- Pierre gero is a science that studies the systems of signs, such as languages, systems and signs. (5)
- Roland Part: - is the science of studying signs for knowing their meanings to communicate a specific painter to the recipient who interprets it and builds on his personal experiences (6)

- Salah Muhammad Al-Din Al-Kawakibi **: - It is an intellectual activity that seeks to enhance the production of aesthetic knowledge, which is considered a pillar of knowledge. (7)
- Imperto Eco **: - It is that science that cares about the indications and forms of circulation (8).
- George Monan **: It is the science of the study of behavior and communicative systems (9)
- The French School of Semiticology **: - It is the science of the study of the content to reach the meaning, so it monitors the network of relationships that regulate the values of meaning, and Curtis defined it as the scientific descriptive approach of the sign, combining systematic perception and applied analysis.

Through research, the researcher's method depen referred to in his analysis of drawings.

The research divided those sacred drawings and inscriptions in (Ancient Egyptian Civilization) into: -

- 1- Gods Drawings and Inscriptions.
- 2- Drawings and inscriptions related to religious beliefs (themes created by the universe and the resurrection - the underworld)

The types of deities in ancient Egypt are divided into the following:

- A- Cosmic Deities: They are the deities that represent (the ninth) of the cosmic deities that express the origins of the universe in Heliopolis.form(1)



Form (1) Cosmic Deity "Shu" separates the god of heaven "Nut" from the ground "Jeb" - one of the papyri pavements of the Monastery of the Deir Al Bahari - Book of the Dead - Modern State - British Museum

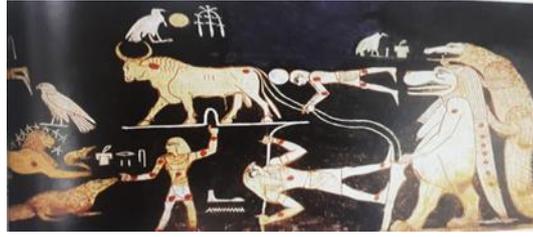
- b- The gods of the tombs associated with the Ba'ath stage: they are the gods that were associated with the stages of the resurrection process and eternity, and the funerary rituals that the deceased passes through (the mummy) during the Ba'ath journey in the underworld, the Book of Gates and the Book of the Dead (Form 2).



form (2) god Osiris, Horus and Anubis - the god of the underworld - Valley of the Kings

Gods Symbols, Inscriptions and Symbols: - The forms of deities and deities varied from the forms of animals, their attributes and their meanings, some of which are powers, including the meek and useful ones, for example, the lion and the brutal bulls were indicative of power and control, and the seahorse and crocodile was a sign of evil, as the dog sanctified and symbolized

the god Anubis, and the falcon took a symbol of the gods Horus to signify protection and strength form (3-4)



form (3) symbols of the gods and deities as a sign of the northern sky constellations in the astronomical roof at City I Cemetery - Valley of the Kings - the modern state



form (4) legend of the journey of the gods in the other world - the temple of Dandara - Qena - Luxor - 2500 BC.

Analysis of drawings and patterns related to religious beliefs:

The Book of the Dead is one of the most important religious books that dominated religious thought in the modern state, which consists of 200 chapters, and its chapters were recorded on Pardi paper, graveyard walls, and mummies scrolls. In Papyrus (I) Chapter No. 17, second scene, "The scene came in a rectangular frame, a third of the pictures and two thirds of the writings, and the golden yellow color indicated the eternal sun that gives eternal life. The upper part of the left came from the god (hehe) sitting and covering his body in blue color indicating (the soul of the immortal waters) and his left hand extending over a pool containing the eye of Horus and the oval shape contains a snake indicating the beginning of the creature, and appears in front of him the Nile god, spreading his arms to Bahrain, indicating that He extended his protection on them, followed by drawing the gate, and a coward word appeared on it, as it is the entrance to the other world, as the god Hathor came carrying on her two horns the sun disk indicating to the god Ra, as the scene reflects harmony and complementarity between the texts and the image in form and content. As in Form 5).



Form (5) Papyrus (ANI) - Book of the Dead - Magical conditions to protect the dead in the afterlife - The modern state 1550 BC

The applied side: -

The proposed training program deals with: - Design a proposed training program remotely through a live broadcast using the zoom program, as it is one of the internet programs that is based on direct contact with the trainees through social networks with the selection of a

specific time and a specific sample of trainees in cultural palaces ranging in age (15: 20) years.

The main objectives of the program: - It is to get acquainted with the semiotic approach, its concept, what it is, tools for semiological analysis, and get to know the concept of the mark among philosophers. And how to read the semiology of the drawings and sacred symbols in the drawings of the ancient Egyptian civilization in order to find an explanation for these inscriptions and reformulate them with concepts and philosophy linking the past and the present in contemporary graphic works.

- Investigating the effectiveness of the training program in terms of cognitive and skill performance and measuring the views of trainees towards learning in a creative way to solve problems and evaluation tools by measuring the effectiveness of training before and after training

The content of the training: - The content of the topic of each meeting is organized in the form of sub-topics, each of which deals with the aspect (theoretical - and applied).

Training activities: A set of activities for the trainees was identified, including: -

Provide a brief research on the topic of the training program,

- The production of artworks inspired by the trainees after giving them the subjects of study represented in dogmatic drawings in the art of ancient Egyptian civilization, and displaying works of artists whose works belong to the subject of the research.

research results: -

1. Benefiting from modern systems of analysis, especially the psychological analysis, to enrich the art of contemporary photography.

2.. The disclosure of formal entries and methods through the psychological analysis of models and works that dealt with methods of expressing sacred drawings and summarized in the following entries: -

- Inspiration from structural systems and their relation to symbolic connotations and philosophical concepts of artwork
- The structural system (narrative - the legendary)
- Combining texts, shapes and symbols with semantics linked to the philosophical content to produce artwork

Reduction of form and content through the use of a symbol or mark.

3. Linking sacred drawings in the arts of ancient civilizations and linking them with contemporary painting arts to achieve the concept of identity and originality within the artwork.

4. Benefiting from the technological development of social media to establish a distance training program.

Recommendations: -: -

- The research recommends the necessity of using remote training in all fields of arts and sections of cultural palaces to allow the opportunity to attend training programs from inside and outside the country.
- The importance of setting standards for distance learning and training.
- The importance of conducting critical and philosophical studies to express Middle Eastern concepts.

- Need to pay attention to the practice of experimental practices to conduct future workshops through remote training.
- Establishing programming centers and developing skills for trainers and remote trainers.

References: -

1. Doka, Peikasem: The science of semiotics in Arab heritage, a detailed magazine of the Union of Arab Writers, (2003), p. 70.
2. Qinawi, Amira Muhammad: The Insecticular Smile in the Ancient World as a Source for Inspiration in Contemporary Painting, Master Thesis, College of Art Education, (2006) p. 14.
3. Fernand de Saussur : Modern Linguistics Science, written by Jonathan Kabir, translated by Dr. Izz al-Din Ismail.
4. - Muhammed'Balasim, plastic art, a heavenly reading in painting patterns, Dar Al-Majd Lazaq, Amman, (2008).
5. - Al-Bashir, Saadia Musa Omar: Semiotics Its Principles and Curricula, Vocabulary, College of Languages, Department of Arabic Language, Sudan University of Science and Technology
6. - Shoals (Robert) Al-Samaia wa Ta'wil, Saad al-Ghanmi, Arab Foundation for Studies and Publishing, Beirut, (1994).
7. Alfi, Noura Farooq - Semiotics as an Introduction to the Visual Language Analysis of Architecture a Semiotic Reading of the Khiti Tomb from the Tombs of Bani Hassan in Minya - The Architecture and Arts Magazine The seventeenth issue (2019)
8. - Ahmed, Tariq Hassan, Structural Systems in Underworld Painting in Ancient Egypt, PhD Thesis, Faculty of Art Education, Department of Drawing and Painting, (2003), p. 99.
9. Suleiman, Imad Lami, New Entries for Inspiration from the Egyptian Heritage to Produce Photographic Works bearing the Egyptian Identity in the Shadow of Internationalism, PhD Thesis, Department of Drawing and Painting, Faculty of Art Education (2003), p. 73.
10. Al-Samri, Ayman Al-Siddiq: , Philosophical and Artistic Concepts of Ancient Civilizations and their Relation to Postmodern Arts as an Introduction to Inspiration in Painting, PhD Thesis, College of Education for A