

# Symbolic Connotations in the Popular Heritage and Their Employment in the Design of a Textile Work as a Source for Founding the Egyptian Identity

Dr. Mervat Mohamed Abd-Elrahman

Lecturer - Department of Art Education, Faculty of Specific Education - Mansoura University

[drmervatbarakat@gmail.com](mailto:drmervatbarakat@gmail.com)

## Abstract:

The cultural and civilizational heritage of nations is considered a source of creativity and inspiration in all fields, especially in our country, which has many heritage features of the many civilizations that have passed through the ages and left in it art that enriches the imagination of designers and creators in various fields, so designing products in a way that makes them express the features of character Nationalism and inspired by heritage and identity is one of the important axes in preparing designers in the Faculties of Public Arts and the Hand Weaving Department in particular to bear the features of Egyptian heritage and identity in a contemporary way.

The popular heritage has a distinctive and distinctive originality, linked to history, close to life and society, and a more expressive expression of them and full of inherited popular symbols that contribute greatly to confirming and establishing identity due to their effective visual effect on conscience. It was found to be one of the most effective Egyptian symbols and neglecting it constitutes A clear threat to the preservation of the Egyptian identity.

Popular heritage is an aspect of human culture and an essential element in its cultural constructive structure. Therefore, heritage is the title of peoples 'existence and the living evidence of the vitality of their connected history that links them to their past and rooted their identity. We have a heritage that has its roots in the depths of history. Civilization for all time.

Popular heritage is an aspect of human culture and an essential element in its cultural constructive structure, and since the process of reviving the folk heritage and reviving the Egyptian identity is a scientific duty in all human and artistic studies, and from this the research seeks how to preserve the element of human continuity of folk art and employ its units using techniques and compositions The textile works in a manner consistent with the design of the textile jewelery represented by the pendants, so the study presented design proposals through which the researcher was able to effectively formulate a number of popular symbols and elements so that harmony and harmony occur within the textile work.

## Key words:

symbolic connotations, popular heritage , weaving works, Egyptian identity.

## An introduction:

“Whoever is too old is lost” is a popular proverb, but it means a lot. The old man is his heritage, his history, and the sum of the elements that formed his personality and contributed to the extension of his history until now. It is noticeable that global influences prevail in creativity in varying degrees, but the Egyptian identity began to mix with these influences and that the

different artistic schools are only It is a general artistic asset that can be studied and benefited from through popular symbols and their connotations in the design of the textile work.

Although folk art is universal in character and style, where all folk arts converge in their symbols, colors, shapes and essence because they are related to society and humans, there is a big difference between the components of society and the environment in each country from the other, so that the units, elements and plastic vocabulary are almost one, but the organizing law and rhythm are sentimental The popular artist shows a clear impact in the diversity of artistic production and its difference from one place to another according to his affiliation and identity.

The Egyptian identity is unique with a set of qualities and characteristics that distinguish it from other identities, as it is like a human fingerprint that distinguishes him from others, and is represented in language, religion, customs, traditions, culture and moral values. The Egyptian, there is no similarity except in the authentic Egyptian heritage.

The study was based on choosing the field of hand weaving because it is one of the most important fields that can achieve the expressive features of the Egyptian folklore and a basic expression of the Egyptian identity, which is a distinct cultural heritage of folklore that represents the culture of society in formulating some ideas that bear the Egyptian features based on Inspiration from folklore and its symbols.

### **Research problem :**

Preserving the Egyptian identity and folklore from attempts to impose intellectual hegemony and spread the culture of globalization on the one hand and rob its wealth from heritage on the other hand, so it was necessary to unify efforts to preserve this heritage by benefiting from it, seeing it and dealing with it in a way that keeps pace with the spirit of the age. The Egyptian society is unique in the presence of some products that cannot be We see it only in the homes of the Egyptians, and the revival of these products in a way that reflects the Egyptian character is a good way to preserve the Egyptian identity. Folk heritage, the textile work, and the Egyptian identity are three words. If they are linked, this leads to the production of textile works capable of competing and expressing the Egyptian identity, and then it can be summarized The research problem is in the following questions:

1. To what extent can the popular symbolic connotations of rooting the Egyptian identity be preserved?
2. Is the field of hand weaving suitable to be one of the methods of preserving folklore for the consolidation of the Egyptian identity?

### **research aims :**

The research aims to:-

1. Reviving the Egyptian heritage identity through a textile work that achieves artistic creations that derive their roots from the Egyptian folklore.
2. Preserving the innateness and originality of folk symbols derived from the popular Egyptian environment to make designs suitable for creating textile crafts.
3. The textile workpiece acquires the aesthetic and functional dimension through simple and different textile structures.

**research importance :**

1. Shedding light on the importance of dealing with the popular Egyptian heritage from a contemporary perspective to present new plastic formulations.
2. Emphasizing the importance of the popular decorative units and benefiting from them in the textile works.
3. Finding a mechanism to document the vocabulary of folklore to preserve the Egyptian identity.

**Research hypotheses :**

The research assumes that:

1. The combination of hand-weaving and folklore symbols gives globally competitive results.
2. Preserving the folklore contributes greatly to the support and consolidation of the Egyptian identity.
3. The possibility of preserving the Egyptian identity through innovative approaches inspired by folklore.

**search limits :**

The search is limited to:

- 1- Drawing inspiration from some popular elements and symbols as an entry point for achieving the Egyptian identity.
- 2- Implementation of contemporary textile work with some simple textile techniques and methods.
- 3- Student experience on first year students, Department of Art Education in the college.

**Research Methodology :**

This research follows the descriptive experimental method.

**Research Results :**

Through this research, the researcher reached the following results:-

- 1- Folk art is a fertile source for creating contemporary designs in various fields.
- 2- Creating designs for textile work inspired by folk art that confirm the Egyptian identity.
- 3- The designer's knowledge of heritage is a basic building block in his ability to keep pace with and absorb the present and face the future.
- 4- Relying on folklore and reformulating it in various fields can positively affect the tourism movement.
- 5- Benefiting from studying the artistic values of folk art and making new design formulations that confirm the Egyptian identity.
- 6- Hand weaving affects the dissemination of folk traditions in general and symbols of folk art in particular.

## Search Recommendations:

The researcher recommends the following:-

- 1- Paying attention to folk art and its legacies that bear the characteristics of the Egyptian civilization.
- 2- Researching the intellectual assets on which these folklore legacies are built.
- 3- Directing those in charge of preserving heritage to find new methods for documenting the Egyptian folklore.
- 4- Designing specialized technical websites to document works that express the Egyptian and Arab identity.

## References:

- albisyunaa , mahmud . alttabie alqawmaa lilfunun almueasira . alqahrt : alhayyat almisriat aleamat lilkitab ,1987.
- hamuwd , eamrw eabd alqadir . finun bilad alnuwba . ealam alkitab lilynashr waltibaeat , 2014
- albhnasaa , eafif . mejm mustalahat alfunun . bayrut : dar alrrayid allearabiu , 1981
- yasin , eabd alnnasir . alramziat aldiynia . alqahrt : zuhara' alshrq , 2006 .
- jabir , hanaa 'iibrahim . alfunun alshaebiat bayn alwaqie walmustaqbal . alqahrt : alhayyat almisriat aleamat lilkitab , 2005 .
- eatiat , muhsin muhamad . alfin waealam alramz . dar almaearif altabeat alththaniat , 1996 .
- laland , 'andrih . aleaql walmuemariat tarjamatan eadil aleuu . alqahrt : mutbaeat alsharikat allearabiat , 1966 .
- whabat , murad . almaejam alfalasifu . alqahrt : dar althaqafat aljadidat , 1997 .
- althahatuni , muhamad ealaa . mawsueat alkashaf aistilahat alfunun waleulum . bayrut : maktabat lubnan , 1961.
- bkhit , samaa . zakharif alharaf alshaebiat almisriat bayn alturath walmueasarat : alhayyat almisriat aleamat lilkitab , 2013 .
- altuayujuriu , eabd aleaziz euthman. aleawlamat min manzur haqi altanawue althunayiyi . aldaar albyda': al'akadimiya almaghribiat , 1979 .
- khadir , latifat 'iibrahim . hawiatna 'ilaa 'ayn . alqahrt : ealam alkitab ,2009
- eabd alrahmin , hudana . tasmim tabaeat almansujat. alqahrt : almutahidat liltabaeat walnashri, 2000
- 'iibrahim , zakariaaan . mushkilat alfan . alqahrt : maktabat misr , 1976 .
- husayn , nifin faruq. " alaistifadat min almawruth alshuebaa li'iibdae tasmimat tubaeiat li'aqmishat muealaqat buyut alshbab." majalat aleamarat walfunun , aleadad 12 j 2 (2018): s599
- alsyd , mayisat fikraa ." musamim tibaeat almansujat watahadiyat alqarn aljadid." bahath muqadim 'ilaa almutamar aleilmii alssadis likuliat alaiqtisad almanzil (2000): s357 .
- 'iibrahim , 'iibrahim yahyaa." mashrue alsunduq alaijtimaeii liltanmiat li'iihya' alturath walsinaeat altaqlidiata." almutamar alqawmii alththalith li'iihya' alturath alsinaeii almisrii , riasat majlis alwzara'(2008) :s208 .

- mustafaa , sama' 'ahmad wahid . "alturath alshaebii watasil alhuiat almisriat fi tasmim alhalaa." majalat aleamarat walfunun e 11 j 1 (2018 ) : s 300 .
  - maebad , yasir ealaa . "twazif alqiam alturathiat alshaebiat fi aleamarat waltasmim alddakhilii bihadaf tanmiat alsiyahat alddakhilia." almutamar alduwalii al'awal litanmiat alaibtikar walaibdae lilsinaeat altaqlidiat walturathiat walsiyahiat al'iistratijiat alwataniat waltanmiat almustadama (2017 ) : s 300 .
  - eabd aleazim , hanan samir . " siaghat mueasirat lilrumuz alshaebiat alearabiat fi majal alrasm al'iiliktruni." majalat alfunun waleulum altatbiqiat , almujalid alththani , e 3 (2015) : s302 .
  - eabd aleaziz , dalia eali eabd almuneim ."aldilalat alramziat fi alfunun alshaebiat kamasdar abdaei fi aljadariat alkhazfia." majalat aleamarat walfunun waleulum al'insaniat , e 12, j 2 (2018) : s 121.
  - ealaa 'aminat muhmid. jamaliat alramz fi funun alhaddathat wama baed alhadatha. alqahrt : risalat majstayr ghyr manshurat , kuliyyat altarbiat alfaniyat , jamieat hilwan , 2004.
- 1- .Danforth,Randi. "Preserving Egypt Cultural Heritage American." University Press ISBN 978036770284( 2010) .p:299.
  - 2- . Durant, Will. The Story of Civilization,Volume I Kindle Edition. Our Oriental Heritage, (2016) : p 100 .