

A contemporary plastic vision of the woman in the sixth manuscript of the Gnostic Nag Hammadi Library (Thunder: Pure Mind)

Assist.Prof.Dr. Enas Dahi Ahmed Mohamed

Department of Art Education; Faculty of Specific Education; Assiut University; Egypt
enas_mohamed@specedu.aun.edu.eg

Abstract:

Proceeding from the role of Art Education in preserving literary heritage, the current research aims to draw inspiration from the Egyptian Gnostic heritage, which is represented in the manuscript of Nag Hammadi VI, entitled (Thunder: Pure Mind), which includes non-Christian Gnostic texts, which contain poetic texts that express about the goddess Isis, as a woman in the absolute, which makes her a fertile material for creativity in the Art of Painting. The research followed an empirical methodology; Where the researcher conducted a Self-Artistic experiment through which she presented figurative works, in which she employed the capabilities and aesthetic dimensions of the elements and vocabulary of poetic verses that speak about the woman.

The results of the research came to indicate that plastic Art and literature are a common area, as they are two different languages in rules and tools, but they share the way in which the process of substantive capture occurs between the linguistic and the visual. The research recommended preserving the written heritage. Opening new horizons for experimentation by benefiting from the openness of the arts to each other to create artistic works and directing students in specialized technical colleges to read literary texts and visually translate them into works of art, in a marriage between literature and plastic Art, through the curricula of art colleges, in addition to paying attention to teaching the ancient Egyptian reading heritage.

Keywords:

heritage, literature, manuscript, thunder, Gnosticism.

1. Research Introduction:

Overlay.. Harmony.. Correspondence: the arts are characterized by a beautiful overlay, when they overlap and support each other, or even when they contradict and contradict, because the coalition emanates from the depths of difference, so one of the arts does not become a margin alongside another art, but rather traverses a distinct position in its space and lives In its folds, it involves feelings of compatibility and harmony until concord.

Literature is one of the high-end ways of expressing human feelings, ideas, opinions and life experiences that exist in the writer's mind in the form of prose or poetic writings. There are many types of literature and many artistic forms, and literature is defined as what is produced from written works, or that take the form of prose or poetic texts. The fields of Egyptian literature have multiplied and its colors varied, and one of the most worth mentioning - and related to a topic of research - is religious literature: it is the first particular Fayyad of the literary revolution of ancient Egypt and the richest color of literature is a material and the richest in wealth. He studies the creation of the universe and the theories that emerged around it, and what

revolves around the gods of legends, religious writings, chants and prayers. He also wrote ancient Egyptian literature on various materials and raw materials, including papyrus manuscripts, limestone tablets, wooden panels, huge stone edifices and coffins (Tait / 2003). . Between plastic art and literature there is a common area, as they are two different languages in rules and tools, but they share the way in which the process of essential acquisition occurs between the linguistic and the visual (Anwar / 2008 AD). This mutual influence between the arts is a long story estimated to be three thousand years old in the history of literature and art. It is a story that raises more than one question and answer about writers receiving works of art, and artists receiving an abundance of writers, about the basic structure or composition that all arts have in common (Krans 1975 AD: pp. 9-13).

The relationship between literature and plastic art is very intimate, in terms of creativity and in terms of reception, they both draw from the same source, i.e. "imagination", but the difference between them stems from the difference between the material medium, which is the artwork itself, and that is only the "artistic image" that exists In the world of letters and words and in the world of fonts and colors; As the idea of the relationship between plastic art and literary work, which is that the basis for them is the idea of the image, as the critic and poet Dr. Shawkat Al-Masry that "any creativity depends on the idea of influence and being affected. The creator is affected by a specific situation and then transfers it from reality to a form or a moving image for cinematography, or to a sentence in the case of literary creativity, or to a plastic painting with color" (Mahmoud / 2010 AD), and because this Relationship is the axis around which the research revolves. The "image" has gone through very different stages during the development of human arts, starting from the process of simulation between the tangible and the abstract to the process of innovation, that the innovation itself has been subject to simulation and imitation in certain formats called thus: "methods" or "doctrines." The image Every image is tangible Whether or not it is abstract, visible or not visible, when it is artistically formed, it becomes a living object different from the real and imagined elements that formed it, and this object will either remain viable, procreate and reproduce in new images through time or captive to the circumstance in which it was found (Al-Hamidi / 2010 AD). From the above, the research problem was formulated in the following question:

2. Research problem:

Can a contemporary plastic vision for women be inspired by the sixth manuscript of the Nag Hammadi Gnostic Library, which is titled (Thunder: The Pure Mind)?

3. Force Research:

The research assumes that a contemporary plastic vision of women can be inspired by the sixth manuscript of the Nag Hammadi Gnostic library, which is entitled (Thunder: The Pure Reason).

4. Research objectives:

The current research aims to:

- Inspiration from the sixth manuscript from the Nag Hammadi Gnostic Library, which is entitled (Thunder: The Pure Mind), with a contemporary plastic vision.
- Shedding light on a part of Egypt's Gnostic heritage.
- Shed light on the relationship between form and content in the artwork.

5. Importance of Research:

- Inspiring art themes from heritage, bringing us back and linking us to our ancient Egyptian roots.
- Enriching the relationship between manuscript literature and plastic art.
- Getting acquainted with an aspect of religious life in Pharaonic Egypt, which was observed in the literature of ancient Egyptian manuscripts.
- Shedding light on the interaction between literature and plastic art, especially the art of photography, by making use of ancient Egyptian literature.

6. Limitations of Research:

The plastic study was limited to the content of the sixth manuscript from the Nag Hammadi Library, in Egypt, which was translated between the second and fourth centuries AD.

7. Research Methodology:

The research follows the experimental method.

Results:

By studying the relationship of literature to the art of photography, and the researcher's inspiration for women in the sixth manuscript from the Nag Hammadi Gnostic Library, which is entitled (Thunder: The Pure Mind), the researcher concluded that:

- Between plastic art and literature a common area, they are two different languages in rules and tools, but they share the way in which the process of essential capture occurs between the linguistic and the visual.
- The ancients left a rich heritage that represents the days of their lives, and their religious and social beliefs.
- It is clear from the literary heritage how far the pharaohs reached in terms of lofty and sublime, and sublime meanings that remain in the conscience of us Egyptians so far. The ancient Egyptian literature was, in general, religious literature destined for various deities, and the sixth manuscript of the Nag Hammadi Gnostic library constituted a unique type of ancient literature.
- The painting, with its lines, colors, and its smooth or rough surface, can form plastic spaces that overlap the poem and embody a part of it. Simulating the drawing of the text in the way the image is formed opens the way for the visual image to be imagined.
- Paintings - the research experience - became one of the important keys to reading, understanding and interpreting the text and in the transfer of symbols from text to painting, which contributed to opening the cultural horizon of the painter to local and global cultures.

Recommendations:

- All the arts, despite their independence, need to open up to each other; This enriches it and expands its horizons and makes it more capable of generalizing and influencing, and that the interaction between the arts is a catalyst for more creativity in art.

Instructing students in specialized technical colleges to read literary texts and translate them visually into works of art, in a marriage between literature and plastic art, through the curricula of art colleges, by developing curricula that care about the relationship of the arts with each

other and linking them in joint artworks, in addition to the teaching of The ancient Egyptian reading heritage.

- Organizing exhibitions, workshops, and artistic and poetic seminars in art colleges, in order to develop the artistic cultural awareness of students and the public with new artistic concepts and terms and to create a kind of intellectual communication.
- Opening new horizons for experimentation by benefiting from the openness of the arts to each other and the creation of artistic works.

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