
DISCUSSING THE ROLE OF GOVERNMENT SECTORS IN PRESENTING THE EGYPTIAN FOLKLORE

*Samar Saeed Shaban**

Dance and Folk Games Department, Academy of Arts, Higher Institute for Folk Art

Abstract

Popular culture is all the spoken expressive forms and other arts of expression that are stored in popular memory, and it is the sum of the elements that constitute the dominant culture of the society in any country or a limited geographical area, this culture results from the daily interactions between the elements of society in addition to its needs and desires that constitute the daily life of the sector Most of the society, this culture includes all the social practices that the individual practices every day in his daily life.

The study of the forms of popular culture makes us strive to highlight what distinguishes folk arts from primitive arts and cultured arts on the other hand, and these three types are among the most important types known to man since his earliest times, in prehistoric times there were primitive arts, and when civilization began and history began The human being has become to man his popular art, and after many centuries of the emergence of civilization, but in our modern era itself, we find the relics of cultured art, folk art traditions, and evidence of primitive art. Grammar Folk traditions fall between two influential circles.

Keywords

GOVERNMENT SECTORS- EGYPTIAN FOLKLORE- POPULAR CULTURE.

Introduction

Popular culture is all the spoken expressive forms and other arts of expression that are stored in popular memory, and it is the sum of the elements that constitute the dominant culture of the society in any country or a limited geographical area, this culture results from the daily interactions between the elements of society in addition to its needs and desires that constitute the daily life of the sector Most of the society, this culture includes all the social practices that the individual practices every day in his daily life.

The study of the forms of popular culture makes us strive to highlight what distinguishes folk arts from primitive arts and cultured arts on the other hand, and these three types are among the most important types known to man since his earliest times, in prehistoric times there were primitive arts, and when civilization began and history began The human being has become to man his popular art, and after many centuries of the emergence of civilization, but in our modern era itself, we find the relics of cultured art, folk art traditions, and evidence of primitive art. Grammar Folk traditions fall between two influential circles:

1- Department of Modernizing Artistic and Cultural Values.

2- The circle of reshaping the values carried by authentic folklore (the process of reproducing folklore).

Culture consists of the socially acquired and inherited patterns of human activity, and the things associated with it are the material elements, and the most important thing that must be known about culture is that it always means technical knowledge, and stand on the details of the things that characterize this activity:

How to grow wheat.

How to organize a wedding.

How to actually use a certain future tense in the language.

Popular culture

It is the culture that characterizes the people and the popular society, and is characterized by its compliance with the heritage and basic organizational forms. Both European ethnologists and American sociologists have developed theories regarding popular culture. European folklore scholars say that popular culture in Europe is a culture of an ancient character, Very traditional, and mostly identical to the culture of peasants, and the Swedish

* Corresponding author: author@institute.xxx

scientist (Svensson) points out that popular culture is subject to heritage greatly and is affected by it. Therefore, the study of popular culture can contribute to enriching our information about past eras in the history of human culture, despite its conservative character. In general, it is constantly undergoing change due to external influences, and the German scientist (Richard Weiss) points out that popular culture is not the culture that the people created, but rather that which the people accepted and adopted and carried, but it is not at all the eternal and original culture that does not change.

Traditional culture:

It is the culture that is inherited within the group carrying the culture and the term traditional culture refers to (Erikson), who indicated that this term (traditional culture) refers to describing the essence of popular culture, so traditional culture is the live folk culture or in another way it is the living part of popular culture. Rather, it is a culture that has passed a certain period of time, and the length of this period is preserved in the form in which it appears, and this period is defined by two or three generations.

Official culture:

It is what official cultural institutions provide in order to reflect what is presented by the popular community, in an official framework governing the standards of civil and religious authority, as an imposed standard that spreads over an entire region and represents local communities where popular culture grows and spreads under the leadership of the official culture.

Here we can say that popular culture is an important element and influencing society in all cases, as it reflects an important aspect of the life of society, which is the folk art. (Folklore), this term coincides with a trend recognized in the world, as we have seen that the international committee established by leading scholars of folklore under the auspices of the League of Nations called it (the International Committee for Folk Arts and Traditions) and we saw that this name is attached to the largest international body. When I gathered folklore experts in 1947, I instructed them to research means of preserving folklore.

Popular arts:

These are the fictional, musical, performing and plastic arts that are owned by the group, where the original owners cannot be known, and these arts spread and mature through use, and the popular group publishes them according to their taste. The spiritual expressions, which are the arts of folk literature, music and dance, and another group's opinion, should include both physical and spiritual expressions, and the physical expressions are the arts of drawing, engraving, sculpture, architecture, fashion and folk industries.

This research will shed light on one of the most important sectors that are interested in folk culture in general and folk dance in particular, which is the folk and performing arts sector, the mass culture sector of the General Authority for Cultural Palaces, because they are one of the most important sectors to which most folk dance groups belong.

Folk dance:

And it is the traditional form of dance for a people, or an ethnic group. Throughout history, almost all civilizations have taken on their own dances. These dances were passed down from generation to generation. The peoples composed dancing songs, a form of folk music that accompanied many dances. Most folk dances arose as a form of celebration, religious rituals, or a method for controlling hidden powers, and the forms and movements of many of these dances were based on superstitious beliefs, for example a number of dances. Ancient folklore leads in the circle of some believing that this form has magical powers, and in some ancient cultures there was a belief that the circular movement brought good luck or ward off bad, ancient peoples used dances to celebrate birth, marriage, and death. In ancient times and before the emergence of mankind, creatures such as monkeys, birds and others danced with the motive of the pulsating rhythm of life in their bodies and in the universe around them, and man danced to imitate these creatures, then music and rhythm were introduced into the movement, and the two developed together over the different ages.

It is difficult to determine the beginning at which dancing began, but it can be said that the expression in the movement of bodies was earlier than the expression with the tongue in primitive history, so dancing for the primitive man is a more lucid form of expression that has existed since the existence of man, and dancing is truer than speech.

Dancing is one of the important practices that primitive man has been interested in since the dawn of history, and since the existence of man, it is considered the most comprehensive art, but rather the mother art of all arts, and it is difficult to determine which place or time in which dance began to appear, but it is the oldest arts that mankind has known and known by man. He practiced it, and this practice continued to develop, progress and rise according to the civilizations that different peoples went through.

Dancing arose with the individual's need to interact with the surrounding environment, the primitive man failed to express himself, his desires and needs by speaking, when he wanted to express what was going on inside him of emotions and he needed to communicate with other people, as he was serious about research For his food. Therefore, he saw in his various body movements the only way to help him fulfill his needs and express himself, and through these movements he was expressing what he felt, and his desires, which he found no way to express except in this way stemming from within him and expressing what is going on in himself from the emotions Like joy, sadness, distress, happiness, or other different feelings and emotions, and thus the expression of movement has become the language of society, so it is a necessity of social life.

We can not fail to say that dancing in any era, after which factors such as religion, climate, geographic location, music, customs and traditions were affected, and this appears clearly when watching peoples' dances and it becomes clear how these dances were affected by all the previous factors, except that religion was from The most important factors, which have the greatest impact on dancing among the ancient Egyptians, the ancient Egyptian used it in offering sacrifices to the gods, in magic, and in weddings and worship ceremonies, as well as dancing in gratitude to cure illness, and to celebrate the birth of a new child, and in appreciation of the sanctity of death at home, and it appears. This is evident in the drawings and inscriptions on the temples.

Then comes the era of Coptic monuments engraved on woolen fabrics, dating back to the first centuries AD, and it has images of various colors from ancient dances that were shared by boys and women, represented in its movements are arts of dance very similar to ancient Greek dance. The "shield dance" on the shrouds of the dead in the Coptic era expresses the idea of the resurrection of the dead. These dances represent the young man's choice of his partner or those that precede the wedding ceremony. In many Coptic cemeteries the excavators have found dolls or brides carved from animal bones or ebony legs. She represented dancers who were considered concubines to the dead, whether black or white dolls, and in which tattoos spread to many places of their bodies.

And then comes the Islamic era, in which the idea of dealing with Islamic dance in the Arab Islamic community goes back to a vast geography that left its mark on the contemporary life of every Arab country. There are different customs and traditions that led to the emergence of multiple types of folk dance forms that differ not only from one country to another And even within the framework of a single Arab country, for example we see that the dances practiced in Egypt are clearly different from those practiced by the people of the south in Iraq, and the forms of dancing in the courts of Islam differed in the different regions and countries subject to it. The dances of the people of Khorasan and Persia differed from dancing. The people of Morocco and Andalusia.

Dancing during that period had a style characterized by modesty more than before, and he introduced dancing in the gatherings of people to inspire joy, and most of it avoided vulgarity and stripping the bodies of dancers or dancers, as it was a means of entertainment that liked women, as the great and the wealthy used to take dancers from the slaves in Their homes to please their wives and explain their breasts with dancing.

There were also other dances, which were performed to cure diseases or obtain good deeds, as abundant crops, or to celebrate victory in their location. The Italian tarantilla dance was originally a treatment for a venomous spider bite, and the Scottish sword dance to celebrate victory in the war, while the English Morris dance is originally a fertility dance, and is still performed by specially trained teams of men or women.

Dancing is a folk art that has a special character and is practiced by every person, whether from a popular environment or otherwise. Folk dance has evolved until it has institutions and departments that depend on it. These institutions are official institutions that are spent on it so that it continues and lives in the consciousness of the people for fear of extinction and distortion.

With the passage of years, most of the folk dances lost their original meaning and became a means of entertainment, and in most of the governorates of Egypt there are so-called folklore groups belonging to the state sectors, and they perform folk dance performance commensurate with the color of the performances that are presented, there is the Bambouti dance and there is the dance of fishermen and the wedding night dance. ... etc and all of them are expressive dances accompanied by songs and music that are appropriate for them, and there are also the municipal drum teams, or the municipal dance accompanying the flute, in which the dancers play enjoyable roles accompanied by sticks sometimes and some light folk songs, and thus these bands increase day after day a lot that comes from the creation of each governorate or A party or a class of a color that suits it and reflects its culture.

This study seeks to shed light on one of the most important sectors that are concerned with folk culture in general and folk dance in particular, namely (the folk and performing arts sector - the mass culture sector) because they are among the most important sectors to which most folk dance groups belong.

Conclusion :

In order to preserve all cultural legacies in general and folk dance in particular, all those interested in the field of folk dance must have at the top of their priorities the construction, reform and cultural development by:

- 1- Development of scientific orientation (theoretical - field - applied).
- 2- Exercising oneself to practice criticism and review.
- 3- Building a balanced relationship between needs and requirements.
- 4- Collaboration of efforts between cultural institutions to reach sustainable development in the field of Egyptian folk culture in general and folk dance in particular.

From this we get to put forward ways to resist the dangers that threaten the popular legacies that include the folk dance the subject of research, and work to promote this important and influential element in society, and always strive to follow up on these teams and conduct training courses for those in charge to reach the best form of performance while preserving the heritage The cultural environment for every environment in the Egyptian society.

References

- 1- أحمد رشدي صالح - الفنون الشعبية في ثمانية أعوام (1952-1960) مجلة الفنون الشعبية - العدد الثاني - الهيئة المصرية العامة للكتاب 1960م .
- 2- أجلال محمد أبراهيم - نادية محمد درويش الرقص الأبتكارى لحديث دار الهنا للطباعة 1971.
- 3- ثروت عكاشة - مذكراتي في السياسة والثقافة - دار الشروق - القاهرة - الطبعة الثالثة - 2000م .
- 4- سعد الخادم - الرقص الشعبي في مصر - المكتبة الثقافية - العدد 286 - مطبعة الهيئة المصرية العامة للكتاب 1972.
- 5- فاطمة محمد حسان - دراسات في فن التعبير الحركي - دار المعارف بمصر 1963.
- 6- محمد الجوهري - رشدي صالح والفولكلور المصري - دراسة لأعمال وفصول من تأليفه - مركز البحوث والدراسات الاجتماعية - كلية الآداب - جامعة القاهرة - 2003.
- 7- محمد الجوهري - موسوعة التراث الشعبي العربي - الهيئة العامة لقصور الثقافة - المجلد الأول 2012 .
- 8- محمد شبانة - فرق الفنون الشعبية - قطاع العلاقات الثقافية الخارجية - وزارة الثقافة.
- 9- محمود رضا - الرقص والحياة - قصة حياة محمود رضا - الكتاب الذهبي مؤسسة روز اليوسف 2002 .

Received: September 5, 2020

Accepted: November 2, 2020