
**THE CERAMIC INCENSE BURNER, AS ONE OF THE SYMBOLS OF THE
SAUDI FOLKLORE, BETWEEN AFFIRMING THE ARAB IDENTITY AND
FACING THE CHALLENGES OF THE LABOR MARKET**

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Abstract

Saudi folklore, with all its elements, is a rich material of great importance in the formation of cultural, artistic and social characteristics in the Arabian Peninsula, and because it possesses expressive elements of a special character, the diversity of that expression in the Saudi cultural heritage. The design elements in folk art and in all types of plastic art are the vocabulary of the form language used by the popular artist, the modern artist, the potter, the designer, and even all plastic artists, and they are called the elements of design or formation in relation to their capabilities in taking any flexible body and their ability to merge, compose and unite each other to form a form Totally for the popular artwork, but for the plastic artwork in general. Whatever those elements - the perception of the artist in general and the popular artist in particular is well-aware that helps him in the planning process and makes his work easy of course, as well as helps him in evaluating his design and development, and thus helps him in activating his popular culture among all members of society through their taste of his artistic works in the field of art. Plastic and folk art with its various branches, including porcelain. Point, line and area are among the elements that the popular artist employed in his artwork.

Keywords

The Ceramic, Incense Burner, Symbols, The Saudi Folklore, The Arab Identity, The Labour Market.

Introduction

The mass and some types of space are like the space between a mass of three-dimensional stereoscopic elements that he employed in his artistic models. The researcher deals with the study in this research the plastic potentials of design elements in art and popular and Islamic decorative units and their use in developing innovative combinations of ceramic incense burners. And the ceramic incense burner is the one that members of the Saudi community deal with and use in their daily life, and the tourist also brings with him some tourist souvenirs from those ceramic incense burners that express the Arab identity and carry with it the culture and civilization of the Saudi people, which leads to the activation of Saudi popular culture and its spread among global and local societies The research will deal with the concept of each of the design elements and the popular and Islamic decorative units and their role in enriching the surface of the ceramic incense burner and raising its plastic value, then the researcher analyzes it to find out its plastic capabilities and make use of those capabilities in creating innovative designs that carry aesthetic values in their folds and their interaction between modern societies to preserve Saudi folklore, whether those societies are local or global.

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Research idea:

The idea of this research is based on experimentation, which is to provide an opportunity for the experimenter to develop solutions and alternatives that help him open new horizons for creativity, taking advantage of all available possibilities without adhering to the familiar traditional thought, with the aim of developing his creative thinking, and refining his executive abilities to reach new and innovative in the field of art. Procedurally, it is defined as the performance and implementation stage of searching for unusual or precedent configurable solutions. Based on this, the researcher seeks to create innovative formations for ceramic incense burners by employing the formative capabilities of point, line, area, and color in Saudi folk art as well as some Islamic motifs in order to preserve the Saudi Arabian identity, especially the spread of Chinese incense burners that do not express the Arab identity, as well as spreading aesthetic values Among the members of the local and international community, as well as searching for modern technologies in the field of ceramic incense burners (raku fire, reduction fire and house fire).

Research problem:

The research problem is determined in how to revive the Saudi folklore by developing innovative combinations of ceramic incense burners and the role of that in confirming the Arab identity and facing the challenges of the labor market. The problem of the current research is evident through the following questions:

- 1- How can Saudi folklore be revived by developing innovative ceramic incense burners? .
- 2- What is the role of the ceramic incense burner as one of the symbols of the Saudi folklore in confirming the Arab identity? .
- 3- To what extent can cosmetic treatments for ceramic incense burners be found to meet the challenges of the labor market? .
- 4- Are there modern implementation and fire methods in the field of ceramics that enrich the ceramic incense burner surfaces inspired by the Saudi folklore?

The concept of folklore:

It is all that a person inherits in terms of symbols and forms, related to the deposit of a people and its culture, and reveals very clearly the value and ethical system of society, as well as reveals his intellectual trends and perceptions of the universe and the nature of the relationship between the elements of the universe, and the ideas of the members of society, as well as intellectual and mental practices that attract the children of this society ".

That is, the folklore represents the different aspects of the culture that the public adopts, with

the existence of civilized cultures living side by side, with the possibility of an intellectual connection between each of them, and accordingly scholars and researchers of folklore have been interested in codifying all the values, customs and legacies that are socially transmitted from father to The son and from the neighbor to his neighbor excluding the mentally acquired knowledge, whether it is obtained through individual effort, or through organized and documented knowledge acquired within official institutions such as schools, institutes, universities, etc.

As a term, it "describes handcrafted objects and decorations either for daily use or for decoration or for special life occasions. Folk art is influenced by the group's patterns, culture, beliefs, and aesthetic perception of the environment, and this art arises among the rural population, the deserts and the popular classes within the cities."

- **Folk art:** it is the art that is related to the thought and sentiment of a people and expresses its cultural identity accumulated through long cultures spanning the place and over time, and folk art is attributed to all the people as a whole and is not attributed to a specific individual and includes the inheritance and heritage, and the inheritance is linked to the culture of the word and the heritage of the artifacts that inherit Generations generation after generation

- **Incense Burner:** Definition and Meaning of Incense Burner in the Collective Dictionary of Meanings - Arabic Lexicon: Incense Burner: (noun), Plural: Incense Burner: what causes the mouth to evaporate, Incense burner: Place of incense, (name) Combination: Incense burners, the name of an instrument of incense, Incense burner is what is placed in the fire.

A tool from the Levantine heritage, in which incense and embers are placed, also called a brazier, to produce scented fumes and improve the smell of the surrounding air Muslims use it, and some Christians also use it and it has a special symbolism for them.

Ceramic incense burner:

It is a performance by which incense and coals are placed to perfume the air surrounding the types of incense and are made from ceramic clay and burned to turn into pottery and then treat its surface by various methods of coating and coloring the pottery to turn into a ceramic form (procedural definition) Porcelain:

It is all that is formed from clay and burned according to what was stated in the British Encyclopedia, then it is covered with glass paint, which is known to be the result of a thermochemical process in which the surface of the ceramic body is covered with a well-adherent glass layer that works to block the pores and make the body easy to clean and give it smoothness and luster.

Identity: The linguistic meaning of the term identity is derived from the pronoun it. The concept of identity refers to what a thing is in, that is, in terms of its characterization, its realization in itself and its distinction from others, it is the collective conscience of any human group, and the content of this conscience at the same time, including the values, habits and components of the adaptation of the group's consciousness and its will to exist and life within The scope of preserving its being. In sum, the Arab and civilizational identity of the nation is one of the nations, which is the fixed, essential and common portion of the general features and features that distinguish this nation's civilization from other civilizations, and which make the national or national character a characteristic that distinguishes it from other national and national figures.

The labor market: It is a theoretical hypothetical market and a type of economic market in which there are job seekers and those who offer job opportunities from the owners of companies and others who create a workplace and search for labor.

the theoretical side:

The word heritage in itself bears more than one interpretation and meaning, and those interpretations and meanings differ according to schools and specialists in the field of heritage, and the word heritage includes the culture, customs, traditions, beliefs and arts of society, as well as the inherited stories, tales and myths, and we have the term folklore widely circulated in Arab countries, which is associated with it. Our Arab civilization, which indicates that The folklore is part of the general Arab heritage, which includes the written and oral folklore.

This folklore is represented in a group of aspects:

- 1- Language, as it contains many cultural and popular meanings.
- 2- Popular literature, which is the aesthetic image that characterizes traditional culture.
- 3- Music, arts, and dance that express customs and traditions.
- 4- Games, especially games for children and youth, that are passed down through the generations.
- 5- Folk proverbs, stories and tales, customs and traditions on occasions and others.
- 6- Handicrafts and skills such as agriculture and handicrafts.

There are many aspects of heritage and its parts, which constitute the existential dimension of any society, and heritage represents the privacy of all societies, no matter how close they are to each other, and whatever similarities we find, but when we look closely at the heritage, we will find that this privacy represents the existentialism and identity of each society separately. In this research, the researcher will deal with the folklore, which is represented in the plastic

arts aspect of folk arts, crafts, handicrafts and handicrafts, especially the field of ceramics.

The folklore is a great wealth of literature, values, customs, traditions, folk knowledge, material culture, plastic and musical arts, and it is a science that is now being studied in many foreign and Arab universities and institutes, so taking care of it is an urgent priority.

Popular icons:

Symbols are of many types, including plastic symbols, verbal symbols, movement symbols, or signs that are from God's nature in his creation. Man who was able to create, produce and produce symbols, his attempts to express his ideas with the aim of influencing others, and when others respond to these symbols, they become meaningful for the group or society that he The individual lives in it, and the meaning does not exist in the symbol but in the ideas of the group or society, and the symbols are not a vessel full of meanings, but the symbol creates in us the meanings that teach us in our social, scientific, and cultural life. Popular symbols are basically a mental activity that expresses the sentiment or formulation of emotion that the mind perceives and this Symbols are related to deep meanings, and that is why the response from others to the meanings of these symbols is at the same level of depth in the form of the symbol, and the shape and meanings of the symbols change according to the culture of each people. It has meanings. When it exists, we know the meaning to be presented from these symbols, and we can define from the above A procedural definition, the popular symbols are formal signs stemming from the innate expression, and the meanings are formulated in shapes that have become signs indicating the customs and traditions of each people.

Creation in art:

It is known that the artist sought to obtain new and innovative plastic solutions to reach his goals and to provide plastic solutions for surfaces and lines, and different modes of shape and space, and this means that the artwork is subject to intertwined intellectual processes such as deletion and addition, and may be without specific steps, or allow a step to be presented on Others, and from them arise new plastic ideas.

Therefore, the researcher seeks to treat the ceramic incense burner with various design elements and decorative units in a modern and contemporary manner bearing the Arab identity.

Design concept:

According to Bevin Ann, "Design is the organization of parts into a coherent whole. Although it is a feminine expression, design is a process consisting through organizational processes of choice and development." And Norton states, "Design is the planning of a thing so that it is fully fit for its purpose and to be fully consistent. With what is around it, and with what surrounds it, which is the conscious gathering, and the intended coordination, the elements are

various in every satisfactory society or unit. "

Gato deals with the concept of design, saying: "Design means putting the elements together and organizing the parts between them in an integrated whole."

Taha Hussein believes, "The word design is a Western English word of Latin origin and its meaning is drawing, and it means drawing or idea and at the same time it means working for the future. It is an idea that has not yet been implemented and has not become something realistic ... that the modern design term as a future idea and a dream that can be realized, It was put into practice by the father of designers John Russell, William Morris and his students, as well as by the art and craft movement in England, which takes us back to the end of the last century, and with the beginning of the industrial revolution.

Discussion:

The researcher prepared an evaluation ruler for the ceramic artworks resulting from the applied experience, as it was presented to cadres of faculty members and pioneers in art and art education, to measure the extent of inspiration from the elements of the Saudi and Islamic folklore to address the shape and surface of the ceramic incense burner, as well as the clarity of the Arab identity in it. the following:

- The control group resulted in a group of traditional ceramic incense burners that do not express the Arab identity.
- As for the experimental group, it resulted in a variety of ceramic incense burners in terms of general shape and surface treatment of the incense burner, as well as the richness of the surface with elements of folk and Islamic heritage.

Results:

1- The ceramic works, the result of the applied experience of research, represented in the censer bear the features and characteristics of folklore and Islamic decorations, and confirm the Arab identity.

2- Female art education graduates were directed to set up small projects in the field of ceramic art to meet the challenges of the labor market.

3- Inspiration from the popular and Islamic heritage was an entrance to the tourist attraction in the Arab world.

Recommendations:

1- Paying attention to heritage and folk arts through conducting seminars and applied research that revives the heritage and confirms the Arab identity.

2- Developing practical courses in the art education department at the university and adding to

it vocabulary related to production units, marketing and small enterprises to keep pace with the current development in the producing countries.

3- Encouraging crafts and folk arts, especially in the field of ceramics, and developing them in a contemporary way that bears the Arab identity.

4- Using some special ceramic fires to treat the surface of ceramic incense burners, such as raku fires and petfires.

5- Establishing a specialized production unit for heritage ceramics based on production and marketing.

6- Holding touring exhibitions in the countries of the Arab world on the traditional ceramic arts to preserve the Arab identity.

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