
**DEVELOPMENT OR ADVANCEMENT OF HANDMADE TEXTILES AS A
CRAFT AND ITS ROLE IN DEVELOPING THE ENVIRONMENT OR
SOCIETY OR TO PRESERVE THE CULTURAL AND ARTISTIC
EGYPTIAN IDENTITY AND REDUCE THE UNEMPLOYMENT RATE
AMONG YOUTH**

Nashwa Mustafa NAGY^{*}

Department of Spinning, Weaving and Knitting, College of Applied Arts, Benha University, Egypt

Abstract

The economic conditions that the country is going through at these times are difficult and an imperative for scientific research, Participation to find solutions to economic problems and work to find job opportunities to reduce the unemployment rate Handicraft is the solution so that it can accommodate young people to work with it and does not need a large capital, and this is a goal The other goal is to preserve the original Egyptian artistic heritage, which is unmatched by the artistic heritage in all countries And preserving it in light of the conditions of globalization, which is considered a deformation of every original art of high cultural and artistic value The danger of globalization on the national and cultural identity is the abolition of privacy and pluralism and the unification of cultures vanished The cultural and national boundaries of each culture, so the national identity of the countries' culture ends and then dissolves into a new global culture It eliminates the distinction of each culture in exchange for cultural openness. Civilizations are based on two types of Arts (high formal arts, folk arts and environmental crafts) and formal arts bear a cultural vision And the religious, social and political point of view of the state from the point of view and philosophy of its creators. Folk arts and environmental crafts.

Keywords

Handmade, Textiles, Craft, Environment, Preserve, Cultural, Artistic, Egyptian Identity, Youth.

Introduction

Traditionalism carries the pulse and mood of the street man with his instinct and automatic sense and the embodiment of the beliefs and traditions of the people of through his emotions. And in history, these arts do not stop and do not disappear, but rather the vessel in which the people empty their aspirations Its hopes are also distinguished by its originality in Egyptian history, thus distinguishing us by design and innovation for environmental crafts Traditionalism carries the pulse and mood of the street man with his instinct and automatic sense and the embodiment of the beliefs and traditions of the people of Through his emotions. And in history, these arts do not stop and do not disappear, but rather the vessel in which the people empty their aspirations

Its hopes are also distinguished by its originality in Egyptian history, thus distinguishing us by design and innovation for environmental crafts and industries Traditionalism is our way to global uniqueness through exporting our pure Egyptian art to the world after its development Preserving the Egyptian national character and returning to the Egyptian heritage and national

^{*} Corresponding author: info@fapa.bu.edu.eg

identity by using technology Modern supported by local designs from the reality of the Egyptian environment and not by the exotic Western designs By modernizing the heritage, so that we can address the globalization of cultural and national identity by mixing the past and the future And present and fused into reality.

Research problem:

The research problem is summarized in the extinction of the hand-weaving craft as a result of labor migration or occupation

In other letters, gradually more, as on, for this extinction. Another reason is that parents do not pass on the profession to their children as well It happens before, and what also affects the unemployment rate on this craft, as well as other trades that have returned the material is weak and does not match the requirements of the life that we live now, such as an increase in population or prices or because of the economic conditions that the country is going through, as there is another problem that helped to extinguish these trades It is not registering the artistic folk heritage, which is considered as a documentation of the Egyptian artistic cultural identity, and therefore it is necessary

Those interested in this kind of arts and crafts should do in full swing behind the revival of all crafts.

Research objective:

- 1- Developing and developing the handicraft craft.
- 2- Developing the economic situation to increase the economic growth of citizens.
- 3- Conducting training programs to raise the efficiency of those working in these trades, and programs for those who are newly employed in them.
- 4- Reducing the unemployment rate.
- 5- Emphasizing or preserving the Egyptian cultural and artistic identity.

Research importance:

The importance of research is summarized in the development of the handicraft and the economic development of the citizen

Egyptian cultural identity or preservation of it in light of globalization through products of a design and character

The different Egyptian art, as there is another importance, is reliance on state governmental institutions Firstly, for private and businessmen in marketing products and making exhibitions at home or abroad to market the product or conclude Conventions.

Emphasis on national identity or local distinction to confront the phenomenon of cultural invasion and the threat of globalization

Culture or heritage thus, we see that we need a new concept that focuses on the power of the mind, imagination, and the ability to innovate and control in new technology, we also need a new vision of our conditions so that our eyes are directed towards the future More than we turn back, but this new vision must be based on a solid foundation, which is) Resurrect our local heritage with a cultural concept (and we must start immediately and before it is too late because it can be an invasion Al-Thaqafi is apparent, or he may sometimes disguise himself as camouflage, of course, so that the Gazans can pretend they are Friends, that the theory of cultural invasion is based on the invaders seeing their reality through the gaze of the invader for them.

The first effect: It is striking the nation state in the economic or political sphere

The second effect: is to strike the cultural identity of the nation and obliterate the local distinction of handicrafts and thus It reflects on our uniqueness and global uniqueness.

Cultural identity is determined by three characteristics (specificity of time - privacy of place – privacy Civilization (if globalization may affect the privacy of time communications and so on Some weak influence on could also affect the privacy of the place, but she could not Affects the cultural peculiarity of peoples in order to make them all melt into one unit, as they say This cultural peculiarity extends for thousands of years, and therefore this fear is not valid. Nevertheless, we must take that into account.

Danger Globalization, which is the unspoken thing, is the following:

1- The danger of globalization on religion: imposing incorrect beliefs and ideas on states or developing nations in order to believe in the beliefs or ideas adopted by those great countries that call and encourage a phenomenon Globalization with the intention of imposing their different cultures on those developing countries as a result of their scientific or economic progress.

2- The danger of globalization on culture: the imposition of strange and morally uncommitted cultures on states Developing and obliterating their cultures in order to isolate and impose the cultures of the major countries.

3- The danger of globalization on art: the imposition of immoral and pornographic arts in the art of two children From the superpowers to neglect the obliteration of the distinct artistic identity of developing countries, as well as trying to erase history

Of different environmental civilizations, which leads to the abolition of cultures and civilizations in developing or weak countries.

Results:

- 1- Preserving handicrafts and not extinguishing them through those multiple programs that aim at Reviving such handicrafts and thus emphasizing the Egyptian cultural identity and protecting all crafts Handmade in general and textile craft in particular from the threat of globalization and the invasion of cultures.
- 2- Reducing the forgetfulness of unemployment, increasing the proportion of manpower, and creating new job opportunities for youth.
- 3- An increase in the citizen's economic standard of living, which will lead to the society having a high growth rate Economic.
- 4- Maintaining an emphasis on the Egyptian cultural identity.
- 5- Raising the efficiency of those working in the craft of hand weaving, working to develop the product in terms of shape and increase Production as well as an increase in product quality.
- 6- Opening new markets locally and internationally that increases the marketing of the product, which leads to an increase in the product Production and production center.

Recommendations:

- 1- Expanding the opening of specialized training centers in the various governorates of the Republic.
- 2- Spreading the culture of training and raising the efficiency of handicraft workers, which helps to increase products Handmade weaving while keeping increasing its quality.
- 3- Registration of the Egyptian artistic cultural heritage or the various decorations of the arts in different eras, which contribute
In emphasizing the Egyptian cultural and artistic identity.
- 4- Opening exhibitions selling handmade textile products and marketing them in the governorates, with each governor contributing to an opening Permanent exhibition of products.
- 5- Opening international exhibitions through the Egyptian trade attaches or cultural consultants in Egyptian embassies abroad, which works to promote the product.
- 6- Working on reviving the handicraft craft and preserving it from extinction.

References

- 1- Mr. Yass: Globalization or the Third Way - Merit Publishing and Information - Cairo 1999.
- 2- Hazem Al-Beblawi: Dialogue of Umm Saa Ra` Hadahart (non-expert impressions) - a paper presented in
The Third National Forum for Arts of the Supreme Council of Culture - March 1998.
- 3- Suleiman Mahmoud Hassan: Folk Crafts - Master Thesis - Faculty of Art Education - Helwan University -

1973AD.

- 4- Tariq Ahmad Aba Rahim: Developing an applied method for non-extended welts to achieve innovative designs For contemporary kilims with engineering units - Master Thesis - Faculty of Applied Arts - Helwan University 1996
- 5- Tariq Abdel-Rahman Ahmed: Inspiration from folk art designs suitable for use in Floor Furniture - D. Field study in Fuwa Kafr El Sheikh - Master Thesis - Faculty of Applied Arts - Helwan University - 1996.
- 6- Afaf Ahmad F. Raj: The Psychology of Artistic Appreciation - The Anglo-Egyptian Library - 1999.
- 7- Booklet: (Seminar of the Social Fund for Development - Small Enterprise Development Authority) – Industries Egyptian traditionalism as a comparative advantage in facing global economic changes - 2001.
- 8- Handbook: (Environmental, Automatic and Traditional Crafts) - Ministry of Culture - General Authority for Cultural Palaces - General Administration of Plastic Arts and Environmental Crafts - 1996.
- 9- Booklet: (The First International Symposium on Decorative Arts in the Handicraft of the Islamic World) – Program Development of handicrafts in the Islamic world - Damascus 1997 AD - Research Center for History Ovonne and Islamic Culture - Istanbul.
- 10- Muhammad Ibrahim Mabrouk: Islam and Globalization (a symposium in which a group of scholars and thinkers participated), The Arab National House, 1999.
- 11- Mukhtar Al-Attar: Fine Arts between Pleasure and Benefit - A Study in the Criticism of Fine Arts - The Egyptian General Book Organization 1994.

Received: February 17, 2018

Accepted: April 2, 2018