

DESIGNING A DOLL THAT HOLDS THE EGYPTIAN IDENTITY APPLIED STUDY ON DESIGNING AND CREATING DOLLS (The Egyptian Gameelah)

تصميم دمية تحمل الهوية المصرية
دراسة تطبيقية على تصميم وتنفيذ الدمية (جميلة المصرية)

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ABSTRACT

A doll is the first and foremost toy for children that could be designed in a minimized form of humans or animals. Dolls began to appear in pre-historic ages where remnants of them that go back to 6000 BC were found in Mesopotamia. Nevertheless, the Egyptian dolls were discovered to be the oldest in history, found in the tombs of the Egyptian pharaohs. What made them outstanding was how they were made of wood with movable arms and legs. This research handles a detailed study on the history of Egyptian dolls in their various forms ever since their fashioning until this day, as well as highlighting how cultural changes have influenced their development throughout the years. Furthermore, the research presents the most important dolls in Egypt and the extent of their influence in designing dolls that project the Egyptian heritage while simultaneously presenting different costumes worn by Egyptian women all over Egypt.

The research comes with several questions including:

What is the importance of designing and executing dolls that hold the Egyptian identity?

Will the Egyptian doll Gameelah be able to keep the heritage of Egyptian costumes?

What are the problems and obstacles that generally face doll designers in Egypt?

The research concludes with a practical project on designing the doll (Gameelah) that holds the Egyptian identity, with attempts from the researcher to design a doll that carries the Egyptian identity in intention of keeping the heritage of different Egyptian costumes that are established and published to compete global dolls.

KEYWORDS:

Puppets; Doll; Heritage.

الملخص

الدمية هي اللعبة الأولى والأساسية عند الأطفال والتي قد تصمم بأشكال مصغرة للإنسان أو للحيوان. بدأ ظهور الدمي في عصور ما قبل التاريخ حيث وجدت آثار للدمي في بلاد ما بين النهرين والتي يعود تاريخها إلى الألف السادس قبل الميلاد. أما الدمية المصرية فقد تم اكتشافها في قبور الفراعنة والتي تعد من أقدم الدمي في التاريخ والتي تميزت بأنها دمي ذات أذرع وأرجل متحركة مصنعة من الخشب. يتناول البحث دراسة مفصلة لتاريخ الدمية المصرية بأشكالها المتعددة منذ نشأتها وحتى وقتنا الراهن مع إلقاء الضوء على مدى تأثير التغيرات الاجتماعية والثقافية على تطورها على مر العصور. كما يستعرض البحث أهم مصممي الدمي في مصر ومدى تأثيرهم في تصميم الدمية التي تعمل على الحفاظ على التراث المصري مع استعراض أنواع الأزياء للسيدة المصرية بمحافظة مصر المختلفة. يأتي البحث بعدة تساؤلات منها:

ما هي أهمية تصميم وتنفيذ دمية تحمل الهوية المصرية؟

هل تستطيع الدمية (جميلة) المصرية الحفاظ على تراث الأزياء المصرية؟

ما هي العقبات والمشكلات التي يواجهها مصممي الدمي بصفة عامة في مصر؟

وينتهي البحث بمشروع عملي لتصميم الدمية (جميلة) والتي تحمل الهوية المصرية، في محاولة من الباحثة لتصميم دمية تحمل الهوية المصرية بهدف الحفاظ على تراث الأزياء المصرية المختلفة والتي قد يتم تصنيعها وانتشارها حتى تنافس الدمي العالمية.

الكلمات المفتاحية:

عرائس؛ دمية؛ تراث.

1. INTRODUCTION

Dolls are a form of art in a big way and an appealing aspect of expressing the meanings and ideas that reach the recipient as any other form of art. It is worthy to mention that any study of the beauty and art of dolls must be built considering the past and the present of this art in its forms and techniques in various countries of the world.

The history of the art of doll making and designing using wood, cardboard and wearing bright coloured clothes, has been proven to have the greatest impact on human souls. The significant fascination felt by anyone who saw dolls, cause them to envision irrational fantasies until it hits their emotions and connects them to the doll; consequently, leading them to believe there is life in those dolls.

When we see a doll, an image of a child automatically appears in our minds immediately, that is owed to the fact that the connection between a doll and a child displays the strongest and truest form of friendship. However, there is a whole world in which cultures appear under this pure and decent image. Cultural differences, whether it be from arts or literature, psychology or education are all factors that may differ one doll to another depending on the country, beliefs, heritage and culture.

1.1 Problem Statement

Despite the presence and design of dolls in Egypt, up to the present time, foreign dolls are still the favorite toys for Egyptian children. So, the problem of research has appeared from the lack of Egyptian toys and dolls that children love and get used to and consider one of their favorite toys. Also, the heritage of Egyptian fashion is on its way to extinct and needs to be introduced in one way or another, the subject of research and design of the doll may lead to the consolidation of the Egyptian identity and culture through the different fashion designs for each doll.

1.2 Research Aims & Objectives

The research aims:

- to shed light on the importance of the doll, which affects the culture and upbringing of the child and helps greatly in his connection with the identity and culture through which the doll was designed.
- to design a doll with an Egyptian character that develops and consolidates our Egyptian culture and following our traditions and customs with the objectives of reviving the folklore and introducing the child to the forms of fashion in all the Egyptian governorates thus letting him learn about the different Egyptian environments and traditions.
- to make the Egyptian child emotionally and culturally related to a doll bearing the Egyptian identity instead of foreign personalities that do not express the Egyptian society or its style and cultures.

1.3 Methodology

The research followed the practical approach, where the researcher found solutions to the research problem through designing a doll bearing the Egyptian identity, as she has actually implemented and applied these designs to a manufactured model with the real proportions and dimensions of the doll, in order to be manufactured and spread in the Egyptian society.

PREVIOUS STUDIES

The research is concerned with the study of dolls, which may confuse some people about the difference between a doll and a puppet. A doll is a children's toy, while a puppet is the one that is used in works of art, television and theatrical performance. Indeed, through the search in books and references, many Egyptian and international researches related to the world of puppetry of all kinds appeared. And many researchers related to the design of puppets. Most of the studies were about different types of puppets. Rarely has research discussed dolls in the artistic aspect, and this may be since the doll industry is considered a strong industry rather than a work of art, such as the puppets used in theatrical and television performances, whether marionette puppets, glove puppets, shadow puppets, etc.

Therefore, we may find that research related to dolls is for economic, religious, and political purposes and not research based on the technical side and dealing with design in its aesthetic dimensions. The researcher found it difficult to find research on children's toys designs in Egypt.

2.1. ANCIENT EGYPTIAN DOLLS

The people of ancient Egypt made dolls that portray their God of Death, Anubis, the doll's framework was made of wood wrapped in fabrics and what seems to be cardboard. The ancient Egyptians threw sacrifices to the Nile in gratitude for its constancy; the sacrifice was typically a beautiful girl. They believed that if they didn't do this, they will be deprived of the flood and the drought will come. Later on, they began to throw a beautiful doll instead of a living girl. The doll was made of straw, cloth and various fabrics. Some wooden dolls with inscriptions and writings inlaid with ebony have been found in the tombs of the ancient Egyptians.

Dolls appeared among ancient Egyptians in several forms including Al Khamasin and Sham Ennessim puppet, Palm Sunday Coptic puppets, Zar puppets, El Mouled's puppet. The dolls were used in priestly rites and religious parades. The dolls industry was widespread between ancient Egyptians during the Middle Kingdom, and they have excelled in portraying soldiers in their legions while they were armed with weapons, as they also have made statues and puppets of navigators and builders. (Catherine Christopher, 1971).

2.2. THE HISTORY OF DOLLS AROUND THE WORLD

Studies of the aesthetic and beauty of doll art has depended on the accumulated heritage of various countries throughout the eras. Dolls are the product of the human imaginations since its foundation, as the ancients had made them in several parts of the world, such as the Egyptians, the Phoenicians, the Assyrians, the Indians, the Chinese, the Japanese and the Greeks. Although it has not yet been determined the place where dolls appeared for the first time, it is certain that most ancient civilizations have contributed in the development of dolls in a way that suits the environment they were found in. Dolls were inspired by every civilization and expresses the spirit of its people.

No doll has appeared to exist during before 3000 BC. However, several archaeologists do not take this as evidence that young girls back in that time didn't have a doll as their companion for better or worse. And so, it was interpreted that these dolls were made of soft materials like fur, yarn, and fabrics that couldn't resist time, leading them to vanish and fade away. Some believe that the oldest dolls to exist were the ones found in Ancient Egyptian's tombs.

Few others also believe that India is the primal home of dolls due to the large number of folklore there; one example is "The legend of the king whose wife made a beautiful doll for, the king loved

the doll tremendously and preferred it over his wife, who led to the wife's jealousy and started conflicts and disputes between them".(Elielen Blumenthal, 2005).

In Japan, a doll that represents the seven gods of luck has been discovered, as well as a doll that portrayed the god of thunder. While in China, a legend of the lover king was told, when his wife died and he grieved for her, he quitted the world and abandoned his responsibilities of ruling the country, so the palace men made him a doll that looks very much like his wife and placed it in front of him until he thought that her soul exists inside this doll and that his wife is alive and can feel him, which led him out his isolation and regain himself back to his normal life.

As for Africa, which is considered to be one of the most continents that uses dolls as it aids them to represent their own various rituals as well as to derive strength and protection from them, and helps them to achieve victory. They made dolls with their hands raised to invite the rain and beg for it to come down. Whereas in Nigeria, a doll made of ivory that represents the God of Fertility and Development has been found. In Congo, a doll representing the grandfather of children was found; it was made of wood covered with copper that renders dread and fear of death. As for the Phoenician civilization, there were many dolls that were used in worship rituals. The Byzantine civilization has also used marionettes as a way to show greatness in front of ambassadors of other countries and guests coming to the emperor's court. (Constant Eileen, 1977).

In general, dolls that were found in the past were made of metals, wood and clay, they were carved from flat planks of wood, painted in various colours with long hair made of wooden beads or clay ropes. In Ancient Greece, like in Ancient Egypt and Old Rome, dolls were buried with their owners in tombs, and these dolls were made of fabric or stuffed with it, woven in bright colours of yarn and some wore woollen dresses.

DOLLS MANUFACTURING IN THE WORLD

The manufacturing of dolls in the 20th century has grown since the appearance of toy makers in Germany, and it is the country that dominated the industry of dolls for two consecutive centuries. In addition to the city of Paris, which was also another big doll manufacturer; as it had always produced fancy dolls made with consideration to young girls, and it has a beautiful form wearing the most charming clothes of that era. The heads of dolls were made of wood and alabaster, then it became composed of wax, this technique was first established in Britain by Ogasta Montanary and her son Recharad in the last half of the 19th century, and around year 1820, doll heads made of porcelain and ceramic began to spread. Whereas the French family Jumeau has presented a new doll with a movable neck and a body stuffed with sawdust. This method has been used in a wide range since then, until it backtracked in favor of dolls made of plastic in the 20th century. In the 19th century, the first doll with movable eyes was revealed, it also had hollow joints, as well as its ability to walk and produce sounds. The time period between 1860 and 1890 was the golden era for dolls of Parisian elegance in all its key features. As for American dolls, grave excavations of Incan Empire were discovered, and later on were the dolls that were found during the British colonization of America, just an apparent replica of those common dolls in Europe. In Japan, dolls were and are still a remarkable cultural representation to the country, more than it being a toy for little ones. Girl's Festival that is held in the month of March of every year is the live proof on that. On that day, dolls that represent the emperor and empress of Japan are displayed, as well as the royal companions, and girls aged seven to seventeen years old exchange visits to watch groups of various dolls, fresh drinks are first given out to doll Royal family, then to guests, in a tradition that goes back to more than 900 years ago. What is odd is that boys in Japan also have their own doll

festival, where children aged one to fifteen years old attend in the month of May. Dolls of warriors and their weapons, along with groups of legendary characters to encourage boys in this festival on bravery and virtue. On top of that comes India, where dolls that are carefully prepared and are given to young girls, and in South Africa, matured girls are given a doll to keep until her first birth, to give to her child, and the cycle repeats with her second birth.

In the 20th century, a group of dolls that gained a lot of popularity were introduced, and some of them took the spotlight of the one before it, in 1903, the Teddy Bear was launched, and later on in 1922, the first doll to close its eyes while sleeping, Bye-Lo, was invented. Moreover, the year 1956 was when Barbie dominated American girls, and expanded to dominate over the world until this very day (Eetemad Allam 1991 – in Arabic اعتماد علام ١٩٩١).

LEADING DOLL DEVELOPERS IN EGYPT

4.1. Badr Hamada

The artist Badr Hamada has worked on theater puppets and launched her own project in 1969 of Table theater puppeteers, that is a minimized theater placed on a table where puppet movements can be made depending on the theatrical script, it is a type of educational scene where children participate during the performance.

Badr Hamada has also taken a part in Osaka Exhibition Japan in 1970 with a collection of puppets that represent costumes of the Egyptian heritage over the eras, and was successful in accomplishing various puppets with costumes of different eras: Pharaonic dolls, royal and common dolls of different provinces in Egypt. Afterwards, Badr Hamada started to model fixed puppets, and established her own gallery that had over 30 puppets representing common Egyptian costumes. Here Badr Hamada says “I made sure to fixture my puppets with the main elements of appearance on a puppet, to show my efforts and vision in accomplishing extraordinary features to every character I try to take as a pattern, despite the unity of the main body of all puppets, that depends on a ball and a cone. Simultaneously, I have made sure to affirm the material quality in picturing artistic vision. The world of fabrics is my favorite world ever since my years of studying in the Higher Institute of Art education. From that time forward, my feelings towards using fabrics as a way of expressing has started.”

Afterwards, Badr Hamada created the character Abdel Mouti, his wife Adela, his daughter Tofaha and his son Belieh. They are an Egyptian family made with Egyptian materials with the help of a relative who was enthusiastic about the idea. And then, a small artistic workshop was established to make those dolls and other several artistic objects that are used at home that add an oriental feature and spirit to the place.

Badr Hamada’s talent was not invested, and nothing remained of her art after her death -May Allah have mercy on her- but a beautiful memory in the hearts of those who knew her art and valuable dolls, and a short documentary film about her art entitled My Puppet presented by the Lebanese director Nabih Lutfi, (*Dader Hamada’s Web Site*) Figure1.



Figure1, Badr Hamada's dolls (source: Dader Hamada's Web Site)

4.2 Nadia Hassan

The beginning of her fame was when she made the first puppet gallery as a graduation project from university in 1961, which included folkloric puppets made by her representing not only Egypt, but all countries of the world, in which she has received the second position with honours.

Nadia Hassan is one of the leading puppet makers in Egypt. She was taught by major Egyptian artists in 1961, such as Hussein Bicar, Salah Tahir and Salah Abdul Karim. Then she was appointed in the puppets theatre until she was discovered by the media, by the artist Hussein Bicar. She designed and created the puppets for two plays; the first play “Qahir Al Abalees”, and the second play “Hekayat Saqqa”. She resigned from the puppets theatre to accompany her husband in Arab countries and returned in 1987, to make dolls with Egyptian faces. She developed her style of puppets by using needle, wire, cloth, leather, straw, and wood and thus began her return to puppets work again.

She was surprised that the one hundred puppets she made were sold out within one day in the gallery, and most of the customers who brought them came from London, America, France, Netherlands and Japan. The artist Nadia Hassan did exhibitions every now and then in the “Doroub” hall in Garden City where people come from all over the world anticipating this exhibition. (Nadia Hassan's Facebook Page - Figure2).



Figure 2, Two dolls designed by Nadia Hassan (source: Nadia Hassan's Facebook page)

PUPPETS & DOLLS IN EGYPT

Puppets in Egypt are one of the elements that express the Egyptian culture of its various types, such as glove, marionette, stick, shadow, finger, hand, and rod & arm puppets, which differ greatly from dolls, as these dolls are made and designed for theatrical and television performances, while dolls are toys for children.

Egyptian people knew puppetry through the character of Aragoz, which was performed by the actor Mahmoud Shkoko, who had a special theater for this art, until the Czech puppet troupe (Sandrica) attended in 1958 and performed a theatrical show for Romanian puppets, followed by the interest in the puppet theater and its rise through the first show (Al-Shater Hassan) play, which is considered the first theatrical performance of marionette puppets in Egypt, written by Salah Gaheen and designed by Dr. Nagy Shaker. Then came the amazing 1960's puppet show (The Great Night-الليلة الكبيرة), scenic design and puppets designed by Dr. Nagy Shaker.

Many TV puppet characters appeared, designed by artist Mahmoud Rahmy, the most prominent is the character (Bokloz) - a glove puppet, and the series (Bogy and Tamtam) in 1983 with its characters that are still famous until now. Rahmy had great credit in linking the Egyptian child with puppet characters who have an Egyptian identity and culture.

A small number of Egyptian dolls have come to be well known, among them being the (Koronba) doll, which is one of the dolls that got popular in Egypt and its creators sold them in large quantities. This began when the show (Koronba) was aired in 1985, being the idea of anchorwoman Fatima Salim, it has been mentioned that the doll's real name is 'Cabbage Patch Kids' invented by Xavier Roberts in 1978.

(Bakkar) was designed by Dr. Mona Aboul-Nasr, for a cartoon series, then was adapted to become a toy, sold in stores, and loved by children. Likewise, the characters of (Bogy, Tamtam and Uncle Shakshak) were revived, as they are manufactured during the days of Ramadan seasons, as well as many characters, including graphic and cartoon designs. It was manufactured as a fur doll for children, such as (Fananees and his family - Basant and Daiasty).

GLOBAL DOLLS

.Barbie Doll

Mattel, Inc. has launched Barbie doll in American markets in 1959. Statistics of year 2000 assert that three (Barbie) dolls in all its different forms are sold every second at global levels, and one doll is sold every 6 seconds in France, as well as the rate of how many dolls are owned by American girls is about 10 dolls of this type.

It has seemed that the marketing plan afterward firstly focused on television marketing, and secondly in selling products while simultaneously connecting that to marketing. In other words, the plan meant for the doll to sell its belongings of clothes, and these belongings sell the doll. By that relationship and the dependence on professionals in the process of manufacturing specific designs to dolls, (Barbie) has reached to a magnificent success that was shown through the huge sales figures it has achieved.

The company took a marketing plan that opposes the process of building stages between the product—doll- and the customer—child, and that is done through making visual means available and surrounded by the customer to bond them with the product (Figure3).

Razanne Doll

Ammar Sadah, a Palestinian expatriate who lives in United States, and carries the American nationality, came up with a modest doll named (Razanne), it hit the markets in 1996. (Razanne) has the qualities of a Muslim girl like modesty in clothing, humbleness, and piety. Despite that, many people criticized (Razanne) on American press, claiming that it is just a Hijabi Barbie for the sake of fulfilling duties to the Muslim communities in western countries particularly the United States. However, this analogy is not close to accurate, because the values (Razanne) is encouraging whether it is from appearance or meaning is completely unlike Barbie, even if their features and sizes were analogous (Figure 4).

Dara & Sarah Dolls

The same year (Razanne) was launched in America, 1996, the Institute for the Intellectual Development of Children in Iran has introduced the dolls (Dara & Sara). That was when magazines and newspapers began to talk about them and analyze the objective of launching these two dolls. (Dara & Sara) are eight years old twins, featuring oriental characteristics, and there are several forms of them in terms of face, eye color and clothing that are according to which province they belong to. Their clothing embraces all Iranian regions and Arab and Muslim people all around the world. Until nowadays, almost one thousand hundred (Dara & Sara) were produced (80 thousand Sara and 20 thousand Dara), (Figure 5).

Fulla Arab Doll

(Fulla) was launched by a company in Syria, New Boy Design Studio, in November 2003, thenceforth, becoming the most bestselling doll in the Middle East. Fawaz Abdeen, the marketing manager of (Fulla) in the production company, says: “This matter required four years of studies, till we improved the face shape, body shape, clothing, and everything (Fulla) would be on. Ever since we introduced (Fulla) to the markets until now, sales are increasing day by day; we were able to sell about one and a half million dolls in two years.” (Fulla) reflects the values directed to Muslim girls, she is a dark-skinned doll with brown eyes who wakes up every morning by dawn to make her bed, ablute and pray Fajr, before starting her day with organizing her family’s house and water the plants before going to the school near her area. (Fulla) is conservative; she does not show her body’s charm (Figure 6).



Figure 3, (source : www.aufeminin.com)



Figure 4, Razanne (source : www.researchgate.net)



Figure 5, Dara and Sara (source: www.aufeminin.com)



Figure 6, Fulla (source: [newboy company website](http://newboycompany.com))

THE RESEARCH

7.1 The Egyptian Doll Gameelah

(Gameelah) is a doll designed for girls to play with and for adults to get if they want. It represents the persona of an Egyptian girl in the twenties originating from different regions and areas in Egypt that reflects the spirit and form of the environs it was born and raised in. Each one is individually following its various traditions and cultures that have appeared in the several governorates of Egypt throughout the ages. The doll (Gameelah) was designed in different costumes (Saidi – Falaha – Sinai - Pharaonic – (Shabaya) Folk). The characters were selected according to the distinctive Egyptian fashions which the researcher saw as the most attractive fashions that may attract children and adults.

7.2 Design Concept

The design concept aims to create a bond between little girls and the doll (Gameelah) that carries the Egyptian identity through its fashion and features that give simplicity and joy to both children and adults. The design of the face relied on the magic triangle and the relationship between the eyes and the nose, where the pupils of the eyes were enlarged to show the beauty and attractiveness of the doll. The eyes came wide and large because it is the distinguishing features of the doll's character and because it is the most important element in the human face, as it is considered to be the window of the soul that indicates kindness and innocence in the Egyptian girl. The lips came in red colour; it is the only prominent element made of broadcloth in the face to create a unique personality for the doll (Gameelah). Then the figure design came to some extent with the natural proportions of the human body without illuminating the details of the hands and legs. The doll is designed to stand and sit, the hands are supported by copper wires to make it easier to move and form different positions for the doll. The total length of the basic figure is 47cm, with intentional embroidery in the lengths of the doll's hair meant to create a characteristic for the doll (Gameelah).

7.3 Doll Making Process

- A sketch was made to design the main model of the doll, and then the pattern for the model was drawn to be used as a basic element for cutting the fabric on it for all the dolls used.
- A special fabric was used for making the dolls, which is a mixture of cotton, synthetic fibres and somewhat elastic in order to give the doll the required flexibility. The colour of the figure is warm beige to portray the special skin of the Egyptian girl.
- The fabric was cut on the pattern which was previously executed, sewn and stuffed with fibres for the hands, legs, body and head, the required supports were placed in the head and hands, then they were secured together with strong threads.
- The face was drawn with different expressions according to each costume.
- Finally, the hair was fixed in the required form, so that the figure is ready to wear its appropriate costume (Figures 7 & 8).



Figure 7, Some materials
(Source: author, 2020)



Figure 8, Gameelah pattern
(Source: author, 2020)



Figure 9, Figure before clothes
(Source: author, 2020)

7.4 Fabrics Used in Doll Making

Many materials were used to manufacture the dolls, including special fabrics for doll making (which were unavailable in Egypt and were purchased from abroad). The face was painted in pastel colours and special powder for drawing dolls, markers for drawing features and colour-fixing spray. Other materials used include Thermal hair used for dolls, copper for the supports, soft fibre filling, foam, threads, wax, broadcloth and accessories for clothes (Figure 9).

7.5 Doll Costume Design

When designing the costumes, different materials were collected so that it would be easier to make the process of harmonizing the artistic vision of each costume and the appropriate material for this vision; in terms of colour, degree of hardness or softness, texture and degree of roughness and softness, then these materials were used for the different parts of the doll. Here, a certain value appears for using the available materials directly without using the design sketches, because the use of the materials requires a great of technical summarization of the elements, the fabric permits from adding small partial details. In order to make the expression of any element a complete process of creation, this requires a conscious contemplation of the original, to extract its distinct essential elements and to dive in to the depths of its artistic relations without stopping at the limits of its external form. At this point, the small patch of any material becomes an accurate expression of any of the doll's parts, and any mistake in choosing the material or the shape of the added piece would spoil the doll's personality and make a deviation from the true vision.

7.6 Pharaonic Women's Costume

The costume of Ancient Egyptian Pharaonic women has differed throughout the eras. In the era of the Old Kingdom, women typically wore a white tight-fitting robe that highlights their charms; it does not contain any folds, the dress falls from below the chest and is held by two shoulder straps, in addition to the famed use of a sheath or bodice in the Old Kingdom, it is basically a piece of fabric made from flax around 60 cm long that is wrapped around the waist and its end is wrapped again twice to increase its thickness, and then tightening another piece of fabric on it. Moreover, women wore white clothing adorned and ornamented by stones and threads. Apart from that, during the era of the Middle Kingdom, clothing has changed slightly. Robes were made of soft flax that was transparent and consisted of two pieces, a tight piece that covers one shoulder—left shoulder coated with a baggy cape that's tied in the front, above the chest. It has also appeared that they continued wearing sheaths, long dresses with sleeves and shawls decorated with stones and threads. During the New Kingdom, women wore loose robes with many folds of transparent flax,

void of decorations. They wore wigs and gold adorned with gemstones, therefore rich with decorations (Salwa Henry 2017 – in Arabic, سلوى هنرى ٢٠١٧).

7.7 Pharaonic Gameelah

The costume came as a white dress graced by golden sheath, the hair came braided and that is the most important feature of Pharaonic costumes along with eye make-up (Figure 10).



Figure 10, Pharaonic Gameelah) Source: author, 2020)

1.8 Sinai Women's Costume

Women in Sinai wore tight pants of light fabric, with a long teal blue robe that's open at the chest and has wide sleeves that slid down to mid-length, and a burqa of black fabric tied above the eyes on the sides of the head, and in the middle of the forehead there's a small ribbon covered with what looks like coins, but they are silver pieces called "Al Barat", along with a teal mask and jeweled necklaces and bracelets of silver. However, Bedouin Sinai women wear a garment of black cotton, long and embroidered with colorful silk threadwork done in units in which it covers the whole dress. Married women's dresses features red embroidered threads, and unmarried women will have blue threads instead of red. Sinai women also wear waistbands made of white or black cotton called "Sofiyah", it's wrapped three times around the waist, and above it is another red waistband, which has long knee-length fringes. One of the significant things that present Sinai women is the headdress "Qana'a" or "Kharga". It is basically a black scarf embroidered and decorated with threads on the sides and the middle. Unmarried women only cover their faces with "Al Waqiya". It consists of red fabric similar to the cap but has a long back part that extends to mid-back and is decorated in the front with pieces like silver coins called "Kashasha" that extends its folds to be three folds, and by that, the young woman has reached marriage age, and begins wearing "Al Qinna" or "Al Khimar" (veil). Some Sinai's wear a headdress called "Sarkokh" that is a long piece of fabric from the back, and it's accessorized with buttons in artistic shapes. Bedouin west Sinai's don't wear burqa, but in the east they do wear burqa with several looks, and decorations of "Al Barat", and on the sides of the burqa, and jewelry dangle down, these all may differ from one tribe to another (Saad Elkhadem, 2006 -in Arabic - سعد الخادم, ٢٠٠٦) Figure11).



*Figure 11, The costume of Sinai women)
Photos by the author from Shahira Mehrez Exhibition Al-Fostat, 2015)*

7.9 Sinai Gameelah

The costume came with the traditional dress of Sinai women they wear in occasions and events, including engravings and embroidery of vivid multi-colored and detailed threadwork, the doll also wore a burqa adorned with mini silver jewelry (Figure12).



Figure12, Sinai Gameelah (Source: author, 2020)

7.10 Delta Women's Fashion

The Nile River Delta includes the governorates of Qalyubia, Menofia, Dakahlia, Kafr El Sheikh, Beheira and Sharqia, where peasant woman in these governorates wear an inner robe consisting of a long sleeveless shirt and pants that end at the bottom with a cornice, both of which are light coloured, above them are two types of clothes, one staying indoors and the other for outdoors. The indoors dress is a brightly patterned cotton gown with long sleeves; it is tailored from the chest wide to the feet and ends with a cornice at the hem. As for outdoors dress, it has the same design as the indoors gown but it differs in colour and material of the fabric, it is usually a shiny black velour or embroidered velour in several colours. Some ornaments, coloured beads and gleaming

threads may be added to the chest area. Shiny silk or satin ribbons are used to embroider the chest of the dress. Women in Delta use a triangular-shaped head scarf that has several names, some of which are: Al Harda, Al Qamta, Al Modawara, and on the top of it is a scarf made of black silk or chiffon. They may also wear a velour shawl in winter (Figure13).



*Figure13, Costumes for Delta women.
(Photos by the author-Shahira Mehrez Exhibition Al-Fostat ,2015)*

7.11 (Fallaha) Gameelah

Women’s costumes in Delta were designed in the common form, the peasant (gallabiyah) with its bright strong colours and inscriptions which the peasant woman was inspired by the surrounding nature and the scarf with its cheerful colours (Figure14).



Figure 14,(Falaha) Gameelah (Source: author, 2020)

7.12 Sa’idi Women’s Costume

The Saidi women’s fashion consists of long pants below the knees and a light-coloured shirt, indoors they wear on top of them a dress similar to the Delta with a little difference, as it tends to narrow in the chest and middle then expands with some folds (ruffles) from the middle till it reaches the leg and it is characterized by the shape of the sleeves that are slightly wide, it slopes to the wrists with a gradually decreasing width. As for outdoors fashion, women wear a rectangular

dress, open longitudinally from its left side without sleeves to show the inner dress that's worn indoors, it has a wide round opening neck and open to the chest. This dress is known as “Al Jubbah” and is embroidered with metallic strings, whether silver or gold by forming decorative units on the black dress or veil, called “Al Talli”, which some cities of Upper Egypt like Assiut, Sohag and Luxor are famous for. On top of the dress, they wear an outer robe that covers their body from head to toe and is embroidered with drawings of crescents made of matte strings called "Abu Hilal". In Beni Suef, women wear an outer garment “Al Malas” and another robe with a semi-circle called “Shaqqa” The Saidi (Cerdan) is also considered a complementary element to fashion as it is the groom’s gift to his bride at the wedding which are exceptional with inverted crescent shapes and lathe earrings and anklets (Figure15 & 16).

7.13 Sa’idi Gameelah

It was designed to resemble the black Saidi galabiya with many beads on the chest and has engravings and forms that are close to the forms of the original dress with some overstatement to give a lovely form to the doll (Figure15).



Figure15 Sa’idi Gameelah (Source: author, 2020)

7.14 Old Cairo (Shabaya) Women’s Costume

Until the end of the first half of the 20th century, women in Cairo wore the customary black wrapping sheet; they covered their entire body so that they appeared as a huge mass and wore a burqa on her face so that only her eyes can be seen. The wrapping sheet is a common style of traditional Egyptian girl’s clothing and it is called “Al Habra or “Al Izar (Loin). Married women wore black Al Habra, and unmarried women wore white. Over time, some adjustments were made to the Al Habra, so women wrapped it around the body tightly that it gathered under their arms, thus defining the shape of the body. Al Habra had many ways of draping that differs from one woman to another. For example, elderly women would wrap it around their face and entire body, then hold its tip from the hem of the face, consequently covering the chest area. As for young

women, they used to let Al Habra droop from the shoulders without covering their head. Al Habra at the present time is a large rectangle of shiny black crochet satin fabric and has fringes on its side edges. It is manufactured in the city of Domyat and is known in popular areas as Al Dalou'a, although its appearance has become rare these days, except in a few popular places. (Saad Elkhadem, 2006 -in Arabic - ٢٠٠٦, سعد الخادم) (Figure16).

7.15 Old Cairo (Shabaya) Gameelah

The traditional costume was designed based on the past, where the Jilbab was worn and wrapped the sheet around the body, holding the hems with its hand. The face has a burqa that was made of soft threads, and on the head, a scarf adorned with circular shapes that look like coins (Figure16).



Figure 16, Old Cairo (Shabaya) Gameelah (Source: author, 2020)

RESULTS

- **A few people worked hard on designing and produce some of the Egyptian dolls, but unfortunately, they didn't get a chance to populate their dolls on a wide aspect. And their dolls faded away with their deaths.**
- **Having a doll that holds the Egyptian identity might be enough reason to spread our Egyptian culture and various costumes that projects the Egyptian heritage and history.**
- **Doll industry in Egypt faces many issues due to the lack of enthusiastic people who appreciate the idea of manufacturing Egyptian dolls, and instead are**

keen to the easier option of importing dolls from other countries. And a small amount of doll designers is able to reach the world of industry and trades.

- **Five characters that represent dolls carrying the Egyptian identity has been designed carried out, and this might be the beginning of producing and release a doll that holds the qualities and looks expressing the identity of Egyptian girls with their exceptional forms and costumes.**

RECOMMENDATIONS

The researcher recommends continuing the study in the field of fashioning dolls and regard designing dolls that show our Arab people in general and recommends specialists of dolls industry and businessmen to begin manufacturing the doll (Gameelah) and set marketing plans to expand in local and global markets, that could cause our culture and Egyptian identity to be known globally through trading the Egyptian doll (Gameelah) worldwide.

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