Using Virtual Reality to Revitalize the New Year Festival (*Wpt-rnpt* Festival): Egyptian Domestic Tourist perspective

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Abstract

Recently, tourist activities have been greatly impacted by festival tourism. Also, virtual events are new types of event experiences that the media world has proposed recently. These are thought to benefit the tourism sector as well as tourists in cases where physical attendance is not feasible. The purpose of this study is to clarify the New Year festival (*wpt-rnpt* festival) and revitalize it nowadays by using virtual reality (VR). In order to answer the study's questions, a questionnaire form was distributed among Egyptian tourists in a quantitative approach, and SPSS (Version 26) was used to examine the 440 valid submitted forms. The result revealed that Egyptian tourists who visited or might visit the Dendera Temple in Luxor and Egyptian tour guides who frequently had tours with tourists in the temple were excited about the idea of using VR technologies to revitalize the ancient New Year festival virtually. Therefore, it is recommended for the Egyptian tourist authorities to include festival events in the Egyptian tourist agenda, and they have to encourage Egyptian travel companies to include festival events in their programs or plan unique itineraries for attending festival events.

Keywords: Festival tourism, Virtual Reality, New Year Festival (*Wpt-rnpt* Festival), Dendera Temple

1.Introduction

The past two decades have witnessed global developments and transformations that led to a change in tourists' needs, so tourist destinations searched for new alternatives to tourism to satisfy those upcoming needs (Varma, 2010; El-Manhaly, 2015) and to share the local values of the destination instead of depending on traditional tourism activities (Doganli, 2006). Recently, tourism sector sustainability, development, and marketing strategies have become more reliant on the events because of their role in creating tourist demand and enhancing all the sectors related to the tourism industry in the destination (Karagöz, 2006; Kömürcü et. al., 2014). Actually, ancient Egyptians have held many events annually for ages. Based on the ancient Egyptians, there were 365 days in a year, divided into 3 distinct seasons, with four months in each season and thirty days in each month. The final five days of the year, known as "over the year," were dedicated to celebrations. Notably, feasts were divided into two primary categories: the first are the Feasts of Heaven, and the second are the Seasonal Feasts (Ellis, 1999; La Borde, 2012; Bassiony and Bayoumy, 2015). But there are few studies that have searched for and recognized each festival individually. So this study aims to investigate the New Year Festival (NYF) (*wpt-rnpt* festival) and the possibility of accepting its revitalization by using virtual reality technology from the perspective of Egyptian domestic tourist market, as a consequence of

COVID-19 impact that created a need for to revitalize ancient Egyptian festivals to attract more tourists and make them more interested in visiting the actual site of the festival.

2.Festival tourism significance

The authors identified many forms of event tourism, such as cultural celebrations like festivals, which are considered one of the most significant types of travel for events, and the most significant tourist trips' goals within them (Delamere, 2001; Getz, 2005; Karagöz, 2006; Getz, 2008; Cundy et. al., 2012; Kömürcü et. al., 2014). Festival is also defined as a large-scale theatrical celebration that comprises a summary or display of specific accomplishments made in public spaces, including parks, stadiums, clubs, and venues, and decides on the festival's details and organization." (Dychkovskyy and Ivanov, 2020).

Festival tourism has a crucial effect on tourism activities nowadays (Bassiony and Bayoumy, 2015). Festival tourists propose to attend these organized events to get more knowledge about the exotic cultures of communities, to be interested in the unusual atmosphere of the activities that are presented during the events, and to meet new people with the same interest (Quinn, 2010; Cundy, 2011; Cundy, 2013; Bassiony and Bayoumy, 2015). Festival tourism importance is rising in many countries because of its capability to transform the status of the host country from a physical, social, and economic perspective (Grappi and Montanari, 2011; Daniel et. al., 2012; Cundy, 2013; Elena and Tatiana, 2015; Tanford and Jung, 2017), to create the country's image as a tourist destination, to relocate it on the tourism map, and to overcome the seasonality of the tourism industry (Jayswal, 2008; Okech, 2011; Congcong, 2014; Oklobdžija, 2015; Zhang et. al., 2022). So many countries nowadays try to organize and host festivals to attract not just international tourists but also local tourists (Smith and Jenner, 1998; Lee et al., 2014).

3.The immersing of Virtual Reality(VR) in Tourism industry

The evolution of augmented reality (AR), virtual reality (VR), mixed reality (MR), and extended reality (XR) technologies has introduced new forms of interactive communication, which have facilitated access to many heritage sites and also increased public awareness about these sites and their value (Bruno et al., 2020; Okanovic et al., 2022). The significance of these technologies is evoked by their capability to create motivational, educational, and immersive media to entertain (Wiberg and Jegers, 2003; Okanovic et al., 2022).

On the other side, ICT-driven projects like AR, VR, MR, and holograms can enhance the digital world, wherein the goal of smart tourism is to create tourist experiences, increase the satisfaction of the visitor, and encourage future visits to destinations through a series of immersive applications, as well as implement sustainability principals in the travel and tourism sector (Mamrayeva and Aikambetova, 2014; Boletsis and Chasanidou, 2018; Ceccarini and Prandi, 2019; Buhalis and Yen, 2020; Magdi Orabi, 2022).

VR technology offers its users an immersive virtual experience without the need to see the real environment, and sometimes with the use of 3D and 360° video, which is seen as an advantage because it could be reasonable from a cost perspective and a form of reconstruction of archaeological sites and finds, so that it has been employed for almost

two decades in the field of cultural heritage. (Bruno, 2010; Carmigniani et al., 2011;Argyriou et al., 2017; Ivkovic et al., 2018; Škola et al., 2020). Also, authors confirmed the effectiveness of 360◦ VR technology usage to promote historical attractions and enrich the user's experience (Argyriou et al., 2020; Škola et al., 2020). So the expression of VR technologies has become a crucial update in the latest few years and will continue in the future, as it generates economic opportunities through the support of technological innovation (Bafadhal and Hendrawan, 2019) and serves to improve the pre-, during, and post-trip experiences of visitors. Additionally, these technologies are creating a new tourism paradigm (Zhang et al., 2022; de Lurdes Calisto and Sarkar, 2024), named virtual tourism (VT), which is predicated on an immersive online environment modeled after actual tourist destinations (Bogicevic et al., 2019).

VR has enhanced the accessibility of tourism locations. Accessibility pertains to the ability of tourists to visit some tourist destinations that are difficult to get because of factors like distance, expense, undeveloped area, or physical constraints of the visitors. Having the chance to look at virtual reconstructions of damaged locations means that accessibility will be improved (Guttentag, 2010; Sarkady et al., 2021; Lin et al., 2020).

Also, an increasing number of picturesque locations provide visitors with all-encompassing intelligent services through travel website (VR) projects, which can make it easier for visitors to plan their own affordable travel itinerary, help them book and purchase tickets online, and provide them with additional convenience during the tour. They can also help visitors understand the specifics of each attraction and the quality of souvenirs (WANG et al., 2022). Moreover, historical sites are connected to the exchange of information, history, or educational experiences, so they can offer a memorable experience(Morabito, 2014).

Additionally, according to managers of the travel industry, VR has an impact on policymaking and is quickly becoming a significant tool for promoting tourism (Lin et al., 2020), as it is providing an increasing contribution to the income of attractions (Zenker and Kock, 2020). It provides a way to reach a larger target audience while lowering carbon emissions or congestion (Itani and Hollebeek, 2021), thus assisting in the preservation of the site (Bec et al., 2021). It may also help preserve cultural history, bring a historical site back to its former splendor, and serve as an effective vehicle for environmental messaging (Talwar et al., 2023).

3.1.Virtual Events Immersion

By 2020, the world has witnessed a new threat called the COVID-19 pandemic, which has created an urgent and instant need to use virtual tourism(VT) experiences during and after the pandemic (Lee and Kim, 2021) as a more safe, affordable, and accessible travel alternative than traditional travel (Schiopu et al., 2021; Godovykh et al., 2022), which meet the new needs, such as physical separation during the COVID-19 epidemic (Zhang et al., 2022). In today's world, VR has made VT a viable option (Zhang et al., 2022), one that, in the aftermath of COVID-19 lockdowns, has swiftly learned to adjust to travel restrictions. Furthermore, the associated applications and technology are developing quickly (de Lurdes Calisto and Sarker, 2024).

In recent times, the media world has proposed new forms of event experiences named "virtual events (VEs)", which are considered beneficial to both the tourism industry and consumers if the actual presence is impossible (Getz, 2008).VE can be defined in a variety of ways. It is defined as a platform that lets people experience an event virtually rather than in person. Also, it can be defined as a result of the new virtual event platforms and software tools that have become available; it is not the same as virtual worlds or web conferencing (Pearlman and Gates, 2010).VEs saw a significant increase in growth to close the gap left by the recession of the epidemic. They also showed promise as a competitive alternative to live events and were predicted to take center stage in the event sector (Hammoud et al., 2022). Although there is not any study shedding light on the impact of VR on revitalizing events in general and the ancient Egyptian NYF event in particular, this study aims to explore this role through the Egyptian domestic tourist market.

4. Ancient Egyptian festivals

Egyptians have held various events annually for centuries (ESFT & UNESCO, 2008). Since the ancient Egyptian period, they have celebrated many festivals all year round; the majority of those festivals were linked to the gods, while others were related to the Nile, the king, and agriculture (Bassiony and Bayoumy, 2015).

The majority of these celebrations aimed to give people the chance to see their gods for themselves and to bring mythological customs to life. To allow the public to see the gods and provide them with favors that might be obtained collectively by either touching the god or gathering god representations to call upon the influence of the festivals (Johnston, 2004; Bunson, 2014;Bassiony and Bayoumy, 2015). Therefore, the purpose of these celebrations was to uphold the fundamental order of the cosmos, according to which the gods would provide the circumstances required for happiness for humans in return for the necessities of their particular being (Kimpton, 2013). Festivals were local events that called on villagers and townspeople to forgo their regular chores and unite in celebration (Teeter, 2011). Festivals have significant social effects as well as uniting the local community and strengthening the perception of a mostly religious setting (Lloyd, 2010). In spite of the importance of Egyptian celebrations and festivals, there are few studies that have searched for and recognized each festival individually (Fukaya, 2019).

4.1. The Original Lunar Calendar

This is the second calendar used by the Egyptians together with the first preliminary calendar, the beginning of the lunar year depended on the occurrence of the heliacal rising phenomena of the Sirius star, an event that marks the beginning of the lunar year, known under the name of *wpt-rnpt* and the first day of this year was called *tpy rnpt*. The year was also divided into three seasons: Flood, winter, and summer, and each season consisted of four months (Parker, 1950) The lunar year consisted of full three hundred and fifty-four days and this calendar is similar to the Hijri calendar (Sloley, 1948) Between the lunar year and the calendar year there was a difference of about eleven days each year, resulting in the existence of an additional month every three years, this month is known as the leap month. It was a month devoted to the worship of the god Thoth, this month was named the

month of Thoth during the New Kingdom, and this month corresponds to the month of Tut in the Coptic Year that falls between *wpt rnpt* and *tpy rnpt* (Parker, 1950).

4.2. Meaning of *wpt rnpt*

According to The Berlin Dictionary, this expression means "the beginning of the year" as a referral to the beginning of a New Year (Wb I) while the term *wpt rnpt* means New Year's Day, where it indicates the day itself. (Gardiner 1974, F14). The Berlin Dictionary states that this expression means "the opening of the year", and in general, both words bear the same interpretation of "the beginning of the new year", which is the lunar year (Wb I). Because *wpt rnpt* represents the first days of the lunar year, this calendar is related to the emergence of the Sirius star. (Parker,1950).

The word *wpt-rnpt* referred both to the Sothic heliacal rising (Abd Alrahman, 2020) and to the lunar month in which the Sothic heliacal rising occurred (O'Neil, 1973). The ancient Egyptians referred to the Sirius star and its associated festival as *prt spdt*, "the going forth of Sepdet". The star hid for 70 days, and it would return from the duat to its heliacal rising on the eastern horizon at dawn till the early morning sunrise. The 70 days of the star's invisibility is due to the dominance of sunlight in this period (Deif, 2008). A feast was held on this occasion called *prt spdt*, therefore there was uncertainty in the use of *prt spdt* and *wpt rnpt* (Parker,1950) .The Middle Kingdom festivals lists appear to express the same event in one of these two expressions (Schaefer,2000).

4.3 New Year's Day (opening of the year):

In the Ebres calendar, it was known as *wpt rnpt*, which refers to the new year that was celebrated during the fourth month of summer and the last month of the original lunar year. (WbI). In the Ramesseum calendar, it carried the name of the god Re-Horakhty *rꜥ-ḥr – ꜣḫty*; in the Temple of Edfu, and since the twentieth dynasty, the first day of the civil year has been known as *mswt rꜥ- ḥr – ꜣḫty* to commemorate the birth of God Ra himself. Later, the terms *wpt rnpt* and *mswt rꜥ- ḥr – ꜣḫty* became the name of the last month of the civil year. The latter continued throughout history, and it is the month of Mesore in the Coptic calendar, preceding the five epagomenal days (Parker,1950).

The Lunar New Year festival was regarded as one of the most important occasions in ancient Egyptian culture. This day marks the beginning of a new year known as tpi *rnpt* or *tp rnpt*. This festival is followed by the *wpt rnpt* phenomena, which is the rising of the Sirius star signify the beginning of a new yearly cycle (Abd Alrahman, 2020 ; Altenmuller, 1977) Parker argues (Parker, 1950, 36) that the celebration of this event took place on the first day of the Lunar New Year, however Clagett see this festival occurred at the opening of the civil year since in the late period, both *wpt rnpt* and *tp rnpt* were celebrated at once (Clagett,1995).

4.4 New Year's Day within the Egyptian temples of the Greek-Roman period:

The essence of festival was built on the hope of an exceptional flood that would revitalize the ground, as well as divine protection that would bring wealth and successful conquests. The Egyptian calendar dates this festival to the onset of the Nile flood (Fairman, 1954-1955). The calendars of festivals of the temples of Dendera, Edfu, and Kom Ambo provided us with information and details about this event (Alliot, 1954; Edfu, V).

Liu noted (Alliot,1954) that according to the Temple of Edfu calendar, the festival lasted 11 days, beginning on the thirtieth day of the fourth month of summer on the last day of the old year, lasting for the Five epagomenal days and ending on the fifth day of the first month of the flood season. (Edfu,V) However, the Kom Ombo Temple calendar shows that the festival ended on the fourth day of the month (Morgan,1895). This festival was mentioned at the Dendera Temple in the major festivals recorded at the entrance to the great hypostyle hall. It is also noted from the text that this festival was celebrated on the first day of the month of Tut, which is the first month of the year "*tpy rnpt*". (Cauville 2002; Parker,1950).

4.4.1.The festival ceremonies and rituals inside the Temple of Edfu:

According to Greek-Roman texts, the New Year's Day festival begins a few days before the end of the previous year and continues through the seasonal days of the new year. (Raven, 1997).The festival is divided into two phases which occur within the Temple of Edfu: the first stage occurs in the days preceding the start of the New Year and takes place within the rooms of Mesen (No. 16 fig: 1), the food altar (No. 13 fig: 1), and the pure place (No. 14 fig: 1), and the second stage occurs on New Year's Day and the days following (Fairman, 1954).

-The Procession route inside the Temple of Edfu:

As for the festival procession inside the Temple of Edfu, the statues participating in the New Year's Festival procession of the Temple of Edfu were kept in the room of Mesen, located on the right side behind the sanctuary of the Temple of Edfu. (fig:1).

The statues were attributed to the god Horus, and they were in the form of a golden falcon, a sacred lance of Holy Horus, and the goddess Hathor (Fairman, 1954). After performing the rituals of the opening of the daily service, two statues of Horus and Hathor were carried in a procession inside their shrines and placed on the sacred boats which are carried by nine priests, as well as the lance of Horus and the lance of Khonsu, making its way through the corridor that surrounds the sanctuary, then reaches the Food Altar and the Pure Place (Fairman, 1954).

During the procession, priests make various offerings and then complete the procession by walking through the central hall (No. 11 in fig.1) and the Offerings hall (No. 9 in fig. 1) (Fairman, 1954). It passes the door (F) and heads to the eastern staircase, through which it reaches the kiosk on the roof of the temple (the place of the first celebration).

The first part of the procession consisted of a leading group of fifteen priests holding sacred instruments. Their main role was to pave the way, clear it, and make it safe. Behind them were more priests, some were being masked to impersonate the attributes of gods, others carrying food and drink, and others carrying offerings and sacrifices. Senior priests of the temple were at the rear end of the procession; they carried incense and offerings and were followed by the high priest (Gaber,2008).

Behind them a man dressed in royal clothing and carrying the Holy Lance marches, after which the king and queen come barefoot, the king burns incense and the queen shakes the sistrum. The statues of the gods were facing south inside the kiosk on the temple roof, and they were grouped behind the God Horus. The ritual was performed again while other offerings were made. The face of the statue was unveiled. It's at this moment where the sunshine descends on the statue and the union occurs between the sun rays and the statue of the deity, this event took place in midday.

The festival's principal objective was to ensure Egypt's fertility, wealth, and prosperity for a year. After the ceremony, the procession exits the chapel through the western door and returns to the temple by the western stairway to place the statues back in their original places in the temple(Gaaber,2008).

4.4.2 The festival ceremonies and rituals inside the Temple of Dendera:

It is possible to visualize the rituals and the ceremonies of this festival in the Graeco-Roman temples due to the completion of inscriptions and scenes within the Temple of Dandra. This festival is considered one of the great seasonal festivals for which majestic rituals are held across the Temple of Dendera and consists of two basic rituals: (*ẖnm-itn*) the Unification with the Sun Disk, which was carried out above the Temple's roof. The other was the making of various offerings, each of which played a role in the revival of the gods. (Fairman, 1954)

-Procession route inside the Temple of Dandera:

The festival begins the night before New Year's with a procession involving a group of high priests through which the King or chief priest accompanies the procession, it consists of four basic priests and the priest associated with Dendera, who is called the music player (2018 ، نور الدين). This group then heads to the shrine located right of the southern wall which is called the flame room (Dendera. V; Daumas,1951) .They begin to descend to the southern subterranean chapels (Fig: 2) to take out the statues participating in the celebration. (Cauville, 2000; Dendera. V)

The subterranean chapels were places dedicated to the preservation of the bodies of the gods and a place where the divine spirit merges with its mundane image (Dendera. VI). It is clear what these lower chapels are from their inscriptions, which state that "it is the place where the statues of the deity Hathor are kept after the completion of the rituals of the New Year" (Traunecker, 1994.; Daumas, 1951) . These texts indicate that this place was the resting place of the statues before and after New Year's. Furthermore, all of the

sacred tools were kept in the subterranean chapel that is regarded as private and sacred places in the temple. (Mariette,1875).

The process of taking out the statues of the goddess just before the beginning of the New Year's Day ritual from their place of preservation was similar to the process of taking out the ba of the dead goddess from its tomb in preparation for the transition with the setting sun to the heavens, especially since the statue takes the form of the usual body of the Ba statues, which appears as a human-headed falcon representing the head of the goddess Hathor (Spiegal, 1953; Cauville, 2002) indicates that three forms of the goddess Hathor took part in the procession, preserved at chamber (A) in the lower eastern chapel.

From the lower chapels begins the celebration ceremony, where the procession reaches the first room (the central hall (A) which houses a chapel with the statue of the goddess Hathor the lady of Dendera (Daumas, 1951). The priests then perform some rituals, where the ba of the goddess that was flying in heaven lands to unite with the ka of the settled goddess (Daumas, 1951). in its temple through religious rituals conducted in complete secrecy within that room. (Cauville, 1987). After the end of the Special Rite (fig: 3), *m33 ntr* (Dendera, IV), the priests carry the Naos with the goddess statue from the place of its preservation and takes the same route they used to come in holding some Naoses of the main gods (Fig.: 4) who participate in the goddess festival such as the Naos of the great God Horsematawy (Dendera, VII; Dendera VII) and the Naos of The great God Ihy who accompanies his mother on her day, his statue was kept in the Hall of Ihy (E) in the lower chapel. (Dendera VII) Priests bring the naoses up to the flame room where statues that were preserved as bodies in the lower chapel are resuscitated by the ritual of the opening of the mouth which was a part of this celebration, the revival rituals took place in the house of Gold(Daumas 1951; Waitkus., 1997).

The goddess Hathor is then accompanied by some of the main gods and protectors in her procession at this place and after accessing the sanctuary pr-wr (J) to perform some rituals, then, the parade of the gods takes the corridor around the sanctuary (B), and then some priests head to the rooms located to the east and west side of the temple to bring the naoses of the gods who are participating in this procession (Dendera VII, Dendera V) . The procession then gathers in the Central Hall (The hall of the Enneade) and then enters the storeroom pr HD leading to the First Festival Hall (R) (Cauville, 2000) and from the First Festival Hall, they head to the purification sanctuary (S) where the statue of the goddess is purified with water and incense (Dendera, IV.) A series of rituals of crown sorting were conducted during which the goddess received eight different crowns from the ogdoad of the Hermopolis (2000 ، حنان طه) In addition to a set of jewelry and tapestry, the goddess is then anointed and incensed (Cauville,2004). After these rituals, various types of foods are placed on the tables and the instruments of the goddess Hathor which are the sistra, the golden crown, and the great offering *3bt*. Then, before the sunrise of the festival day, the procession follows through the entrance of the storeroom hall (Q) heading from the corridor (X) to the western staircase. The staircase of the Dandra Temple is considered one of the main important areas of the Temple, which plays an important role in the New Year's celebrations. The procession ascends to the roof of the Temple in preparation for the

reception of the Ba at sunrise in the morning, where flag bearers appear on the western staircase (Fig: 5)

The priest then recites the chants while unveiling the linen curtain of the naos of the gods to reveal her face and the face of the other statues, and that is before the sunrise of the festival morning to achieve the most important event which is the unification with the sun disk (*ẖnm itn*), which occurs at the first sunrise of the New Year. This unification has been interpreted as the reunion of family members, notably Ra the father, and his daughter, Hathor. Following this unification, offerings are presented to the gods who have been resurrected, and the parade proceeds to go back to the temple, where the celebration ends (fig.6). (DenderaV , Daumas , 1951).

Dancing played a vital role in this festival as it helped transform the dangerous Sekhmet into the mild Hathor, thereby protecting the ancient land from the evil of Sekhmet and deadly demons, these dances including acrobats and exotic foreign dances(Anwar,2019).

4.5The main gods participating in the New Year's celebration:

First: The god Horus-sema-tawy, whose participation on New Year's Day was confirmed by the engraved scenes on the walls of the Western staircase, where three Naoses of Horus-sema-tawy appear in the holy procession to the New Year's kiosk (Dendera VII), and a statue of Horus-sema-tawy was referred to inside his Naos on the eastern, Western and Southern walls (Cauville ,2002). The purpose of the participation of Horus-sema-tawy 's statues was to participate in this procession.

The inscriptions indicate the following:

r snsn bꜣ.f m ꜣẖt
so that his ba reunites in the horizon

(طه، 311،2000 -312.)

What unification means here is to unite the God Horus-sema-tawy with the God Ra, as expressed in the phrase of the Unification with the Sun Disk *ẖnmt itn*. This unification restores the God's life, energy, and power that Horus sema tawy had lost the previous year and renews it owing to the God of Ra. The presentation of these rituals and offerings is the primary guarantee of the continuation of this regeneration.

(ميكس ، فاقارميكس ، 2000).This was one of the festivals in which participated the statues of the deities Isis and Osiris were preserved by the southern lower chapels (Alliot, 1949), as well as god Ihy statues whose statues and all the ritual instruments used in the various holy ceremonies were preserved. (Traunecker,1994).

As previously stated, priests carried the naoses of the main deities (fig.7) in addition to the goddess Houthor's naos, as they participated in the festival with her. (Dendera VII) . The eleventh main gods of the temple took part in this festival, these gods are: The four Hathors , Horus the great God, the Child Ihy, Isis and Osiris. (Cauville 1990; Anwar, 2019). This was found represented in the same order on the walls of the staircase as follows: (Dendera VIII ; VIII)

1. Horus of Edfu the great god, lord of the sky with the scattered feathers.
2. Hathor mistress of Dendera, coronated by Re.
3. Harsomtous, The great god that resides in Dendera, the holy snake, protector of the eye of Re.
4. Ihy, the holy child son of Hathor and the lotus blossom, he who came to existence from the beginning
5. A destroyed scene (EL-Kordy, 1982; Alliot, 1949)
6. Hathor mistress of Dendera and the eye of Re, she who is seated on the great throne, the lady of Menit
7. Horsematawy, lord of khadet, the great god who resides in Dendera, through him, Re came into existence in the beginning
8. Osiris or Onofris, wen nefer the true of voice who resides in Dendera, the perfect youth known by his white crown
9. Isis the venerated, the godly mother lady of Ia dy who resides in Dendera, the eye of the lady of the sky, mistress of all gods. .(*Daumas,*1969.; Dendera. VIII ; VIII)

The festival is also considered to be for the re-crowning and renewal of strength and power of the gods .On the left side of the pillar of the Western stairway Entrance (X) of the Temple of Dandra, the text states: "Festival of Ra in the beginning of the year" (Dendera VIII). The text supplements: "Her son Ihy carrying the Menit and the rattle *sššt*. When the eye of Ra manifests itself within its horizon, the gods and goddesses are assembled to witness it ". The text supplements: "*The Lady of Heaven is on her beautiful feast, New Year's festival. They (i.e. priests bearing the Naoses of the gods)come in feast (f) happily carrying (f) ascending the steps to glorify her temple, encroaching with her (always), her son Ihy (Music) in front of her majesty*" (Dendera VIII).

The text inscribed in the preservation lower chapels describes the manifestations of the celebration of the New Year and one section describes the role of the god Ihy in the celebration as follows: "When her mother's rays come and hit her (?), her son, the great God Ihy, shakes his other rattle the sekhen to praise the gods. (Mariette, 1875).

Also inscribed on the walls of the small staircase in the lower preservation chapel "The First Southern Crypt" is a description of the festival which describes the procession as follows: After purifying and washing, King Ptolemy XIII heads to the entrance of the preservation chapel and opens the door, the goddess appears and he bows. He recites the prayer as the boat comes out. The person carrying it pours libation while walking, with the gods by him (fig.8). They create a pathway by utilizing flags (fig: 9). When approaching the location lighted by God's rays, the Crown Master (The King) carries a censer to purify the route. He also pours water to cleanse his path.

Then there's a section of the text whose sequencing we don't understand. Perfumes are burned before the goddess. Hathor is given four pots filled with the goddess Ram's honey and Teter's garments. The perfumer carries the fragrance Aper and Ten. The first priest and lector recite some prayers. At that time, the adored goddess's face is directed westward in the sky. This high priest reads his prayers while looking up to the sky, showing his joy in dancing. Young women perform dances and play music. When all of the ceremonies are

completed, the procession returns to the preservation chapel to place the statue of the goddess in its place.

The second part of the text describes the King's arrival to celebrate the festival following the rituals mentioned before. At sunrise, he enters the temple and is followed by the apostles, after completing the cleansing ceremony. Opening of the gates chapter is recited, the lower preservation chapel is opened, and Hathor is revered according to the book of the divine words. Then Hathor appears. The description in the naos follows in which the gods are present. She rests on a floor with golden edges. The Naos Summit was erected on four columns. And in the four corners, there are rings through which a rope passes. The flag bearers walk in front of her to open the way (fig: 9) She shows to the sky.

When the sun rises, she rests beneath the Hai-t. As usual, her gods are behind her, to the right and left. She then gets undressed and puts on her new clothes. She is then anointed with the sacred oil. An amulet consisting of gold, silver, lapis lazuli, and genuine turquoise is worn around her neck. Her forehead is adorned with a white crown. The red crown adorns the back of her head. After attaching two feathers to her horns, she enters the sanctuary (Mariette, 1875).

5.Methodology

5.1.Research Approach

Despite the negative impact of the COVID-19 pandemic on Egyptian tourism, it has also created a new vision towards using VR technologies during and after the pandemic as a more safe, affordable, and accessible travel alternative than traditional travel. This goes along with the growing need to revitalize ancient Egyptian festivals to attract more tourists and make them more interested in visiting the actual site of the festival. So this study aims to investigate the possibility of accepting the adaptation of VR to revitalize the New Year festival (*wpt-rnpt* festival) from the perspective of the Egyptian domestic tourist market. This festival was chosen because it was a well-known festival in ancient Egypt, and its celebration has a lot of details. Thus, it will help Egyptians to know more about this festival as a first step, and then it will spread to the whole world. The study applied a quantitative approach by conducting an online survey to collect the data needed to respond to the research's questions.

-The following were the research questions addressed for this study:

Q1: Does the idea of organizing festival events in general and the ancient New Year festival in particular get acceptance from the Egyptian domestic tourist market?

Q2: Is there current attention from tour guides to explain the ancient New Year festival through their tours of Dendera Temple?

Q3: Can revitalizing the ancient New Year festival help in the future intentions of Egyptian domestic tourists to visit Dendera Temple?

Q4: Is there an acceptance to attend the ancient New Year festival virtually from the Egyptian domestic tourist market?

Q5: Is there a significant importance to revitalize the ancient New Year festival virtually?

5.2 Population and Sampling Technique

The questionnaire sample frame included Egyptian domestic tourists who visited or might visit in the future the Dendera Temple in Luxor and Egyptian tour guides who frequently had tours with tourists in the Temple to explore the possibilities of accepting the idea of revitalizing the ancient New Year festival virtually by using VR technologies.

Sampling consisted of creating an online survey for the Egyptian categories that were determined through the previous paragraph, whose demographics were distinct, in order to analyze the research factors. The study was conducted between February and April of 2024. 500 respondents to the survey. 440 questionnaires were valid for the statistical analysis.

5.3 Research Instruments and Measures

The study was intended to include Egyptian tourists who visited or might visit the Dendera Temple in Luxor and Egyptian tour guides who frequently had tours with tourists in the temple to determine the possibilities of accepting the idea VR technologies to revitalize the ancient New Year festival virtually.

To achieve this aim, a number of studies were reviewed, such as Bassiony and Bayoumy, (2015), Magdi Orabi, (2020), and WANG et al., (2023), and the study was divided into five main parts to examine the study variables, as follows:

Part one examined the demographic characteristics of respondents. Part two demonstrated the travel experience-based information. Part three demonstrated the tour guide-based information. Part four discussed the views of respondents on festival events and the New Year festival (*wpt-rnpt* festival). Part five and last one detected the respondents viewpoint towards revitalizing the New Year Festival (Wp-rnpt festival) virtually. The last two parts adopted a five-point Likert scale to indicate the degree of agreement the respondent has with each statement (1 = ' strongly agree'; 5 ='strongly disagree'). The questionnaire was created online via Google Forms and shared through social media platforms during February and April 2024.

5.4 Data Analysis Technique

The IBM SPSS Statistical software (Version 26) was modified for the examination of the questionnaire data in order to provide answers to the study questions. Besides describing the demographic characteristics of respondents, travel experience-based information, and tour guide-based information, descriptive statistics were employed (frequencies and percentage); moreover, the research computed the means and standard deviations for the last two parts of the questionnaire. And finally, the study used Cronbach's Alpha coefficients metric to prove the reliability statistics for the questionnaire axes.

6. Results and Discussion

This study sought to investigate the possibilities of using VR technologies to revitalize the ancient New Year festival virtually. Consequently, by using the sampling technique, this study targeted Egyptian tourists who had visited or may visit the Dendera Temple in Luxor in the future, as well as Egyptian tour guides who regularly led tours of the temple with tourists. The sample size reached 440 participants after excluding invalid and uncompleted forms.

Table (1) demographic characteristics of respondents

Gender		Freq.	%
1.	Male	140	31.8
2.	Female	300	68.2

Age Range		Freq.	%
1.	Less than 20 years	70	15.9
2.	20 – less than 30 years	170	38.6
3.	30 – less than 40 years	170	38.6
4.	40 – less than 50 years	30	6.8
5.	50 years and more	0	0

Marital status		Freq.	%
1.	Single	290	65.9
2.	Married	20	4.5
3.	Married with children	120	27.3
4.	Other	10	2.3

Educational Qualifications		Freq.	%
1.	High school	30	6.8
2.	University student	90	20.5
3.	Graduate	150	34.1
4.	Postgraduate	170	38.6

Job		Freq.	%
1.	Student	130	29.5
2.	Governmental	140	31.8
3.	Private Sector Business	120	27.3
4.	Own Business	50	11.4
5.	None	0	0
All percentages are in accordance with the overall number of respondents (n= 440)			

Results in Table (1) showed that females (68.2%) were more than males (31.8%). Regarding age range, it is obvious that most of them (170) were between 20 and less than 30 years, and 30 and less than 40 years; a total of 70 were less than 20 years, while, 30 tourists were between 40 and less than 50 years. The majority of the sample were single (65.9%), followed by 27.3% of them being married with children. The results indicated the following educational qualifications: postgraduate (38.6%), graduate (34.1), followed by university students (20.5%), and finally high school (6.8%). A total of (31.8%) of the sample were in government work, while (29.5%) of the sample were student, but (27.3%) of them had a private sector business, and (11.4%) of them owned their own business.

Table (2) Travel Experience – Based Information

When traveling on a trip, I prefer to travel…………		Freq.	%
1.	Alone	40	9.1
2.	With family	180	40.9
3.	With friends	220	50
I mostly spend my vacation…………		Freq.	%
1.	Inside Egypt	430	97.7
2.	Abroad	10	2.3
I visited Dendera Temple before……		Freq.	%
1.	Yes	160	36.4
2.	No	280	63.6
I have previous experience with virtual reality shows.		Freq.	%
1.	Yes	240	54.5
2.	No	200	45.5
I prefer to use virtual reality to experience new destinations and attractions		Freq.	%
1.	Yes	280	63.3
2.	I don't know	140	31.8
3.	No	20	4.5
I have previous knowledge		Freq.	%

	about the ancient New Year festival.		
1.	Yes	230	52.3
2.	I don't know	90	20.5
3.	No	120	27.3
	From where do you get your knowledge about the ancient New Year festival?	**Freq.**	**%**
1.	Internet	90	20.5
2.	Books	50	11.4
3.	Study	170	38.6
4.	Documentary	0	0
5.	Work experience	0	0
6.	This questionnaire	130	29.5
	I am excited to experience the New Year ancient Egyptian festival virtually.	**Freq.**	**%**
1.	Yes	410	93.2
2.	I don't know	30	6.8
3.	No	0	0
	• All percentages are in accordance with the overall number of respondents (n= 440)		

As shown in Table (2), half of the sample (50%) preferred to travel with their friends, whereas (40.9%) preferred traveling with their families. The majority of the respondents (97.7%) spent their vacation inside Egypt, while (2.3%) of them spent it abroad. Most of the respondents (63.6%) had not visited Dendera Temple before, whereas the remaining (36.4%) had. A total of 240 respondents had previous experience with virtual reality shows. The results showed that (63.3%) of the respondents preferred to use virtual reality to experience new destinations and attractions. More than half of the sample (52.3%) had previous knowledge about the ancient New Year festival, while (27.3%) had not known about it. Findings indicate that (38.6%) of the respondents get their knowledge about the ancient New Year festival and (29.5%) of them by the study questionnaire, while (20.5%) of them from the internet, and (11.4%) of them from the books. The majority of the respondents (93.2%) were excited to experience the new year ancient Egyptian festival virtually.

Table (3) Tour guide – Based Information (if you are a tour guide please kindly answer upon the following questions)

Are you explaining the ancient New Year festival to tourists through your tour of Dendera Temple ?		Freq.	%
1.	Yes	120	60
2.	I don't know	20	10
3.	No	60	30
Is this kind of information attract tourists during their visits to Dendera Temple?		Freq.	%
1.	Yes	160	80
2.	I don't know	40	20
3.	No	0	0
In which part of Dendera Temple do you explain the ancient New Year festival?		Freq.	%
1.	New year chapel	110	55
2.	Staircase	20	10
3.	Forecourt	20	10
4.	Another place	50	25
Which age category was interested in this information?		Freq.	%
1.	Less than 20 years	20	10
2.	20 – less than 30 years	110	55
3.	30 – less than 40 years	30	15
4.	40 – less than 50 years	30	15
5.	50 years and more	10	5
All percentages are in accordance with the overall number of respondents (n= 200)			

Table(3) demonstrates tour guide-based information. A total of 120 of them declared that they explained the ancient New Year festival to tourists through their tour of Dendera Temple, whereas 60 of them did not. The majority of the tour guides (80%) indicated that this kind of information attracts tourists during their visits to Dendera Temple. More than half of the tour guides stated that they explain this festival at the New Year Chapel, while (25%) of them explain it in different places through the temple, and 10 % of them explain

it at the staircase and at the forecourt. The results showed the highest age category that was interested in this information was the category between 20 and less than 30 years (55%), followed by 30 and less than 40 years, and 40 and less than 50 years (15%).

Table(4): Reliability statistics for the questionnaire axes

Measures	Cronbach's Alpha	N. of items
General opinion towards festival events and the New Year festival (*wpt-rnpt festival*).	0.890	15
Opinion towards attending the festival of the New Year festival (*wpt-rnpt*) virtually.	0.886	11

Table (4) demonstrates the reliability statistics for the questionnaire axes. The Cronbach's Alpha coefficients and the total number of items (N of Items) for every metric are shown in the table. For general opinion towards festival events and the New Year Festival (*wpt-rnpt* festival), With a Cronbach's Alpha of 0.890, the table shows a high degree of internal consistency and strong reliability when measuring the various items of the respondent's opinion towards Egyptian festival events in general and the NYF in particular. Likewise, the measuring of the respondents' opinions towards attending the festival of NYF (*wpt-rnpt*) virtually also presents strong reliability, as verified by a Cronbach's Alpha of 0.886. The strong correlation between the items in both measures, as indicated by the high Cronbach's Alpha values, supports the internal consistency and reliability of the study factors. This demonstrates confidence in the accuracy and consistency of the study results.

Table (5) Views of respondents on festival events and the **New Year festival (*Wpt-rnpt* festival)**

General Opinion towards :											
Factors	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree		Mean	SD.
	F	5	F	%	F	%	F	%	F	%		
Festival events												
Festivals in general may serve as Egypt's main tourism attraction.	280	63.6	140	31.8	20	4.5	0	0	0	0	1.409	0.577
Tourist authorities should include festival events in the Egyptian tourist agenda.	270	61.4	150	34.1	20	4.5	0	0	0	0	1.431	0.580
Egyptian travel	28	63.	12	2	40	9.1	0	0	0	0	1.454	0.656

Statement											Mean	SD
companies could involve festival events in their programs.	0	6	0	7.3								
Travel companies in Egypt might plan unique itineraries for attending festival events.	160	36.4	160	36.4	110	25	10	2.3	0	0	1.931	0.837
I have sufficient information concerning ancient Egyptian festivals.	270	61.4	130	29.5	40	9.1	0	0	0	0	1.477	0.657
The Egyptian tourist authority should concern itself with the promotion of festival events.	240	54.5	160	36.4	40	9.1	0	0	0	0	1.545	0.656
The Egyptian tourist authority should offer the needed facilities for festival events.	230	52.3	150	34.1	60	13.6	0	0	0	0	1.613	0.714
I expect that tourists who attend festival events will participate again.	280	63.6	120	27.3	40	9.1	0	0	0	0	1.454	0.656
I expect that tourists who attend festival events will advise others to attend.	130	29.5	160	36.4	90	20.5	50	11.4	10	2.3	2.204	1.058
The New Year festival (Wpt-rnpt festival)												
I have sufficient information concerning the New Year festival.	130	29.5	160	36.4	90	20.5	40	9.1	20	4.5	2.227	1.106
I have sufficient information concerning the locations of the New Year festival.	100	22.7	170	38.6	70	15.9	80	18.2	20	4.5	2.431	1.157
The Egyptian tourist authority should promote the New Year festival.	200	45.5	170	38.6	40	9.1	20	4.5	10	2.3	1.795	0.944
The Egyptian tourist authority should offer the needed facilities for such an event.	240	54.5	160	36.4	30	6.8	10	2.3	0	0	1.568	0.720
I expect that tourists who attend the New Year festival will participate again.	190	43.2	190	43.2	50	11.4	10	2.3	0	0	1.727	0.75
I expect that tourists who	25	56.	13	2	50	11.	10	2.	0	0	1.590	0.778

attend the New Year festival will advise others to attend.	0	8	0	9.5		4		3				

- All percentages are in accordance with the overall number of respondents (n=440).
- The scale was five points; whereas (1= Strongly agree; 5 = Strongly disagree).

Table(5) provides, firstly, an outline of Egyptian tourists views on festival events. The majority of the respondents stated that generally, festival events may serve as Egypt's main tourism attraction., as the highest mean was 1.409 (±SD 0.577). A high proportion of the respondents declared that tourist authorities should include festival events in the Egyptian tourist agenda, with a mean of 1.431 (±SD 0.580). In addition, more than half of the respondents indicated that Egyptian travel companies could involve festival events in their programs, and tourists who attend festival events will participate again, with a mean of 1.454 (±SD 0.656). On the other hand, the respondent expected that tourists who attend festival events will encourage others to do the same, with the lowest of 2.204 (±SD 1.058).

Secondly, data analyses showed in Table (5), which related to the New Year festival (*wpt-rnpt* festival), that most of the respondents declared that the Egyptian tourist authority should offer the needed facilities for this event, with the highest mean of 1.568 (±SD 0.720). For the lowest mean, it was recorded for the respondents opinion towards their information concerning the locations of *wpt-rnpt* festival, with a mean of 2.431 (±SD 1.157), followed by their opinion on their knowledge concerning *wpt-rnpt* festival, with a mean of 2.227(±SD 1.106).

Table(6) Respondents viewpoint towards revitalizing the New Year Festival (*Wpt-rnpt* festival) virtually.

General Opinion towards :												
Factors	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree		Mean	SD.	
	F	5	F	%	F	%	F	%	F	%			
Festival Usefulness													
Experiencing the virtual festival will increase my knowledge about the festival.	280	63.6	140	31.8	0	0	10	2.3	10	2.3	1.477	0.840	
I think the virtual festival is a useful way of experiencing historical events.	290	65.9	120	27.3	10	2.3	10	2.3	10	2.3	1.477	0.840	

Statement	F	%	F	%	F	%	F	%	F	%	Mean	SD
Experiencing the virtual festival will enable me to visit Dendera Temple more conveniently.	270	61.4	130	29.5	40	9.1	0	0	0	0	1.477	0.840
It is an acceptable choice instead of actual visits to heritage sites during times of crisis.	250	56.8	120	27.3	40	9.1	20	4.5	10	2.3	1.681	0.972
This experience will help people to learn more about the ancient Egyptian festival.	310	70.5	120	27.7	0	0	10	2.3	0	0	1.340	0.601
Overall											**1.491**	**0.613**
Festival Enjoyment												
I think it will be an enjoyable experience.	310	70.5	110	25	20	4.5	0	0	0	0	1.340	0.601
I think it will be funny to attend this festival virtually.	250	56.8	120	27.3	60	13.6	10	2.3	0	0	1.613	0.804
Overall											**1.477**	**0.603**
Ease of use												
It will be easy for me to understand how to experience the festival virtually.	220	50	180	40.9	30	6.8	10	2.3	0	0	1.613	0.804
The virtual New Year festival experience will be flexible to interact with.	190	43.2	220	50	20	4.5	10	2.3	0	0	1.659	0.673
Overall											**1.636**	**0.635**
Intention to attend The New Year festival virtually												
The virtual New Year festival is a good alternative for people who cannot visit the real site physically.	290	65.9	100	22.7	50	11.4	0	0	0	0	1.454	0.690
I intend to attend this festival virtually.	230	52.3	160	36.4	50	11.4	0	0	0	0	1.590	0.685
Overall,											**1.523**	**0.613**

- All percentages are in accordance with the overall number of respondents (n= 440).
- The scale was five points; whereas (1= Strongly agree; 5 = Strongly disagree).

Table(6) reveals the respondents viewpoint towards the idea of revitalizing the New Year Festival (*wpt-rnpt* festival) virtually. The first part, analyzing data related to the festival's usefulness, declared that the overall mean was (1.491). The respondents stated that the virtual experience of the festival will help in learning people more about the ancient Egyptian festival, as indicated by the highest mean of 1.340 (±SD 0.601), followed by their opinions as experiencing the virtual festival will increase their knowledge about the festival, their thought that the virtual festival is a useful way of experiencing historical events, and experiencing the virtual festival will enable them to visit Dendera Temple more conveniently with a mean of 1.477 (±SD 0.840). The lowest mean was recorded for considering a virtual festival as an acceptable choice instead of actual visits to heritage sites during times of crisis, with a mean of 1.681 (±SD 0.972).

In the second part, data analyses tabulated festival enjoyment with an overall mean of (1.477). The respondents stated that the virtual festival will be an enjoyable experience with a mean of 1.340 (±SD 0.601), followed by their thought that it will be a funny experience with a mean of 1.613 (±SD 0.804).

The third part presented the ease of use of the virtual festival with an overall mean of (1.636). The highest mean was recorded in their opinion that attending the festival virtually will be easy for them to understand how to experience with a mean of 1.613 (±SD 0.804), followed by their point of view that this experience will be flexible to interact with a mean of 1.659 (±SD 0.673).

The final part showed their intention to attend the New Year festival virtually, with an overall mean of (1.523). The majority of the respondents stated that the virtual *wpt-rnpt* festival is a good alternative for people who cannot visit the real site physically, with a highest mean of 1.454 (±SD 0.690), followed by their intention to attend this festival virtually with a mean of 1.590 (±SD 0.685).

7. Conclusion and Recommendations

The New Year feast was a national festival celebrated in all temples, but it is best known from the temples of Edfu and Dendera. It starts on the thirtieth day of the fourth month of summer and ends on the fifth day of the first month of the flood season. According to written texts, the festival was celebrated in honor of all gods and goddesses. The celebration reflected the renewal of life and fertility within gods, Egypt, and its people, as well as with the King, and this renewal was symbolized by the reunification of the sun with the statue of God. As for the aims of the festival, it was to renew the kingship of Horus, which is also applies to the king and and the confirmation of the royal power. According to the study, each temple had a unique scenario for the statues used for the festival and the route of the procession within each temple. The chapel decorating of the Dendera Temple, where the primary ritual is held, reflects the representation of time units, with the beginning of the year already represented by decades, months, and seasonal days. The final 18 days of the year, as well as New Year's Day, have their protecting gods, which can be understood as a reference to potential risks in transition. This means that the chapel reflects the entire year.Based on the current findings, it is obvious that there is an acceptance of the idea of adapting VR to revitalize the New Year festival (*wpt-rnpt* festival) from the perspective of the Egyptian domestic tourist market at the Dendera

Temple in Luxor. The results of the study also seem to indicate that most of the respondents were females between 20 and less than 30 years old. The majority of them was single and had a postgraduate degree with government work.

Additionally, regarding travel experience-based information, it is also noticeable that half of the respondents preferred to travel with their friends. In addition, most of them spent their vacation inside Egypt and had not visited Dendera Temple before. For the virtual reality shows, the majority of them had previous experience with these shows, so most of them preferred to use virtual reality to experience new destinations and attractions. Concerning the ancient New Year festival, more than half of the respondents had previous knowledge about this festival, and most of them were excited to experience the ancient Egyptian New Year festival virtually.

Relating to the part of tour guide-based information, the results indicate that more than half of the study participants of tour guides explained the ancient New Year festival to tourists through their tour of Dendera Temple, as they indicated that this kind of information attracts tourists during their visits to the temple, and they explained this festival at the New Year Chapel of the temple for the category of tourists between 20 and less than 30 years as they were the most interested in this information.

Furthermore, talking about the views of Egyptian tourists on festival events, The majority of the respondents stated that generally, festival events may serve as Egypt's main tourism attraction, so the tourist authorities should include festival events in the Egyptian tourist agenda, and the Egyptian travel agencies might involve festival events in their programs. On the other hand, the respondent expected that tourists who attend festival events will do it again and will encourage others to attend.

For the New Year festival (*wpt-rnpt* festival), most of the respondents declared that the Egyptian tourist authority should offer the needed facilities for this event, followed by their expectation that tourists who attend this festival will encourage others to attend it, and then their expectations towards tourists who attend the *wpt-rnpt* festival will participate again. And finally, most of the respondents declared that they had not had sufficient information concerning the locations of the festival.

Concerning discussing the idea of revitalizing the New Year Festival (*wpt-rnpt* festival) virtually. In relation to the festival's usefulness, the respondents stated that the virtual experience of the festival will help people learn more about the ancient Egyptian festival, followed by their opinions as experiencing the virtual festival will increase their knowledge about the festival, their thought that the virtual festival is a useful way of experiencing historical events, and experiencing the virtual festival will enable them to visit Dendera Temple more conveniently.

About festival enjoyment, the respondents stated that the virtual festival will be an enjoyable experience, followed by their thought that it will be a funny experience. For the ease of use of the virtual festival, the respondents thought that attending the festival virtually will be easy for them to understand how to experience, followed by their thought that this experience will be flexible to interact with. And finally, for the respondent's intention to attend the New Year festival virtually, the majority of them stated that the

virtual *wpt-rnpt* festival is a good alternative for people who cannot visit the real site physically, followed by their intention to attend this festival virtually.

Subsequently, in accordance with the study's results, it is recommended for the Egyptian tourist authorities to include festival events in the Egyptian tourist agenda, and they have to encourage Egyptian travel companies to include festival events in their programs or plan unique itineraries for attending festival events. Also, they have to be concerned with the advertising of festival activities and offer the needed facilities for festival events. Moreover, they have to promote the revitalization of the ancient New Year festival and offer the needed facilities for such an event.

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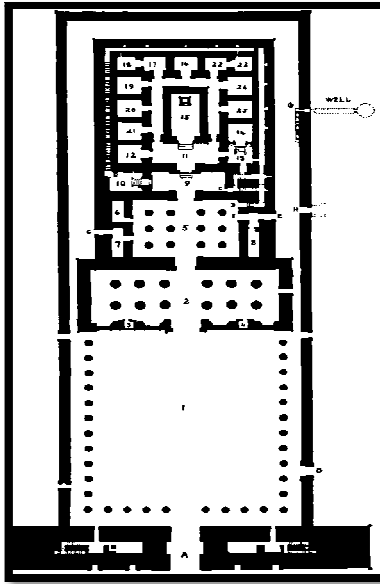
Appendix(1): list of figures.

Fig. 1: Plan of the Temple of Edfu
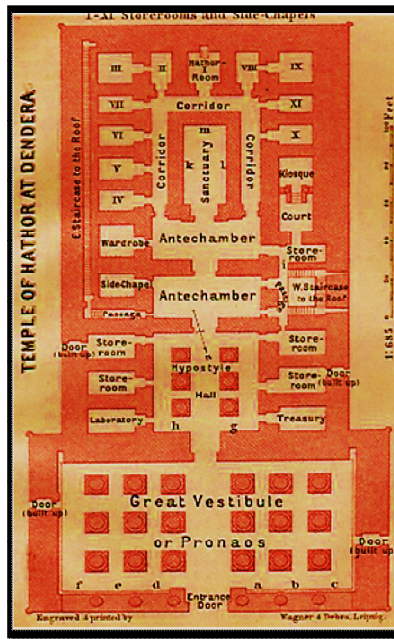After: Fairman, 1954, p.169

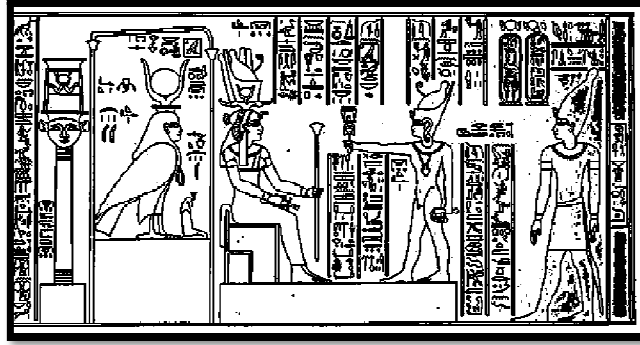Fig.2: Plan of Dendera Temple
After: Mariette, A. (1870), pl.III.

Fig. 3: Ritual entitled The Vision of the Goddess in the subterranean Chapel - North Wall
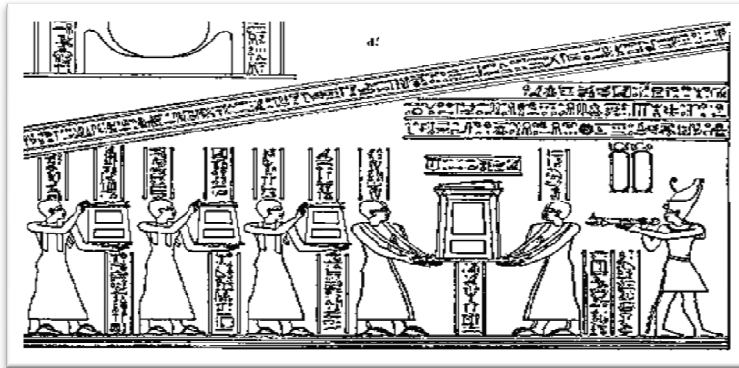After: Mariette, A(1870),Pl.42O.

Fig 4: The procession of the priests participating in the New Year ritual – Lower Eastern Chapel – eastern wall
After:Mariette, A(1870), Pl.23d.; *Cauville,S.,* (2004), PL.CCCXCII

Fig.5: Flag bearers accompanying the king and the priests
After: Denderah, VIII, Pl.DCCLXI

Fig. 6: Kiosk on the roof of the temple of Dendera: the final stage of the processional journey of the statues of the gods on New Year's Day
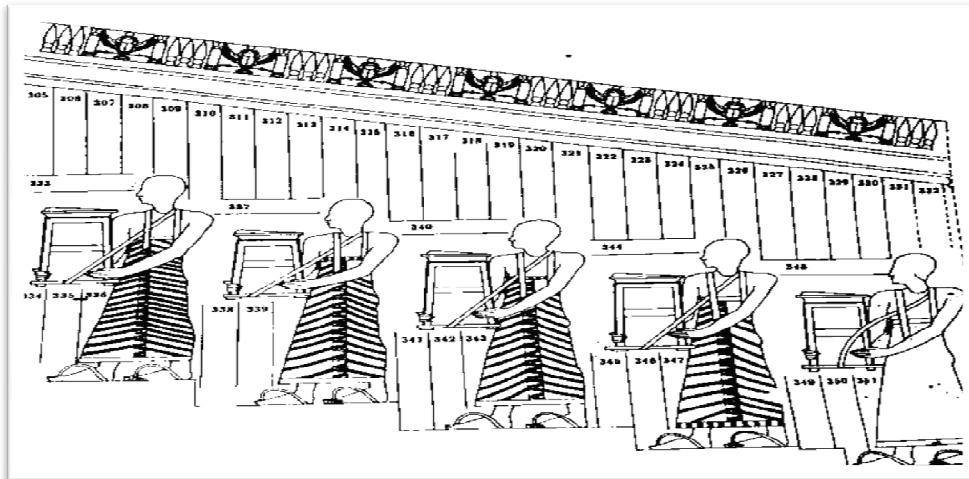After: Anwar, 1997, p.20.fig.III

Fig.7: Representation of the priests in the procession of the new year on the western staircase
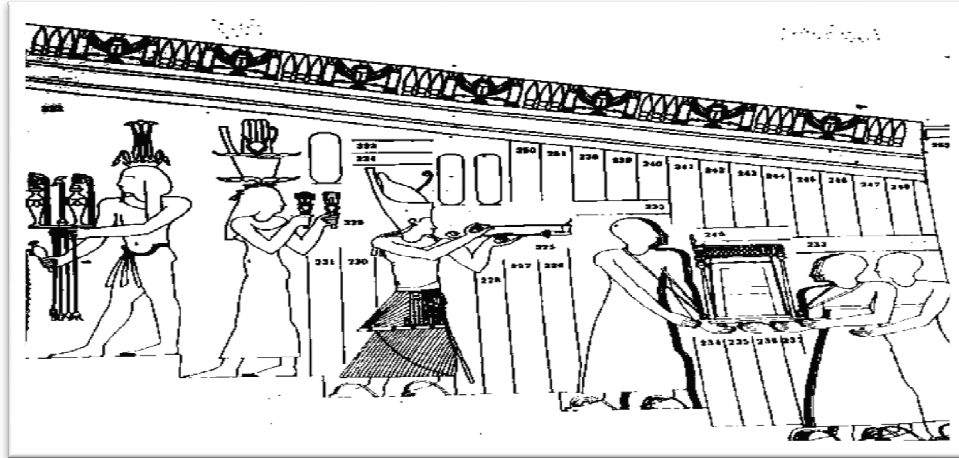After: Denderah, VIII, Pl. DCCLXXII, DCCLXX

Fig.8: Representation of the parade accompanying the king and the queen by
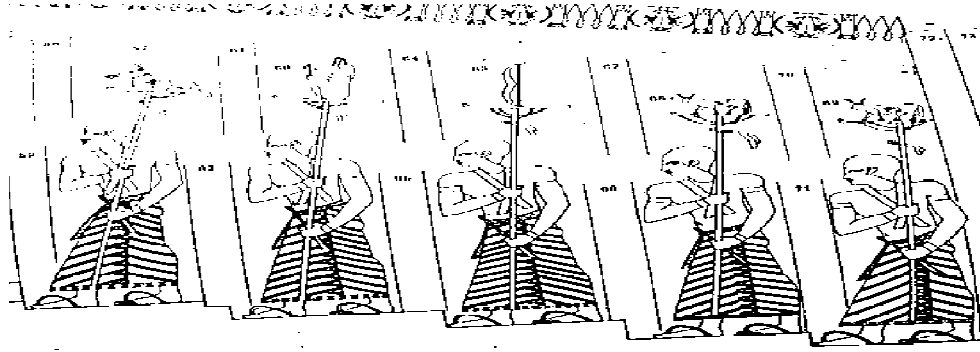the naos of Hathor at the western staircase X
After: Denderah,VIII,Pl. DCCLXVII

Fig.9: Representation of the priests on the eastern wall of the western staircase
After: Denderah,VIII,Pl DCCXLIX

The New Year Festival	
Category	**Seasonal festivals**
Location of the festival	The Egyptian Temples during the Graeco-Roman era "Dendera, Edfu, and Kom Ombo"
Date of the Festival	**Temple of Edfu:** starts on the 30th day of the 4th month of summer, it ends on the fifth day of the first month of the flood season. **Kom Ombo:** Starts on the 30th day of the 4th month of summer and ends on the fourth day of the first month of the flood season. **Dendera:** The first day of the month of Tut. The festival was recorded in the holiday calendars at Dendera temple, Edfu, and Kom Ombo.
Phases of the celebration	Two phases Phase 1: Before New Year Phase 2: On New Year's Day
Rituals occurring during the celebration	**Dendera Temple:** 1. Ritual of entering the god's chapel 2. Ritual of seeing the god 3. Ritual of the opening of the mouth 4. Ritual of the revival 5. Ritual of the crown sorting 6. Ritual of the different offerings **Kom Ombo temple:** Mention the ritual of the opening of the mouth
Main Participating Divinities	**Temple of Dendera:** Hathor, Isis, the God Horsematawy, the great God Ihy, Horus of Edfu, Osiris or Onofris **Temple of Edfu:** God Horus, God Horsemataway, goddess Hathor **Temple of Kom Ambo:** Horus master of Ombos
Main transit points for the ceremonial route within the temple	**The Temple of Dandra: The way to initially take out the statues involved in the procession:** 1. The chapel of the flame 2. The Lower chapels (Central room A) 3. The Sanctuary 4. The Rooms on the eastern and western sides of the temple 5. The Central Hall (Hall of the Enneade) 6. The first Court of the Festival and the purification chapel 7. The Entrance of the reserve hall 8. The Western staircase 9. The Temple roof. **Temple of Edfu:** 1- Mesen Chamber 2- Food Altar

	3- Central Hall 4- Hall of Offerings 5- Eastern Staircase 6- Roof of the temple: the chapels now disappeared. **Temple of Kom Ombo:** "Broad Hall of Horus and Thoth"
Objectives	- Union with the Sun Disk. During the first days of the new year, the Union provides the goddess with life, energy, strength, vitality, rejuvenation, and resurrection, as well as the regeneration of fertility and prosperity in Egypt. -The divine nature of the King was confirmed at the Temple of Edfu, where Horus was proclaimed as King by his parents Osiris Ra.

Appendix (2): Table (7): The New Year festival in the ancient Egyptian temples during the Graeco-Roman era

استخدام الواقع الافتراضي لإحياء مهرجان العام الجديد (مهرجان *wpt-rnpt*):

منظور السائح المصري الداخلي

سلمى المنحلى[1]   إنجى فكرى[2]

[1] قسم الدراسات السياحية ـ كلية السياحة والفنادق ـ جامعة الإسكندرية

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الملخص:

تأثرت الأنشطة السياحية في الآونة الأخيرة بشكل كبير بسياحة المهرجانات. هذا وقد أصبحت الأحداث الافتراضية أحد الأنواع الجديدة من التجارب التي اقترحها العالم الاعلامي مؤخرًا، والتي تعد من الاجراءات المفيدة لقطاع السياحة وكذلك السائحين فى الحالات التى يصبح معها الحضور الفعلي غير ممكن. وعليه تهدف هذه الدراسة إلى تسليط الضوء على مهرجان العام الجديد (*wpt-rnpt*) وإحياءه فى الوقت الحاضر باستخدام تكنولوجيا الواقع الافتراضي(VR). وقد تم اعتماد الطريقة الكمية فى الاجابة على تساؤلات الدراسة، وذلك عن طريق توزيع استمارات استبيان على السائحين المصريين، وتم استخدام برنامج التحليل الاحصائي (SPSS V.26) لتحليل الاستمارات الصالحة والتي بلغ عددها 440 استمارة. هذا وقد توصلت نتائج الدراسة إلى أن السائحين المصريين ممن زاروا أو لديهم النية لزيارة معبد دندرة فى الاقصر وكذلك المرشدين السياحيين المصريين ممن قاموا بجولات بشكل متكرر مع السائحين داخل المعبد، كانوا متحمسين لفكرة استخدام تقنيات الواقع الافتراضي لإعادة إحياء وتنشيط مهرجان العام الجديد افتراضيًا.ولذلك، توصي الدراسة الجهات السياحية الرسمية المصرية بإدراج فعاليات المهرجانات فى الأجندة السياحية المصرية، وكذلك أهمية تشجيع شركات السياحة والسفر المصرية على إدراج فعاليات المهرجانات فى برامجها أو تخطيط برامج رحلات سياحية فريدة لحضورها.

الكلمـات الرئيسية: سياحة المهرجانات، الواقع الافتراضي، مهرجان العام الجديد (مهرجان *wpt-rnpt*)، معبد دندرة.