

Arab Sculptor Between The Preservation of Identity And The Risk of Globalisation

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Abstract: *The present research is focusing on the culture globalisation and the philosophy formation of art throughout ensuing identity crisis (both individual and social). Philosophy of art tries to display the basic concept of the process of globalisation with all of its effects, threats, challenges and opportunities. However this will illustrate its interaction with globalisation and the threat of identity. Globalisation, which also has been called global construction, global orientation and global expansion. The interaction between these two Phenomena has changed the quality of communications which, in turn, is creating new personal and social identities (personification and personifying). According to survey results, it is clear that in societies which are not efficient in reinforcing and strengthening their communication infrastructures and which are unable to compete with the new methods of communication and information exchange, identity formation gains political, economic and culturally adverse and asserts an repairable damage. However studies and research in the field of identity therefore revolves in that context.*

Key Words: *social identities, identity, personification, global orientation, global expansion*

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I. Introduction

The most serious consequences of globalisation are related to the risk of cultural uprooting and fear of loss of identity of many peoples and nations. What is happening as a result of the negative social and moral effects of globalisation on the Arab countries cannot be missed by the eye of the beholder or the insight of the researcher. However, it has become a threat to the systems of values and symbols as changing in the references to existential and lifestyles. On the other hand it managed to penetrate the cultural boundaries from the centers of industry and promotion of the mainstream culture of western nature. Moreover, at the expense of the values of the conquered peoples which is based on their values and cultural predominance and its theories, the influences of mechanisms of new technology sweep off their culture space.

Throughout the history the identity has always established clear imprints in the formation of the philosophy of art. One of the most important risks of globalisation is the threat of identity. The negative effects of globalisation on the Arab world have also been the vulgarity of the message of culture encouraging the rapid and effective spread of Western values in most of types of art. Accordingly led to the distortion of the traditional structures of nations and the alienation of human beings. Moreover in order to subject a human to the Western powers it supposed to isolating him from his real issues and questioning all his national and religious convictions. The conflict between identity and globalisation has a role in influencing art in general and sculpture in particular. This visual language is the link of understanding among peoples within the framework of world art.

II. Concept of Identity

As a result of what is emerging on the international global scene that took place in the 1990s. There was a change in the concept of identity as well as in the path of the studies that were carried out. This concept was addressed in terms of the entity of the individual and the community. Whether psychologically or socially the extent to which they provide them with basic needs that help them to grow, feel pride in themselves and preserve their existence, stressing the affiliation of forces that prevents alienation. In accordance the resulting problems in the personal certainty have a negative impact on the identity and stability as well as cohesion and strength.

In the modern times [1], since the 19th century, it has become clear that the personal entity globally is not equal. The only way to be equal is through a mirror. In the contemporary world and presently, if the other has such a clear presence that it could be enjoyed in the era which we live in, and more than any other stage of the past, the identity can only be determined by a comparison to the other [2]. On the other hand Islamic culture

defined the identity by its logical definition which explained [3] that as a context as "an exist rather than a passing sentence. In different words "identity is not one of the suffixes that are behind the essence".

It was also defined the identity as unity, diagnosis, privacy and individual existence. Identity refers to the unity of internal feelings, which is the unity of elements of materialism and integrated spirit that makes the person distinct from others which feel his uniqueness [4]. The identity of a mater is it's constants that are determined changes, reflect and reveal it selves without giving up its place to an entity as long as the entity is alive. Eventually it is like a fingerprint for a person who is different from the other. On other words, by which to determine the effectiveness and reflect its real face whenever emergency of obliteration have removed from its path with no blocking without abandon its place and its status to others:

It's clearly defined by Amara (1984), Peter (2015) and others [5,6] that based on a piece of text; it has been said that "the identity is the absolute truth involving the facts include the kernel on the tree in the absolute unseen. The completion of the text as follows "the identity applicable to all assets, whether it takes the reality on condition of either or neither existence.

Unless we carry out interpretations that distort the neck of meanings to fit what we want now, the mysticality fact reflects that the identity by El-Hanafi (1991) and Abd-Hafez (2002) [7,8] is what appears in the assets on the ground as an expression of the absolute truth in the world of the unseen. On the other hand, it has no relation to the concept of identity that commonly known today. The identity as a cognitive process can be used as a mutual assessment between the individual and his group. The individual, however, as self and the others evaluation got to realise both of the evaluations.

Hall and his colleagues[9] emphasis that whenever a man in order to achieve satisfaction with the most healthy feeling of brotherhood among others ,he has to try to find his deepest roots, which tighten others with his desire to recognise his personal identity and uniqueness. If he couldn't with a certain degree of excellence and uniqueness to achieve this desire by his own creativity, it could be achieved through his own group unity.

Wahba [10] also has defined that "Identity is transmitted in tandem with the meaning that is called the existence- identity. This identity is derived from whom, as well as humanity from the human. On the other hand, some translators did so because they realised that it is less dense than the entity name if its derivative form.

Initially, the concept of identity referred to individual identity, but it expanded even through as social identity, cultural identity and ethnic identity, thus reflecting the extent to which an individual is. However that means it is integration of the individual either with a particular social situation or cultural heritage.

Identity is the fundamental characteristics that characterise a national or cultural personality from other figures. These are the general characteristics that distinguish a civilization or a nationality from another.

It has become common to link the past identity with what has been accomplished in it. It has become commonplace to link it to what is fixed and can not be changed. Accordingly, It is not intended the features of the nation to be transformed or never disappear over time. Identity in this sense is ultimately synonymous with immobility and stagnation in the past. Indeed, identity is not related to the past more than to the future, the aspirations of the nation and its hopes in the future.

Clearly, identity becomes linked to the ambition of the nation and its aspirations to build a new future and what it intended to achieve in the future to avoid delays and to proceed. Certainly that will come only within what is globally available now where globalisation is a fundamental element of what cannot be overcome [11].

Hence the identity can be inferred as following:

- Individual perception of what Excellency and uniqueness from others.
- Conscious perception, individual self-evaluation and others evaluation
- Belonging and affiliation to a community or society and united.
- Participation and respect for the system values and concepts, norms and traditions, laws and regulations in society to respect the unity of identity as a symbol wrap around it all.

The individual is uniting with his social role makes him more integrated with the community. Consequently, aware of the extent of uniqueness and distinct from others whilst confirms the seriousness of interaction with members of the community .Moreover, Light (1997) has shown that a positive contribution with the extent of autism to strengthen its presence and cohesion [12].

On the condition of society members are identical and integrated into the social existence. The nation alone has the identity, whether it is a small or a large society. No individual can resign from the community either the nation or to disintegrate from this framework. Therefore, the individual always needs an identity that he combines with others. Bearing in mind that no power can impose an identity on a group of people without a free choice on their part.

As far as the nations make their history, the proud of belonging to history and civilization, therefore, is the basis in the formation of that identity. The affiliation of the individual citizen of a nation accordingly is happening compulsory. Through awareness of belonging and understanding of the relationship with this nation, accordingly, loyalty through coexistence with it will be gained. Under similar historical conditions individual

participates in the pattern of living, life and culture on one land. In expressing conception between individuals, is the must by keeping the level of awareness and the degree of honesty.

III. How To Distinguish Between Levels Of Expression Of Identity

i. At Individual level:

It is the feeling of the individual belonging to a group or a larger human system shared with them the values and trends, where the individual identity becomes associated with the prevailing culture and the process of socialisation.

ii. At Overall level:

It is a collective political expression of identity in the form of parties or popular association of a voluntary nature.

iii. At Institutional level:

It is intended to legally structuralised [13] the identity and its embodiment in the structures of institutions of the system by the governing regimes

iv. At Cultural identity:

Human cultures are different, which have existed since eternity, and will remain diverse for ever and ever. Perhaps they will continue to be the intervention of many dimensions in them. These are three:

- i. The National Dimension,
- ii. The Collective Dimension,
- iii. The Individual and Personal Dimension.

That Dimensions are not stable but moving and developed as the history developed as far as the cultural identity is mentioned as has been identified in the entity nation and the borders of a homeland. However, the state formed a symbolic reference to the members of that nation or country [14].

iv. The Components of Cultural Identity:

It is possible to identify the components of cultural identity in the constants and variables through their interaction together which could achieve identity and existence to prove themselves in two dimensions as such the geographical and the historical dimension. Harb (1998) has explained for the historical dimension [15], it refers to the time that determines the accumulated collective memory of the human community in a certain place and time refers to the heritage. These dimensions are related to the culture and the elements of the language, religion, art and literature. The elements of cultural identity therefore are those factors that affect the formation of the nation and its characteristics, which are also the same factors that are specific to the national character.

v. Factors influencing the Identity:

i. The religious factor:

The importance of religion in the formation of people's thinking and behavior not only addresses the mentality of the human but also addresses his conscience and entity.

ii. Linguistic factor:

Language is the pot of culture. It includes the history of the nation, its literature, its sciences and its knowledge, and therefore it is the most important element in the structure, which gives the individual his true loyalty to his society.

iii. Historical factor:

History is the memory of the nation, where is no nation without its own history. It must be the reason for the unity of language, belief, customs and traditions, literature and thought. As it is the basis of the unity of history however, all of these cultural elements are the result of common history.

iv. Geographic factor:

The geographical factor is one of the most important natural factors at all. It is a human life and determination the pattern of land is the natural framework of human life and the activities of groups. Also the nature of the land has a significant impact on the nature of individuals and the characteristics of groups that distinguish them from other.

v. Social factor

The unity of the social system in any state is the basis of its unity. This social system is often a mixture of traditions, values, and customs which relates to social issues of the relations of individuals within and outside the family.

vi. Economic factor:

The impact of the economic factor on the educational system, is one of the most important factors affecting the identity, it is also one of the components of its formation.

v. The relationship of cultural identity VS national identity

In order to promote and strengthen this identity, it is useful to emphasize the interactive relationship between cultural and national identity. It is also useful to emphasize that the responsibility for this lies on the institutions of society in their diversity, especially with regard to the processes of socialisation.

The awareness of the nation itself is a necessity to enhance its identity and implies its awareness of its heritage and history with all its pages of glories and fallen. It thus acts as a protective shield in the face of any aggression or outside cultural interference. Abd-Gabry (1998) explained that this uniqueness and entity are behind individuality [16], differentiation and identification as a source of pride, and originality, it is certainly unique.

vi. The Risks of Globalisation on Cultural Identity

For correcting the error by error, it isn't possible to defend cultural identity against the risks of globalisation by closing oneself down and rejecting the other. To remove its continuity restriction and to correct that is by rebuilding old heritage which the main component of national culture. Moreover, the Repeating of the old heritage is the main stream in the national culture and might have originated in a different era with different historical stages where no longer reflect the demands of the era. Although it has expressed the era of the past and change the whole with his victory and defeat, which may not have been the best for the past, but the necessitates to find a new culture to express the current era is the beginning to re-choose between alternatives and the best for us. Eventually, not only the self-exclusion of the other, but also the culture can be renewed again. The defense of the cultural identity requires breaking the West's fascination and stopping it at its natural limits. Behind the myth of global culture, any culture claimed its universality which could be said that it originated in a specific environment and a certain era to spread by hegemony.

For alleviating the temptation of globalisation through the ability of individual creativity in its interaction with past and present alike, and between his own culture and culture of the age, the best manner is to interact in reality and evoke the past. To fit the new reality and the requirements of that age is by mixing his privacy and globalisation.

vii. The globalisation of cultural identity

Perhaps the ten items that Al-Jabri [16] has postulated about the nature of the relationship between globalisation and cultural identity are the ones that illustrate this relationship as three levels:

- i. Individual,
- ii. Collective
- iii. National,

The relationship between these levels is essentially determined by the type of other Cultural identity that is confronted where Cultural identity is not complete unless its reference is:

- i. The Consensus Of The Homeland,
- ii. The nation and the state

Globalisation is not merely a mechanism of capitalist development but also an ideology that reflects the will of world domination. Globalisation is different from universality where the later opens up to the world and other cultures by which preserves the ideological conflict. On the other hand Globalisation is the denial of the other and replaces of cultural conflict with the ideological conflict.

The penetration culture however is based on a number of illusions aimed at normalisation with hegemony and the establishment of civilizational follow-up. Globalisation system that empties the collective identity of all content and leads to fragmentation and dispersion, to connect people to the world of no-homeland or the nation or plunge them into civil war. To prevent the globalisation that is dedicated to bilateralism and fission in the Arab cultural identity, the renewal of culture, which cannot be done only within, reconstructed and the practice of modernity in its data and history. Eventually, by seeking the understanding and interpretation of its course will allow to link the present with the past in the direction of the future.

Globalisation is not a new phenomenon, but from an ancient history, when it was the forefront of a civilisation through centuries to leads the world. The need to defend the cultural identity, it's no less than the need to

acquire the foundations and tools necessary to enter the era of science and culture bearing in mind the rationalism and democracy In the foreground.so many civilizations such as Islamic civilization when it was a center of the world and a source of science as a link between the civilizations of the East and West which took the major part transferred its creations from Arabic languages to other languages. This was has been done from the ancient time by Greece and the Romans. Globalisation is not just an economic, political, technical or informational phenomenon, but it is essentially a continuous historical phenomenon that reflects the dominant on the other nation's civilisation.

viii. Arab plastic Art and Globalisation:

Globalisation in plastic art is briefly to draw our paintings far away from our heritage, our civilisation. Accordingly, to give up definitively the identity that distinguishes our homeland from the rest of the nations of the world. The modern Arab plastic arts have started where modern art has ended in the West and is still living the shock of modernity. It is behind all its manifestations strange and without satisfying the minimum conditions of what is given and what can be mentioned. Arab art still clashes with many obstacles where Arab taste has not lived the development of plastic art as well as the art of Arabic Renaissance.

The researcher Bahnasi [17] opened up to new varieties cultural that were not widespread but had ancient roots in the history of Arab civilization. In this openness, although he did not understand these original roots but, he transferred these items without consideration, to root of Arab art based on the axis of local heritage. The artist Ezz-Eldeen et al.; and others [18,19] narrated that there are no longer followers of anyone, but a different artist believes that the pioneers if they chosen to stay out of the modernity of art, they will transfer the problem of font and colour to leave the place empty to an intellectual issue entitled "National Identity".

The first Arab artistic identity oscillates between classical, realistic, romantic and impressionist, without reaching the qualification in any of them. Although the works of some artists have been characterised by their own modernity but it is considered to be strange to the Arab taste.

The educational scope of plastic arts are interested and raised up the communities through the spread in public places such as galleries, museums and in parks work field. On the other hand, the general artistic atmosphere in Europe and America hindered the spreading of Arab art.

ix. Plastic artist and aware of nationalism

The technical awareness of the artist in the modern era is parallel to the temporal context of the artistic movement. The necessities of awareness of the national character in art, call for the evocation of the intellectual heritage and the fulfillment of the evidences, forms, ideas, symbols and creeds of human history. Between the current and distant principle of that plastic movement, a historical area was formed in which the features of this movement are clearly defined .Hence those experiments that have influenced this movement and its duration of the development elements, will rely on the symbol, content, metaphor. Although to fit with it, and here after the maturity of the technical equation creative no longer need to draw the artist's technical vision or called from outside, but it has to put in a direction parallel to the era.

Therefore, the artist has lured the core elements hidden in the stock of his civilisations and his people's heritage.

x. Monitor for some contemporary Arab sculptors:

Unfortunately the study of the artistic identity of the Arab sculptor was reduced by most of them in the language and letters without regard to the folk and historical heritage of his country.



Fig (1)



Fig (2)



Fig (3)



Fig (4)

The Bahraini [20] of his experimental work fig(1,2,3,4) contains a confirmation of the alphabet of the geometric shape in terms of the repetitions of the square and the circle, which is often working to cut them in a

certain parts that their boundaries could be met to form a new shapes with an opaque profile . Also by using the Arabic letter and its aesthetic paths could be reformed in different shapes. It could create visual double layers with interpreted ramifications to the form of whatever certain shapes. However it could be recognised, how the artist influenced by the geometric shapes and the vocabulary of Islamic decoration as well as Arabic letters.

Bin-Lahej [21] has nowadays designed about 100 works of art, while the vast number of sculptures presented by some 15 groups, including the group of “moons of forgiveness” and the “resurgence of language”. These groups are still exhibited at the Dubai Mall until today. The Arabic letters were used in the form of artistic construction. This technique, formed the basis of the last two groups of Ben-Lahej, who narrated that [22] Arabic letter is an art in itself and the art message as mine, and my work has evolved over the years.



Fig (5)



Fig (6)



Fig (7)

Al Suwaidi [23] , an Emirati artist who has worked in the arts of calligraphy, painting and sculpture, expresses his sincere feelings about his works fig (5,6,7), in an expressive and honest way which combined the power of meaning, magnificence and truthfulness to be the best work documenting the history and civilization of the UAE with fantastic future visions. The beauty of crafts is part of the aesthetic work, and that it has a dominant power of form and significance. However this harmony of work is prominent factor on the strength and value. In different meaning, to show the beautifulness of the strength of the character and the value of bronze metal, as well as their dimensions of knowledge in culture. Furthermore in addition to the Arabic calligraphy of the most beautiful lines where give the artist a wide space of imagination, to express his perceptions and feelings and even impressions.

xi. Experimental relief sculpture work

Types of Relief Sculpture

There are three basic types of relief sculpture [24]:

- i. Low relief (bas-relief), where the sculpture projects only slightly from the background surface.
- ii. High relief (alto-relief), where the sculpture projects at least half or more of its natural circumference from the background, and may be in parts be wholly disengaged from the ground, thus approximating sculpture in the round. Sculptors may also employ middle-relief (mezzo-relievo), a style which falls roughly between the high and low forms].
- iii. Sunken relief, (incised, coelanaglyphic or intaglio relief), where the carving is sunk below the level of the surrounding surface and is contained within a sharply incised contour line that frames it with a powerful line of shadow



Fig (14)

Artwork: No. (1):

Material: Mulberry wood

Type of work: high relief sculpture

Size: length: 40x 33x 3 cm

Modulation method: Direct formation on wood material by carving.

Design Style: The work of the Coptic Sculpture.

As shown in fig (14) work No. (1) A formation of the element of plant leaves by its fine details at a blind background, both elements either the space or plant in the middle of the composition. The focal point on the bottom of the cross, which attracts to meditate the formation. The amplification of the size of the cross and the head of Marry the Virgin in the midst of other smaller elements .The accurate details is an important factor for the aesthetic attraction of its symbolic and aesthetic evidences within the formation. On the other hand it's important to mention that the work almost surrounded by the spread beads, whilst emphasis on certain rhythms and repetitions that achieve excellence in artistic composition and value.

Artwork: No. (2)



Fig (15)

Material: Polyester

Type of work: high relief sculpture

Modulation method: molding

Design Style: Phearoas

Size: length 30x26x3 cm

As shown in fig (15) work No (2) in the general taste, the inclusion of artistic work on the philosophical realities of action is necessarily a reflection of modern values and the spirit of society. Modern values gain artistic work, its historical dimensions, ideas and memories, when added to formal features and acquired symbolic meaning that aesthetically influences the viewer's imagination.

As far as the Wood is one of the raw materials in the surrounding environment and there is a part in the vision of the eye, It is known that the usual techniques strengthen the elements of familiarity within the work of art .it is one of the most important elements that help to bring the viewer closer to the technical work so it is necessary to choose the local wood material to implement the design.

Artwork: No. (3)



Fig (16)

Material: Acacia wood

Type: Low-relief carving

Modulation method: Direct formation on wood material by carving.

Design Style: Coptic Sculpture.

Size: length 44x 25x 2 cm

As shown in fig (16) work No. (3) the fine gradient from heavy to light in artistic work is represented by the upper part, where the head of the Mary the Virgin is surrounded by the vale descending to the bottom of the flow lines and next to the plant leaves with its large size interlaced in the stream line within the outer line of the shape of the work figure (3), these elements is descending To the bottom of the formation where the area and spaces are larger which accordingly give spatial potential , energy and activity that the viewer feels growth and reproduction within the work.

Artwork: No. (4)



Fig (17)

Material: natural stone

Type: Low-relief carving

Modulation method: Direct on raw material

Design style: Combines work between several styles.

Size: length 26x40x5 cm.

As shown in fig (17) work No. (3) The design was combined between the Pharaonic and Coptic symbols, Islamic motifs and Greek mythological symbols.

On the theory of Gestalt [24] “The whole is other than the sum of the parts of planning. These theories attempt to describe how people tend to organize visual elements into groups or unified wholes when certain principles are applied.

Simplifying and defining the main lines, which is the combination of all that happened to Egypt from historical times that influenced the artistic philosophy and influenced its environment and beliefs.

The unity of form and tenor was used as a classic criterion for linking relationships in an organic unit as a result of the balance of form and meaning.

IV. Conclusion

The present research has emphasised on the positive role for the nationality as general and especially for Arab sculptor to preserve their identity and develop awareness of patriotism in a way that does not conflict with the concepts of modern art. The existence of the risk of globalisation threatens the Arab identity of the contemporary Arab sculptor. Preserving identity through fine and plastic art, especially sculpture, is one of the most important and simplest ways to confront the risks of globalisation by highlighting the role of the Arab sculptor.

The creation of modern vocabulary of historical heritage as well as Arab identity could be combined with the concepts of modern art to prevent the Arab identity of the sculptor

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