

The role of art in preserving identity

Rooting the pioneers of animation of the Egyptian identity in their work

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Animation began in Egypt in 1936 when the Frankel brothers produced a collection of films 'mashmsh Effendi' and continued their production until 1950, then Antoine Salim came and presented works of animation, and in 1961 the artist worked majestically with Egyptian television in the beginning and became a special identity linked to the human heritage, and in order for this art to continue to develop in successive and rapid stages and that the animation artists were influenced by the Egyptian identity and illustrated in their works, which represent the essence of this art and the multiplicity of ways of producing this art. The realization of animation, renewed by the understanding of man and his awareness of his reality and his ability to face his time, and that the Egyptian production of animation is increasing and that technical and skill superiority allows him to produce works of a high degree of technical quality, the art of animation appeared in Egypt a long time ago it is authentic in Egyptian life from the days of Pharaonic life and the idea of stirring in their drawings on the walls of temples and ceilings to describe the meaning to be presented to others, the description of events, victories and worldly beliefs and journeys and everything related to life and death and what is happening in the other world and draw that detail with all ingenuity and accuracy, the extension .

The problem of research: The rooting of the pioneers of animation of the Egyptian identity in the face of the incoming multiculturalism.

The research aims to identify as a 'cultural wealth' to understand the movement of history, and look deeply to the future, clarifying the challenges and mechanisms of producing animations.

The importance of research: an affirmation of The Egyptian identity in the work of animation pioneers.

First: The concept of Egyptian identity

The idea of the movement is a instinct that was saturated with great specificity in the composition of the Egyptian personality from ancient times and extended to the contemporary Egyptian artist, where the ancient Egyptian artist drew scenes of the movement on all pharaonic monuments, he was able to express himself and his thoughts, environment, beliefs and customs through art, especially wall photography, and this applies to the animation artist who deepened the artistic movement influenced by it and influenced it can not imagine isolating him among the artistic methods that appeared in Egypt from the arts of art Plastic and arts say it, literature, music and cinema, all of this grew because Egypt is a gift from God formed the features of an authentic Egyptian personality in the nature of its geography was the secret of the survival and vitality of Egypt throughout the ages, Egyptian culture has long been protected by many natural factors it (4) The people of Egypt are formed according to that nature, to become different from the rest of the nations, so Egypt was distinguished because it derived its civilization from the nature of its genius land, the Egyptian psychological structure is amazingly homogeneous, the people of Egypt are one of the most homogenous peoples in the world in psychological qualities and the most similar in features, but the homogeneity reaches race, creed, village, city, crafts and professions, to be a homogenous body to the extreme,

and the most homogeneous elements of the Egyptian environment, which shows the direct influence of the personality of the weather nature of Egypt, specific to the circumstances of the weather of Egypt, specific to the circumstances of the circumstances Nature affects the artistic problems practiced by the creative artist in his works, nature is the essence of this pattern in life, and revolves around the social engagement that the artist is forced to maximize his interactions through the models of his favorite relationships, he became a human being in all times the maker of his culture, and may be part of this cultural system, but not everything, since culture is the definition and characterization of human life, which is the actual decree in allowing the formation of societies in their different forms, and if man knew Social systems in all their forms, they were known only through culture and the culture industry itself. The reshaping of the social pyramid and the emergence of the development of Egyptian life, which was divided into three levels: rulers, the rich and the general public, which produced very creative arts, such as works of art (artist Sayed Darwish) and how to fight colonialism, which took over Egypt and influenced it in various forms, to include social identity, cultural identity, and ethnic identity, all terms indicating self-unity with a social situation, cultural heritage, or ethnic group, can be talked about the identity of the group, which means autism or The shared self-perception of a group of people, identity is a multifaceted concept, related to people's understanding and perception of themselves and what they believe is important in their lives, and there are two types of identity:

- The first is self-identity.

-The second is social identity, both of which are linked to many connections.

Cultural identity:

Culture contains creativity and without creativity that takes life out of its essence and is that it comes from man(4). Identity, which is linked to the concept of a culture in which a society is characterized(11), is directly dependent on language; cultural identity is characterized by its transfer of the nature of language as a key factor in building the culture of individuals in society, creating a set of factors that affect the building of identity among individuals; :

Society: The first factor affecting identity building; society contributes to building and shaping the identity of individuals based on the nature of the environment surrounding them, and individuals are influenced by the behaviour of their previous generations, whether in the family, neighborhood, or society at large, and contribute to building their own individual identity and helping them understand it more clearly.

Belonging: Is the association with a place that depends on the role of identity in promoting its concept (1); Since ancient Egyptian art is what ancient Egypt's civilization produced on the banks of the Nile, it reached a high level in all the arts and was very embellished and symbolic, but Egyptian styles changed significantly over more than three thousand years, because of the rest of these times in the form of antiquities and the focus became on studying the beliefs of life among ancient Egyptians and preserving knowledge from the past that will remain a secret of the Egyptians.

Second: the concept of identity between stability and transformation

The concept of identity does not depart from personality and personality, which ibn Hazm said: all that was not other than the thing is the same (3); With their different religious, sectarian and political affiliations, professor Jamil Saliba stated: when he defined her as 'distinguished from the jealous' (9), They are used in the sense of the body, the descriptions shown, and come against psychological descriptions and substance, but away from the linguistic and traditional perception that prevailed over the use of the concept in

the sciences of language and jurisprudence (as opposed to the body), the concept of identity carried other contents on it, although associated with its cultural sense, made it extend and emphasize the discovery of two important things:

- 1- Elements of excellence for the group from others, which are factors of stability in it.
2. The group's perceptions of others and elements of integration with them, according to the position of the self determined by the first element. The act of stability in history and its potential emerged after the concept of identity was raised globally and Arably since the 1960s, and with the greatest voices of nationalism in our Arab region, as a result of international or cultural conflict, where the historian Alfred Grosser mentioned Alfred Grosser: the word identity is a concept that has gained inflation and attention, where identity has become a 'slogan' or we hear about the discourse of identity, i.e. those speeches based on their intellectual foundations on a special conception of identity, identity is achieved in the field of communication with others, so it is true to say that The identity of one individual changes according to his or her contacts, attitudes and different locations; identity is given to others and a visible and latent reflection of our attitudes and reactions to them(13), Although it is stable, it is also a process of history, where identity is synonymous with culture as a perspective of the world, and the concept of identity first appeared in the writings of the German philosopher and social historian Wilhelm Deltai (1833-1911) and was made by Max Weber (18 64-1920) on two levels: the first level of what the historian 'Deltai' calls the cosmic image that forms the basic mass of virtual beliefs and assumptions about the real real world, in which, by reference to it, satisfactory answers can be reached about the meaning of the universe and existence, either The second level is the conscious and 'erythoic' conceptual context in which the assembly self places itself within the real or complex divisions of the world in cultural terms in the first place, but also in moral, social and cultural terms(3). They are similar to philosophers' talk of existence by force and existence indeed; the first is the underlying theory and the second is the intellectual attitude of action in the world and with other civilizations(9).

Creativity and identity transformations allow us to consider creativity as the living fabric of culture, because it represents the essence of the elements renewed, it thus includes the map of the future and it is shaped in a different way to the past and because culture is the content of identity, the transformations that it experienced - however slow and invisible - are governed by strategies of creativity, the basis of the national personality and solid nationalism is not those constants that are difficult to time, but rather flexibility in characteristics so that they respond or reject the factors of change(5).

That the art of animation exists since ancient times when the ancient Egyptian expressed his life and its meanings and philosophy with his drawings and sculptures, he expressed his identity, which appeared brilliantly on the walls of temples, where he confirmed 'Dr. Hussein Mohammed' that the art of animation exists in ancient Egyptian art, especially in the area of Bani Hassan from four regions in Upper Egypt and minya is the second country in terms of antiquities after Luxor and pointed out that the ancient Egyptian was drawing directly on the walls and used sculpture that proves that the Egyptian The old one of the first to use the art of stirring (analysis of the movement of objects and characters in a dynamic sequence similar to the art of animation) on the tombs in Luxor and Minya, which contains four tombs with views of wrestling and sports, which is considered a treasure of the most beautiful tombs in terms of topics (animation as being based on sequence, inspiration of movement), and that the transfer of painting in the area of Bani Hassan with the same lines of pharaohs and that their sense of movement was deep especially in wrestling and that the illusion of movement and proved that the artist The average

Egyptian expressed it as expressed in primitive art, but the Pharaonic expressed a lot, especially in the tombs of Bani Hassan, so the contemporary Egyptian identity should be stressed in mural work, and that the mural works include the actual reality of contemporary social life and the use of modern technologies and treatments that would guarantee him survival for a longer period to be a witness to the era, and that the ancient Egyptians presented a kinetic expression representing the art of animation (stages of movement consisting of five stages which are stillness and readiness for movement and movement itself and preparing for stillness and then returning to stillness again for the beginning of a new movement), and this confirms the use of animation as an art in the basis of an idea that brings out color, shape and movement, and if the idea is not a form that embodies it, you will not find there interaction.

Third: The history of Egyptian animation

The art of animation appeared in Egypt a long time ago, as it has the oldest experience in that art. Animation was started by the "Frankel Brothers" in Egypt in 1935. They are two Egyptian brothers of Russian roots. A national cartoon hero, Meshmash Effendi, who it was shown at Cosmograph Cinema, and despite their limited technical capabilities, we were able to produce many works and establish an Egyptian cartoon character called "Meshmsh Effendi". continued presentation, it is the first Egyptian animated work, in Arabic, and its duration is 15 minutes. At the same time, the famous American character "Makki Moss" appeared, and then came several films, including "I am the Nile", "Hat and Cheek", and "Rabbit and the Fox" by the drawings of the Egyptian artist "Antoine Selim" His first movie was "Dakdak" in 1942 (2), Animation continued to appear at the hands of the pioneer of animation in Egypt and the Middle East, "Ali Mheeb", who founded the first animation studio in the Middle East, where he trained many generations, including Nsahi Iskandar, Mohamed Hassib Fahmy Abdel Hamid and Fayza Hussein, even the late artist. Mona Abu Al-Nasr" is one of the most important pioneers in the animation industry in Egypt, and she presented us with the most important cartoon series that left its mark on millions of Egyptian children with the famous character "Bakkar", which expresses Egyptian life in the south, and this series met with great success.

The Egyptian character "Mishmsh Effendi":

The Egyptian character "Mishmesh Effendi", the first successful Egyptian character, was a competitor to a character

"Mickey Mouse", by the American artist "Walt Disney", and it was the Cosmograph cinema hall in Cairo, specifically in the month of February 1937, the show program at that time was the films "Laila, the Girl of the Desert" and "Mishmsh Effendi, there is no use" (2); The first work of animation in Egypt, speaking in Arabic, is "Mishmsh Effendi", which encouraged Egyptian and foreign filmmakers to simulate the experience. It was the first Egyptian animator who was speaking Arabic and its duration was 15 minutes. A few days later, another animated film was shown at the Renaissance Cinema, entitled "hbob and his grains", illustrated by the Egyptian artist, Antoine Selim, Where animated films have become an educational and civilized message in the Arab world, and have become the culture of the country they represent and an important element for preserving customs, traditions and heritage. Therefore, cartoon works during the past sixty years depended on the support provided by some stakeholders, which focus on the heritage aspect. For the region or country from which the work is issued, which makes it able to succeed outside the scope of that country, and the evidence is that Egyptian artists have won prizes from international festivals with Egyptian animation works.

Egypt became a national cartoon hero:

After the newspaper "La bourse egyptienne" published on the front page an article entitled "Mickey Mouse" has an Egyptian brother, so Egypt has become a national cartoon hero, "Mishmsh Effendi", who is starring in the first Egyptian cartoon movie, shown this week at Cosmograph Cinema in Cairo on February 8, and Meshmsh Effendi An Egyptian investment for the success of the character "Mickey Mouse" in Walt Disney, which encouraged Egyptian and foreign filmmakers to emulate the Disney experience. The pioneers of the experience are the "Frankel Brothers" who are Egyptians of Russian origin.. Their work began in Egypt in the field of making furniture, and after their artistic excellence and showing their creativity and the presence of cinematic activity in Egypt, "Nahum Frenkel" and his sons were amateur photography and cinema and specialized in the film industry, so they decided to establish an animation film studio in Cairo, so they decided to turn to the art of animation, "Meshmesh Effendi" has participated in other works with some real actors (Tahiya Carioca, Camelia..) and participated in other films such as "Bel-Hana wa Al-Shifa", "Smakri Al-Hara" and "Meshmesh Effendi in Al-Marrikg", and "Ma Fish" "Spool in the apricot", Where she designed a new character, Egyptian in character and features, called "Mishmsh Effendi", and the first movie for this character was "Ma Fish Faaida", which achieved overwhelming success and the audience loved it to the extent that its presentation continued until 1939, and the most famous episodes of "Meshmsh Effendi" was the "National Defense" episode, in which Their famous character, "Mishmash Effendi", goes to war in the Egyptian army on the side of the allies and participates in the final victory, and the film's success reached the point where the Egyptian Ministry of Agriculture asked the "Frankel brothers" studio in 1937 to produce an educational cartoon starring "Mishmsh Effendi" to teach farmers ways to get rid of cotton parasites Which at that time became a threat to Egyptian agriculture.

After the revolution of July 1952, the "Frankel family" decided to leave Egypt, so it immigrated to France and settled in Paris. The production of the character "Mishmch Effendi" continued without a fez, so they presented it with ten more episodes in France. The three brothers continued making animation films in France with new cartoon characters until 1964, which is The year in which they directed their last film, and in 1996 the Arab Film Festival was held in Paris, which was attended by "Salomon Frenkel" at the age of 85 as a guest of honor in appreciation of his role in introducing the art of animation in the Arab world. When the late artist "D. Mona Abu Al-Nasr" was in Paris, she met with The grandchildren of "Frankel" and handed over a set of films as a gift from them to Egypt (Dr.Mona Abu Al-Nasr, the memoirs of Dr.sherif Gamal, her son).

Third: The influence of different cultures on Egyptian animation

The first attempts to produce animation in the Arab world began in Egypt in 1935 AD on many Egyptian and expatriate artists in successive eras, among the first artists, the artist "Antoine Selim", a graduate of fine arts, who worked as a drawing teacher and had a special animation studio influenced by With Disney characters, and in fact, we cannot separate the world of animation from the beginning of photography in 1826 AD, and it is considered a milestone in the field of animation and cinema as well in terms of innovations and technical technology used in it (16). All animation works in the world are compared based on the works of the American School and this What influenced the Egyptian artists.

-The Frankel Brothers:

The character "Meshmch Effendi" is considered the pioneer of the Egyptian experience, which was created by the "Frankel brothers" who immigrated to Egypt and lived in it and

merged with its culture and environment that appeared in their film character. Their work resembles the Egyptian nature and resembles the works of Egyptian animation directors, where they started making animation With the movie “Mishmash Effendi” and the duration of the show was 15 minutes, it won the audience’s admiration in a way that made cinemas accept this type of entertainment films, where the father “Ezael” prepared the inks and colors, and the son “Salomon Frankel” was alone with the burden of tools such as filming, lighting, sound and editing tools, As for the son “Daivid” he used to draw characters and decor, define angles and draw with ink, then “Daivid” colors all the drawings, and one of the most famous episodes of “Mishmsh Effendi” was an episode on national defense, in which their famous character goes to war in the Egyptian army alongside the allies, and the work ends. With a song about the final victory,[8] a vision that many critics have described as a political recruitment.

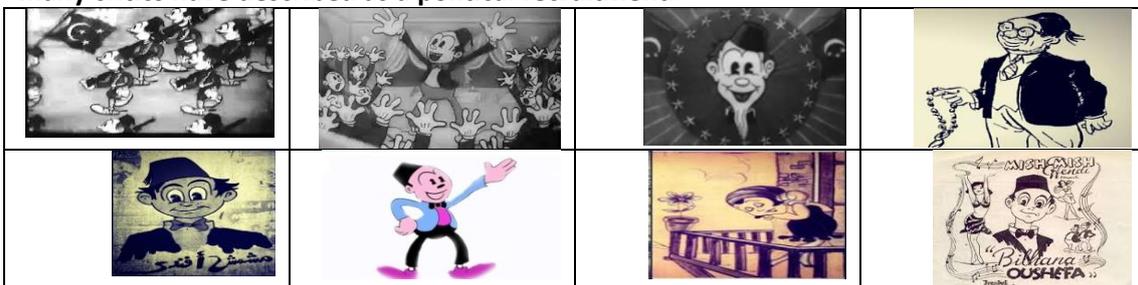


Figure (1) Various clips of the character "Meshmesh Effendi" by the "Frankel Brothers"

I will review three examples of animation artists, the artist and director "Nsihi Iskandar" who learned his style and culture from a foreign director, and the artist "Hani Al-Masry" who went to a foreign country and created his Egyptian culture in the largest international animation companies and added an Egyptian imprint in his work abroad, and the director "Mona Abu Al-Nasr", who studied abroad with major foreign animators and what their culture carry, which she abandoned in her works and committed to the Egyptian identity, and we will present their personal experiences:

1-The great artist Nsihi Iskandar :

When establishing the Department of Documentary and Short Films in the City Cinema, they supported the department with two experts from Czechoslovakia, namely "Kopek" for documentary films and "Vladimir Lapchky" for animation to achieve the department's mission and train the members of the department by various methods (puppets - figures Cut out - transparent and inked drawings on celluloid paper...) The films of the distinguished director "Nsihi Iskandar" surprised, and appeared in his style, the constant search for simplicity and flexibility and a departure from the familiar form of traditional animation schools. There is no doubt that his contact with the German expert and plastic artist and the visit of French artists such as the artist "Paul Grimout" and the artist "René Lalo" is a great asset to him. He adapted it to the account of rooting the Egyptian character in topics that affect our daily lives (2) and was embodied in the films “Room No.”, “Nazanuz”, “Where?”, “Narges”, This method has opened many magazines for young artists because of their exposure to different cultures. The presence of the Czech expert "Vladimir Lebhki" in the National Center for Cinema and for seven years directed many works, including the movie "Blessed", so they both "Nsihi Iskandar" and "Reza Jubran" By participating in the animation, the artist "Nisihy" remained attached to him to learn and train with him and to present Egyptian animation through attempts to make films of an Egyptian nature.

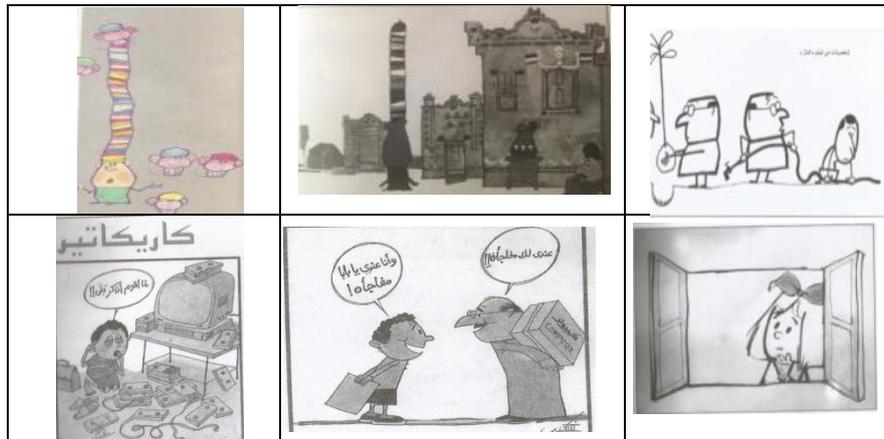


Figure (2) Various clips from the works of the great director "Nesih Iskandar"

Egypt has the great ability to absorb and absorb incoming civilizations, purify many of their influences, exclude their negatives, and mix them with its tolerant, enlightened culture with the nobility of its conscience, and with the established cultural heritage on the grounds that Egypt is the owner of the first civilization known to man, and it is its culture that expels the culture of the changer if it is loaded with culture It is able to absorb what is good and reject what is inappropriate for the Egyptian nature.

2-Egyptian artist Hani David Al-Masry:

The artist "Hani Al-Masry" was born in 1951, and graduated from the Department of Decoration at the Faculty of Fine Arts in 1974, after he refused to join engineering, defying the family's desire, and persisted in attempts to convert for 7 months consecutive, until he stormed the office of the Minister of Higher Education, to decide the latter to fulfill his desire and give him approval As a ministerial request, his studies were his destination to open up to the future of his drawing since his childhood, as he had inexhaustible talent and art, which qualified him to be the first Egyptian working in the Walt Disney Studios (12), Hani started his work at Walt Disney from 1991 until 6 years as an interior designer, then worked at Dreamworks to participate in many works, including the famous animated movie "Prince of Egypt", his love for Egyptology, urban and artistic history. Egypt made him join the film's team, after he was presented to the makers of the work, to decide to join them despite the completion of the staff, especially after he showed his extensive knowledge of different Egyptian arts and designs across ancient and modern civilizations, so his works were distinguished, as "Hani" designed the character of the blue bear "Kimo" The ice cream company, and designed "Grandma Sarah's Restaurant", and designed "Minnie Mouse House" in the city of "Town town", which is where the famous Disney characters live in the theme park "Disneyland" in Tokyo.



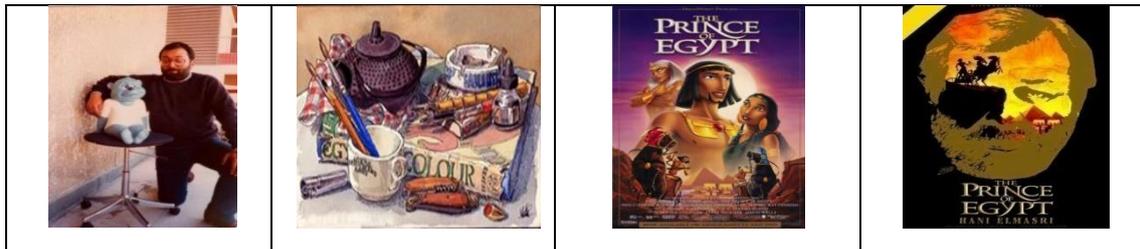


Figure (3) Various pictures of the works of the great artist "Hani Al-Masry" (1951-2015)

The artist "Hani Al-Masry" employed all the creations in Egyptian works that affected the Egyptian society, including participating in the decoration engineering for several plays, including "The Children Have Growned", "Watch "Witness Not Seen" , book designed "One Thousand and One Nights", and the drawings of "Al-Araby Al-Saghir" magazine "Kuwaiti, and other works, for which he won the award for the best painter of children's books in 1979, and the best Egyptian painter for children's books from the National Authority for Children's Books in 2004. He was distinguished in children's arts, motivating his contributions . He wrote for children the "Behind Secret Doors" group, And "The Bride of Pharaoh" The artist "Hani Al-Masry" cannot be confined to one region without another in the field of arts, as he had a wide knowledge and an eye of an artist who transformed life every day into a painting, so that he had a wide background in many arts, including architecture , photography and decoration and her face a lot in that field.

The fields of work of the Egyptian artist "Hani Al-Masry":

- The first Egyptian to work in the Walt Disney Studios in Hollywood, where he traveled in the mid-eighties to the United States of America, from New Jersey in the far east to Los Angeles in the far west, until he joined work as an illustrator in "Disney" in the year 1998 participating in the work in The movie "Prince of Egypt", one of the most important animated films in Hollywood, directed by "Steven Spielberg".
 - In 1998, " Hany Al-Masry" was chosen among those responsible for the movie "The Prince of Egypt", produced by the great director Steven Spielberg, on the story of the exodus of the Jews from Egypt. He also participated in other international works, including "the dorado" and "spirit."
 - Al-Masry worked as a designer for decoration and promotional advertisements for a number of theatrical works.
 - He created the character "Kimo" as the hero of one of the products, so he was emotionally associated with a generation that remembers him until now and does not know anything about its creator.
 - He designed the decor for the plays "The Children have grown up", "Shahd Ma Shafsh Hajja" and "It is really a respectable family".
 - Participate in the design of these pieces of art, he is the decorator and graphic engineer.
- For 25 years of his artistic life, Al-Masry won state prizes in the arts for his creativity in writing children's books and graphic and plastic drawing.

Hani Al-Masry brings together a cultural mixture of several cultural resources. He was born in Egypt, and studied fine arts there for four years, and was attached to the legends of "One Thousand and One Nights," but he was also raised by his European teacher, and spent his childhood an avid reader of European literature, this cultural mix had an impact Big on determining the parameters of his future when he decided to immigrate from Egypt. He is the distinguished Walt Disney man. Hani Al-Masry worked in the most important animation studios in the world (Walt Disney). Walt Disney picked him up after

he immigrated to the United States in 1987 and worked there as a free artist until he was appointed In 1990 as a designer, this creative spirit was also evident in the oil paintings he drew from his experiences in the United States.

The film (Prince of Egypt), where the story of the exodus of the Jews from Egypt in the film raised traditional controversial issues in Egypt about the Jews (10), but his name remained associated with the name of the film and its director. This work is considered one of the most famous works of "Hani Al-Masry" ever, as he won the honor Working with one of the most important film directors in history, the director appointed him as a visual development artist in the film and has been working in those studios for a long time. The founder and president of the Arak Foundation for Arts and Culture says about him, the artist, We agreed and differed greatly in artistic, social and political orientations, But Hani remained the inspiring friend and the wonderful artist who deeply loved his great homeland, Egypt (14). The events of September 11, 2001, were a crossroads for him. After the shock, he decided to work from Egypt to create a bridge of communication between the West and the East, He decided to return to his native country in 2005 and contributed to writing children's books in his own way, Al-Masry was awarded the Best Egyptian Photographer of the Year 2004, by the National Council for Children's Books which was headed by Suzan Mubarak and in 2006, he received the Honor Award from the Council The International Youth Book Fair in Basel, Switzerland, his return to Egypt in 2005 was the end of a journey for the migratory bird that left but the Egyptians did not forget.

3-The able artist Mona Abu Al-Nasr:

The emergence of Egyptian television in 1960 gave the opportunity to develop the art of animation, so the television produced short films for animation, and this unit is still working today, and a group of specialists from faculties of fine arts, film institutes and applied arts work in it, Director Dr. Mona is in 1996 and 1997 the series "Sinbad al-Bahri", in which the latest methods were used in directing and production, in addition to the series "Bakar", which talks about an Egyptian Nubian character from southern Egypt, This work was a great success, and its episodes were characterized by the use of advanced technology, and 75 cartoonists and seven animation directors participated in its production, headed by the creative artist "Mona Abu Al-Nasr" (10). The series "Bakkar" was a great success, as 12 episodes were produced in 1998 AD. Then 28 episodes in the following year 1999 AD, and the episodes of "Bakar" were distinguished by a kind of advanced technology, and the series won advanced awards among the new production companies in the Arab world.



Figure (4) Various clips from the series "Bakar" directed by Mona Abu Al-Nasr (1992-2003)

Over the course of her artistic life, she left a great and invaluable legacy, through which she was able to immortalize her name as one of the greatest talented artists, who combined science and talent, enabling her with her works to capture the hearts of millions of Her works "Bakar", through which she recorded the lives of the people of Egyptian Nubia, through the series "The Journey of Sinbad the Sea", and the series "Kani Mani", in which she combined cartoons and children, and many other works of art that made her a symbol of the art of animation, with her artworks The one who always gathered everyone around her young and old, Dr. Mona Abu Al-Nasr, who was born on November 3, 1952 in Alexandria Governorate, then moved to study at the Faculty of Fine Arts at Helwan University and then traveled to California, USA, and obtained a master's degree from there, in designing and directing children's publications , in 1985, and earned a doctorate in animation in 1988, for her movie "El Montaser", which depicts the struggle of man in life and his connection to the land, and this film won three golden awards from the Moscow Festival, the first for children's cinema and for young people in 1989, and the American National Film Competition Award, which the artists who studied there apply for, and it is the only Arabic that got it, then the Chicago Festival award in its first session (12), And also the award of the Sfax International Film Festival in Tunisia. Her life, which she always filled with science and scientific certificates, which she mixed with the practical application of what she studied, and excelled in it, this is what qualified her to occupy many positions, her beginning was as a teaching assistant at the College of Fine Arts in 1970, then a teacher at the same university in 1988, then an assistant professor in 1992, But the beginning of her brilliance and superiority appeared on her since she was thirteen years old, when at this early age she won her first prize, in the International Children's Painting Competition in Italy in 1965, for a work entitled "The Black Cat", and she also won first place twice. In the national competition for youth drawings in 1971 and 1973, when she was studying at the Faculty of Arts (15), director "Mona Abu Al-Nasr" established her own company in the production and animation of drawings, due to the lack of sufficient budget at the Ministry of Culture, and spent her life in this field, and presented many From studies and research, until her death and departure from our world on September 13, 2003.

The character "Bakkar" is the first completely Arab Egyptian cartoon character, as it reflects within it the good Egyptian values, loyalty, honesty and honesty, which we hope to provide the Arab child with and inculcate in his personality and make of his principles, so that it is possible to resist the control of imported cartoons on the Arab child, and to emphasize values and customs This matter now relates to the importance of Egyptian and Arab production of animation, especially since Egypt entered this field a long time ago Focusing on animation as a means of broadcasting educational, moral and social concepts in the depths of the child, expanding his intellectual horizons, crystallizing his cultural and social characters, and emphasizing the necessity of Emergence of stories that express the heritage and civilization of the Arab, and this is one of the most important points that must be sought in order to ensure the creation of a national Arab generation committed to the issues and morals of its nation.

The art of animation is not just colorful and cute adventures for children. It has become the object of admiration and interest from different and diverse sectors of the world. Its plots have included many stories that impress adults, some of which contain a degree of depth and philosophy. Animation films carry an educational and civilized message in the Arab world. Local content is the key to success, as the late Mona Abu Al-Nasr did. The

animation industry in the Arab world is still moving slowly on its way to success and needs a lot of material, moral and cultural support in order to grow, thrive and compete with global productions in this field. I believe in the success of this Arab industry because we need a lot of financial support and convince investors of the seriousness of this industry and the great financial returns that it can achieve. We have good content, capabilities and local and Arab talents, where local content is the key to the main success of the growth of the animation industry in the world Arab, we hope for the Egyptian and Arab production companies to join hands with each other to fill the gaps that may appear during the production process of the work, we need to get to know each other's capabilities and learn from each other's experiences, and therefore we must always be present in the only specialized exhibition in the region concerned with this industry Which day after day will become an important Egyptian and Arab industry.

Cartoon characters as an entrance to rooting the Egyptian identity:

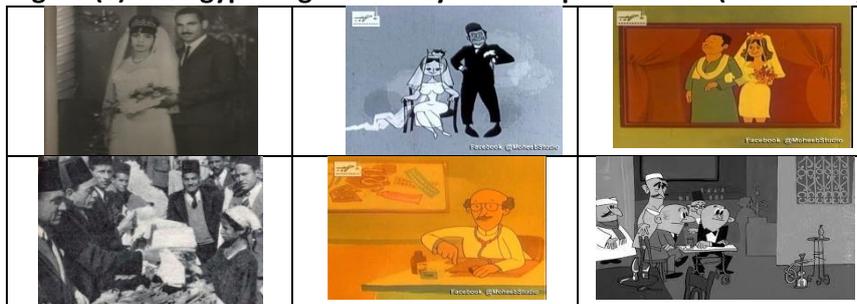
Egyptians influenced the history of Egyptian art to emphasize the influence of different cultures, but their works enjoyed the Egyptian identity. Animation is one of the schools of life, and its creators are often able to pass important facts and value through its characters and stories, so it was the mirror of Egyptian society at that time as it was Film works that showed examples of the lives of Egyptian, whether in the city, the countryside or the Upper Egypt.



Figure (5) shows the clothes of the Nuba people, as stated in the Bakkar series, directed by Mona Abu Al-Nasr in 1998



Figure (6) The Egyptian girl and lady in "Mheip" advertise (1965-1990)



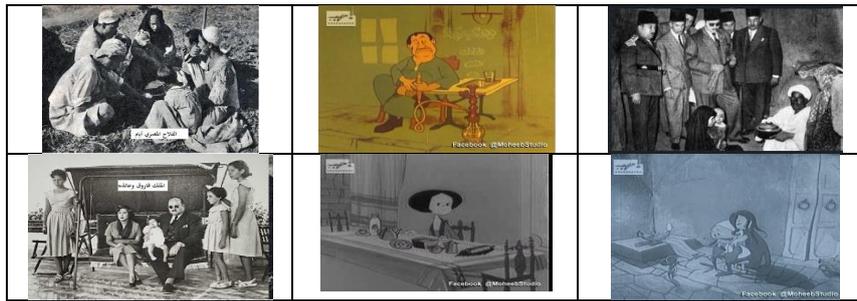


Figure (7) The figure of the Egyptian man in "Mheip" advertise (1965-1990)

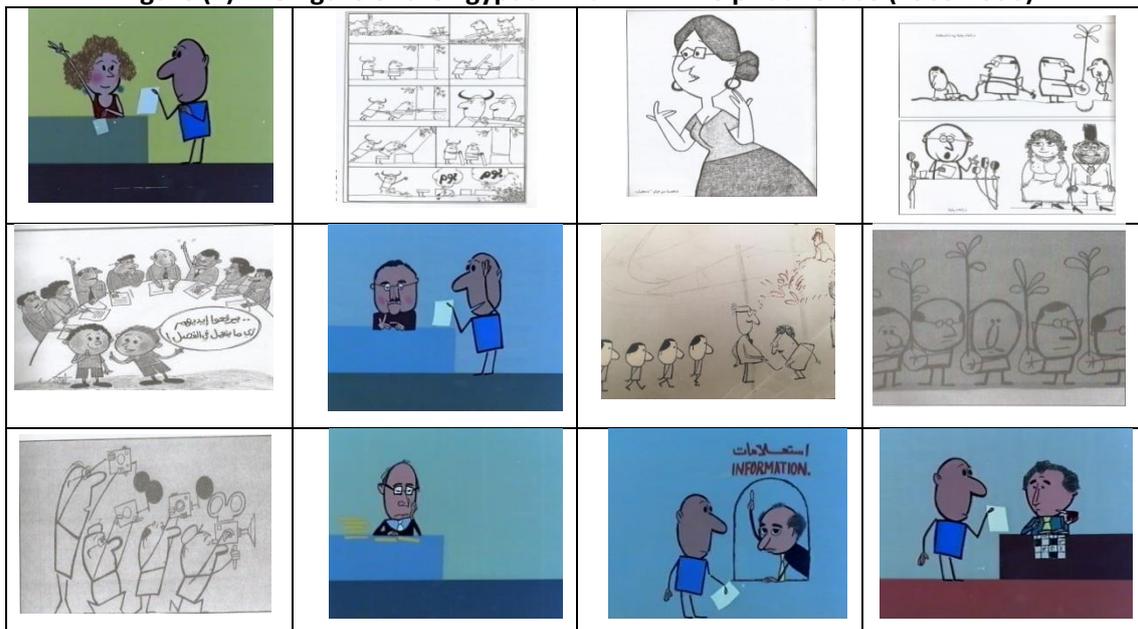


Figure (8) The shape of the human characters in the works of director Nsihi Iskandar in the year (1970-1990)

Fourth: The overlap of different cultures in Egyptian animation:

The cultural diversity in the field of Egyptian animation is evident in several points:

- The presence of artists of non-Egyptian origins, but the character of the animation appeared Egyptian through the topics covered, drawing characters, the method of animation, music, melodies, and the spoken language is a very local language, as found in the works of the "Frinkel brothers", as they are considered intimate Egyptian experiences.
- The presence of foreign experts who influenced Egyptian artists, such as the experience of the creative Egyptian artist, Nsihi Iskandar. He received training when he was trained by the Czechoslovakian expert, director of animation, "Vladimir Labakki." He stuck to him to learn animation in different styles, and the artist's work appeared more professional than before, who left A great impact on the director "Nsihi Iskandar", who died on November 3, 2009.

- The presence of Egyptian artists in the animation production companies, such as the great artist Hani Al-Masry, who had an Egyptian imprint in the work of international animation, and the evidence is the animated film "Prince of Egypt".
- Training of some of our Egyptian directors abroad as the creative artist Dr. Mona Abu Al-Nasr and their access to training courses in America, but she did Egyptian animation works that reflect the Egyptian life as appeared in the famous series "Bakkar".

Results: The researcher reached several results as follows

- 1- The Egyptian identity has not changed in front of the different cultural currents.
- 2- The maturation of distinguished animation works due to its adherence to the Egyptian identity.
- 3- The impact of the Egyptian identity of artists on their work in international animation agencies.
- 4- Cultural pluralism has invested its positives in the art of Egyptian animation.
- 5- The success of the Egyptian animation works that contain its identity.

Recommendations:

- 1- Attention should be paid to learning about different cultures and adhering to the Egyptian identity in modern animation works.
- 2- Creating an international Egyptian website to let the world know about the history of animation, which appeared at the same time with major companies.
- 3- Egyptian directors must introduce the new generations to the pioneers of the first animation artists.
- 4- Interest in writing the history of Egyptian animation accurately, exploiting artistic forums and addressing the biographies of the pioneer artists in this art.
- 5- It is necessary to pay attention to the Egyptian animation industry and to make effective partnerships with international agencies.

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