

# The symbol in the African mask in ancient societies

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**Prof .Dr. Essam Mohamed Mahfouz Hussein**

emm01@fayoum.edu.eg

linkedin.com/in/essam-mahfouz-89ba371b

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Symbols, and the ideas and meanings they contain, represent the pillars on which human communication and interaction depend. Lundberg Since the earliest times, man has been accustomed to creating models of shapes and symbols to represent the phenomena of life and their relationship as shown by his experiences. A major character." According to this, the symbol remained present in the arts of African tribes mainly in their works, as each means of expression has a field of plastic values, which enables us to follow up on the sentimental and artistic values obtained by the African artist through his use of the symbol, where the artist sees different solutions. of the mask that helps him to build his artistic work." "The sign of the symbol for the African artist in the form of the mask was nothing but a sign or formula for the state of creativity among African groups, which was associated with them with religious motives, thus creating an intellectual realism that mixed with innate freedom with collective thought, and then resulted in aesthetic values The mask deals with the vocabulary of African life, which arose in the light of a collective thought and inspiration of the African artist, so he organized his life and social relations within a framework of unity of form, so the African mask came It is a result of the perception's relations beyond the tangible appearances. The interpretation of the natural appearances is the characteristic that revives the vitality of the African and satisfies his intellectual contents. Hence, the form takes precedence over the social symbolism, carries the educational concepts, and searches for the aesthetic relationship between the form and the various symbolic connotations, because the bilateral relationship between the intellectual contents and the expressive form needs To experience and an aesthetic

experience to push him into the circle of conscious aesthetic attention, which the traditional artist did not neglect in traditional works, and did not hesitate to achieve interaction between the two sides of the relationship by mixing more than one element and a mediator in one work. Balanced rhythm and commitment to the role entrusted to it to play within the framework of the group. "People live among the different aspects of nature, some of them feel the beauty that it entails, and some are not affected by it, and just as the appreciation of these aesthetic values varies according to different people, it also differs in relation to what they are related to in terms of time or place. And this difference was not only with respect to the ancient arts, But in contemporary arts as well. And the conflict between the old and the new continues on an ongoing basis.. Hence the difference over the evaluation of artworks, to the attempt to search for the reasons and motives for that difference. The difference is not the opposite of what critics or connoisseurs feel only, but the artists themselves differ on the methods that should be followed. It must be addressed from topics, so beauty was a science that searches for its components and philosophy practiced by men of thought since ancient times on the basis that the prevailing thought in a certain era, or the gathering of what is the fruit of the nature of people's lives in this society, and from here we find that art is closely related to the artist's life Firmly, and this is the artist's desire to share with those around him in the feelings he feels or carries within himself of social thought, and it is a fundamental difference between him and other creatures. Hence, for the artist, art was the most important language to express what is going on in his life and the life of the community in which he lives. "The African example responded... - to some of the aesthetic motives incidental in its wood carvings represented in rhythms and plastic elements of unity, rhythm, equilibrium...etc, in a very primary way... but of course it was sufficient to create a method for understanding and dialogue between members of the group, so the mask was an expression About a first form of artistic and innate creativity "The African mask, like any other innate art, is closely related to the main manifestations of African dominant thought, which is governed by religion, social order, and economic and political form." "Therefore, the African mask was an art aimed at expressing myths, religious rituals and folk stories." Therefore, evaluating the mask as an art form must necessarily call for an understanding of the beliefs involved in the form, with a view to its ritual function.