

The Philosophy of the Quatrains Elnashar in Clothing



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Opinion Article

Rubāiyāt of Elnashar is the title article give us in this volume translation from Arabic to English of a selection of quatrains (rubā'iyāt) attributed to Elnashar (1965–tell now), dubbed “the textiles'-scientist of called (Tomachenko Egypt)”. A feature of the more recent research collections is the lack of linguistic homogeneity of Art's (Literature), Pop Art, fine art, applied art, and continuity of ideas. philosophy, and Art's (Literature), Pop Art, fine art, applied art, The Quatrains a day, he could scarcely have given expression to such a range of ideas. Various tests have been employed to for the quatrains attributable to Art's(Literature), Pop Art, fine art, applied art, as ASTM. The extreme popularity of Art's (Literature), Pop Art, fine art, applied art, 's work led to a prolonged debate on the correct interpretation of the philosophy behind the Quatrains (rubā'iyāt) Elnashar in Clothing.

First in the Quatrains Elnashar in Clothing: The Relationship Between Clothes and Literature

The philosophy of the quatrains (rubā'iyāt) Elnashar in clothing “art's (literature), pop art, fine art, applied art, “ was correct, as usual. Our clothing can speak to who we are, who we want to be, and how we want to be perceived by the world. indeed, the philosophy of the quatrains (Rubā'iyāt) Elnashar in clothing “art's (literature), pop art, fine art, applied art, “there are many writer to pay attention to attire: authors have been building character through their fashion choices since the dawn of literature. Take the heroine of Montgomery's the blue castle for instance, Valancy Stirling, starts out as a timid and browbeaten woman with one brown dress. As she frees herself from the constraints of her family and her life, she purchases a sleeveless green gown. Then a red cape. By the time the novel ends, there is as much color in valancy's wardrobe as there is in her new life. It is clear, then, that fashion has always influenced literature. But what about the other way around? Literature has

certainly influenced readers' sartorial choices: in our article “the philosophy of the quatrains: fashion in literature,” recounts the many ways in which is personal style was influenced by books throughout our life. We've written previously about how much books and my Ph.D. thesis entitles “Design of Database for Forecasting the Specification of Woven Fabric Design for Ladies Dresses”. Have influenced my choices and outlook throughout the years, and my clothing choices are not an exception. It would seem I'm not alone, as academia is full of analysis about literary characters' styles.

Then there are the myriad online groups and Pinterest boards by readers finding clothing inspiration in books. Over the last decade, however, celebrities and influencers have exercised their influence in a different way. From performers who have hosted online book clubs to celebrities who share books they have read on social media, sometimes a mention or photograph is enough to propel a book into the field of public awareness. They sometimes even take it a step further, as is the case with “Art's (Literature), Pop Art, fine art, applied art, “ stylists. Sometimes, this inspiration takes on a particularly significant form, like when fashion designers build entire collections around specific books. Such is the case for the several fashion houses used it as inspiration for their shows and/or lines. Among these can be counted.

In the operetta The Big Night: Written by Salah Jahin / Composed by Sayed Makkawy. at Cairo Puppet Theatre's show and Ann Demeulemeester's We find mastery of personality with the theme of clothing, a song: “The big night, my uncle, and the world are many, full of pavilion , from the countryside and the Banadir”of cities”. These are peasants and the others from upper of country, those from the Canal and the other from Rashaida . The big night, uncle, and the world is many.” Collection (Figure 1).



Figure 1: Cairo Puppet Theatre's show.

Also, the clothes and the personality in the song “Tar (Flew) fi al-Hawa (in the air) Shashi(gauze), and you are not aware of it, oh man.” It was not until I started reading about the connection between fashion and literature that I found out about the existence of an applied art, and I don’t mean the kind who selects philosophy of the quatrains for theater décor. According to philosophy of the quatrains, “It that celebrities and fashion influencers were to select reading material for them to carry in public”. Fashion is perceived by many as unimportant and shallow, whereas literature is perceived as intellectual and even snobbish at times. This is stereotyping at its finest or rather, at its worst.

Second in the Quatrains ELNashar in Clothing: The Relationship Between Clothes and Pop Art

Ever since pop art emerged in the fifties, it has been going hand in hand with the fashion industry. Rebelling against elitist values and self-reflexive expressionist movement, pop art embraced mundane living experiences, introducing aspects of mass culture and bringing art closer to the new generation of Egyptian who were starting to experience all benefits of the consumer paradise in the welfare state of post-war October 1973 Egypt. Pop art employed familiar mass culture imagery from advertisements to other banal objects, wrapping it into sensational and bold color combinations. One of the pop art pioneers used to describe pop art as “popular, transient, expandable, low cost, mass-produced, young, witty, sexy, gimmicky, glamorous, big business”. All these qualities pop art shared with consumerist culture and fashion industry as one of its main features. It wasn’t long before pop art and fashion merged. Pop artist introduced a bright palette of colors and print definition form, which were used as the inspiration by many designers at that time and onwards.

Third in the Quatrains ELNashar in Clothing: “The Relationship Between Clothes and Fine Art

The convergence of art and fashion is symbiotic. Everything that exists and surrounds us is a product of the society we live in. Who we are, what we see, and what we experience is interconnected and interrelated. There is no place we can point

to and say that this or that object does not belong to the sphere of art. One can talk as much about a culture by the paintings it produces as by the dresses and articles of clothing it uses for individual and collective expression. We now buy canvases and textiles to paint and create. By combining different mediums to make art, we are better able to transcend our lives and, in the process, connect to the essence and universality of who we are [1,2].

Fourth in the Quatrains ELNashar in Clothing: The Relationship Between Clothes and Applied Art

Whether you style up with bulky sneakers and a windbreaker or leather shoes and a formal blouse, or maybe the classic black turtleneck top or a Styles sweater. One thing is clear: the fashion scene at the faculty of clothes is something that cannot be missed. Even on a bigger scale, think Ancient Egyptian clothes, certain glasses, suits, or hairdos become significant for an Ancient Egyptian clothes in fame. But how come Ancient Egyptian clothes designers are so into fashion?

Both fashion and clothes are disciplines of applied art. In other words, clothes as well as fashion express taste and identity of an individual or society in products that are of common use. Clothes and buildings, in this case. The similarities between clothes and fashion are therefore found in the conceptualization and the design process but also in the construction and functionality of the art piece. One of the most common design strategies in clothes is the ‘analysis and syntheses- approach. With this strategy the designer first takes the customer’s requirements and wishes, adds their own personal values, and analyses the environment of the building site. These preconditions then are the basis from where the designer can start forming a conceptual design [3-5].

However, alongside this analysis, one will also need to start the synthesis. This means the designer sometimes needs to step back, be critical and if necessary, adjust their design in order to form a complete and integrated whole. A trial-and-error process, really. Contrary to the analysis, this synthetical element is not much named in education, even though it is very important towards the end of the design process. In fashion, the strategy of

design is almost the same. It starts with the assignment and the designer's own input, and it ends with the cycle of improvement and synthesis [6]. Therefore, fashion designers and Ancient Egyptian clothes design many variations and versions before the final design is ready to be presented.

However, one should not forget that clothes and fashion, being applied arts, are designed to be built or to be worn. The design needs to be functional, comfortable, and constructible and in most cases also affordable. This extra layer of constraints, which other arts such as painting do not have, make clothes and fashion even more alike. As of these resemblances, many fashion designers get inspired by clothes. I even stated, "Fashion is clothes, it is a matter of proportions". Ancient Egyptian clothes, thinks the same. On her blog Form Follows Fashion she posts montages of runway looks of famous designers and buildings, mostly with striking resemblance. Reversibly, Ancient Egyptian clothes sometimes dive into the world of fashion. A great example of an Ancient Egyptian clothes involved in fashion is Ancient Egyptian clothes. Ancient Egyptian clothes are now known for spectacularly constructed bridges designed through tension analysis. For his shoe, he did the exact same analysis with a human foot and designed a high heel based on the support the foot needs.

The result is a shoe with only a sole at the heel and at the ball of the foot, so no middle part, because it was structurally just not necessary. In short, fashion is clothes and clothes are fashion. Thus, fashion designers are secret Ancient Egyptian clothes and in many Ancient Egyptian clothes hide an undiscovered fashion designer. Both art disciplines design and develop from assignment and style through variations and improvements to a functional, comfortable and constructible design. A design that is made to last. Either on a building site or in fashion history.

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