

A Field Study of Gipsy Clothes in Some Governorates of Egypt

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Abstract

“Gipsies” are people spread across all continents in the form of closed communities themselves. Their conditions are ambiguous; they adhere to their own customs and are associated with one secret cord of lifestyles, behaviours, creativity, and adoration. The arts—colouring in the most important contexts of life and, above all, costumes in every environment in which they resolve—consider this a compulsory type of compatibility and social adaptation. They are the tribes of Pal Huya. To unite them, the nationalism of their congregation, and the homeland they dream of sovereignty over or returning to you. I believed that all the land of their homeland and that hanging out their curse, they had nothing but their habits and traditions. On the ground, we can talk about the Roma’s races and identities. Their identity is one of the next, the strangers. These Roma knocked on the doors of the world; they raised great surprise; theories swirled about their origins; and over the centuries, they succeeded in maintaining a distinctive identity and showing superior adaptability and survival. Naturally, every Roma inhabitant sees they are distinct and different groups; they belong to a particular culture in the world because they have not adopted a particular culture, and the study shows historical Roma people are bearers of the culture of other peoples, whether the Roma constitutes their own culture or the other, which is reflected in their clothes and accessories, and that’s what you’ll take up in this study. In light of this, we suspect that Roma fashion has been influenced by the tolerance and alphabet of many of the people, it passed through during its migration, which is explained by the similarity in certain elements and the construction of clothing between a particular Roma community and a particular people. Non-gipsy, examples of this are Roma women’s clothes in Egypt, where Roma women’s costumes usually contain images of the environment in which they arise and the details of the life in which they live. To the same extent, we can see the link between the nature of women’s lives in their society and the geographical

conditions, the cutting of the uniform, its shape, its construction, and the materials made of it. The study aims to study the nature of the Roma community in Egypt in general, the governorates of Orientale and EL-Wasta-Beni Suef in particular, and the impact of the social environment on the community of Roma through the study and analysis of their own women's costumes. **This aim has been achieved through** field visits and interviews conducted to collect information on Egyptian Roma costumes, traditions, and customs. Data was analysed, and associations and bodies involved in monument and heritage collection were visited.

Keywords

Gypsies of Egypt, Roma Groups, Gypsy Clothing, Gypsy Heritage

1. Introduction

Clothing and fashion have played an important economic role in different societies over the years and served as an indicator of the economic situation, and fabrics of all kinds, formulation models, composition, and detail are distinctive marks reflecting the status of the fabric. Socio-economic wearers symbolically shape the religious values and political norms of society (AL-Tukhi, 2016). In the definition of linguists, "fashion" means the distinctive identity of people (Fawzieh, 1979). Popular fashion can be defined as the general fashion of villagers or rural dwellers in general, as well as the popular classes of cities, which do not comply with the rules of intellectual art; they are characterised by custom, traditions, and social systems and attributed to the people's community, which creates them with their own mushroom and taste. As measured by this definition, gypsy costumes are valid for the previous description because they are costumes of a primitive society and they result in fungal forms through the heritage and societal heritage of gypsy society (Calvo, 2019; Maksoud & Mohamed, 2019). As a result of gypsy man's interaction with environments, the disappearance to which he left and with which I integrate, it is an art attributable to a people's rather than an individual's culture, with a different mix of life that (Al-Nahas & Abd Rabbo, 2002b).

The Roma was portrayed in Victorian and modern British literature as having "sinister occult and criminal tendencies" and as associated with "thievery and cunning" and in English Renaissance and baroque theatre as incorporating "elements of outlandish charm and elements which depict [them] as the lowest of social outcasts", connected with "magic and charms", and "juggling and cozening". In opera, literature and music, throughout Europe, Roma women have been portrayed as provocative, sexually available, gaudy, exotic and mysterious (Bardi, 2007; MacKay, 2009; Paola & Alessandro, 2008). Hollywood and European movies, as well as popular music and other forms of pop culture, have promoted similar stereotypes (Demos & Segal, 1994; Bon Dived, 1998).

They lived in and were part of multiple popular cultures. In general, folk costumes are the hereditary costumes that distinguish members of a particular society from others in public appearance. Anonymous creators did not infer its creativity, as if they had all agreed to draw its features, to form its alphabet to express them, and to refer to them to become a silent witness in bright colours about a miserable life (Captin, 1856; Kafel & Stelma, 2019). So they exaggerated the details and colours of their clothes and their complementary sizes for attention. To them, some were taken away, others were affected, and others were affected. Gipsy costumes are a distinctive heritage of primitive societies, both Egyptian and foreign societies (Al-Nahas & Abd Rabbo, 2002a). The empowerment, culture, and connotations of a whole society, the Roma society, reflect the ideas and culture of the Roma society and their adherence to them. Special customs and traditions created by the Roma, inherited by generations after generations, and volunteered to suit characteristics and conditions of their environment, are costumes that culture has produced with the days, innately deep and spontaneously, linked to the roots of their past, and add value and features, especially for the Roma community (Ismail, 2016). They express the spirit of the community as a whole, give indications of the wearer, and are in line with their taste, including: distinctive aesthetics and artistic elements, some of which are constant no matter how different the Roma species are, and some of which are variable according to the surrounding society and those involved in it to give a particular character to the wearer, so that they are of a male or female kind, age, whereabouts, and status, its cultural environment, and the occasion on which it is used (Arnaidi & Balad, 1983). Geographical and temporal dimensions (space and time) have played an important role in shaping the gipsy outfit and its quality and embellishment, without prejudice to its features and special character, hence the differentiation (Panaitescu, 1971). This study shows a re-examination of the various heritage elements associated with Roma clothing dating back a long time. Affected by what they have been through, the nature of the Roma and their isolation and distribution to the periphery of the country has affected the preservation of their heritage and privacy. They have a special and distinctive character.

Study problem

Although traditional gipsy costumes are considered formative arts, they are one of the most important components of culture because of their endurance.

Manifestations of human life and historical and geographical events of Roma society, but traditional Roma costumes did not receive studies.

Adequate academy for clothing, decoration, embroidery, and supplements.

2. Objectives of the Study

- 1) Study the historical origins of the Roma community in Egypt.
- 2) Identify Egyptian gipsy clothing and analyse its constructive and decorative elements.

3) Study the similarities and differences that combine gipsy costumes in the study sample and analyse the constructive composition of gipsy uniforms and the aesthetic and art of their decorations.

3. The Importance of the Study

Highlighting the antiquity and origins of Bedouin or Gypsy dress in Egypt and the necessity of charting a clear path for Gypsy fashion.

Studying Roma dress has a lot to offer, particularly in the Arab world. It features a motif. Roma had drawn attention from a variety of sources. Few scholars are interested in researching Roma clothing and comparing them to their scientific and cultural stocks on the degree to which Roma are influenced by the garments of their surroundings, whether at the international, regional, Arab, or national level. Thus, this research is ready. Enhancement of the Arab Library with scientific additions to the academic level, whether by subtraction or perception. The importance of the study is not only the need to chart a clear road for Roma fashion but also the trend towards adopting this type of research.

4. Through the Following Points

1) To study, highlight, and properly disseminate the Roma's folk heritage in Egypt in order to ensure the emergence of such a closed quality to document and utilise them for their survival and continuity and to prevent their extinction.

2) Addition to the Arab Library with a specialised scientific study in the field of Roma clothing in Egypt.

3) Recognise Roma culture in general and their fashion pattern in particular as groups living in isolation, which contributes to enriching.

5. Our Knowledge of These Distinct Groups

Research tools and methods of gathering information

1) Field visits and interviews: individual and group interviews of the study sample in their locations to collect special information on Roma costumes, traditions, and customs of Egyptian Roma society and the codification of information and observations and filming of their clothes.

2) Use observation, conclusion, and analysis of data and information according to the desired objectives and the approach used.

3) Visit associations and bodies concerned with monuments and collecting people's heritage.

4) References.

5) Scientific and cultural journals, paper newspapers, and electronic newspapers.

First: Gipsy women's clothing in Egypt.

Roma women's clothing is an art in itself, created by Roma to distinguish them, inherited generations after generations, and volunteered to suit their characteris-

tics and the changing conditions of their environment, which in many cases reflect the effects of their history and that of the country in which they were located. It also genuinely expresses Roma's cultures and identity and is relevant to their lives, practices, and rituals.

Roma women's clothing is the most famous and exciting, and its forms do not depend on mere taste, raw materials, or colours that clothes rely on; they are responsive to customs and traditions, as well as their structure, patterns, and ornaments, and also perform functions beyond clothing.

The attire of Roma women in Egypt who live in rural areas is different from that of women who live in cities, and the costume of Roma women in the countryside is characterised by the observance of rural customs and traditions and their integration with Roma customs, traditions, and character, as if it were a mixture between two heritages, and generally characterised by the use of sometimes square and sometimes round "travel". Arranging the elements in the outfit distinguishes them; they recognise them, and we know about them.

Researchers from their previous studies of Egyptian folk fashion and focusing on their origins see the impact of Roma women within rural areas in the design of their clothing in the rural community, where Roma women relied on some of the symbols used and the composition of constructive and structural clothing, a natural impact caused by the Roma's interaction with the place and the quality of the culture around them.

That never meant wearing rural women's clothes; they didn't, but they took from their simple lines and added ingredients to them. And other elements in a traditional, primitive creative form with aesthetics and artistic elements in a new form to shape their clothes and their decoration to reflect their ideas, culture, and distinction from others. As most opinions come together, all the Roma in the world come back.

To one asset, therefore, the elements added must certainly be common elements to highlight their identity and reveal their features and their distinction from others, as well as making them a different and distinct subculture within the prevailing local culture. The Roma are famous in the whole world for being very good at preserving their personality, culture, and racial unity, so it's hard to melt them down.

A complete melt in the ocean in which they are located. The researchers' opinion is supported by a previous study, which found that a Roma woman's clothing is slightly different from that of an Egyptian farmer; a gloomy black globe is a common outfit for them. This indicates a mistake in some people's finding that there are no clothes. In most Roma groups, the elderly wear heavy clothing; some buy it used, others retrieve it from others, and children remain naked most of the time until the age of 10, causing many problems for their surroundings.

When we talk about Roma in areas where civilization and urbanisation have crawled, both in the countryside and in cities, and their parents are wearing modern clothing, Gypsies often wear modern and prevailing clothing according to the country in which they live. They are often found making their own clothes,

buying them used, or retrieving them from others and a mill or a headband, and they don't give up their accessories.

Young girls wear contemporary clothing in a bold, uncomfortable format, the most distinctive of which is the combination of colours and the use of multiple prints and inscriptions, including roses and carrots, as well as "frills", and coordinate them in the form of multiple comfortable layers, often loose; they are usually made of natural materials such as linen, chiffon, silk, leather, fibre, and marigold. Gypsies wear comfortable shoes and without heels often, except for their own joys and celebrations. As they depend on many accessories, they are creative in coordinating them with some balance and wear rings, throats, and hats. They also dye their hair a yellow or red colour, which falls off their thrown heads.

Second: Gypsy women's clothing in Arab Ghoneem-Giza Governorate.

Roma communities live in the face of the sea, closed to themselves on the margins of society, and their conditions are vague, as is their people's heritage, which is the cultural legacy that they inherited generation after generation, in addition to the environmental impact that has varied from region to region, which is reflected in their entire situation. It was, therefore, necessary to learn about their world closely and study Roma women's clothing and costumes to highlight. The special vitality of gypsy folk fashion gave them a general attribute and gave them something of a privacy that prevented the eye from getting to know them directly. The researchers below show models of Roma women's clothing in some governorates of Fachad tribal, as facilitated during the field study in Eastern and Dakahlia governorates. It should be noted here that Roma women's uniforms in the governorates of Fach al-Maryah are generally characterised by a hint of Egyptian taste. The elements of the country's uniform are perhaps due to several reasons, the most important of which is that Egypt has a precedent in the field of creating clothing that highlights the beauty of objects, and some parts appear in their natural image. Gypsies were spread in Egypt's villages and deserts, with significant numbers concentrated in Orientale governorate and the largest Roma congregation in an area called the "Roma estate" in the city of Giza, where in the twentieth century the same province came with huge numbers of Roma but from isolated governorates such as Arish, and Marsi Matrouh, they all worked in the clothing trade until they settled in this place. They enjoy their own customs and traditions only, and mixing with the outside world is within the confines of work, sale, and purchase.

If we examine this outfit, it is a long-sleeved fetch of tight-mesh lace, a narrow circular neck slot, part of an ornately printed fabric ditch predominantly orange, surrounded by a pink lace bar, and a small circular baby Cole. Tiara (a decorative bauble in a contrary colour to the robes, with a thin band tied to lock it, updated as ruffle rays around the neck, and finished with a thin light blue lace tape) and Lubna (on one side and the second half decorated with white lace tape, the two colours vary with the colour of the black garment). Underneath the small

circular overhead collar is a semi-circular, shoulder-mounted “fly” overhead travel with a deep red printed fabric, embroidered on a thin, ornamental Stan strip that looks like a bird’s foot or plant branch. Installed at the end of the trip is a thin Stan ribbon in turquoise that hangs Cornish from the wide lace, hanging from the front of the door. The neck hole of the gown is deep embellished with three strips of a thin orchard in silver, gold, and fuchsia and ends with a broad breast story with wide, short adjacent strips with equal distances, made of the same colour as the robes, and shows red as linen of the same large (flying) canvas.

Photo 1 shows that the garment is halved by an accidental story just above the centre with a woman’s discouraged with rubber belt, from which it is bifurcated as a ruffle that gives a decorative and beautiful shape and creates breadth and movement in the garment from the bottom. The bottom of the robes has a cornichen number attached to the garment on the outside without cuts, from wide lace strips in different colours to a thin lace strip of white colour at the end of the garment, and the garment reaches the end of the feet. The sleeves of this garment are loose with a longitudinal cornice starting at the top of the sleeve of the same garment fabric and adorned with thin Stan strips of cloth, installed before the end of the Cornish from the same garment cloth, above the promenade is embellished with strips of golden orchard and fuchsia small triangles their heads in the direction of the quantity from the top and their base on the wrist side lace strip, with a larger cornice than the same colour and glamour of the garment and ending with a wide lace strip in white.

Third: Gipsy women’s clothing in EL-Wasta-Beni Suef Governorate.

Photo 2 and **Photo 3** indicated that the gipsy woman’s clothing in the tribal face, the researchers tried through the field study to identify her features and obtain different samples from them. Over the days of the birth, researchers witnessed Roma groups who came from southern Egypt specifically to visit manifestations of the birth celebration, and on the ground, they noted information and images gathered about them through the theoretical study, saw the trades temporarily practised by the Roma on the margins of the birth, such as the container, the acrobat, and the dancer, invading, identified some Roma families from EL-Wasta-Beni Suef Governorate, and chatted to them. To monitor their situation more closely, the researchers went to the places of Roma groups in EL-Wasta-Beni Suef Governorate to complete what they started and obtain a vivid picture of Roma women’s cultures, arts, and clothing.

They showed by comparison that the outfit and taste.

General Roma follows every environmental, political, social, or religious change. Changes from one place to another and from the doctrine of a new creed in Roma societies are similar to changes that nature creates during the transition from one chapter, for example, from winter to spring, where some creatures are forced to change the colour of their fur and birds need to migrate to new habitats. Below are models of women’s costumes.



Photo 1. Details of the chest area in a gipsy woman's gown in Arab Ghoneem Giza Governorate.



Photo 2. Gipsy women's dress from Beni Suef Governorate, first dress.



Photo 3. Models of gipsy women's dress in EL-Wasta-Beni Suef Governorate, second dress.

Fourth: Roma in EL-Wasta-Beni Suef Governorate.

The Roma wears clothing with a simpler tribal face, replacing crowded details, multiple colours, and moving ribbons in the whole garment. The witness in this garment is that in its shape and construction, it is an ordinary folk robe. It only changes on the chest area, like a hybrid gown. Clothing, an Egyptian folk garment with gipsy character and touches, which lends the garment something to their character. The gown is wide with a square or sometimes circular chest travel, with badges starting from the shoulder in the form of cuts. The length of the trip varies in width from one gown to another, dividing the chest area. The stones are fixed on the boundary of the gown, and on the trip are decorative ribbons and baubles of golden and coloured orchard. The chest mediates an aperture of buttons and a narrative longer than the front trip, around which the decorative strips show and add an aesthetic shape.

The trip covers a large accidental coat that drops around the neck and covers the shoulders, installed with a decorative strip of wide lace in a colour different from that of the garment, separating it from the coke with a gold satin strip installed on the first.

The gown is wide from the bottom of the chest, connects to the foot, and has long sleeves to the wrist. The sleeves start from the top with two bars of the same travel cloth, and the sleeve ends with a stack at the wrist that includes quantum breadth at the palm of the hand and creates a simple ruffle that brings an aesthetic shape to the ambush and the whole garment. The woman wears a throat that wraps around her head more than a layer and shows a special large throat that distinguishes them.

6. Results of the Study

Researchers have investigated through scientific study that gipsy clothing is influenced by the environment in which gipsies are present and uses some elements of clothing found in the clothes of their non-gipsy neighbours around them, formulating their breakfast and style that distinguishes them from others. Roma art is authentic because it is linked to and influenced by the roots of the past, the civilizations and environments they passed through, and the manufacturer's finds. Roma fashion features simple, constructive lines, varied elements, loose, non-sticking clothing, and multiple layers. Its decorative style is fluent, ornamental, and exaggerates main elements. The use of bright colors and multiple layers is crucial, emphasizing color's role in aesthetics. It is a language they speak, and they rely on the use of bold, bright, and loud colours of all kinds. And the combination of loud and warm colours; this is not only in choosing bold colours but in combining them without adhering to classic rules. Let's get to an unexpected assortment of colours full of life. They express their own style and focus on the random distribution that reflects energy, movement, and freedom in their culture and way of life. Use large and many accessories, with creativity in coordinating them with some balance, wearing rings, throats, hats, and sweeten-

ers around the wrist and neck. They are overwhelmed by the use of accessories, such as an unwritten tacit agreement on a mark that distinguishes them and defines each other's age and whereabouts. Gipsy life has influenced the formation of their clothing alphabets a lot, and this has been shown in the use of local ores from the environment, the use of often cheap ores and comfortable cotton, including gentlemen's and embossed, and the addition to them of some colourful strips that vary and vary with clothing. Gypsies often made their clothes with their own hands; they rarely needed to buy clothes at markets, and they often only reworked old clothes to treat them and add gipsy character to them to reuse them. Well-off Roma buy clothes available in the environment in which they settle. Gypsies may be distinguished by a specific style in their fashion, which can be easily distinguished due to their choice of clothing and their special language. Women wear loose, embellished clothes, adorn themselves with different dense and striking jewelry, and wear large silver rings on their ears on which the structure of the sun reflects a sparkle that gives the Gypsy a special aesthetic purification.

7. Conclusion

Roma, a diverse group of people who migrated to Europe in the 14th century, adapted to various environments and used their clothing and tents, redefining their costumes based on fixed features. Their clothing in Egypt adheres to general design, fabric types, decorations, and embroideries. Roma women in Egypt wear inexpensive local ores in light, multiple colors, and a fungal style. They create unique outfits using elements from non-Roma clothing, blending past roots with present environment, and resulting in a unique and fluid decorative style.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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