Al-Aragoz is an old Egyptian art. It is presented through puppets. Of nearly 14 participating dolls, Al-Aragoz is the most popular one. The show is presented by a performer, who moves the puppets, and an assistant. The theatre is moveable and is designed in a way that enables the performer to hide himself inside or behind it. The assistant, unlike the performer stands before the audience. He plays the role of a link between the performer, the puppets, since he may have a role inside the show like all puppets, and the audience. The show is improvised directly before the audience, depending on the memory of the performer. The character of Aragoz has a distinguishable voice during the show. For making this voice, the performer uses a tool called Al-amana which is usually placed in the roof of the mouth. Each scene cannot include more than two characters since the performer uses his both hands during the show.

Although the number of shows presented recently is fewer, Al-Aragoz attracts a spectacular audience. It is difficult to determine definitely the date of the emergence of Aragoz or to find conclusive evidence justifying its own name. In his Our Tour in Egypt, however, the Turkish pilgrim Oziagel refers to one of the artists in the tenth century A.D., who was fondling the patients with wooden dolls and they used to get better under the impact of the performance. The scientists of the French Campaign provided also detailed descriptions for the shows of Aragoz. Their description is exactly applied to the present Aragoz:

We watched, on the streets of Cairo, more than ten times, men playing with puppets. This little show receives a great approval. The theatre of the show is very small. Only one can carry it easily. The actor used to stand in the middle of a wooden square that, by stretching it in a professional way, enables him to see the spectators through some holes made for that purpose. However, no one, from the audience, can see him. And he presents his puppets through other openings.

The artists of Al-Aragoz have retained this technique till now.

Along decades, Al-Aragoz has had a social and a cultural role in creating the art of amusement and in presenting so many indirect ways of protesting that his effect cannot be ignored in the 25th Egyptian Revolution.
Along decades, Al-Aragoz has had a social and cultural role in creating the art of amusement and in presenting so many indirect ways of protesting that his effect cannot be ignored in the 25th Egyptian Revolution.

Documentation (Books & Written Material)

- Amin, Ahmed. Egyptian Customs, Traditions and Expressions. Cairo: Al-Nahda Al-Maanyya Library
- Forrest, Anthony and Barrow, Ralph. Improvisation in Drama (translated by Center for Languages and Translation). Cairo: Academy of Arts, International Festival for Experimental Theatre
- Oligopp, Our Tour in Egypt (translated by Ahmed Fouad Metwally). Cairo: Arab Book House, 2006
- McPherson, G. W. Folk Celebrations in Egypt (translated by Abdel-Wahhab Bakr). Cairo: Egyptian General Authority of Books, the 2000 Book
- Dallalsh, Sayed Ismail. The Other in the Folk Culture. Cairo: Public Authority for Cultural Houses.
- Hamza, Abdus-Sattar. The Rule of Karakosh. Cairo: Dar Al-Hilal
- Azmi, Obbann Mohamed. Al-Aragoz between the Folk Context and Inspiration to Move: Folk Arts between Two Contexts (A Memorial Book). Cairo: Public Authority for Cultural Houses
- Mattin and Karagou. Turkish Shadow Theatre (translated by Mona Hamed Salem). Academy of Arts
### Audio-Visual Sources Concerning the Element Archives, Museums or oral Traditions

<table>
<thead>
<tr>
<th>Domain</th>
<th>Performing Art</th>
</tr>
</thead>
</table>
| Material: | Puppets: musical instruments-Baravan (portable stage)- four-wheeled - vehicle-cents (for special shows)- Show Media - Al-Aragoz (a tool used for producing the distinguished voice of Al-Aragoz (the main character in shows))-
| Instruments: | drums-
| Material: | the special uniform of Al-Aragoz, and the costumes of other characters. |

| Contexts where the Element is practiced | Celebrations/Entertainment/Recreation |
| Means of Transmission | Learning - Inherited Experience: Imitation |
| Present Condition of the Element | It is at the risk of dying out |

### Past Efforts:
- Efforts began almost a decade ago. Accurate surveys were made for finding the remains of these human treasures. While some researchers stated the disappearance of this phenomenon completely, we actually found a number of them performing their shows in folk festivals, schools, birthday parties and in the streets.
- In 2003, the Wanda Troupe for Aragoz and Shadow shows was established; including the grand master / Mustafa Othman Mustafa Osman (Mr. Saber al-Masri) and Sabri Saad Melwally (Saber Chicco) and a number of young people who perform their shows regularly since then.
- In 2008, the Ministry of Culture, represented in the Cultural Development Fund, provided Al-Sabahin House as a fixed place for Al-Aragoz shows. Seventy two shows are presented annually, in addition to a number of training workshops.
- The Ministry of Culture, represented in the Cultural Development Fund, hired both of Mustafa Othman and Sabri Chicco for monthly presentations through a fixed salary in an attempt to maintain them human treasures.
- A large number of shows were presented in various places inside and outside Cairo, including streets, malls, clubs, cultural centres, parks and Tahrir Square. These shows received a spectacular approval of the audience.
- From 2006 to 2013, the Wanda Troupe, in collaboration with the Ministry of Culture, held the Forums 1, II, III, IV and V of the folk puppet.
Current and Recent Efforts and Measures to Safeguard the Element

- In 2006, Wamda Troupe, in cooperation with UNESCO, held the first Festival of Shadow and Aragoz in Manzar Centre.
- The original models of the puppets, which had been manufactured by professional workers like Mohammed Al-Farran, were collected and refined for the purpose of use, instead of the plastic ones.
- Many lectures and workshops were presented in various places.
- Many interviews and articles were provided in various newspapers.
- Several television programs, interviews and documentaries were produced. The most important of which is the film (A Case of Creativity), produced by Al Jazeera channel and uploaded on the Internet.
- (The numbers of Aragoz), the folk name of the shows, have been filmed, including seven players in their natural places. They were released in 7 DVDs under the supervision of the Wamda Troupe, the Cultural Development Fund and the Supreme Council of Culture.
- In 2011, a book, in Arabic and English titled the Egyptian Aragoz, was issued by the Supreme Council of Culture. The book provides for the first time a documentation of the full texts of Aragoz.

Current Efforts:
- The Cultural Development Fund presents a weekly show for Aragoz in Al-Suhaimi House.
- The Cultural Development Fund, in collaboration with the Wamda Troupe, holds the annual forum of Shadow and Puppets shows.
- The Cultural Development Fund provides a number of workshops in Al-Suhaimi House for the purpose of introducing this art.
- The Cultural Development Fund, in collaboration with the Wamda Troupe, is about to establish a permanent exhibition hall for Aragoz puppets.
- The Cultural Development Fund, in collaboration with the Wamda Troupe, produces a number of documentaries about the most important artists who are still alive.

Threats Related to the Element and its Practitioners:
A - The death of some practitioners: we have lost this year Mohammed Karimah. He was the only one who used the technique of the tent in his shows. We lost also all the practitioners who were dependent on the technique of al-barada in their shows. The danger of death threatens most of the practitioners due to their old age, such as the grand master Mustafa Othman Mustafa (Mr Saber al-Masri, 74 years old).
B - The nature of the element: oral nature for handling and transmitting of this art and the lack of scripts represent a real threat. The result is that some shows completely disappeared, like the show of the shadow, and nothing of them remained but only few memories in the minds of the practitioners. And the result is that the practitioners themselves do not know exactly the number of shows. Some of them say they are 164 and some see they are 18 and others affirm that they are many countless. The actual inventory of the shows indicates, however, that they are 19 presentations. The oral nature of the element caused the researchers to neglect the element and to focus their attention on the written Arts. The element has been remained neglected for generations and no researcher has tried to issue a book documenting this art except the scientific expert for this project.
C - Manufacturing the puppets: the absence of the professional manufacturers of the puppets represents another threat to this art. The result is that some practitioners replace their wooden puppets with plastic ones. There are no longer professional makers of wooden dolls since the death of Muhammad al-Farran thirty years ago who was the last specialist in making puppets. It has become inevitable to prepare a generation to bridge the gap and to help those practitioners who cannot manufacture the puppets.

Current Efforts:
- The Cultural Development Fund presents a weekly show for Aragoz in Al-Suhaimi House.
- The Cultural Development Fund, in collaboration with the Wamda Troupe, holds the annual forum of Shadow and Puppets shows.
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- The Cultural Development Fund, in collaboration with the Wamda Troupe, produces a number of documentaries about the most important artists who are still alive.

Threats Related to Social and Political Changes:
A - The disappearance of places where artists used to meet: Al-Togaraz cafe in Mohamed Ali Street turned to a mall for mobile phones. The features of Mohamed Ali Street, which is one of the most important places for folk artists, began to fade, affecting negatively the community of artists.
B - The disappearance of some folk celebrations and ceremonies related to it: a great number of folk celebration (Mawalids) disappeared (like al-Shalabi festival in Abu Kabir Sharqia). The major celebrations accompanying some festivals (like procession in the memorial of Prophet Birth) stopped several years ago in Cairo.
C - The rise of radical religious parties to power in Egypt: this may lead to the complete disappearance of folk celebrations (Mawalids) and the result will be the disappearance of the educational environment through which the element is transmitted to the generations.
D - Prevention Demonstrations & congregations Laws: the element used to be presented in the streets suggesting some sort of demonstration so some of the practitioners kept themselves away from the streets avoiding the security prosecutions.
E - The element used to be presented in the streets suggesting some sort of demonstration so some of the practitioners kept themselves away from the streets avoiding the security prosecutions.

Safeguarding Measures Proposed:
1 - Maintaining the remains of the practitioners, considering them an integral part of the human heritage of Egypt and providing them with a fixed income.
2 - Training a hundred new player over 4 years through 4 workshops, extending for a year to graduate 25 practitioners annually at the rate of (5) puppet-makers and (20) artist performers.
3 - The implementation of (12) monthly performances in different places and the increase of the number of shows from 72 annually to 148 initially.
4 - Connecting the local practitioners with their worldwide counterparts in order to open the horizons of marketing and knowledge through contact.
5 - Providing a team of trainers and linking them to the market so that their success can be an incentive for the promotion of this art through conveying their experiences and, therefore, creating new practitioners automatically.
<table>
<thead>
<tr>
<th>Names of Informants and Professional Practitioners</th>
<th>Nabil Bahgat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Groups - Institutions - Individuals - Practitioners or Participants of the Element</td>
<td>The characteristics of practitioners and element bearers are always associated with the implementation mechanisms of the show, including the ability to move puppets, to maintain them and to use al-amana tool as well as to have the ability to improvise. It is noticeable that most of the practitioners of this element are in acquainted with the musical keys since the drama of show is always preceded and followed. The co-performer (assistant) has the responsibility of playing music, to make a linking dialogue between the audience and the puppets. He must have the ability to use percussion and to memorize the scenes of the show.</td>
</tr>
<tr>
<td>Organizations that Take Care of the Element/Practitioners; i.e. NGOs, syndicates (if available)</td>
<td>Folk Creativity Syndicate</td>
</tr>
<tr>
<td>Restrictions (if available) for Using the Data of the Element</td>
<td>No restrictions.</td>
</tr>
<tr>
<td>RESPECT FOR CUSTOMARY PRACTICES GOVERNING ACCESS TO THE ELEMENT</td>
<td>All customary practices are respected.</td>
</tr>
</tbody>
</table>
### Specifying the Element

<table>
<thead>
<tr>
<th>Code for Element</th>
<th>Inventory Code for Element</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESFT 18/2013</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Name of the element (as used by the community)</th>
<th>اسم العنصر الملي (كما يبرده المجتمع)</th>
</tr>
</thead>
<tbody>
<tr>
<td>االراجوز</td>
<td>االراجوز</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Name(s) of the element (if any)</th>
<th>اسم أخرى (إن وجدت)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Commitments of communities, groups or individuals concerned</th>
</tr>
</thead>
<tbody>
<tr>
<td>مجتمع محلى</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Geographic location of the element</th>
<th>الموقع الجغرافي الذي يتم تواجد بمحافظة (ينتشر فيه)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>القاهرة، الإسكندرية</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of collector</th>
<th>اسم الجماع</th>
</tr>
</thead>
<tbody>
<tr>
<td>محمد علي محمد حسن</td>
<td>محمد علي محمد حسن</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Place and date of collection</th>
<th>مكان و تاريخ الجماع</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-03-27</td>
<td>اسمان 18-11-2010، الجماليه 28-05-2010</td>
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<tr>
<td></td>
<td>الخليفة 06-03-2009، السيدة زينب 08-07-2008</td>
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<tr>
<td></td>
<td>الاستشارة الكبرى 05-11-2010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Free, prior and informed consent to the nomination</th>
<th>الموافقة الحرية والموافقة المستنيرة (المراجعات أو الإفراد على تسجيل العنصر)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>وافق الأخباريون والمساندون (بديل محمد بهجت عبد الفتاح). أن تكون تسمية الجمعية المصرية للمتاحين الشعبية في تسجيل عنصر: الراجوز وأن تكون نائبة منهم ضمن قائمة الحصر الخاصة بالتراث الثقافي غير المادي الخاص بجمهورية مصر العربية</td>
</tr>
</tbody>
</table>

### Contact Information

<table>
<thead>
<tr>
<th>Concerned specialized party</th>
<th>الهيئة المختصة المدنية</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>الجمعية المصرية للمتاحين الشعبية المصرية</td>
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<td></td>
<td>تاريخ التأسيس: 12-4-2003 برقم: 1434</td>
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<tr>
<td></td>
<td>رقم الإعتماد باليونيسكو:2018218</td>
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<table>
<thead>
<tr>
<th>Responsible Person</th>
<th>الشخص المكلف</th>
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<tbody>
<tr>
<td></td>
<td>محمد د.م.د.</td>
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<table>
<thead>
<tr>
<th>Signature</th>
<th>التوقيع</th>
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<tbody>
<tr>
<td></td>
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</tbody>
</table>
وصف العنصر (لا يتجاوز 300 كلمة) مراجعه وتشجيع الحوار الجماعي

(Description of the element (not to exceed 300 words)

What, who, where, how, when

الوظيفة العنصرفي الوقت الحالي

Present function of the element

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ال REFERENCES:

1. محمد عبد الحميد، مصادر الأدبيات الحديثة، مكتبة لبنان، بيروت، 1983.
2. عند العلماء، مصادر الأدبيات الحديثة، مكتبة لبنان، بيروت، 1983.
3. عبد الحليم السليمان، كتابة القرآن، دار النشر، بيروت، 1983.
4. إبراهيم جبر، كتابة القرآن، دار النشر، بيروت، 1983.
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10. محمد عبد الحليم، كتابة القرآن، دار النشر، بيروت، 1983.

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1. محمد عبد الحليم، مصادر الأدبيات الحديثة، مكتبة لبنان، بيروت، 1983.
2. إبراهيم جبر، كتابة القرآن، دار النشر، بيروت، 1983.
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10. إبراهيم جبر، كتابة القرآن، دار النشر، بيروت، 1983.
<table>
<thead>
<tr>
<th>Specifications of the element</th>
<th>Material Aspects of the element</th>
<th>Domains represented by the element</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present Condition of the Element</td>
<td>Situations where the element is practical</td>
<td>Means of transmission</td>
</tr>
</tbody>
</table>

Note: The table contains details regarding the specifications, material aspects, and domains represented by the element.
<table>
<thead>
<tr>
<th>وحقائق حول الجرح الذي يعانونه في الأذن، خاصة في أيام المأواية والمواساة، من خلال التحلي البصري والسمع.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ووصف الأفراد والجماعات الممارسات المشاركة في النص</td>
</tr>
<tr>
<td>معلومات حول أهداف الطبيين والطبيين المحترفين</td>
</tr>
<tr>
<td>أشياء الأخبار والمناصب التي يمكن اتخاذها (تذكيرا)</td>
</tr>
</tbody>
</table>

| نام محمد بيضت عبد القماح | }
<table>
<thead>
<tr>
<th>🌐 Organizations that take care of the element/practitioners; i.e. NGOs, syndicates (if available)</th>
</tr>
</thead>
<tbody>
<tr>
<td>مشاركة المجتمع المحلي</td>
</tr>
<tr>
<td>Cooperation of local community</td>
</tr>
<tr>
<td>النيات والمؤسسات التي ترعى العنصر الممارسين (جمعيات - نقابات) إن وجد</td>
</tr>
<tr>
<td>Contribution to ensuring visibility and awareness and to encouraging dialogue</td>
</tr>
<tr>
<td>الفيود المفروضة (إن وجد) على استخدام بيانات العنصر</td>
</tr>
<tr>
<td>Restrictions (if available) for using the data of the element</td>
</tr>
<tr>
<td>احترام الممارسات العرفية التي تحكم الاتفاق بالمادة المجموعة حول العنصر</td>
</tr>
<tr>
<td>Respect for customary practices governing access</td>
</tr>
</tbody>
</table>

| نقاية العملين والإيداع الشمسي |
| الجمعية المصرية للمئذات الشعبية المصرية |
| جمعية رود أصر الثقافة بشير الخيمة |

| استجابة تامة |
| لا توجد |

| تم احترام جميع الممارسات |