

## Faces between Privacy and Public

### "Semiotic Vision"

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#### Abstract:

The research concerned with the specificity of signs, symbols and their presence in the Egyptian environment and society, their ways of showing and their effects. Ideas are transmitted to societies through a visual connotation that preserves each society's privacy. Although the image of communication may be slow, it cannot be ignored.

The awareness of the visual significance of the Egyptian personality and its history through various sources is enough to contribute to strengthening the feelings of the Egyptian identity, as symbols are a special reality from the profound experiences that people achieve through the symbols themselves.

Receiving the information visually occurs continuously, but it can be said that many instances of visual communication may reach the point of realizing the visual signs with absolute ease through a series of mental responses to the signals sent as messages by the visual connotation.

Hence,

Significance in its artistic concept, especially in design and especially the shape of the face, plays an important role that lies in moving the design in a way that is compatible with the idea, meaning and response through the symbol affecting the audience of the design, especially the indications and symbols of the face shape as a means of conveying ideas, in addition to the indication in the shape of the face moving through Symbol, color, shape, size, etc. The intellectual content of the design of the face shape, especially the container of civilizations and ideas, the shape of the face has an important role as well, especially in revealing the goal and communicating the idea presented to the recipient in its various intellectual, social, and other directions.

the significance role emerges as one of the communication tools that have evolved with the development of the technological systems, and its cultural transformations that reflect the way of life and society. Also, it can provide high-quality communication material that, in addition to excitement, it can deliver messages that may nourish the soul and mind and support the society's integration.

#### Key words:

Symbols - facial Signification -Communication

#### Introduction:

Is it characterized by its essence in the following example, is it similar in relationship and analogy in relationship and visuals in that color in painting, government in sculpture, and sound in music”(Lutman 1993) and the shape of the face is the most important symbol of information and its history and for future generations, the shape of the face performs prominent in teaching the eye Humanity, its education and advancement as a means of realizing the many and

disparate messages, the indications and symbols of the shape of the face (Frankincense 2014). The internal image of the human being writes a physical form, symbols, its effect on all forms of culture, of which the design is one of them, and the symbol expresses the level of the deceptive superficial phenomenon, trying to embody the internal nature of the human being in a tangible form and has symbolized one of the data that the designer adopted to express the shape of the face.

The symbol has a connotation that is further than it appears in reality, and what enters the symbol in its composition has intellectual, philosophical and aesthetic dimensions through the shape of the face, as it is represented by the state of ambiguity surrounding the design achievement. Rather, it is a quick nod or an occasional relationship.

Symbolism used symbol, metaphors, and simile colors, to create motivations for people to think, instead of presenting ideas in a simple superficial manner, and the arts formed a true repository of symbols, which required an additional effort to understand the overall picture of the design work, especially since designers have discovered the symbolic potential. For things, from here the problematic of the research **lies in the following question:**

- What are the signs of the symbol, not the shapes of the faces, and what is the role of the semantics of the symbol, not the shapes of the faces, in works of art, especially in determining the special style of each designer? .

### **Research objectives and importance:**

**The research aims,** as well as its importance, in reaching the following:

- Defining some specific standards for works based on the indications of the shape of the face.
- The study sheds light on the symbolic connotations of the shape of the face as a behavior that has no laws and cannot be foreseen in order to determine its role in enriching the design work approved on it.
- Emphasizing the role symbolic of a clear face shape in the lives of designers.

#### **search limits:**

The space for discussion of the symbol's connotations for the shape of the face between the public and the private in all its psychological, historical and social contexts is not wide. Which the research pages cannot accommodate, the study is limited to the following:

- A theoretical presentation of the symbol's indications for the shape of the face between the general and the private and the factors leading to it and interfering with it.

#### **Azimuth between generation and hermeneutics:**

Bart defines the symmetry of a face as the essential additive to identity, "an expression of the truth of being. Looking at a person's portrait means searching for his essence as he is in himself. Defining the existence of the object" beyond a simple civil or hereditary resemblance.

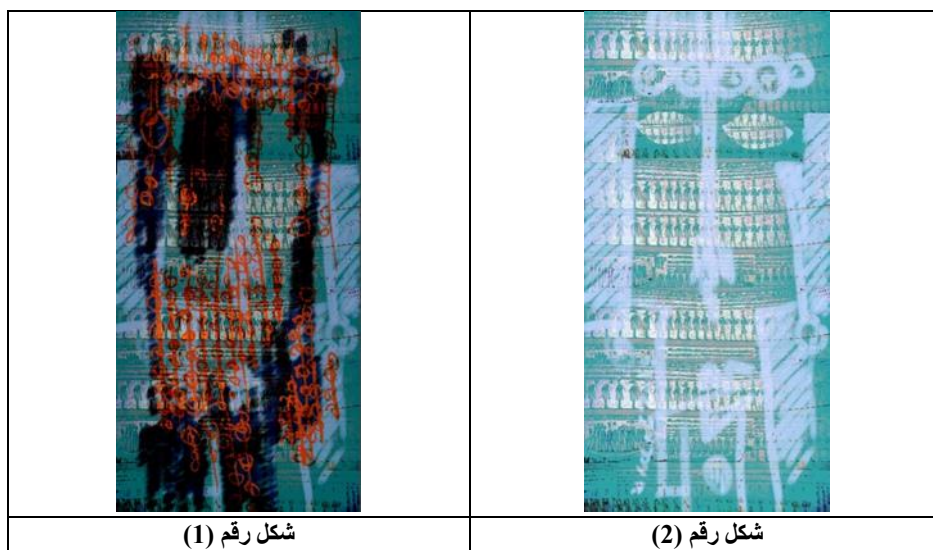
The azimuth is not the sum of the physiological features, nor is it indivisible or descriptive. "It is not an intellectually ready given, as it is with a clue. It will not be a simple analogy either - it is that excess thing that leads from the body to the soul, to an initial intuition

And those abstract features emerged in the form of a number (1,2) for the face that can blend and adapt to any meaning we want to project it on, such as the origins and the Pharaonic civilization, and it bears completely contradictory interpretations and falls into symbolic and mental meanings on a series of shapes with a Pharaonic form, the mental image The shape is

similar to the way things are represented in and from the world - it replicates or mimics what we see, and normally we experience it in a similar way to the visual (Frampton 2009)

### **The face between the sign and the symbol.**

The symbol "symbol", the intellectual energy with a specific content of intellectual connotations, is linked to identical sensory and realistic signs, because it produces reality and is not a reflection of it. Therefore, we cannot understand the different practices of the human being in any particular culture, without the role that the symbols can play They constitute tools that may help a person know the world, and Hegel says that the symbol is a “sign outside the self that contains the content of the representation that it invokes from it. The symbol does not have to be identical to its meaning. Our eyes are a subject or a picture of it "(Hegel, 1978). Thus symbolic forms are the sum of the culture that the children of the human race create. They are forms that confirm the human possession of the symbolic energy that is characterized by its formative character and not its repetitive nature, and the appearances associated with our real world, so that the material thing is not the symbol but the symbol His is the truth of the symbol “(Bergson 79AD) and we find that facts are hidden behind symbolic forms, and everything that exists is a symbol of truth.” (Hammoudi 1986) The link between form and content in the design work is a natural and not artificial connection like the one we find in the reference And its meaning. Accordingly, we can replace a sign with another signal in the scope of a specific science without changing the meaning. ”(Ziada 1988)



### **Self-applications of faces between private and public**

The dialectical relationship and theoretical approach that the researcher followed in researching the relationship between the significance of the shape of faces between the private and the public as a step to define a clear style and a distinctive path and to confirm what has been narrated about the interpretation of the significance of the shape of faces between the private and the public. During the Adobe Photoshop image processing program, the researcher selected three works only to clarify and explain the significance of the shape of faces between the private and the public in order to highlight the basic features of the technical treatments based on the design elements and foundations .

## Findings and recommendations

From the previous proposition and through theoretical study and personal experience, we can conclude the following:

### First: Results

1-There is no indication of identity in a design work without symbols of explicit and definite significance.

2-The shape of the face occurs crowding of the defining elements of human identity within its space, so the shape of the face plays an important role to emphasize the features of the identity of the face.

3-The significance of the symbols confirms when a clear contrast occurs, whether it is the color, size, or texture (the difference in the meaning of the symbols) or the contrast of the shape with the floor.

4-Knowing the meaning of the symbols for the shape of the face confirms for us the knowledge of the pure forms of reality and history and provides us with knowledge of past events.

### Secondly, recommendations:

It is recommended that the researcher delve into the study of the semantics of the symbols in what lies behind the shapes of faces.

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