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Role Of The Symbolic Denotations For The Ancient Egyptian Civilization In The Contemporary Graphic Contact

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Summary in English

Role Of The Symbolic Denotations For The Ancient Egyptian Civilization In The Contemporary Graphic Contact

This study dealt with symbolic indications in the ancient Egyptian civilization. The symbol was known thousands of years ago and was clearly visible in the ancient Egyptian epochs. Anthropologists have been interested in studying the symbols on the basis that man is distinguished and unique from animals in symbolic behavior and ability to use symbols. The language is used as a means of expression and understanding with other people. It is the symbol that transforms man from the animal world to the human world, and culture as a whole is a complex pattern of symbols. In the nineteenth century, Symbolism became one of the main trends in the Art and literature. Anthropologists are interested in studying cultural symbols in primitive societies to identify the type of human thinking, based on the analysis of the cultural content of symbols.

Thus, symbolic behavior is necessarily human behavior. Man is the only one among the creatures that uses cascades and talismans and observes specific rituals and rituals on occasions of birth, marriage, and death as patterns of form formed of symbols, which society has used and used in daily life.

The study of the different causes of the origin of the symbol arose with art, and even with the emergence of the same person, was the primitive man in the practice of art and the use of the symbol is the tool that distinguishes it by simulating the chest of feelings and what is going on in his mind of ideas. That the symbols are not just a set of signs or signs that refer to some of the meanings or ideas or perceptions, but is a complex network of forms or images that express the feelings of human beings and his passion and emotions and hopes and beliefs, that the use of the symbol in the arts of plastic in the foot Since the primitive man began to draw his first drawings on the walls of the caves, the symbolic school is a tendency that does not care about the aesthetic issue as it is abroad, but tries to delineate feelings of conscience, and express the aesthetic views without commitment to the reality of external form and symbolic signals or The emotive symbols are expressive without them Symbols matching the reality that represents the landscape of the world of external things.

The symbol or symbolism is also referred to as a term in art meant by the mark or object contained in the work of art to denote something else not found in this work. The effect of the symbol depends on the intuition of the presumption in the perception of it and the thing expressed, It has been known to some that it replaces everything else in its significance and does not require full match between them, but it is enough to have an accidental or common relationship. It is the term given to something perceived, representing the mind as a form of something that is not known but is understood by its fragmentation. The symbol in mental abstraction is a final stage of the image that was of its nature and then separated from it, or it was stripped of itself and was reduced to be a symbol for the artistic symbol to be the body of the last

development in its language, and from its condition to be achieved in a mold and the artistic symbol in itself " It is therefore difficult in art to change the form or the image without being accompanied by a change of meaning or expression, and that the symbol is all What replaces something else in its significance is not in the manner of exact match, but by suggestion or a relationship Dah or canonical.

The human world is a network of symbols, but many modern philosophers have been able to define the human being as "the animal capable of creating symbols", and the relationship between man and symbol is that man since his beginnings and beginnings has always been in close relationship with the symbol), thanks to the effect of that effect Of psychological and spiritual situations ... This relationship began since the human line with the simple tools and natural tools on the roofs of caves and rocks, which may feel in his powers of the magic magic magic for him and his family or community ... At the first translation embodied in something visible in any manifestation The symbols appeared in a plastic image of simplified or decorative lines that first appeared to be The modern society as if it were used by primitive man on the surfaces of its various tools and attributed the reason of this use to the fear of man nature inherent nature of the vacuum and its tendency to fill the vacuum whatever the surfaces that represent ... even if the human bodies themselves ... However, with the continuation of studies And its evolution later became clear - in addition to this return - that these decorative forms represent symbols of magic or totemism were of fundamental importance in the life of that person.

Since the beginning of human consciousness, symbolic significance has accompanied the art of art. The artistic work is metaphorical for the primitive artist with symbolic meanings and significance beyond his specific physical existence. In prehistoric times symbolic forms appeared in the symbols of animals, human forms, symbols and standard signs that dominated most of the stone ages , And the style of naturalism prevailed until the end of the Neolithic era, in which the task of art became an attempt to reach the idea of things, their concept and their intrinsic essence, rather than the practice of a vibrant mental experience. To his symbols, the artist's task became the hope of the essence of environmental symbols, and then express them not just copy them and represent them. The symbol is not limited to the world of form only, but this world itself is one of the closest worlds to the same person and has often had more powerful visual effects than words can not be read and heard on the same recipient.

The artistic work may carry symbols of form or color have their meanings, colors sense and weight and meanings translated by uses and themes, but that our perception of the form does not depend on the set of sensations that come from us only, and enough and give it a distinctive image, hence we conclude that the color and form symbolic implications, the symbolic color is The color that gives us extraordinary responses and emanates from the inner depths ... Therefore the symbol should be understood in a broader sense and the symbol represents the beginning of art as the German philosopher sees it as something external connected with meaning and expression, meaning is relevant to a subject, About the connotation This signifies the content of the representation to be invoked, and that the human mind tries to express his thoughts but is unable to reach full embodiment of it, and therefore uses the

symbol that plays the role of the full embodiment of his ideas . And symbolic significance is meaningful, the symbol must differ from its significance or else it has become a symbol, but an original color of the expression, and symbolic significance may seem vague and confused. It is an ancient symbol used in many fields, especially religious rituals and theology, where it played a fundamental and reducing role, that is to replace the symbol to replace something else to indicate that this substitution is based on the basis of inspiration through some common characteristics. The artist takes a primitive element in the environmental world and adds a new dimension to his imagination, and indirectly creates a relationship between the symbols drawn as these symbols suggest a better effect than if the artist thought to transfer directly arise A relationship between the symbols drawn as these symbols suggest a better effect than if the artist thought to transfer directly from the environment because the drawings expressed directly from memory is driven by a desire to sense the new aesthetic realities in the expression and impact of sensory and emotional. Kasierr knew art as symbolic language or otherwise, a thousand N is only a form of the symbol, and ruled Kaserer, the idea of simulation in art, the actual appearance is not the goal of the artist, but his goal is to search for the symbols of art to achieve a better indication of the copies. But the symbolic art created by ancient civilizations has become a fountain of modern art, the values of modernity, and in Schiller the artistic symbol "is a real content derived from the material or sensory element of human existence, and in an ideal form derived from the mental or mental element in human existence "He said. Schiller's technical code should be an intense expression of experience stemming from the blending of the sense of compassion with the sharpness of mind.

The sign is something we act under, or a means to serve the act, while the symbol is a mental tool or a manifestation of the effectiveness of the human mind. The sign makes one understand through the senses the position it refers to, unlike the symbol that is understood when you recognize the idea that symbolizes it. By extending it in the structure of society, its influence and its influence on others, it has found the media that helps it in these processes. Which deals with the social role of the theoretical symbols known as "symbolic interaction" which sees "that the human mind transforms all its perceptions in nature and society into symbols stored and retrieved when needed, and dealing with things on the basis of what these things evoke meanings in the human mind , And that the meanings of things Is not subjective or individual, but stems and derives from the interaction between the individual and his colleagues in the same society, that is, the social framework is what gives us the meanings of things that develop and change through the process of interpretation by the individual of things.

What distinguishes man from other animals is that his nervous system is able to store and remember a huge number of symbolic meanings ... and that man - thanks to the language - is able to deliver meanings to his companions using symbols that express them and sometimes replace them altogether. In the arts and rituals, where an animal-shaped mask replaces the animal itself, the melodies of a musical instrument replace natural sounds, and since the human group agrees on the meanings of symbols, these symbols become capable of learning through interaction.

That man lives more than ever before amid a complex network of signs and symbols by the evolution of the life style, especially in cities where one continuously follows a series of signs and signs when doing the simplest needs. And even man who lives in the midst of nature. "We do not recognize ourselves except as a semiotics in a movement and systems of connotations and processes of communication. The only semiotic map that tells us who we are and how or what we think. There are theories that match the space of the symbol with the space that some go to define as semim. From this perspective, it is symbolically symbolic of the work through which man expresses the richness of experience and regulates it in structures of content that are matched by systems of expression. The symbolism not only allows for the designation of the experiment but also regulates it and accordingly makes it so that it can be thought about and reported.

Semiotics are defined as the science that studies the system of signs, signs and semantics, such as: study of drawings and maps, and many have referred to the concept of semimology as "the general science that studies all forms of signs or symbols through which people communicate. Especially language, literature and art) from mere reflections and impressions to science in the strict sense of the word, and this is achieved when a level of abstraction makes it easy to classify the material and description of the phenomenon, through patterns of relationships reveal the deep structures that involve them. From extracting Some scholars of Arabic linguistics have launched this new science (Semiotika) and translated it with the science of symbols or semantics, the first of which was influenced by Maurice who saw that the chemistry interested in the meaning of the signals before using them in a particular speech or action and leads The semantics of Maurice refer to what de Susser called "interconnections" and what some of the later refer to as interchangeable, and that the sémiotisation, which symbolic forms make possible, is not entirely linguistic, even if they aspire to become linguistic through a process of abstraction: Based primarily on practice. We should therefore look at the symbolic form, not as a queen of representation given innately, but as a set of routers [or entities] to produce the themes of assimilation itself. In this way symbolic forms are produced by the great conceptual metaphors, which strengthen the formation of the pillars of the signs, and impart the spirit of meaning in the subjects of representation.

Ancient Egyptian art is considered to be the first art in history to resort to the use of symbolism in all its various activities, as is revealed by the monuments and frescoes dating back to the Neolithic and pre-Dynasty times. The drawing of the man, as dealt with by the ancient Egyptian artist, is only a symbolic drawing. The stylistic way in which the pictures and the shoulders were drawn from the front, the thighs and the feet from the back and the face from the side was not an input to the drawings taken from nature by their visual measurements. In other words, a symbolic drawing. If we look at the symbols with a deeper view of their superficial form, we find that the most important thing is that they gather around the symbol of ideas that give meaning to it. Symbols belong to the world of myth and fantasy, even if they are of a worldly origin. Symbols are not self-contained units. They are adaptable and overlapping to create complex forms to give deeper meanings. The ancient Egyptian artist was able to connect and combine different elements in form and content in addition to the use of

the adjustments and extensions in some images of human bodies, which gave it the character of the symbolic images of dreams and there are many symbolic forms that combine in the form of a bird or animal and The human body appears in it the depth and authenticity of symbolic expression.

The bodies depicted by Egyptian idolatry varied between human bodies, purely animal bodies, or composite bodies that combined the human and animal body, or bird and insect bodies. The reasons behind this diversity and diversity varied according to the nature of each idol, and the look of the Egyptian. However, the common principle in the formation of this body or that may be represented in the Egyptian view of some characteristics that are related to the animal or bird, which elevated it to the status of sanctification. Masri resorted to using the symbol and tag to briefly describe everything he could not express or understand clearly. It is noted that the symbolism was not limited to the doctrinal aspects of Egypt, but also penetrated and expanded its uses in various aspects of life and knowledge between political matters, arts and architecture, magic, myths, life, language, literature and other aspects of life.

The symbol is: "A phrase that refers to something visual that represents something invisible to the mind, because of the similarity between them", according to the latest definitions of the British knowledge circle. The symbol acts as the image that represents the idea. The symbol is generally used to express those issues and things that may be difficult to express literally. A hidden relationship is required between the symbol and the symbols. Symbolic forms, as a universal energy, include every act that would transform tangible facts into interpretable objects. It is clear from this that symbols have played an important role in the life and thought of the Egyptian, and associated with all that surrounds the nature of the nature of the different phenomena of Egypt, fixed or changed, was the thinking and scrutiny of the Egyptian thinker old has a great impact in the approach of the symbolic approach, As the Egyptian has tried to find an explanation and explanation for everything that surrounds him in his environment, and everything that happens in nature of phenomena and events, and the tendency of the Egyptian in his thinking - away from the methods of research based on the standards and calculations or analysis and interpretation - In his interpretation of the attempt to find reasons not based on logic and causality, and symbolism. It was therefore that the Egyptian thinker left us a wealth of symbols.

The symbol was an attempt by the ancient Egyptian artist to make the divine world understandable and concrete. Every symbol was not a mythical vision, but every mythical vision is a symbol of an object of the divine world. If we look at these paintings and drawings, For himself when he tried to re-represent the visual world, the direct expression that reflected the observation of the Egyptian artist of the old nature, animal and plant and the diversity of human activities, and this was a true portrayal of conservative realism. An expression elevated to the level of philosophy and intellectual prestige. An expression in which the forms became a symbolized symbolism with a profound symbol not indicative of an explicit phenomenon but a mysterious and mysterious connotation.

The ancient Egyptian art is characterized by simplicity, the expression that we can call the easy-to-abstainer. What seems simple in its performance and its ease of expression

is the simplicity of the experience that is hard to acquire except for those with technical expertise. There is no doubt that this simplicity stems from the nature of the Egyptian artist who tends his instinct to the simplicity of life and its plains without complication of things. The ancient Egyptian art grew up in the arms of the temples and developed through the religious creed. The artist endeavored to incorporate his artistic output into all his beliefs. The shapes he created. He created the many symbols that adorn the ancient Egyptian art. The ancient Egyptian artist expressed the deep fusion between his deep-seated intellectual ideas in the depths of his past and his spiritual life and the beliefs of the Baath and its legends. Mythical according to his perceptions of the other world.

The ancient Egyptian artist used the colors in a symbolic manner, especially with regard to the religious and funerary themes that were imposed by the priests responsible for the arts. The colors were chosen on a basis related to the natural character of the color and the connection with the laws of the laws of nature and the sensitivities and emotions that may arise. It is derived from a special philosophical vision that used the yellow color to indicate healing, since the color of the sun that gives life is a source of benefit and healing of certain diseases, and so the color was used to symbolize the meanings and signs that fit his ideas. This approach has contributed to the multiplicity of sources of natural color materials provided by the nature of the place and the environmental and geographical conditions such as limestone, sandstone and granite, as well as industrial sources of colors such as metal materials, soaps, bone and wood. In light of this principle, color was associated with the word "Iwan", which represented the meaning of "color" in the ancient Egyptian language about the external appearance or nature of the thing or its distinguishing feature. The use of color from the ancient Egyptians dates back to the most recent times, as it appeared early on the walls and in the textiles taken from the stems of weeds, such as the mats. The different decorations and inscriptions were marked by an outer black line and the spaces were colored in blue, yellow and red above a white floor. White between red and other or between blue and green. And the colors in the ancient Egyptian art symbolic content based on the intellectual view that they know and determine the nature of the thing, a substance was not used absolutely on all colors. The ancient Egyptian artist used the colors of light and dark interchangeably as in the murals that show the rows of people or animals. And here it is clear to us that the ancient Egyptians enjoyed the use of colors, along with their symbolic significance. The Egyptian artist did not care about the color perspective as it does with today's artist. Today's artist is in color and he cares about the dark and the dark so that some shapes appear in the foreground and the other in the background to achieve the perspective and the third dimension in the artistic work. The researches and analyzes have shown that the materials used in the coloring of the ancient Egyptian, mostly metal crushed fine crushed, or industrial materials prepared from metal materials, has been used by the ancient Egyptian artist. Color Ah Yellow, blue, green, black, white, red, pink, brown, and gray, and used bright colors for dark places and preferred the bluish-blue color to the background of the picture. And most of the colors used by the ancient Egyptian derived from the Eastern Desert where it was the large mine from which the minerals and rocks and through the sedimentary rocks extracted oxides such as iron oxides in yellow, red and brown, so the Egyptian artist was able to make old

materials Color of which produced a huge amount of colors and types of arts. In this way, the old Egyptian artist was able to create in the color the artistic plot to transform from a mere representation of the natural form or element into a symbol with its special blades and distinctive dialogues, so that he could reach the various color tones of the basic colors that he had, which were more colorful and beautiful. Each color has its own language and connotation. The color in the old Egyptian art gives special meanings and deep symbols that may sometimes be ambiguous. It may mimic and read about different subjects. Tons may seem easy and simple. It is a strong element that helped the old Egyptian to unleash his thought and record every step in the life of his people, to serve the religious faith.

The importance of communication has emerged as an important factor in the continuation of life and its prosperity on the face of the earth for a long time. The means of communication have played a major role in the growth of human thought and the progress of human civilization. Many scientists and researchers have adopted a standard of comparison between different civilizations and peoples, so that their progress is measured by the progress achieved in this field.

And if we look at the history of humanity, we see how man has used since the beginning of creation in a variety of ways and means to deal with life and understanding with people and to express his thoughts and opinions and what he feels in himself. It also resorted to symbols and signs and made them the language of understanding, and also used tangible means in dealing and the completion of many of the sales and purchase.

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One of the most important means of communication that has worked for the advancement of humanity is the creation of alphabets as a language of writing. The image symbols were used to write in the principle of order as in the language of hieroglyphics and recorded by the ancient Egyptians history on the walls of the temples and on papyrus leaves Then passed the alphabet in many stages until it reached the current image. And became one of the most important means of communication and education, especially after the invention of printing and circulation of books and publications. There are many definitions of communication that differ according to the purpose of the definition and according to the aspects of communication behavior that are subject to its emphasis and attention. If one of the most comprehensive definitions of communication is that it refers to it as a process of participation and participation in meaning through symbolic interaction, In time and place as well as their continuity and predictability. In the process of communication, the transfer of knowledge of different kinds and information from one person to another or from one point to another and take a path usually starts from the source from which it originates to the receiving entity and then back to the source and so on.

These feedbacks take a variety of images that help the source to understand the extent to which he has achieved the goals of his message, its content, presentation and presentation to achieve the desired understanding. Thus, the process of communication is not one-way, but is a circular process (source, future, source, etc.) that occurs within a wider and broader field, encompassing all the circumstances and possibilities surrounding the communication process. The objects or elements can express certain information when arranged or placed in one way or another, and the ability of people to "read" the symbols in the order of these elements is very important. To expand the communication process to the maximum extent possible, and in any case, it should be learned and understood, in some situations or circumstances may not exist or verbal languages are not available.

Interpersonal communication does not take place in a vacuum, but it is in a particular cultural context. It is defined according to a set of criteria and rules. A person may not be aware of the cultural context in which he communicates with others and affects his communication behavior. But he may be aware of this context when he considers other cultures that differ from his culture, and factors that affect interpersonal communication: time, place. Time is a form of communication, which means that in many cultures it is treated as something.