

Face: A Paradigm Shift from Real to Hyperreal Imagery

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Abstract: *Starting from the subjective human being as the central pivot point of modernity, archaeologically exploring the philosophical paradigm shift of the "face," it can be summarized into three basic types: the sacred and static "face" of the god; the real and changing "face" of the human being; and the perfect "super-real" "face" of the object. In this process of the paradigm shift of the "face" paradigm, the symbolic function of the "face" underwent a fundamental transformation: from being a subordinate symbol of the prototype of reality (the image of the god, the external reflection of the personality) to becoming the ontological "super-real" existence of the symbol of reality. Both humans and gods are subject to the truth of the "face." The "face" is everything, it determines everything, and everything follows the "face." When the "face" is separated from the person, the "face" conceals the person, and the person truly "has no face," disappearing in the digital "face" jungle, becoming a "face person."*

Keywords: Face, Icon, Mask, Model, Humanity, Ontological existence.

1. Introduction

The topic of "face" is a familiar one that is also a difficult riddle, as Lihitzenberg once said, "the most fascinating surface in the world is the human face [1]." Who does not have a face, who does not care about their face, who does not recognize a face? So, is there any need to study "face"? Surprisingly, not only has the academic community never neglected its attention to "face," but there is also an increasing trend in recent years. Especially in the art world, which is the leading team of the times, there have been deep concerns about the human face, from the performance art of Yang Mai'min's Face to Tsai Ming-liang's Your Face in Taiwan's New Wave film. The philosophy world has also paid attention to the face from Buber's face-to-face "face" to Levinas's sacred "face" to the face of the Marion statue to today's philosopher Agamben's "naked man" face. The philosophy of "face" has been put on the agenda. This article will deeply sort out the transformation of "face" from the perspective of symbolic philosophy and explore the true nature of the human face. Here, "face" mainly refers to the cultural significance of "face" in human beings, rather than the biological significance of "face" in a broad sense. And from the broader perspective of semiotics (the polyphonic relationship between the signifier and the signified), "face" as a symbol has three facet diagrams [2].

2. Argument

2.1 Divine "Face" in Pre-metaphysical Discourse

From a philosophical point of view, it's pre-metaphysical. It is the original true schema of the signifier under the divine order that is completely consistent or has not yet separated the initial: the divine face, the biggest feature of this schema is that the "face" is consistent with the body, especially with people, and even God (if we say the face of the icon) is isomorphic with each other. The signifier is indivisible. Under the shadow of the "face" of the body, the "person" to which it belongs, and the perspective of religion-myth, the schema of the holy face presents a trinity of face, man and God. It is a human face full of divinity, with no distinction between spirit and flesh. The core is the divine worship of the face.

2.1.1 This schema mainly has the following typical styles

(1) The presence of the "mask face" in religious ceremonies is a god wearing a mask, and taking off the mask is a "Nuo mask" of people. (2) Survival form of the dead: death mask. (3) Images of gods reproducing gods. (4) The conceptual face on the metaphysical ethical level - the icon. The face of God is mainly an idealized "face" through human imagination, a conceptual form, an image form, and a mythological figure like "face" that mainly appears in paintings from ancient Greece to the Middle Ages. And the form of the human face as a reproducing symbol of the divine "face." Masks in religious ceremonies, such as the "Nuo mask" in Chinese traditional Nuo culture, are gods when wearing masks, and people when taking off masks. Masks are an important medium of communication between man and God. The most prominent feature of the mask is the symbolic carrier of divinity. Various forms of iconographic symbols. For example, the image of Buddha Christ is authoritative and unique. The death mask embodies man's eternal desire for life. Sanxingdui Mask. The typical characteristic of the mask face of this form is the deification of man, the personification of God, the co-existence of man and God.

2.1.2 The main characteristics of God's face

(1) Overall sanctity. Authority, uniqueness. The face is a symbol of God. Taboo and taboo. (2) Ontology ethics. The most typical is "face" in the context of Levinas. The face of God. Of course, the "face" here is by no means only that part in the narrow sense, but first of all, the face. It is the face, even the shape of the person, the outward manifestation of the icon and so on. The biggest feature of this schema is its religious ethical significance. Here man and God are connected, in line with the original setting of Western culture, "Man is created by God in his own image." The face is a replica of the face of God, and the face of God is the template prototype of the face. (3) Human-god interaction. The "face" of Marion is the face of the "icon," which corresponds to the face of my personality as the one who receives the call, and my face as the one who responds. The interactivity of the relationship between man and God, the interactivity of forms. Each other presents as a kind of object of the mirror reference existence.

2.1.3 The modern and contemporary trend of God's face

Although, in the sense of cultural existence, human beings have already bid farewell to the era of mythological theocracy, hold high the mode of modernity, and the face of God has become a marginal cultural phenomenon, but in the sense of existence, it is still an enduring cultural style. With the spiritual confusion caused by the crisis of modernity and the flourishing trend of religion, the face of God will always be present, but also the symbolic carrier of human existence. Decay but not death. (1) The religious sacred field of the face of God exists. (2) The artistic existence of the face of God, the existence of the field of art, infiltration, such as Picasso's artistic inspiration. Shaanxi folk art "horsespoon mask". Mask-shaped museum of culture and art. (3) Popularization of God's face (commodity value).

2.2 The Real Human "Face" in Metaphysical Discourse

In this stage, the "face" presents a dual nature, and the relationship between "face" and people is the link relationship between signifier and signified. Whether direct or not, the "face" at this stage is a double-layer or multilayer system with thickness. That is, the sign (signifier face) as the carrier of meaning reference and the referent itself are closely related to each other, the signifier is based on the signified, and the signifier reproduces the signified relation. This relationship has the characteristics of reliable correspondence, consistency, and uniqueness. Although this representation is not as simple and simple as the form of artistic "facial makeup", but the relationship between "face" and personality or individual people, in the relatively stable and closed pre-modern social form, this link has a single, fixed and static relationship, although this link relationship is often not directly clear, but there is still an implicit connection with each other. On the one hand, it is the reproduction image of the "face" corresponding to the relatively stable personality; on the other hand, it is the split "face" under the metaphysical vision.

The second type of face schema is signifier/signified split, fractured, signifier separated from the signified, completely independent, floating free. The "face" of the signifier no longer assumes the task of referring to the signified meaning it once contained. The signifier presents a false and distorted representation of the signified, and its biggest feature is that if the "face" of the signifier as a physical body takes the face of the signified as the frame of reference, it will appear as a false face, with various "faces" carrying the "mask" type. Its philosophical basis is the "archetypal" reality (the abstract face of an idea or concept) from the beginning of Plato. The two typical schemas presented by it are the "face" that marks the dignity of human beings in the positive referent meaning, and the support behind it is the rational independent personality manifested by modern civilization. "Face". "Face." From this extends the other side of the face - the face as a signifier. "Mask", "good face" and other cultural phenomena. Vanity, hypocrisy. There are two main styles of presentation:

2.2.1 The real "face" in the signified sense - from the dignity of the subjective personality to the face of the identity

(1) Human dignity corresponding to the independent

personality paradigm of subjectivity philosophy, the reference here refers directly to the inner free will of human beings. There is an underlying sense of "shame" and shame and guilt. The most obvious is the "blush" or change of face. It is the face in the referential sense, and the face under this schema is the sacred independence that is faithful to the dignity of the personality. It can also be said that it has the "face" of subjectivity in the ontological sense. The special meaning of the so-called "beating the face" here lies in the fact that the "face" represents the sanctity, uniqueness and independence of the dignified personality of the referred layer. An angular face. (2) From dependent non-independent personality to "face". The dependent society of non-subjective dependent personality forms the vanity "face" that pays attention to the status. The meaning of his face refers to the external socialized personality, such as conformity, which is typical of the face culture that Ah Q lives to show others. Because of the subject's lack of field, or no subjectivity, the "face" cannot present the independent personality connotation of the subject itself that it does not have. Inevitably drifting upward and dispersing toward others as a society.

2.2.2 The "face" of the signifier as a true representation of the signified in the sense of signifier

(1) Correct and consistent form of similarity representation: From the "face" in the empirical sense to the "face" in the artistic drama, the form of "face" in the natural meaning of the traditional society, the fixed and stable form of production and life determines the fixed personality type. It is based on this kind of signified "face" obeying the contextual direction of the referred "face" that there is the knowledge of "face reading". In particular, after artistic simplification and generalization treatment, it is expressed as a fixed format of artistic "facial makeup", the most typical is the drama characters "facial makeup" good or bad loyalty. The "portrait" painting in the West since modern times. (2) Distorted representation: The complexity and distortion of human nature in social life is a false "mask" with camouflage. It often appears as a two-sided or even multi-sided "face". Multiple personalities, two faces.

In general, the features of face in metaphysical context are as follows: (1) Individuality of human nature - subjectivity of self. (2) Duality, true and false, individual and society, (3) Multifaceted, uncertainty. The contradiction between the mask and the face. Face changes constantly present people in parts. Even the fake face still presents the inner man. (4) Authenticity, divinity fades, humanity highlights.

2.3 Hyperreality in Post-metaphysical Context [3]

The face of The third kind of simulacra of "face" is that the surface of "face" as the signifier of the simulacra completely replaces the real signified "face" and becomes the real "face" itself. Presented as magic real effect. The real face has disappeared, missing. Zhuge Liang's "Empty city plan". This quasi-real "face" means that the "face" as a simulacra is itself real, or the reality of the "face" of the signifier, which has nothing to do with the signifier "face" and is completely separated from it. Its biggest characteristic is the "face" as the disappearing, absence of field signifier, and in reality, it is the familiar "shameless face". At this stage, all the meanings of the "face", especially the various functional values are

reflected in the "face" of the signifier, that is, all the value functions are presented on the most intuitive surface appearance. In fact, the "face" here is no longer the narrow "face", but the whole face including the upper and lower jaws, nose, eyes, and even other parts of the body, the face has conquered and colonized all of a person's space-oriented intuition. The smooth signifier "face".

As Balter emphasizes the "face" as a signifier in popular culture, a typical case is the actor "Garbo's face", which, like the desert, is meant to give the impression of destruction. To make others feel guilty, humiliated, and sad is to make their own "face" unreasonable and ugly. Garbo's "face" is a mental placebo for the public. The metaphor for "face" should be like this, other people's faces are not human faces. The basic features of the "face" schema in the super-real context are as follows:

2.3.1 face separation, the signifier replaces the truth of the signified. The truth of signifiers. The person lost control of the face, the face betrayed the person completely, and fled the scene. Presents the absence of a human face. People have no shame. There's no face. There are mainly two typical "shameless" face forms: the "virtual face" produced at the media level. Faces that don't exist in real life. Can arbitrarily produce according to the aesthetic needs of the media face. The other is to take the face as the original base in real life, take the most advanced biological transplantation technology, the most advanced silicone material, and process to create an "artificial face" that customers need.

2.3.2 The pseudo-modeling of "face". In Baudrillard's summary, humanity has entered the age of authenticity, a moment when digital code information technology is king, and man is dissolved into a pile of abstract codes. The age of man is gradually disappearing and ending. At this point, the deep referential meaning of man as the "face" no longer exists, no longer matters, or refers to the man himself, but to the "face" itself (spasmodic self-reference). Here "the man who has lost his prescriptive personality has only the 'face' left, and the 'face' is the 'man' at this moment." [3] Under the processing and integration of the quasi-true digital mechanism, people become gaseous and fragmented, and fundamentally lose the solid and sharp personality they once had, and become an instant "illusion" nihilistic existence. The state of human existence is a kind of floating weightless drift, and people cannot express themselves through their own posture and body. In this kind of "super real" symbolic excessive emergence vortex, people can not stand. As Agamben said, "Under the extrusion of that inexplicable external force, the body is more and more not easy (disinvoltura), become more and more difficult to explain." [4]48

2.3.3 The nihilization of "face" in the ontological sense. In the current pseudo-real context, the truth and real relationship between people and "face" has flipped. A "face" belonging to a person becomes a person belonging to a "face", and a new form of "face man" appears. "Face" becomes the basis of human existence. The breadth and depth of human minimization or abstraction into a "face". People are "faces" and "faces" are people. "Face" has realized its ontological status in the sense of human being. "Modern man has become the 'hollow man', expressing himself only in the face and only

in the face. All we can see is the face, and the face itself points to emptiness, and the face itself is 'emptiness'. Every man who appears to be a subject in his own 'face' exists passively not only as an object of the 'face' of others, but also as an object of his own 'face'." [5] As an individual, man completely loses the principle of subjectivity and becomes the object of "face". Surrender to the domination of the otherworldly world of the face. Here is the nothingness tendency in the ontological sense: "face" is actually a manifestation of nothingness, a existence without anything. It can be said that from the perspective of entitism, what controls people is no longer the substantive "being", but the "being" that looks like "nothing" and the "nothing" that looks like "there", that is, the mysterious "face" [5].

3. Conclusion

To sum up, with the coming of the era of later generations, the problem of human being becomes more and more prominent. From the perspective of symbolic philosophy, the problem can be focused on a "face". If we focus on the subjectivity at the beginning of modern times and explore the change of philosophical schema of "face" from archaeology, we can summarize three basic types: divine and static "face" of God; Real changes in human "faces"; The perfect "super real" thing "face". In the process of the schematic evolution of "face", the symbolic function status of "face" has undergone a fundamental change: from the sub-reality as a representation of the "archetypal" reality (the image of God, the external reflection of personality) to the ontological "super-real" existence of the symbolic reality. Man and God are subject to the "face" of truth. "Face" is the whole person, "face" determines everything, everything follows "face". People "face" separated, "face" covered people, people really "no face", people disappeared in the jungle of digital "face", become "face people". The only way for human beings to recover their original true "face" is to start from the reconstruction of "face" culture.

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