

Examination Of Visual Images With Indicating

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Abstract: Indicators are of great importance in the communication of people. In terms of semiology, communication in real estate must be solved. It is not possible to perceive all articles that should be intense. The availability of shapes such as visual images, prioritization, remembrance. Objects and indicators are inputs of a sensor subject. In this study, it is examined what visual images mean in the light of the views of various linguists.

Keywords: Semiotics, indicator, visual image, communication.

Date of Submission: 07-10-2020

Date of Acceptance: 22-10-2020

I. INTRODUCTION

Human beings began to draw for communication 17000 years ago with shapes and symbols. The first discourse took place after 12000 years. While creating a written language, pictograms and captions were used in this process. Words related to file term both array and syntax are available. This requires the whole to show the situation and meaning. (Uçar, 2004).

On the basis of both visual and verbal communication, there are a series of strings. In this case, the scientific examination of the indicators and the necessity of examining the meaning of the meaning has led to the emergence of semiotics

The foundation of modern semiotics is the beginning of the 20th century. The Swiss linguist Ferdinand de Saussure is considered the founder of modern linguistics. Saussure states that language is a system of indicators and other indicator systems that express thoughts. Saussure treats the linguistic indicator as sound and concept. According to Saussure: it is independent of any external object showing and shown, it is collective, it is based on social agreements.

Charles Pierce has devised a theory of indicators closely related to logic, which he calls ‘antibiotic’ in this field. He describes it like this;

Image indicator (icon): This is the indicator associated with the object, for example: a line drawn with a pencil or a photograph.

Indication (index): liği When the object has disappeared, it is the indicator that will immediately lose its characteristic, but it will not lose this feature if it is not found. (Rıfat, 1992: 21)The symptom is based on a real connexion between the two elements fire and ash. Directly related to..

Symbol: This is an indicator that does not display itself when there is no commenter. The symbol is a compromise between people. For example, the words in the language are consensus-based symbols; because a word means what it means by understanding that it means only that. Rıfat, 1992: 22).

II. VISUAL SEMIOTICS

Greimas identifies the basic criteria for visual semiotics and defines objects using a planar narrative instrument as the subject of study. These can be defined as: picture, graphic, photo, specific visual visual areas.

When these fields are considered as languages, the basic concept is 'representation' (representation). According to Greimas, the phenomenon consists of several strings. These strings are the information function (road signs) and software function.

In terms of communication, the regenerating painter who describes nature is the subject who perceives him. Communication diagram of the image as a visual product:

Painter-----Tuval-----Followers
enunciation -----mentioned by-----mentioned

According to Greimas, descriptions are no longer the subject of the external world. While reading in a painting, the subjects of the world projected on the canvas are shown.

According to Klinkenberg, it divides the visual indicator into two:

1. Visual Indicator
2. Plastic Display

Examples of both indicators are sculpture, painting, cartoon, carpet, rug, graffiti, postage stamp. However, they differ from each other in terms of the configuration of the indicators.

The visual representations are composed of discrete units and are connected to the image string. In the plastic indicators, the substance is different.

Zemz focuses on color issues in visual indicators. It has color, descriptive, physiological, psychological, symbolic and social characteristics. At the same time, the light also argues that it is an indicator like color, which is the symbol of pictorial space.

The painter creates a symbolic environment through the optics based on what is visible when creating a picture. A pictorial style is created from my simple description.

According to Zemz, the picture is formed in a space and contains contrasts. Thus, the picture creates a symbolic area showing the relationships between objects.

III. NARRATIVE SIZE OF VISUAL IMAGE

The images, just like the language, form the pure visual world, and the concepts constitute the whole. The combination of written and visual text in the messages is shown. Magritte's "This is not a pipe" table is shown and re-queried. In another aspect, the image replaces the narrative dimension. For example, miniature paintings in Eastern art have a narrative function. In the event of frescoes and stained glass period in Western art, while depicting the painting, it is aimed to awaken the audience in the palace or the church when the expatriate or state elders showed a historical event. The narration in the literary texts has the same purpose as visual representation. The pictorial string in the narrative dimension is separated from the linguistic string. The visual image does not make a negative prediction.

IV. CONCLUSION

Semiotics has developed methods for examining what visual images mean as a reading possibility. When visual semiotics display systems communicate with each other, they have to read their lower meanings and learn to use them in the right place. Semiotics has developed methods for examining what visual images mean as a reading possibility. It is necessary to read visual texts, because they are not simply existing, they are structured, and they are equipped with the conscious choices, preferences, values and ideologies of their creators. Thus, it is necessary to make sense of the implied meanings that are not seen behind the visual texts.

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Dr. Ferrah Nur DÜNDAR, "Examination Of Visual Images With Indicating." *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 25(10), 2020, pp. 18-20