# Communicative Semiotics in Everyday Life

(Cultural Criticism – the image in the 21st century)

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This thesis is dedicated with the deepest love and everlasting respect to my parents.

Abstract

What am I seeing? What does it mean?

This thesis addresses the transformations in cultural life in the 21st century due to the cultural dominance of the image, which resulted from the radical change and enormous progress in the media, communication and the development of information systems in the world. All this has led to changes in the intellectual structure, and an increased tendency to drift in all areas, and the emergence of a society and a culture governed by the culture of shock.

The fundamental issue concerning the image is an epistemological issue, as we cannot distinguish between the visual image and the semantic product. We live in a world surrounded with stunning and spectacular visual images. We are overloaded with images from all types in our everyday life. We probably see images more than we read words. This thesis provides an analytical framework for understanding how images produce meanings using the semiotic approach. Semiotics is the most important approach that can be used to analyze all types of images. Semiotic analysis addresses images as signs which communicate meaning. The symbols used in signs are often culturally specific.

This thesis indicates the focus of the receiver to adapt to this visual cultural situation, to be able to grasp the content of the new cultural discourse as it is present in all the details of the receiver's daily life. There have been a number of questions that pushed me to accomplish this research, including: what are the elements of the culture of the image? What is its impact on the mental perception and production of semantic meaning? What is its reflection on the nature of social networking in general? The thesis discussed all of these issues.

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Where I have used texts published in the French language, I have made the translation myself when I could not find the work translated into English.

Introduction

This thesis explores the role of the image in contemporary society by combining approaches from semiotics and cultural studies. Semiotics is a form of applied linguistics concerned with the study of all signs and symbols that permit communication among people, whether that involves spoken or written language, the natural language represented in sounds of nature, or the things that we have in our daily lives, from fashion to advertising. If signs are the main theme of semiotics, then cultural studies is about the signification of the connotative concept of these signs, that is, it is about the cultural signifieds (cultural semantic contents) for a number of daily life phenomena such as playing, food, clothing, and cooking, in addition to other daily practices used in our lives.

If my topic, Communicative Semiotics in Everyday Life, focuses more on Semiotics, it is because I am investigating how images and graphic representations have become central to meaning making within the social and communication networks of contemporary global culture. The inclusion of the idea of a cultural criticism of the image, as identified in the thesis subtitle, is because such an approach, involving the analysis of cognitive value and cultural content, enables a depth model of enquiry that can penetrate beneath the surface of communication networks. Cultural studies raise the barriers between disciplines and levels in the theoretical practices of humanity. It builds equally on achievements from the social sciences the humanities, and concepts such as globalization, postmodernism, and successive developments. It represents the current stage of the philosophical vision of all aspects of life. Additionally, cultural criticism takes advantage of the wide range of achievements of other disciplines, because they all belong to a culture created by people, and benefit from the differences and stereotypes of life. It cares about differences between infrastructure and superstructure, and differentiates within the hierarchical ranking of values.

The concept of cultural criticism was enhanced after the widespread phenomenon of cultural studies, which became a proper academic subject of study following the foundation in the 1960s of the Birmingham Centre for Contemporary Cultural Studies (CCCS). This initiated a range of studies of different areas that all fall within the scope of culture, without distinction

between high culture and popular culture. Thus, critics operating within cultural studies use the concepts presented by the philosophical, social, psychological, and political schools, and apply them to high culture and popular culture without distinction between them in terms of quality.

This thesis will begin by addressing some of the basic concepts in semiotics and their relationship to cultural criticism for the purpose of image analysis, in order to explore how different and deeper readings of the image in contemporary society can be made. Charles Sanders Peirce considered that icons require a code shared among the members of a community. He also indicated that semiotics was very important for understanding the hidden implications of everything because the universe might be nothing more than a system of signs and icons in reality.[1]

Arthur Asa Berger has dealt with the relationship between semiotics and cultural criticism in his book *Cultural Criticism*. He describes how we live in a world of images, including photographs, visual images (TV, cinema) and advertising images, which have spread as a result of the tremendous developments in printing, photography and video, to the point where they play an increasingly important role in our lives.[2] Hence, this thesis will highlight the transition that has occurred from the logocentric world (word-centred) to the occulocentric world (image-centred) in which the image controls our lives remarkably. Images such as oil paintings, advertising images, or electronic images are all part of the field of cultural studies, which seeks to analyse their meaning in the context of the system of communication that links them to the cultural and social contexts of society. I will be focusing in this thesis on the significance of the image and connotation model for describing the impact of images on our culture.

Therefore, I deal with images as we experience them in our daily lives. The image has become one of the key means of communicating the meanings that have importance in our lives, not only in the visual field but also with respect to personal thoughts and tastes. The image scene now plays a key role in the definition of the reality of our daily lives that can change our perspective and our feelings. Some of the TV channels of America, for example, watched by spectators all over the world, illustrate how the image offers a cultural invasion, which is considered by many researchers as a form of colonialism and the marketing of

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[1] Peirce, C.S., *Semiotics and Significs*. Ed Charles Hardwick. Bloomington I.N.: Indiana University Press, 1977
[2] Arthur Asa Berger. *Cultural Criticism: A Primer of Key Concepts*, SAGE Publications, 1995, 79.

imperialism, or, at the very least, publicity for American culture. This has a big impact on the new global generation that watch such programs around the world; a process that is sometimes identified as the *Americanization of the world*. If this Americanisation is achieved, what will be the fate of the cultural identity of every nation?

The image is related to many kinds of desire, otherwise why would the receiver in totalitarian regimes such as Russia, Cuba, China, or in developing countries rush to watch Hollywood movies more eagerly than watching local and national movies? So is this simply desire for the goods and concepts promoted by the image in all its forms, as a commodity product for the receiver to enjoy? Or is it somehow the image, itself, which is desired? This latter would pose a danger to all forms of cultural production in the world that tend to depend on the marketing and promotion of American culture through the image, which is often misleading. The image is not just a form of propaganda designed for profit only, but it is also a predominantly capitalist cultural revolution which seeks to demolish old cultural patterns and replace them with new cultural patterns. Building a knowledge society, with all of the artistic, cultural, scientific, social and economic components entailed in such an undertaking, cannot be achieved in isolation from the image, which contributes to the development of knowledge.

More positively, the image also gives rise to a series of questions relating to the concerns and preoccupations of people. The creation of the image and its artistic, technical and industrial necessitated stages was an important cultural development at the beginning of the third millennium specifically. The image remains constant in making people reveal their pain and hopes according to multiple perspectives. The image is a cultural, artistic, critical and aesthetic tool that has significant capacity in the development of human potential, and that of the community.

I have used semiotic analysis in this research as one of the approaches that has been able to impose itself in criticism for many years in all its aspects, especially with regard to the meaning of the image and the potential implications of its dominance over reality and everyday life. If signs and their patterns are an important indicator in semiotics studies, reflecting the life of signs in our daily lives, then the image from the perspective of semiotic analysis is identical to the sign. The image becomes a pattern that carries the meaning of significance and communication. It transfers messages, which presupposes the existence of codes that produce those messages. Deciphering these messages requires knowing these

codes, and without them we cannot progress rapidly in reading the image. Communicative semiotics proposes – in principle – the study of all aspects relating to our lives in which language and codes are important.

Communicative semiotics is used in this research to look at the sign outside the scope of verbal communication, in relation to a pragmatic semiotics based on sign communication within social life, recognising that recipients respond to all signs and symbols encountered in their daily lives and are affected by their impact, whether consciously or unconsciously. Hence this research prioritizes the concept of the sign, which consists of three elements: the signifier, the signified and the intentional function, using a set of iconic and symbolic signs.

Communicative semiotics allows the researcher to deal with visual discourse parallel to lingual discourse, especially since an image, as the Chinese saying suggests, is worth ten thousand words. The researcher may then delve into the significance of the image by treating it as a signifier in our social and cultural life. Just as a language carries ideology through the word, the image too carries the meaning in turn. We live in a world of the image and its globalization, so we are forced to consume it because it imposes itself on our daily life and professional careers. Although the kind that I am interested in this research is the image that is framed with the goal of influencing the intellectual, cultural, economic, commercial, artistic and creative aspects of life.

My first chapter discusses a new formulation of global culture that carries new values. The focus is on the image and its production of a meaning. I have also discussed in this chapter the image, in all its forms, as the driving force and tool of communication, in a shift in human consciousness that nevertheless attempts to conceal the true extent of the change. Therefore, this chapter will seek to connect the innovative trends in modern life with the current dominance of the image. In particular, I aim to show how the visual discourse has become one of the most important causes of cultural patterns.

In the second chapter, I deal with the history of the iconographic image as found in art at the beginning of the twentieth century, which later participated in the mixing of cultural reality with visual reality. Through this chapter I will discuss how the visual image reflects our culture in its simplest form, discussing how art is far from fallacy, because it is based on honesty in the sense of vision. Art tends towards meeting the demands of taste – as called for

in art schools according to their cultural and artistic directions which were based on modern concepts, ideas, and feelings, in its aesthetic composition – in accord with its aim to gain the attention of the recipient. In the *Culture of Access* sub-chapter, the analysis focuses on how modern technology erases the barrier between advertising and media. Advertising makes a decisive impact socially and psychologically, and highlights a great number of cultural relations, desired or suppressed. It has become a cultural phenomenon, linked to our social, daily life activities, including political advertising, when focusing, for example, primarily on the efforts of communication in political campaigns in its comprehensive concept. Advertising uses marketing theory and its components, in a manner that suites the controversial nature of the political issues. It promotes the culture of the new capitalism that governs the world today with intellectual and commercial concepts, controlling consumer societies at every level of everyday life.

In Chapter Three, *Street Art*, I discuss graffiti as an everyday life response to the rise in importance of the image. By discussing the work of Banksy, I analyse how this type of art emerged in the cultural shift resulting from the spread of the ideas of postmodernism. It is the art of the new generation of postmodernism that became interested in intercultural negotiation, in a world where knowledge and concepts overlapped, with the result that everyday culture began to play a prominent role in the formation of cognitive awareness. While not all people are artists, and not everyone is able to draw on artistic concepts for the purpose of analysis, all people are able to receive the resulting works of art presented to them in the street. That makes them involved in the movement of street art, without ever needing to come to an agreement on issues or concepts connected with high art.

In the last chapter, my attention returns to the receiver of the image and their involvement in the production of the meaning, through their understanding of the image. The image carries a meaning in our daily lives and raises our attention and our questions, as part of the human creativity that is expressed through intellectual, cultural, economical, commercial, artistic and creative activities. The recipient of the image uses words (spoken or written) to express feelings and even, if necessary, to distort the meaning of what is seen. The reality of art in general and the image in particular tends to make the recipient both delighted and impressed by what is seen. My aim here is not to find out what the image signifies or whether it represents a certain reality, but to ascertain if recipients can still participate in genuine communication and the production of social meaning in the age of the image.

I have relied in this chapter on the semantic details of the meaning of the image as a cultural pattern through semiotic research methods of the visual image in its various forms in our daily lives. I focused on the significance the image to show the basic components that have an impact on the receiver, socially, economically, culturally and politically, because the image is always an allegorical message, carrying a figurative meaning that made it with all its components the language of everyday cultural discourse.

If I have focused on exploring the implications of the visual image, it makes me wonder if words or images are more able to reflect the significance sometimes. From the perspective of the image appears to be a strong language of the current century, which we use in our everyday culture. It seems the most effective on the receiver's psychology, which is expressed by the sign of the images in this chapter.

The image discourse in this chapter represents today's cultural reality. The image is able to embody what words fail to realize it sometimes. If the writer relies on words in his creativity the cultural requirements nowadays need vivid images that can touch and influence the mind and spirit. The image has more significance, which gives the receiver a reflection and meditation opportunity, evoking the receiver to generate signs and visions. Thus, the image is one of the most important elements of the production of new meanings in our everyday life, and a tool employed in our cultural discourse.

The significance of the image in this final chapter links the receiver's feelings toward the potential of connotations and hidden meanings, and in this case there is a communication between the receiver and the image first, then there is communication between the receiver and the one directing the discourse about what is seen second. It is a circular motion in this process of communication that will make the receiver's impression turns into a creative production. Therefore I focused on the meanings of the images in this chapter as part of the linguistic language. The meaning of the image is what stimulates the recipient's feelings to express his feelings about the image discourse.

As for the goal of using these images, it is based on the common topics among people in their daily lives, from social, cultural, political, and economical realities, given what these topics carry as semantic senses. The receiver then chooses what deems appropriate to deal with, producing meanings according to his or her taste. Thus, reading the image and producing a

meaning of it can differ from one receiver to another. These readings remain linked with the knowledge invested in the image as defined by Roland Barthes. The symbolic discourse of the image carries linguistic and artistic knowledge, predetermined by the society, culture and language. These images contribute in the development of human awareness and education, and help to consolidate social relations, and develop collective sense.

I focused in my analysis on the common relationship between the images that have been employed in this thesis to try to understand the message that the image transmits that begins from the cultural reality of the community. Reading any image depends on the history of the community and how the individuals consider the suggestive connotations and meanings, for example, in the image of the fall of Baghdad, there is moral and symbolic representations in the American culture, where we see a US soldier covering Saddam Hussein's face with an American flag that signify the fall of the system. This means that the image in all its forms carry connotations expressive in the recipient's awareness, they are considered today as a system of communication between people, in addition to other systems such as political, social, economic and cultural systems; because we believe that the integration of roles between these topics (political, cultural, social, and economical) became of interest to people in their culture and their daily lives.

Chapter 1: The image and the production of meaning

1.1 Communicative response to the meaning of the language of art

"The eye lives in this texture as a man lives in his house."[3]

If language according to Ferdinand de Saussure is a "social reality"[4] used by people to communicate and the "image is considered as a self-sufficient manifestation unit, as a comprehensive signification unit, which can be analyzed",[5] as defined by Greimas, then the image is closely linked to the social life of people and their capacity to communicate with each other. Language is – in the Saussurean lingual aspect – considered as an ability that is unique to humans, which enables them to communicate by systems or patterns of vocal labels. When the modern image imposed itself on us, it became a guide featuring in our daily lives. The image has established its existence by multiplying our verbal and non-verbal communication messages as is the case of films, advertising, photography, etc. We live in the "civilization of image"[6] according to Roland Barthes, in spite of the reservations he held considering this new epithet. As long as the image itself is a semiotic system, it can – as Barthes sees – create a chain of semiosis only through linguistic codification. The image, in his view, is unable to express everything in the absence of linguistic signs; therefore, the image is one of the concepts that cannot have an exhaustive definition, because it is a subject linked to all areas of life through communication, starting from the nucleus of society (family) through school, and all the associated socialization.

Linguistics contributed to connecting the link between communication and language. With the beginning of the twentieth century, semiotics appeared and became a continuation of the independent trend of linguistics. There was an integration between the two sciences (i.e. linguistics and semiotics) seeking to establish standards that explain all that surrounds us. There was a focus on the study of communication knowledge between people, after

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[3] Maurice Merleau-Ponty, "Eye and Mind" in *The Primacy of Perception*, (Evanston IL: Northwestern University Press, 1964), 159-190.

[4] Ferdinand de Saussure, *Course in General Linguistics*, Open Court Publishing, 1983, 78.

[5] Algirdas Julien Greimas, Joseph Courtés. *Semiotics and language: an analytical dictionary*, Indiana University Press, 1982, 150.

[6] Roland Barthes, "La Civilisation de l'image" (1964), in *OEuvres complètes*, t. 1, 1410-11.

communication became open to all things and significance, which carries with it the suggestive meaning or semantic. Thus it exceeded the limits of lingual dimension in the communicative process to other new communicative dimensions and formats created by people in the context of their need for social exchanges. This made some scholars distinguish between different communicative formats (such as communication through signs and images), and focus on the dimension of language in any communicative process.

Language was a social phenomenon, a container to carry intellectual, political and economic content, and a tool par excellence for communication between people. Inclusion of the image with language as part of the process of social networking complicates communication. The artwork is the foundation of innovative rules governing it; in return we can only communicate to those who already know the rules. Hence, the necessity of the abundance of preliminary explanations that the artist finds himself forced to give his work.[7]

Images require careful visual consideration, which stimulates opinion. The interaction between vision and consideration generates the feelings which the recipient experiences as spontaneous and instinctive. Especially if the image has an aesthetic character, such as a painting, a special type of communication is necessary for the receiver to produce the required meaning. This can only be achieved through language accompanying the visual imagery. The involvement of the language with the vision completes the process of communication precisely, and creates a meaning not necessarily compatible with the familiar sense.

This raises questions; most notably how is the image merged with the vision of the recipient to give a communicative message? To what extent does the vision leads to the production of significance in the absence of the text, which is supposed to be attached to the image? What is the nature of the relationship between language and visual performance in all its forms (painting, film, advertising, photography)? To what extent does the image respond to the communicative linguistic pattern? Prior to this, is the language alone capable of producing a meaning?

The image with all its visual language may be considered as a means of communication between individuals and communities. If the image has been, since its

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[7] Eco Umberto. "Sémiologie des messages visuels". *Communications*, 15, 1970, 11-51.

creation, used in pedagogic, moral, aesthetic and taste guidance in order to modify behaviour and the exchange of experiences, today it contributes to the establishment of many areas, including intellectual/cultural, economical/commercial, artistic/creative, and social/political. Spoken language is no longer sufficient for the most effective communication. Creative communication involves the direct impact of the image on the imagination of the recipient, impacting on feelings, especially when it touches the conscience directly. This makes the image potentially capable for communication between all individuals.

However, the language in visual art that belongs to the viewer who looks at the image is not the same linguistic language in its social interaction. The common factor between them is the continuing impact on the receiver, and both lead the receiving and effect role. The impact aspires so much to achieve its own autonomy from conventions that it generates its own communication system, but it does not communicate fully if it is not based on complementary systems of linguistic communication used as meta-language compared to the language-code established by the artwork.[8]

When we look at an image, we express what we imagine, and use a language that expresses our feelings towards what we see. In this situation, there is first a communication between the viewer and the image and then, second, there is a communication between the viewer and whoever the aspects of views about what is seen are directed to. There is a circular movement in the process of communication that make this impression turn to creative production. Visual language is part of linguistic language and it is not the recipient who expresses the language of the image, but the meaning of the image which induces his or her compulsion to utter about what is seen. It is as though the image invents the idea, which already precedes language. In this regard, many artists have said that things look at them, As Paul Klee said, "art does not reproduce what we see. It makes us see".[9] André Marchand reiterates the same understanding: "in a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me, were speaking to me... I was there, listening."[10] Similarly, Paul Cézanne: "nature as it is seen and nature as it is felt, the nature

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[8] Eco Umberto. "Sémiologie des messages visuels". *Communications*, 15, 1970, 11-51.
[9] Paul Klee, Creative Credo, 1920
[10] Georges Charbonnier, *Le monologue du peintre* (Paris: René Julliard, 1959), 143.

that is there (he pointed towards the green and blue plain, Joachim Gasquet) and the nature that is here (he tapped his forehead, Joachim Gasquet.)"[11]

The receiver of the image – any type – uses words (spoken or written) to express feelings of what is seen. Therefore, Paul Valéry said "one must always apologize for talking about painting. But there are important reasons for not keeping silent. All the arts live by words. Each work of art demands its response."[12] A view which led Jean Berthélémy to comment: "the artwork generally, not just painting, does not stem from phraseology, reasoning, or rhetoric. It offers itself as an object of apprehension and direct fruition. Either we taste it or we do not taste it. Words, away from the light, may display it, diluting their insipid stream or to substitute something other than itself."[13]

A fundamental question imposes itself on us in front of this position either with Paul Valéry or with Jean Berthélémy; can there be an artwork, especially the visual art of images, without comments? Is it conceivable that we are reluctant to give our opinion when looking at an artwork (whether praising or criticizing)? The new theories in dealing with the arts only develop with the concept of the recipient as actively producing what is received, on the grounds that reading and giving an opinion is to reproduce a creative product, which, at different levels, leads to richness and diversity, and not stagnation. If art in general originates with the creator, it can only be completed through consumption, that is, through the interaction between the creator and the public. Otherwise, on what basis would movies be produced, and to whom would images be advertised, or why would photographs be taken, or paintings painted, if they were not directed at recipients. From this perspective, the process of creating a meaning and producing it is within the concept of "Horizons of Expectation" created at the Constance School by Hans Robert Jauss and "reader-response theory" as developed by Wolfgang Iser.

Georges Mounin tried in his study "Toward a Semiology of the Image" to reconsider a range of semiological discourse components of the image, and asked the following questions: Is the image a means of communication? Can we talk about visual language? Do we have to create a semiological discourse that views the image as a productive speech? Can it also make the

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[11] Joachim Gasquet, *Cézanne, - a Memoir with Conversations*, Thames and Hudson, London 1991, 150.
[12] Paul Valéry, *Pièces sur l'art*. Autour de Corot, Gallimard, Paris, 1934.
[13] Jean Berthélémy, *Traité d'ésthétique*, Paris: Éditions de l'École, 1964, 7.

image an incentive to recreate what the eye sees? [14] In the case of the image (film, photography, advertising, graphs, maps, documentaries, etc...) it is not only informative content that is communicated but an effect: "in many billboards, news photographs, or filmed televized sequences, the information becomes almost entirely a pretext, whereas the real content of the image is a *stimulus* aimed at obtaining a response in the quasi-biological sense of the term." [15]

The aim is not to find out what the image says, or whether it represents a certain reality, but to investigate how the image motivates us to think. That is, how the recipient is able to produce a parallel point of view or a contrary one to what is seen in an image. For example, in the image below, *Napalm* by Banksy, the receiver is faced with a puzzle posed by combined contradictions, between a Ronald McDonald and Mickey Mouse holding a terrified naked girl in the middle, Phan Thi Kim Phuc known as the child depicted in the Pulitzer Prize–winning photograph taken during the Vietnam War, representing the pinnacle of the fear of going into the unknown and the feeling of being robbed of all personal human values. Between clowning and fear is the ambiguous relationship in social life between what is known in Walt Disney characters, and what is unknown in the character of the naked girl, an image reflecting the function of advertising in the capitalist system, which encourages the adoption of a new lifestyle based on heavy consumption of certain products that are today' symbols of capitalism, after "all the illustrations make use of a woman's body to inscribe their particular message."[16]

Figure 1-1 Napalm - Ronald McDonald and Mickey Mouse

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[14] Georges Mounin, "Pour une sémiologie de l'image", in *Communications et languages*, no.22, 2 trimestre 1974, 48-55.

[15] Georges Mounin, *Semiotic Praxis: Studies in Pertinence and in the Means of Expression and Communication*, Kluwer Academic Pub, 1985, 104.

[16] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 65.

Perhaps what any recipient of this image can deduce is the violence of consumption, in addition to planting the idea of separation between the two worlds, the world of reality with all its conflicts and struggle for a living, and a fantasy world with all its perfection, calmness, beauty and charming personalities that promotes excessive luxuries. The possibility of producing a parallel text, or criticism, of the image requires familiarity with mass procedures of analyzing art. Understanding it depends on understanding how iconic brands function. In this light of perception, how can we be entitled to say that the image we see is an artistic image? Do all images we see apply the artistic image standards set by the art theorists? Or does it impose its artistic presence through the ideas of postmodernism? What about the advertising image? Or the mural image? And the rest of the cinematographic images?

The image today has become a pattern that contributes in guiding our thinking, and our culture, both in the evaluation of the practice of contemporary art and in guiding our vision in our daily life. Perhaps this is why we say that the image in our era lives in the aesthetics of joy especially after "the eye lives in this texture as a man lives in his house" according to Maurice Merleau-Ponty. He also said, "the eye sees the world, sees what inadequacies [*manques*] keep the world from being a painting, see what keeps a painting from being itself, sees – on the palette – the colors awaited by the painting, and sees, once it is done, the painting that answers to all these inadequacies just as it sees the paintings of others as other answers to other inadequacies."[17]

The image needs aesthetic controls to enable the human experience of the development of taste so the recipient can have a role in reproducing what is seen, and what is felt. This gives the image a role in the renewal of awareness – constantly – including the promise of perceptions that will send the recipient a sense of participation in the creation of art, as when Dufrenne wrote "aesthetic experience derived directly from the work of art is surely the purest and perhaps also the first historically." [18] He does not reflect only on the real communication between the image in its aesthetic experience, and the elements of consciousness, of the contents of this image only, but also to what Henri Maldiney referred to when he emphasized that "the phenomenological attitude begins with our presence at the

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[17] Maurice Merleau-Ponty, *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, Northwestern University Press, 1964, 165.
[18] Mikel Dufrenne, *The Phenomenology of Aesthetic Experience*, Northwestern University Press, 1973, li.

work of art."[19] For the image to break our consciousness, it means that we only think of what the image dictates to us of consumption standards, and that such experience will have negative and positive consequences. The negative, for example, is shown in the image below, in which Banksy shows us that we live under excessive consumption desires. When the image is positive, it pushes the recipient to the possibility of creating an additional perception of the image, where the awareness of the receiver is responsive to the artistic vision and influenced by its advantages. This is an aesthetic condition that develops the imagined image of the recipient according to Edmund Husserl, a status of the image that awakes in awareness "considered aesthetically."[20]
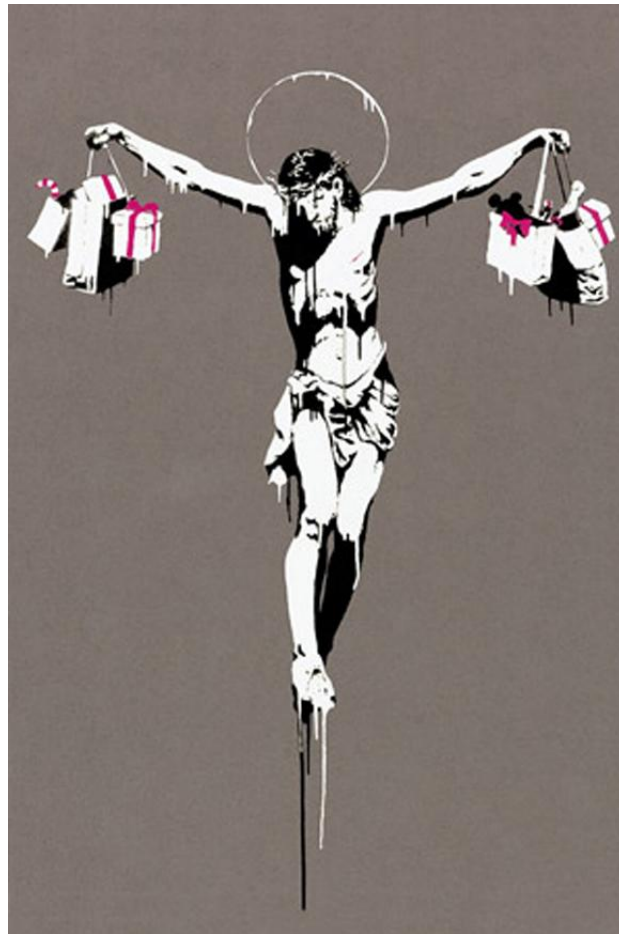
Figure 1-2 Christ with Shopping Bags

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[19] Henri Maldiney. "Esquisse d'une phénoménologie de l'art", *L'art au regard de la phenomenology*, éd. Presses Universitaires du Mirail, 1994, 195-250.

[20] Edmund Husserl, "Phénoménologie de la conscience esthétique" in *Revue d'Esthétique* n° 36, Paris – 1999, 9-23.

Perhaps the next image, a photograph of Dorothy Counts, the first African American students at Harry Harding High School, taken by Douglas Martin, is one of the most obvious examples of how negative connotations function in catalysing the response of recipients. The image reflects racism, which is still the case to this day in many countries, particularly in America, especially after the events of 11 September 2001. The image raises in the receiver the motivation to hate this idea, which was used to distinguish between people starting from colour, race to ethnical and cultural discrimination.

Figure 1-3 Dorothy Count

In all these visual images, the eye turns from the biological view to the cultural view, searching for a meaning expressed in a language, spoken, written, or indicative parallel to the original image. If the vision reflects what can be verified by senses, then in return it "establishes and organizes what is shown, it is the perspective that defines and directs the visual field, it is the perspective of where things are observed, for it is the pivot around which images (and sounds) are organized that determines the coordinates and appearance."[21]

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[21] Francesco Casetti, *D 'un regard l 'autre : le film et son sp ectateur,* traduit de l'italien par Jean Châteauvert et Martine Joly, Lyon, Presses universitaires de Lyon, 1990, 43.

No one denies that these days the image has become a smart form of direct speech that communicates with the mind and conscience. When we have a visual image, we represent it as required by our culture, because each image is an expression or reference to a socio-cultural group, trying to find in the image what reflects this group's cultural identity. Therefore the image has no real independent existence as its meaning will differ culturally from one person to another and from one community to another. It is not possible for two or more cultures to be equal in the understanding of the image, as it is not possible for the point of view of a person to be consistent with another person in the production of an opinion because people's perceptions are based on various assumptions and different convictions. Therefore, we believe that the verdict on the image, or the production of view parallel to it, is a product of the culture of the recipient and his feelings, especially when the image creates with the recipient certain emotional feelings such as pity, crying, laughing, or pain, as in the image below that constructs its significance from an extensive range of symbols. It expresses the lack of our knowledge of what is happening in the world of poverty in light of the abundance of social networking, across all enhanced audiovisual technology of the new media, or the lack of the human spirit, or the absence of the international organization for peace, care and help. The image is a symbol in which we read the lives of the community in which it is produced. In addition to that, this image gives us the ability to know the technical level reached by the image in a specific time and place, thus, the presence of meaning turns on the type of hermeneutical analysis that approaches the production of meaning.

Figure 1-4 Famine in Africa

Each recipient of such an image dislodges from his face the intellectual opacity, which separates us from the reality of what is happening to humanity from atrocities. The image here bring us closer to another understanding of the subject, or the understanding that the image is the subject of cognition in deep reflection concerning what is happening around us. In reviving the conscience of mankind, this image becomes an icon reflecting our feelings of humanity.

The image transmits communicative reality through its impact and obscures the social relationships involved in the production of meaning. The aesthetic perspective of the image is, used for the purpose of marketing through advertising and cinematography. It is not surprising that the reality of communication in the era of postmodernism has changed the influence of the image from the sphere of literary and artistic groups to the public sphere – maintained by communicative – which governs our daily lives.[22]

There is no doubt that educating the individual aesthetically has significant social importance. All what we deal with in everyday life is related to the aesthetic, and the presence of the image in every moment we experience undoubtedly has a major impact in the development of aesthetic taste. This impact may differ depending on the image presented to us or depending on the level of receiving it. By looking at an image, we find that its impact inspires us to achieve a dimensional aesthetic that can raise the cultural level of the individual at various social and cultural levels. This developing aesthetic sense contributes to modifying our behaviour and consciousness, and maybe considered part of our evolution in civilization, because the frame of civilization with all its contents is related to the aesthetic sphere. If you look at an image as carrying a social, political or advertising message, then what moves us is how the vision is linked to daily life and its possible impact on the reality of cultural achievement. It is possible to say that the image links to social networking and communication because it reflects a free exchange among all social strata (from the working class to the upper class). However, as both Hal Foster and David Harvey argue, "the closing of the gap between popular culture and cultural production in the contemporary period, while strongly dependent on new technologies of communication, seems to lack any avant-gardist or revolutionary impulse, leading many to accuse postmodernism of a simple and direct

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[22] Yves Michaud, ""Le Goût Et La Norme" in *La Place Du Goût Dans La Production Philosophique Des Concepts Et Leur Destin Critique: Actes Du Colloque*, Archives de la critique d'art, Châteaugiron, 1992, 12-24.

surrender to commodification, commercialization, and the market."[23] In other words, the image is part of a communicative system which educates the receiver, apparently as a product of nature, to receive information and ideas directly rather than through the mediated and class-based exchange of ideas within a hierarchically structured society. The image communicates directly with all social strata, as illustrated in *Figure 5-1*:

Figure 1-5 Smoking Kills

This reduces all differences of social life to one direct message to all that stopping smoking makes life healthy and therefore worth living. Which is to say that the image here does not just express a direct message but also that the supposed primacy of that message directs the recipient to the production of values – such as "life is worth living" – that would not necessarily follow from that person's social experience of the world. The image promotes an ideological view of social life without encouraging any focus by the recipient on the aesthetic values of the image. Ironically, the "no smoking" message promoted by this image functions in a structurally similar manner to the way that cigarette advertising worked by promoting a lifestyle that was not directly related to the product. As Harvey wrote in 1990, on advertising,

> is no longer built around the idea of informing or promoting in the ordinary sense,
> but is increasingly geared to manipulating desires and tastes through images that

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[23] David Harvey, *The Condition of Postmodernity*, Blackwell: Oxford, 1990, 59.

may or may not have anything to do with the product to be sold... Furthermore, images have, in a sense, themselves become commodities.[24]

What we have seen over the subsequent two decades is life, itself, became a commodity, reflecting the fact that being healthy and safe are not natural conditions but the corollary of money, sex and power. For example, the image below encourages consumers to purchase this washing machine by promoting the values of security and protection above and beyond those provided by the state provision of a police force. As Baudrillard notes in one of the foundational texts of postmodernism, "Marx's analysis of commodity production is outdated because capitalism is now predominantly concerned with the production of signs, images and sign systems rather than with commodities themselves."[25] To which we might add that these sign systems have now replaced lived society as the context within which further signs, image and sign systems are produced by advertisers and mainstream political parties.

Figure 1-6 Calgon: Cop - *"Your washing machine has the right to better protection."*

If all art is a product of its era, then the era of the advertising image culminated in our modern life, but the creative process exemplified in the image above exceeds the limits corresponding to the era of the advertised image and may perhaps be considered a form of iconic image. What is the extent of the presence of language in such advertising images in the age of iconic images?

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[24] David Harvey, *The Condition of Postmodernity*, Blackwell: Oxford, 1990, 287.
[25] Jean Baudrillard, *For a Critique of The Political Economy of The Sign*. St Louis, Mo, 1981

The image in its discourse does not differ much from what is produced by other discourses, it is a communicative intermediary in the process by which the language discourse, using meanings and connotations and values, addresses the recipient, who must possess the necessary cultural capabilities in order to recognize its mechanisms and implications in terms of semiotics and communication. The receiver needs an entire visual culture to help them read and analyze the cinematographic image, advertising (through new media), painting, photography, and the advertising posters, etc. In this case, the receiver becomes responsive to the image on the basis that can be considered to be the result of cultural coding. Considering the aesthetic, connotative, cultural and communicative values, Greimas defines the image in semiotics as follows: "in visual semiotics, the image is considered as a manifestation of self-sufficient unit, as a unit of meaning, subjected to the analysis... semiotics of the image, referring to the theory of communication, generally considered it as a message consisting of iconic signs for the semiotics of the image... which can account in creating a semiotic object."[26] What interests us in this definition is that semiotics considers the image as an element which carries several meanings, either in the denotative message or in the connotative message. From the denotative point of view, each message has general signs that are accepted by the linguistic community. For example, in an advertisement, the lines, colours, geometric shapes, images of objects, people can be defined as knowledge that is acquired by the denotative reading. From the connotative perspective, the culture wherein the image is formed has an important role in the deep structure of the image. Greimas adds that "planar semiotic considers the iconicity as an effect of connotation veridictory, relating to a given culture."[27] Different connotations arising from the culture in question play an important role in the planar semiotics of the image.

The visual discourse is not a random discourse produced by coincidence; it is intentional when the receiver tries to produce its meaning. It could be argued that through the visual language one can generate the overall semantics within the image. It is a language of composition and diversity, based on cultural data which it uses in order to build its texts that the receiver tries to detect from latent meanings. However the image cannot, for example,

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[26] A.J. Greimas, et J. Courtés. *Sémiotique, dictionnaire raisonné de la théorie du langage,* Paris: Hachette, 1979, p181
[27] *Ibid.*

produce its significance in the same way that narrative produces its connotations. The field to which the facts studied belong, imposes its authority on its concepts.[28]

1.2 Visual discourse

"An image is a sign that has the particularity that it can and should be interpreted, but cannot be read."[29]

The image is a visual perception, and the result of this perception is discovering what is inside the image as a meaning, expressed in the form of signs, i.e., looking at the image as the specular signifier that contains several signs, or the so-called "signifying chain". This is possible through the content carried by the first image and the look of the receiver in coherence of the image's perspective. However, before that, can the image produce another meaning? And if so, how can this meaning be formed by the recipient? If there is a need for an additional meaning, derived from any image, would it be in the form of analogy, as stated by Charles Sanders Peirce in the form of likeness to show the fundamental characteristic of the iconic signs in the image? Do the primary features of the image (any original signifier) impose themselves in the production of meaning or is the receiver the one creating the meaning? On what basis is the meaning of the image created? What is the difference between the meanings produced by the words or expressions in art (such as novels, poetry, theatre...) which are called suggestive metaphorical connotations, and meanings produced by images, which are called the real denotations?

The reflection of the image on the consciousness of the recipient – in the form of a mental image, or so-called representations according to a specific vision – stems from the importance of the perception and the view of all corners of vision, to enable this view to produce a meaning. The image does so through the interaction of the receiver with what is seen in this image, so the interaction between perception and experience of reality is the only way to convert the visual perception model, "these models would merely remove the sense of reality, meaning somehow immersed in it."[30]

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[28] Umberto Eco. *Semiotics and the Philosophy of Language*, Indiana University Press, 1986.
[29] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, 58.
[30] Groupe μ, *Traité du signe visuel: Pour une rhétorique de l'image*, Éditions Le Seuil, Paris, 1992, 88.

Extracting any meaningful semantic components from the image depends upon recognizing the overlap between the visual significance of the image and the semantics of language associated with its interpretation, i.e., when we see an artistic image we transform its content to sentences or ideas. Therefore there is no visual understanding that can dispense with words but it is very difficult to turn every meaning communicable through language into an image. According to Barthes, the linguistic message, which is next to the image, has two functions: *anchorage* and *relay*;

• Anchorage, the image is characterized by semantic plurality, it offers a large number of implications, "the text *directs* the reader through the signifieds of the image, causing him to avoid some and receive others by means of an often subtle *dispatching*, it remote-controls him towards a meaning chosen in advance." [31]
• Relay, a function associated with the linguistic message, which adds new semantics so that their meanings are integrated and fused in the context of a major unit.

The language derived from the image, is not an instrumental function, purely for communication, it reveals things, and label objects seen by the eye. The likeness image that is discussed in this section does not reflect the reality of the thing in the ordinary meaning, or expresses its literal meaning, but it lays the foundation for additional meaning. This meaning in turn reflects the opinion of the receiver in the creation of a plausible propositional meaning for analysis. Studies show that the image in all its forms is a vehicle for suggesting semantic meaning, similarly to other genres such as poetry, novels, stories, theatre..., and if the tool of the artistic expressionist texts, for example, is the language in the production of their contents, then the image is based on the limits of vision and codes that control the aesthetic perception. In this regard, Roland Barthes offers vivid example describing an image of a man lying on the sofa reading the newspaper under the dim light. He then shows us how we can infer the connotative meaning through non-linguistic signifiers creating the image (man lying back + on the sofa + reading newspaper + dim light). If the signified of these signifiers varies from one person to another, then Barthes exemplifies how analysis should proceed: "the man who reads in the evening; there is four or five meaningful objects that contribute to passing a single global sense, one is relaxation, rest: there is the lamp, the comfort of a thick wool sweater, there is the leather couch, there is the newspaper, the newspaper is not a book that is

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[31] Roland Barthes, "Rhétorique de l'image", in *Communications* n4,1964, p44

not as serious, it's distraction..."[32] The couch does not look like the chair, the chair is for work, and the couch is for rest and relaxation, and the dim light, in contrast to the bright light, relaxes and calms the nerves, and the newspaper is different from the book, the book suggests seriousness.

We conclude from the analysis of Roland Barthes that if we want to analyze the image, we have to put the features of its components to their origin, meaning that before we get to the suggestive meaning conclusion we have to know the lexical and linguistic meaning. By knowing this meaning, we detect dimensions added by the receiver of the components of the image, and this can also be understood through the example set by N. Roy Clifton in his book *The Figure in Film*, where he wanted to prove the rhetorical message broadcasted by some cinematic images. For example, "when we see the peasant Khymr, head hanging down, asleep on the driver's seat of a water tank, and the horse in the shafts down on its knees, head also drooping, the director is clearly saying, "Like teamster, like horse," we add the word "like" and make it a smile. (*Happiness*, Aleksandr Medvedev)"[33]

Any conclusion to a meaning, in any form, depends on the angles of vision, and diversity in its meaning, depending on the mental capacity of individual differences, and depending on the individual successive psychological changes, and aesthetic values inherited, or acquired, and depending on the cultural change. If each image has a certain indicative meaning, it is imperative to denote a different vision from one person to another, when each and every one seeks to show his opinion. Add to that the visual language would create a sense of an image, before it depends on the pronunciation, it has to deal with the senses as a language composed of the vocabulary of signs and symbols and forms, meaning that the receiver finds the angle of vision, and the general view of the image, lines, colour, space, and emptiness that help in forming the significance of the image. Expressing this varies from one individual to another, and from here the experience of optical receiver is reflected through the responsiveness with the image, we believe that it is natural that these conclusions are different, depending on the tastes of viewers, and perhaps the previous example illustrates the difference of opinion.

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[32] Roland Barthes, *L'aventure sémiologique*, Seuil, 1985, 257.
[33] N. Roy Clifton. *The Figure in Film*, University of Delaware Press, 1983, 86.

If the image of metaphor, described by Roy Clifton from one of the shots of the film *Happiness* by Aleksandr Medvedev, is that the driver is like the horse, the figurative meaning is not clear from Clifton as we do not know to what extent the receiver can understand the meaning of the image, so that it builds another similar or different image. Did Clifton intend metaphor in terms of fatigue, or in terms of tranquillity and calm, or in terms of the end of the day job, or in terms of negligence and carelessness? From this perspective the image can produce a linguistic text, or be transformed into the production of meaning, only by two factors "the selection of elements that must appear in the image, and the selection of the elements that should disappear from it."[34]

There is an index that suggests that the deep perception of the image has significance for the viewer, especially if viewed from all angles, because this motivation helps create a view expressed linguistically. Therefore all that the eye sees can be coded, whether what was visible in the image or what was hidden. Add to this that each image needs a language to manifest it, and from this perspective the relationship between the visual image and language is an interconnected relationship that leads to the production of meaning. It is not so strange that the image and language complement each other, although their coding intersection was not given great importance in research studies, but that does not negate that it is certain that the function of "the language (among others) is to name the units that cut view, and a function of the view (among others) is to inspire semantic patterns of language (but also to inspire)." [35]

The thinking and reflection of the receiver of the image is often the production of another perception, not of the image itself, but of the language expressed by this image. This language is serving as a meta-language. For example, Bansky's 'Champion of Peace' points out that what is happening in the economic world following the financial crisis of 2007-8 is something that had not happened in the global economy for decades; part of the context for the idea behind "Occupy London".

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[34] Guy Gauthier, *Vingt leçons sur l'image et le sens*, Edilig, 1982, 11.
[35] Metz Christian. "Au-delà de l'analogie, l'image". In: *Communications*, 15, 1970. L'analyse des images, 1-10.

Figure 1-7 Occupy London

The slogan written on the tent erected in the middle of the street says "What Would Jesus Do?" and we also see a man begging for pity donations and help, but the most important question here is why did he mention Jesus? It is a question that carries several meanings, summarized in these multiple indications, and which therefore enables us to see the possibility of a plurality of opinions about its significance:

• The economic crisis may be a puzzling question for capitalist thought, and the recourse to appeal to the Christian Protestant religion to salvage the situation, is a question used by Banksy to taunt people who are in need of funds and help.

• Or it may be a question directed to the economic institutions that were begging from passers-by in the street to save the suffocating crisis.

• Banksy perhaps wanted to make fun of the policies of insolvent banks that are unable to resolve the situation.

• Or it is a stinging criticism of the Crash, which hit the marrow of capital policies and started begging in the streets.

The site of this image has more than one significance; the street leading to St. Paul's Cathedral, located in the heart of London's City Centre. The choice of this strategic place suggests that:

• The capitalist economy is closer to Christ (through its proximity to the church) begging from passers-by.

• He wanted to make people aware that capitalism wants to rob their pockets even in its bankruptcy, by collecting donations.

• The image refers to the loss of influence of capitalism.

• The imbecility of those who were impressed by capitalism and thought it would last, forgetting that it had to plunder the wealth of nations and stealing their resources.

• The irony of capitalism in its moral decline relying on donations and on God (Jesus).

The image, from this perspective, is an assembled visual language that produces codes based on the interaction between the perception of the recipient and the culture they inhabit, just as the iconic sign of any image refers to a set of elements that lead to the production of a range of indications. The culture of the recipient encourages them to show their analytical abilities based on interpretations that carry several connotations. On this basis we can say that the visual language generates the overall range of possible connotations of the image. In this regard, Metz notes:

> there is, in reality, no meaning to be "against" the language or for it, "for" the image or against it. Our attempt stems from the conviction that the semiology of the image will be next to that of linguistic objects (and sometimes intersecting with it, because many messages are mixed: it is not only images whose content manifest has written entries, but also linguistic structures that are subterranean mentions the work in the image itself, as well as visual figures which, in turn, help to inform the structure of languages).[36]

To produce a meaning of the image is not just to extract a range of connotations, or signs that indicate some of the meanings or ideas and perceptions only, it also requires knowing the complex relationship of shapes and perceptions that reflect peoples' point of view in general (whether creator or receiver), and their feelings and perceptions, in addition to the cultural formation. When the photographer makes an image, he expresses in a silent language a form of an image that carries connotative meaning. As Umberto Eco argues, "we are therefore in the presence of figures, signs and connotations and we will realize later that all those visual signs are actually iconic expressions."[37]

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[36] Christian Metz. "Au-delà de l'analogie, l'image". In: *Communications*, 15, 1970. L'analyse des images, 1-10.
[37] Umberto Eco. "Sémiologie des messages visuels". In: *Communications*, 15, 1970. L'analyse des images, 11-51.

Eco is one of the researchers who were interested in the analysis of this type of interpretation of the iconic sign and its relationship with language. The issue according to him revolves around those common features shared between the iconic expressions and visual signs, so that every visual sign implicitly carries meaning that stems from the vision. The receiver does not describe things silently as expressed by the photographer (in an image); he uses language as an instrument whether using ordinary words or more abstract and formal written language. In either case, he explains the iconic sign and converts the mental icons – as total visual images that transmit the sign – into the linguistic language – spoken or written – playing the role of communication: "to see an image is to explain it. In everyday language, "I see" is replaced by "I understand." "It is seen" means that there is nothing to add. Yesterday: "It's true; I saw it in the newspaper." Today, "I believed it, because I saw it in the television" (said the victim of a television). No one opposes between a speech and an image. Visual is not refuted by arguments. It is replaced by another visual."[38]

If Eco has concluded that each image carries visual expressions that is because he saw in each image a group of icons that produces meaning according to codes or signs, at least for a large group of people. This applies to all forms of visual art in general, especially when we feel some of the visual stimuli pushing our understanding of mental consciousness to express what we see. The receiver's capacity to generate meaning is limited by the following factors:
• their familiarity with patterns of culture.
• their ability to discover the visual connotations of the messages.
• their understanding of the technical aspects of the art of photography.
• their entrepreneurial spirit in interpretation.

It is not necessary to be a specialist in the world of art and creativity to meet these requirements. This means that public opinion has a share of participation in the creative process, and this is what made Barthes say that "linguistics is not alone in doubting the linguistic nature of the image; public opinion as well vaguely regards the image as a site of resistance to meaning, in the name of a certain mythical notion of Life: the image is re-presentation, i.e., ultimately resurrection... Thus from both sides, analogy is perceived as an inferior meaning: some believe that the image is a very rudimentary system in relation to

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[38] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, 385.

language, and others that signification cannot exhaust the ineffable wealth of the image."[39] Thus the elements of cognitive understanding, in the visual image and in language, spoken or written, overlap to determine the orientations of the image and the acceptable ways of understanding and re-understanding it within the traditions of art and the wider cultural values of society. This over determination and ambiguity offers the recipient the possibility of discovering or rediscovering hidden semantic meanings in the image. Furthermore, the possibility of recasting reality is opened up by the potential of reformulating the image to challenge dominant power as, for example, Banksy produces sarcastic and provocative graffiti to challenge institutions, especially the government, such as *Figure 1-8*:

Figure 1-8 Pulp Fiction

The image looks like a combination of truth and sarcasm; in fact, it represents the two actors Samuel L. Jackson and John Travolta, from the film *Pulp Fiction*, with the alteration that both of them hold a banana in place of a pistol. It is an eye-catching image and it encourages any recipient to eagerly speak about it and, in particular, to ask what is the meaning of this image? However, the excitement lies not in a single closed meaning but in the possibility

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[39] Roland Barthes. "Rhetoric of the image". In *Roland Barthes: Image – Music – Text*, ed. Stephen Heath. London: Fontana Press, 1977. Originally published as "Rhéthorique de l'image" in *Communications* 4 (1964)

afforded by image manipulation itself. This excitement is the attraction of Banksy and the reason his work has profound implications.

If the British authorities – especially the street cleaning and graffiti removal departments in the councils – understand graffiti as creating a general atmosphere of neglect and social decay, which in turn encourages terrorism and crime, this is a travesty of what Banksy's work tells us about the role of art in social life. The above image, in which fake weapons are brandished, is a virtual and funny assault without the presence of the victim or any prior intention to intimidate people that implicitly criticises the British government. The image tells the police, or the concerned authorities, to be aware of the emergence of extremist ideology of intolerance amongst themselves.

In such a case, the image challenges as the recipient is forced to view it first before relating to any wider context so that there is an overlap between visual communication and linguistic communication, "it may be objected that writing has implemented the same phenomenon in the visual, since reading is to see, not hear, but this form of visual communication holds its validity from the tongue... Apart from writing, which is a second format – but by no means is negligible – visual communication distinguishes the wrong message referent. This embarrassment to the "transparency" of the image - that would say nothing more than the portion of reality that it reproduces - explains much hesitation gropings and failures."[40]

The image, as the case of Banksy demonstrates, is a cultural system in the context of a broader cultural pattern, special for the normal receiver and the specialist, because of the disparity of codes to encourage the semantic interpretation, which works to bring the image to the concept of the familiarity, and turn vision into language of consensus. What the image expresses is more comprehensive and broader than words can express, and conveys what is absent in writing, or neglected in speaking. The receiver in this case contributes to the extraction of similes and metaphors expressed verbally, or in writing, as Clifton notes: "the viewers must make the metaphor: they are given cement and gravel, but they must mix the concrete."[41]

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[40] Guy Gauthier. *Initiation à la sémiologie de l'image*. Paris: Service Audiovisuel de la Ligue Française de l'Enseignement et de l'Education Permanente. 1979, 128.
[41] N. Roy Clifton. *The Figure in Film*, University of Delaware Press, 1983, 87.

If writing is the production of signs, whether readable or audible, how does the case change when considering a cinematographic image, which has the purpose of producing visible signs and audible signs? Will, in this case, the production of linguistic signs be of visible signs originally? In other words, can we give other connotations that are different than what is seen in cinematography? Is the image here an established fact we should trust? We believe that no image can be transformed into another text only through exciting the receiver who has the ability to express what he can deduce of what is visible in the image, and what is hidden. Therefore, what constitutes another text from the image reflects the reading interpretive of reality drawn by the image. What some recipients give as justification for this image may differ from the justification of others; the text accompanying the image is not subject to the rules of a special analysis of the image, because the iconic language of the image is not reduced in unified coding.

In the case of cinema, after understanding the image, the receiver looks for the diagnosis of semantics embedded in the image, either in support of the idea to be marketed, or for the opposition in order to correct the situation , such as in the American romantic drama film *In the Land of Blood and Honey* (2011). This film, directed by Angelina Jolie, revolves around a love story between a Serbian soldier and a Muslim girl from Bosnia, which was normal in Tito's Yugoslavia, where Bosnia recorded the highest rate of mixed marriages in Yugoslavia at the time. Things changed after the war; because the father of the young Serbian Danijel in the film was the ruthless Yugoslav People's Army (JNA) general, who took charge of ethnic cleansing, and hate crimes against Muslims including systematic rape, crimes against humanity and genocide.

Angela Jolie wanted to offer an accurate political account of the event in order to correct the history in the Balkan area and wars, using cinematographic art in an effort to educate the world as to what happened in terms of the oppression, suppression, and killing of the civilian segment of the indigenous population. She wanted to restore things to normal as on what life was like before the war. The observer of the film concludes with his intuition through some of the footage to a series of condemnation questions about the meaning of the fact of the tragic war in Bosnian 1992 - 1995, and repression that had been inflicted on the Bosnians by the Serbs. The impression of the receiver in the face of these scenes is one of distaste and abhorrence for such a dirty war and a questioning of global justice. It is difficult to watch the

film and not conclude that the Republic of Serbia can never have a legitimate sense of moral being, and that what happened to the Bosnians is the results of a lack of respect for humanity. We can see the consequences to this day, as most Muslims are no longer able to go back to their lands and homes in Serbia, under the Dayton Peace Agreement (1995).

Thus, what provokes the receiver's response to the film is the comparison between the two main images in the film, the image of the attacker, and the image of the abused. Hester referred to this when revealing how to extract the metaphors of the cinematographic image in saying "metaphor involves not only such iconic descriptions, but *involves the intuitive relation of seeing as between parts of the description...*, metaphor involves not only a tenor and vehicle, to use Richards' terms, thrown together in a sentence, but the positive relation of seeing as between tenor and vehicle."[42] Seeing something as something else is an intuitive experience that cannot be reduced.

It is certain that behind concluding a meaning of any image there must be a justification, because all visions for a work of art, requires an expressive language about it, as if this metalanguage describing something visible is another production of the first image that contains metaphors and semantics. The expression of the image as carrying something other than the concrete thing directly is governed by the mutual relationship between the taste of the recipient, and the imaginary vision, and semantic interpretation of it. The exposure of the hidden meaning here stems from the interaction of the recipient with the image in its content, and in the coherent and separate context, and therefore the production of the meaning is an expression of the significance of the image, as if this expression is another text of the image: "it seems increasingly difficult to imagine a pattern of images or objects whose meanings can exist outside of language... there is no meaning except within a language, and the world of signified is none other than that of language." [43]

The quality output often guides us in how to infer the meaning of what was intended from the image, especially in the form of cinematography. If we consider *The Hurt Locker* film directed by Kathryn Bigelow, there is a scene of particular excitement for the receiver; a pivotal image in the film of the hero trying to deactivate the bomb vest strapped in the chest

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[42] Marcus B. Hester. *The Meaning of Poetic Metaphor: an analysis in the light of Wittgenstein's claim that meaning is use*. Mouton & Co., The Hague, 1967, 169.
[43] Roland Barthes. "Présentation". In: *Communications*, 4, 1964, 1-3.

of the Iraqi. The strange thing is that all the scenes in the film try to portray for us the image of the American soldier as a hero who loves helping, but it is this particular scene which is the most exciting. When Sergeant William realizes that he will not be able to defuse the bomb, we see him almost crying, not out of fear, but because he could not save the Iraqi. He keeps refusing to move away from the Iraqi, and only does so reluctantly after saying how sorry he was for not being able to help him, in a dramatic scene of sympathy: "I'm sorry, Okay! You understand? I'm sorry, I'm sorry. You hear me? I'm sorry."[44]

Figure 1-9 The Hurt Locker

What any viewer of this film can deduce, even if he is not a specialist in film criticism, is the impression of a set of opinions hidden behind the images of the film, which is of the primacy of an abstract concept of the value of life similar to that in the anti-smoking advertisement considered earlier in this chapter. This is perhaps the key function of Hollywood movies today on behalf of the political establishment and the U.S. military, which is reflected in this case by the sympathy projected in all the images toward the Iraqis, both for civilians or for the terrorists. Additionally, the American soldier in this film does not fire a single bullet to kill any Iraqi and he also does not hesitate to help, even in the most dangerous situations. On the one hand, this is a simple case of misdirection carried out by the American media to obscure how their country's forces have devastated Iraq, which will struggle for decades to have a normal life. On the other hand, in the same move, the film functions as a system of

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[44] *The Hurt Locker*. Kathryn Bigelow. Universal Studios, 2008. Film.

signs generating the one meaning to which all must give assent; that "life is worth living" regardless of political and social questions, which are thereby marginalised and invalidated.

The film appears to address political opinion through the range of positions covered by its three soldier protagonists: William James, who believes that the presence of the Americans in Iraq is to help Iraqis, Owen Eldridge, who believes that Iraq is a great business opportunity and a new market to make money, and Sergeant Sanborn, who opines that there is no justification for the presence of the Americans in Iraq. Alongside these three different opinions representing the range of American public opinion, the director draws the camera toward a few Iraqi children throwing stones at the armoured vehicle in which the U.S. soldiers sit, as though they were delinquents who simply need to enter the system of signs in order to find a future.

The film glorifies American primacy, but tries to show the other, compassionate, face of America in its desire to help Iraqis; it also carries the message of the iconicity of the image itself. In this case the image expresses an apparent political message but in this expression there is another chain of signification which communicates a message that is anti-politics in the sense that it celebrates an ideological view of the primacy of life (although this is, of course, also political in its wider purpose). Once again we see how the image carries with it a meta-language that carries communication.

When researching the rhetoric of the cinematic image, one can understand how quickly the image is changing and how it has become the new universal consciousness, and therefore an important cause of cultural patterns. Therefore, it is important to discuss how the image reflects our daily life and culture. In the next chapter I will analyse the iconographic image, taking photography and advertising in the twenty first century as an example. I will focus on how modern technologies have a great impact in changing the image and its role in our daily life.

Chapter 2: Iconographic Image

"When the real world changes into simple images, simple images become real beings and effective motivations of a hypnotic behaviour. The spectacle, as a tendency to make one see the world by means of various specialized mediations (it can no longer be grasped directly), naturally finds vision to be the privileged human sense which the sense of touch was for other epochs."[45]

2.1 Public Art

If Aristotle stated that "without image, thinking is impossible": what can a modern scholar say about the image today? Is there anything in our daily life outside of the image? Is there any house or institution without photographs? How central to the new generation is transferring photographs through their different cameras, mobile devices and social networks? Perhaps the questions of Frank Webster deepen this idea of the photographic image when asking: "Why is such an image significant? How does it manage to signify? Why does a society require certain images at particular times? Why do genres arise in photography? How and why do particular images become judged aesthetically worthy? Why do photographers produce pictures which, above and beyond their technical wizardry or creative acumen, say something about the social world? What are the political meanings of photography? Who controls the machinery of photography in contemporary society?"[46]

Photography is a literal and symbolic discourse and the identification of photography is defined by the relationship with reality. If the photograph represents reality, reality is at the same time subject to reductions: reduced size, angle, and colour. Barthes said regarding this: "in order to move from the reality to its photograph it is in no way necessary to divide up this reality into units and to constitute these units as signs, substantially different from the object they communicate; there is no necessity to set up a relay, that is to say a code, between the object and its image."[47]

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[45] Guy Debord. *The Society of the Spectacle*. Detroit: Black & Red, 1983. Section 18.
[46] Frank Webster. 1980. *The New Photography: Responsibility in Visual Communication*. London: John Calder, 1980, 4-5.
[47] Roland Barthes. "The Photographic Message," translated by Stephen Heath, in *Image-Music-Text*, London, Fontana (1961), 15–31, 17.

Photographic images are everywhere, they are part of our daily life, and this is what made Abel Gance say enthusiastically in the twenties (but it is still relevant to our era) that the time of image has come "Le temps de l'image est venu."[48] Roland Barthes strengthened the idea saying that "modern society (as has been repeated often enough) believes itself to be ushering in a civilization of the image", the photograph as Chinese say, is worth a thousand words, so "each work (or series of works) is in itself both photo and graphic; any critical approach to it must therefore be literally iconological: it must concern itself with both the art's icon and its logos, as well as with their interactions. This is literally photo-graphic art."[49] Barthes raised important questions about the status of the image, "how does meaning get into the image? Where does it end? And if it ends, what is there *beyond*?"[50] Linda Hutcheon indicated, in 1983 a co-edited journal *Representations* was formed and came up with the idea, that "theory and art or the verbal and the visual are not as discrete discourses as their historical institutionalization would suggest... photography has been as important to this de-naturalizing process since the early 1970s... the postmodern photographic art that interests me here, though is important for other reasons too."[51]

The functions of photographs vary according to each generation. They appear to be more effective and more professional. The receiver has become - since the end of the twentieth century – the one who determines the centre of the image, and celebrates the beautiful scene which the camera captures; as John Berger wrote "every drawing or painting that used perspective proposed to the spectator that he was the unique centre of the world."[52]

Photographs accompany people "in the Western World – and increasingly in the urbanized Third World – from birth to death were those advertising or embodying consumption or deducted to commercial mass entertainment."[53] Throughout the twentieth century, there has been a growing awareness that has replaced reality, or, at least, created another reality, to a point where it has become almost impossible to separate reality and the image in daily life.

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[48] Abel Gance. "Le Temps de l'image est venu", *L'Art cinématographique*, Paris (1927), Vol. 2, 94.

[49] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 120.

[50] Roland Barthes. "Rhetoric of the Image" translated by Stephen Heath, in *Image-Music-Text*, London, Fontana (1961), 15–31.

[51] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 114.

[52] John Berger. *Ways of Seeing*. British Broadcasting Corporation and Penguin Books; London, 1972, 18.

[53] Hobsbawm, E.J. (1995) *The age of extremes: the short twentieth century 1914-1991,* Abacus, London, 513.

Here we can say that the fine arts of drawing or painting became rivalled by the art of photography, which narrowed the distance between the elite culture and popular culture. The works of Vincent van Gogh were related to photography, or the paintings of Leonardo da Vinci in the Mona Lisa, which has become accessible to all photography lenses for publicity. Moreover, Andy Warhol works became famous and controversial during the sixties when he made paintings of American products such as the famous Campbell's Soup Cans and Coca-Cola bottles. His works then became more famous through photography, which "is the medium of advertising, of magazines, and of news reporting - that is, the medium of commercial and informational practices - it cannot be seen only in modernist terms as an autonomous form but rather must be accepted as implicated in as inevitably politicized social arena."[54]

It is not surprising when one reads some criticism on photography that competed the fine arts such as painting, as Eugène Delacroix said, after more than a quarter of a century of the invention of the camera, that "from today painting is dead".[55] Charles Baudelaire shared this point of view and complained that the conflict between art and photography "has become art's most mortal enemy, and that the confusion of their several functions prevents any of them from being properly fulfilled. Poetry and progress are like two ambitious men who hate one another with an instinctive hatred, and when they meet upon the same road, one of them has to give place"[56] and also "from that moment our squalid society rushed, Narcissus to a man, to gaze at its trivial image on a scrap of metal."[57]

The image is an area of research into something we are used to seeing in everyday life and even ignoring. Thanks to the image we recognize colour, shape and movement at one-time, rather than the language where we need several words. Photography as a tool of communication came as a phase in the evolution of human expression in everyday life.

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[54] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 120.
[55] quoted in "French Primitive Photography", Philadelphia 1969 (cited in "From today painting is dead – The Beginnings of Photography" (catalogue of exhibition in The Victoria & Albert Museum 16 March – 14 May 1972, 48)
[56] Vicki Goldberg. *Photography in Print: Writings from 1816 to the present.* Albuquerque: University of New Mexico Press, 1981, 125.
[57] *Ibid*, 124.

2.1.1 Language of Photography - Barbara Kruger

The last century was described as a century of photography, and we are now in a new era which is the era of perception. We moved from the era of photography after it became accessible to everyone, even to those with no technical understanding of photography. The era of perception has begun because we now have the means to realise fully our imagination by "digitally manipulating" photographs.

Recent studies have focused on postmodernist photography as reflected by Barbara Kruger and Victor Burgin; I will limit myself in this section to Barbara Kruger, who endeavoured to strip the idea of natural representation from art. According to Linda Hutcheon, Kruger's works are accessible to a broad sector of people, because of the combination of verbal and visual dimensions together. In Linda Hutcheon's view, photography is a post-modernist paradigm; on the one hand, it is subject to copy, and on the other hand it tries to settle between the photographer and the technical eye of the camera. As Susan Sontag argued, cameras are "a mean of appropriating reality and a means of making it obsolete".[58]

All the works of Barbara Kruger are a demonstration performed by people in order to achieve political goals. Critics see this artist, who appeared late, as one of the most important art legends nowadays. Her art is related to fashion consumption and sexual discrimination involving violence. One of her famous slogans, which is the slogan of the era, is "I shop, therefore I am",[59] shopping here can be interpreted as an enemy we cannot catch easily as a society obsessed with consumption.

Up to the eighties of the last century Kruger was an advertising artist, an art activist and a photographer. Her work was not impressive to the controllers of technical changes in the media. However, things changed suddenly with the emergence of mainstream art by women's movements in the beginning of the eighties, and this is what made her join other artists, who were younger than her, like Cindy Sherman, to form her experience of art in new crossroads.

The art of photography became a challenge to the world through the most influential pictures for the general public, but some have disapproved the language of clarification in

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[58] Susan Sontag. *On Photography*. Penguin Books: London, 1977, 179.
[59] Barbara Kruger. *Untitled (I Shop, Therefore I am)*, 1987. Photographic silkscreen on vinyl, 111×113 in, Private collection.

such art which has crept into the thought of post-modernism. It is a simplistic language to the point many foolish photographs were taken in the name of art, but Kruger made of her texts visual events beyond the absorptive capacity of the senses directly. Therefore, the eye that sees these texts cannot get rid of the angst through the visual imagination alone; this is why postmodern photographic art "often mixes the verbal with the visual, [and] is also implicated in another debate that has developed around the definition of the process of 'reading' photographs, for it suggests that what representational images and language share is a reliance upon *culturally determined codes* which are learned."[60]

Kruger expanded her recent works, text and image at the same level. The one who reads her words, which are a mix of aphorisms and quotations from the writings of poets and philosophers such as Goethe, could feel that the direct view is not sufficient to absorb the impact caused by those images. Kruger's images are dominated by black and white colours mixed with red sometimes. These types of works revealed corruption in this century, which turned into conceptual icons. According to Kruger's works, this world no longer contributes to the creation of happiness, but has become a source of anxiety and misery. Kruger still looks at things as a photographer, as she used to be, although her new ideas create an image different to the reality experienced by ordinary people, and as a consequence the "photograph has ceased to be a window on the world, through which we see things as they are. It is rather a highly selective filter, placed there by a specific hand and mind." [61] For Kruger, photography has pervaded all public art, both high-level and low level, reflecting the confrontational reality between peoples and civilizations. Thus, this artist exceeds the limits of art, to recreate the definition of beauty from photography.

[60] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 121.
[61] Davis Douglas. *Artculture*: *Essays on the Post-Modern*. New York: Harper & Row, 1977, 62.

2.1.2 The violence of the image

For Barthes, if language is the product of a collective modesty, there is also photographic language, which includes signs, rules and representations with their roots in social and ideological conditions. In this sense, reading the photographic image is not a question of making an inventory of normative functions but a matter of looking for suggestive implications for access to the ideological lines that control this type of signs and this is what Barthes calls the "myth". But what are the components of the photographic myth? For Barthes myth is a type of speech.[62] It is an indicative pattern linked closely to the prevailing intellectual format, values and connotations produced by this pattern.

Photography is linked to linguistics as a necessary condition to layer its surface with a depth that can be read. Barthes describes two levels: the denotation, which is linked its ability to fit the reality as it is reflected to the eye; and the connotation, which is linked to textual photography as a network of codes producing meaning of a specific perspective. "The images that became the icons of such societies where those of mass entertainment and mass consumption: stars and cans. It is not surprising that in the 1950s, in the heartland of consumer democracy, the leading school of painters abdicated before image-makers so much more powerful than old-fashioned art."[63]

Photography is a semiotic format that consists of three components: signifier, signified, and the relationship that unites them. Barthes said: "in myth, we find again the tri-dimensional pattern which I have just described: the signifier, the signified and the sign. But myth is a peculiar system, in that it is constructed from semiological chain which existed before it: it is a second-order semiological system. That, which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second."[64] By converting the photographic image to the purely semantic, it becomes a language/subject, or a material of the myth used to build its coordination.

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[62] Roland Barthes, *Mythologies* [1957] trans. Annette Lavers, London, Vintage, 2000, 109.
[63] Hobsbawm, E.J. (1995) *The age of extremes: the short twentieth century 1914-1991,* Abacus, London. 513.
[64] Roland Barthes. *Mythologies,* Vintage, London, 1993, 114.

Barthes presents in his article *Rhetoric of the Image* a description of photography as a descriptive language. From this perspective, language has become a pattern, describing its structure working with morphology, structural and semantic structures to change the photographic language, and certainly add other indications. Every description is a suggestion, and every suggestion is a describing language, and vice versa. Thus, the symbolic discourse of the photographic image is created by the society, history, culture and language.

In this section, I will focus on the image as a material object that interacts with its reference. I shall also try to look at it from the perspective of an iconic discourse, as specified in the discretion of the horizon of the recipient. Of course all cultural production around the image, no matter what different purposes and perspectives, and varied tools of expression, contains an urgent need for each recipient to find the meaning of his or her being within the cultural identity and cultural specificity.

Photography can be considered as a text within the cultural context in which the term text is linked to what is verbal. In this case photography can only be the extent of what is seen and commented. Perhaps this is why the discourse about the photograph as text is transformed to a discourse about the context that surrounds the photograph. Moreover, the text in the form of the image, as a photographic discourse, is characterized by a highly distinct iconography because, unlike painting or sculpture, it has the same iconic characteristics and their realistic references. Hence, we can say that in the era of digital photography, the iconic mark has a code scale affecting the broad masses of the recipients, especially in the context of development of information. However, the question remains open, has photography become a realistic reference for the masses or is it just a probabilistic and virtual reality that can lose its lustre anytime?

Perhaps what is important to kinetic signs in this research is to present some of the photographs that took resounding space in the world. There are more and more photographs every day with the development of means of technology and social media that make us live in a more interconnected world. Technically, the global village, which was introduced by Marshal McLuhan, is the industry of pictures, which has become a weapon used by armies, and we will consider in this section, for example some well-known pictures that appeared after the Vietnam War, of children being killed by the Napalm; these pictures influenced the U.S. street protests demanding an end to the war. In the midst of colonial arbitrariness one

picture compensated a thousand words, it transferred the reality; in addition to being an expressive mediator. Thus, a picture, as Jean-Louis Baudry affirmed, must be tested within the ideologies that produced it as an important pillar from which we view reality as it is implied by the terms of those ideologies.

There are many images that have left their mark, and dug into the memory of people, especially at the end of the twentieth century and the beginning of the twenty first century, for example:

• The Operation Desert Storm (August 2, 1990 - February 28, 1991), a war waged by the coalition forces, consisting of 34 nations led by the United States against Iraq.

• Muhammad al-Durrah on September 30, 2000 was out with his father, they entered an area where Israeli soldiers and Palestinian security forces were shooting, and the father was holding his son and covering themselves behind a cylinder barrel. The fire continued until the boy fell on his father's legs. The fifty-nine seconds scene were filmed by Talal Abu Rahma and reported by Charles Enderlin.

• Operation Grapes of Wrath (April War) is the code name given by the Israeli Defence Forces army to attack a military blitz against Lebanon in 1996 for a period of sixteen days in an attempt to end Hezbollah's shelling of Northern Israel.

• The 2004 Indian Ocean earthquake, a series of devastating tsunami waves hit fourteen countries.
• The September 11 attacks, a set of suicide attacks by al-Qaeda in the United States. Four commercial passenger jet airlines were diverted targeting the Twin Towers of the World Trade Centre and The Pentagon.

• Osama bin Laden, the founder and leader of the al-Qaeda. The organization of a radical jihadist, using weapons, was established in Afghanistan in 1988. Osama bin Laden was responsible for the September 11 attacks on the United States.

These are some of the approaches within the context of photography produced by the text, during wars as a private expressionism text, an adventure that is not without challenge, and icons.

Figure 2-1 Kim Phuc - The Napalm Girl in Vietnam

One of the most memorable images of the twentieth century; a girl, Kim Phuc, running naked down a road, screaming in pain from the napalm that was burning through her skin. She was severely burned after the Americans bombed her village by napalm incendiary bombs.

What such images do is drop the principle of neutrality among the public, across all cultures, so that they become arguments that speak with the eye, and which express themselves by replacing the words in order to transform the view of all the cultural levels of the image to the examiner. The camera lens in the first three images is heavily involved in guiding the information to be delivered through direct sensory relationship, which was started by post-modernity, bringing freedom and democracy. As is the case for Iraq, Afghanistan, and can be summed up in these photos:

Figure 2-2 The Statue of Saddam Hussein

U.S. troops pulled down a statue of Saddam Hussein in Baghdad; this was presented to the various and multiple means of communication in all parts of the world, a sign of the fall of the Iraqi regime in 2003.

The iconographic image of the invasion of Iraq has developed the Orientalist discourse and used it as a structure of reference for the formulation of a new discourse, not only to embody the fantasy colonial society, but also contributes to the conceptual formulation of the topic as perceived political fantasy. No matter how different the names of "the overthrow of the Iraqi regime" at all levels of the media, and whatever achievements may look great in the eyes of the American alliance, the image will be engraved in people's minds, a witness to it to reveal a game of dirty wars.

Figure 2-3 Fall of Baghdad

This image poses a moral and symbolic value in the culture of the United States and coalition countries, where we see a U.S. soldier covering the face of Saddam with an American flag symbolizing the fall of the regime. That moment captured by the cameras sends a warning message to all people and regimes, to not bypass the new world order planned by the Western powers under the leadership of America. This moment shortened 35 years of the authority of Saddam. Casey Kuhlman, the American marine lieutenant who helped topple the statue, said to the *Guardian* newspaper in this regard: "to me, personally, it was more of a participating in history moment... to me, it was just a bronze statue. It wasn't a regime I was pulling down at that moment in time."[65] It is an expression of disregard for the entire system, and an ancient civilization of millions of years, and disrespect for the people.

It is therefore not surprising that Susan Sontag, the American literary theorist, defines the art of photography as an act of abuse, rape and the symbolic penetration of the other. Roland Barth says in this regard that photography is a mini experience of death because it involves the conversion of a living subject to an eternal stagnation,

> being photographed sharpens our self-consciousness, tempts us with the possibility of being seen as we would wish to see ourselves, threatens us with its non-fulfilment. But death is never far away from the image: however the

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[65] Meek, James & Goldenberg, Suzanne. *The day the statue fell.* The Guardian, Friday 19 March 2004. <http://www.guardian.co.uk/world/2004/mar/19/iraq.jamesmeek>

end-product turns out, we shall have no control over how it appears to others; and to experience the process by which we come to exist for others independently of our existence for ourselves (as an object without subjectivity) is to undergo a kind of mini-death. [66]

In each image there is an actual invasion that shows assault terrifying people and frightening them. This implied relationship between the photographic image and death within the same logic of the military operation for the soldier / photographer; especially the language of the soldier bear duplication involved in firing a shot and shooting a photograph, in the icon of one word to shoot.

Figure 2-4 American soldiers posing with Iraqi detainees in Abu Ghraib prison

This is one of the images that exposed the war in Iraq at Abu Ghraib prison; American soldiers posing with naked and hooded Iraqi detainees in Abu Ghraib prison. At the level of the iconographic encryption, Abu Ghraib photographs adopt, in their composition in terms of form and content, dimensions of pornography through reference to some photos entitled *The Perfect Moment* by the artist Robert Mapplethorpe.

These photographs raised and still raise legal debate on freedom of expression and censorship. Such pictures move beyond the relationship of military authority between the possession of a machine gun and a camera together. The war stripped this subject of social standards and torture of human values through the link of possessing arms and capturing

[66] Michael Moriarty. *Roland Barthes.* Cambridge: Polity Press, 1991, 202.

photographs. Such photographs re-embodied the intellectual link between the perspective of photography and the perspective of colonial abuse.

Photographic images of Abu Ghraib have shown the worst practices of torture, and expressed the significance iconic to reference cultural racism, we believe that human values and recent studies devoted acculturation has taken us away from such images of brutality. However when we look at the surrounding context that produced these images, we find that it applied brutal violence perpetrated by the neo-colonialism culture, which employs the photograph as a mediator in order to fit reality to their advantage, particularly as we live in a time when the image actually more important than reality itself, and became a cognitive field that contributes to clarify what we want to reach.

In this case, the photograph is like a semantic field that uses the language of power and violence in the area of theory and language descriptor. Perhaps the definitions of Barthes and Sontag of photography commensurate with the images from Abu Ghraib, from metaphor to the declarative language level; because the images reflect the tragic concrete reality. Add to this that in every image of this type there is an actual rape, and reflected the work of the explosions in human self-emptying of its humanitarian content and could kill it in a non human form and content.

Images from Abu Ghraib showed a living example of brutality in its expressive photographer, and the subject photographed (the captured image of the prisoners). The relation lies not only in the sense of the visual image, but also between a soldier holding a gun and a camera together why the subject was stripped, tortured and violated of privacy. The power of shooting an image in this context is similar to the act of shooting a bullet.

At the meeting of these two images (shoot fire and capture a photograph) comes the true image reflecting the memory icon colonialism of the third millennium, which perpetuated democratic American tanks from the Vietnam war, and through the Afghanistan war to the war of Iraq, and more recently the war on Libya with the blessing (approval) of NATO. In all these wars the photograph is parallel to the rifle with the soldier; leading to the same purpose which personified the image of arbitrary violence in all its forms.

Such war images can be used to represent power in the eye of the world as W.J.T Mitchell puts it: "the relation of photography and language is a principal site of struggle for value and power in contemporary representations of reality; it is the place where images and words find and lose their conscience, their aesthetic and ethical identity?" [67]

Abu Ghraib photographs display, either in form or in a rowdy theme, the American cultural behaviours. The images go beyond this to put political dimensions and cultural behaviours, and to find out that the receiver must ponder the backgrounds of such images, and to delve deeper into their significance "to do this there should be no intermediaries, because one needs to be able to perceive *everything*. This rules out reproduction. Even the best reproduction can do no more than remind the viewer of something he has already seen. It is at best a memory aid and should never be confused with or used as a substitute for the real thing."[68]

In this case the image interacts between the awareness of the subject photographed and the background; this means that the image is to see both sides of the visual and cognitive. By dismantling the iconographic and cognitive knowledge codes of the images from Abu Ghraib prisoner (as classified by the signs of Umberto Eco in *Le Signe, histoire et analyse d'un concept*), we can know the truth of the images captured by Jeremy Sivits. These images have two messages; the first is directly reflected in the style through design and selection of conditions and the size of footage; and the second is suggestive through bringing out the mental representations of modern American neocolonialism that wants to humiliate and insult the Arab-Islamic civilization in general.

If Abu Ghraib prison represents a humanitarian crisis through the images, the contrast is also a crisis of photographs expressing the reality of ideological mind, the US contributed to the criminal, political and cultural acts will remain stuck in the history of mankind tragedy reinforced by the experience of neocolonialism in the third Millennium. Add to that it is an image that reflects the act of communication within the multi-functions of communication in general, identified by Roman Jakobson and consisting of six factors or components;

> the addresser sends a message to the addressee. To be operative the message requires a context referred to ('referent' in another, somewhat ambivalent,

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[67] Mitchell, W.J. Thomas. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago and London: University of Chicago Press, 1994.
[68] Hall, Edward T. *The Hidden Dimension.* Anchor Books, New York, 1982, 85.

nomenclature), seizable by the addressee, and either verbal or capable of being verbalized, a code fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to stay in communication.[69]

Roland Barthes believed that there are two main phases to check the image which are: an indicative meaning (denotative meaning) and an inspirational meaning (connotative meaning), meaning the indicative is the first phase of the message, which have described the relationship between the signifier as the concept of the natural signal (the photograph), and the signified is the concept of mental content of the message (the subject of what it means for the viewer). Barthes wrote that in photography connotation can be (analytically) distinguished from denotation.[70] As Fiske argued "denotation is what is photographed, connotation is how it is photographed."[71]

Add to that the indicative meaning of the photographic image is what the camera captures for the event; the process is mechanical, in this case the meaning is clear and specific; the camera records the event as it is or as you see it with the naked eye. Nothing can compete the photographic recording of reality according to Barthes, so the message can be considered as indicative of the photographic image through clear image explanation that cannot be different. When the intervening hand of the mankind uses the camera and interpretation of the image, the first meaning will change to the suggestive meaning by the phenomenology reading.

Barthes argues that, on the one hand, a press photograph is an object worked up, selected, composed, constructed, treated according to various professional, aesthetic, or ideological norms; and, on the other hand, this same photograph is not only perceived, received, it is *read*, attached – more or less consciously by the public which consumes it – to a traditional stock of signs.[72] This means, according to Barthes, that if the denotation meaning in the photographic message reflects the reality of the subject, the connotation

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[69] Roman Jakobson. "Closing Statement: Linguistics and Poetics" in *Style in Language,* ed. T.A. Sebeok, New York: Wiley, 1960, 350-77.
[70] Roland Barthes. "The photographic Message". *Image, Music, Text*. Trans. In Stephen Heath (Ed.). New York: Hill and Wang, 1977, 15-31.
[71] John Fiske. *Introduction to Communication Studies*. London: Routledge, 1982, 91.
[72] Roland Barthes. *The Responsibility of Forms: Critical Essays on Music, Art and Representation*. Trans. Richard Howard. New York: Farrar, Straus and Giroux, Inc., 1985, 7.

meaning is the second phase of the photographic message, "the effect of connotation probably differs according to the way in which the text is presented". [73] A third element can be added to these phases; a man or a person who intervenes in the connotation meaning of the image by his choice of treatment techniques or framing, lay-out, or the final output of the image. We often find that with users of Photoshop, so "the photograph has ceased to be a window on the world, through which we see things as they are. It is rather a highly selective filter, placed there by a specific hand and mind". [74]

Each image in general, is a strong reaction, whether this is fixed or animated, odd or happy, terrifying or comforting, it reflects a particular action which stems from a different reaction, linked to a certain time. The image remains in its eternal meaning through its various photographic connotations of a variety of indications. Here comes what Barthes calls "the photographic paradox" that "can then be seen as the co-existence of two messages, the one without a code (the photographic analogue), the other with a code (the 'art', or the treatment, or the 'writing', or the rhetoric, of the photograph); structurally, the paradox is clearly not the collusion of a denoted message and a connoted message (which is the - probably inevitable - status of all the forms of mass communication), it is that here the connoted (or coded) message develops on the basis of a message *without a code*." [75]

The image of the statue of Saddam Hussein, according to the photographic analogue communication is a sign of the fall of the Iraqi regime, while it has many semantic meanings, perhaps to eliminate the dictatorial regimes, and where Baghdad means a lot to the Arabs and Muslims and has a critical symbolic significance, the fall means the fall of the collective memory of Arabs. It also means the start of a new civilization based on the deployment of democratic multinational companies, represented in the mastery of the American side, using the rules of the media game that have contributed to show the technology's finest holdings of optical methods that will exceptionally remain engraved in mind. That was referred to by Roland Barthes, because the importance of such images lies in the quality of awareness, with no realistic photography fact, namely, that the return of literal meaning or denotation prints connotation meaning for the history and culture. This means that the photograph of the fall of

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[73] Roland Barthes. "The photographic Message". *Image, Music, Text*. Trans. In Stephen Heath (Ed.). New York: Hill and Wang, 1977, 15-31.
[74] Douglas Davis. *Artculture: Essays on the Postmodern*. New York: Harper & Row, 1977, 62.
[75] Roland Barthes. "The photographic Message". *Image, Music, Text*. Trans. In Stephen Heath (Ed.). New York: Hill and Wang, 1977, 15-31.

Baghdad shows the layout of a connotation process where the symbolic meaning is superior to the literal meaning.

The photograph features influential power in the formation of awareness, feeling, taste and behaviour. Modern societies derive perceptions and influence the production of something to offer authority over the human consciousness, in political, cultural, commercial or military terms. Since the beginning of the third millennium the image took upon itself the responsibility of the title role in advertising in all its forms, including the war propaganda, and perhaps the most important questions that are raised in the last ten years is the power of image and its relationship with the future, and this is due, as we pointed out to the influential power, given that the vision is top ranked in the senses when it comes to other knowledge. The image power was and is still the absolute power in existence. The eye (vision) is the camera documenting life, no matter how long or short, as found for example in this influential and shocking photograph, that takes us back to the sixties of the twentieth century.

Figure 2-5 Vietnam War

Figure 2-5 represents sacrifice, of a South Vietnamese father showing his child's body to the soldiers' supporters of his case to prove what the North Vietnam army was doing. We also note the depth of meaning in this photograph, we feel as well the extent of the impact that this photograph left in the hearts of people, and as if the photograph here speaks, to tell

us that the father has nothing else more than his child in redemption of what he is convinced of, or a scapegoat for his country. It is an image of an urgent need to defend the honour or the protection of the homeland, in order to live in security and peace. The image takes us from the reality of war to the future of the forward-looking by sacrificing, as if the image says: what other than peace and security the human expects? So we see in the image an ambitious father presenting his son, offering sacrifice to the nation, as if this sacrifice is a silence more eloquent than words of any preacher, it take us to the ideal reality. In this regard, Barthes say: "in order to move from the reality to its photograph it is in no way necessary to divide up this reality into units and to constitute these units as signs, substantially different from the object they communicate; there is no necessity to set up a relay, that is to say a code, between the object and its image."[76]

In the twenty first century, the image is the absolute power, it moves the human feelings, inhabits the mind, intersects with the imagination, and it remains fresh in human's consciousness and does not disappear. From this perspective we can call the image as the absolute power in people's lives. Other powers as speech, hearing, touch, or smell disappear faced to the image (visual) power. The eye (sight) is a camera-documenting life, especially if the event that we document reflects an influential occasion, but if we add to it an explanation text, in order to secure the semantic meaning, the image, therefore, is more expressive "then, might be seen as a possible tactic used to secure visual meaning. In this kind of postmodern art, however, while the relation of the text to the image is never one of pure redundancy, emphasis, or repetition, the text also never guarantees any one single, already apparent meaning."[77]

The exchange of position between the image and linguistic text makes the meaning clearer and more obvious, and in this regard Barthes says: "Anchorage is the most frequent function of the linguistic message and is commonly found in press photographs and advertisements. The function of relay is less common (at least as far as the fixed image is concerned)".[78] The postmodern communities live in the image time in parallel with words, where the image and the words coexist together to give a strong influential meaning. They are violently strong,

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[76] Roland Barthes. "The photographic Message". *Image, Music, Text*. Trans. In Stephen Heath (Ed.). New York: Hill and Wang, 1977, 15-31.
[77] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 124.
[78] Roland Barthes. "Rhetoric of the Image" *Image, Music, Text*. Trans. In Stephen Heath (Ed.). New York: Hill and Wang, 1977, 32-52.

offering a deep semantic meaning, this is why many of us give more and more attention to the photograph, because it is linked to all aspects of human life, and plays a key role in shaping the contemporary human consciousness in either positive or negative forms. There is a strong presence of the image in the life of modern man; it is present in everything, even in evoking history.

The combination of the linguistic text with the image came in order to preserve the cultural memory, to remain a witness to every moment experienced by people. To avoid falling in oblivion, the human being invented the technical means to keep actions witnesses to time, and a challenge against time. Whether the image is fixed, as is the case of the photograph, or animated on screens, it always remains fresh in the consciousness of humanity, the photographer tries through these images to document the event for history, and reflect the impact of the facts, regardless of the strength of its force, as shown in this image:

Figure 2-6 Vietnam Monk Protest

The Vietnamese Buddhist monk, Thich Quang Duc, burned himself in Saigon on 11 June 1963 to protest religious persecution of Buddhists by South Vietnamese Roman Catholic government, which is seen by many as truly a religious extremism. This act was followed by several suicide immolation attempts in all parts of Vietnam, and then in America, where Norman Morrison burned himself on November 2, 1965 in protest at the Vietnam War. He

set himself on fire in front of the Pentagon in Washington to protest the United States involvement in the Vietnam War. This contributed to the mobilization of American public opinion against the war. John Paisley said "we had to talk him out in the same manner last year. He wanted to do it when the monks in Saigon were killing themselves in that way."[79] The method was repeated for the sake of giving voice to the oppressed in order to create a change. In spite of the brutality of what the indignant at justice does, announcing the new style not seen in the expression of suppressed communities and to appeal to change, through this method of civil disobedience.

Jan Palach, a Czechoslovak student protested against the Soviet occupation of his country. He became, for the whole generation of Western and Eastern Europeans, a tragic and heroic symbol at the same time. In their eyes, what could be more anthropologically definitive than to give one's life, to die voluntarily – and not slowly?[80] His self-immolation image represents the pinnacle of sacrifice in order to achieve human sought. It also represents the transition from death in such a case, which was considered a scandal, to the voluntary death, which in their view has become a symbol of a particular case.

The image has become a witness to history of what it carries as a cultural vision that touches the reality in all its forms, happy and tragic. It brings to us historical events that are often ignored by subsequent generations; it has unique techniques to put societies closer together despite their differences. Although this convergence time and visual, the image culture has exceeded language differences and barriers of geography, documented historical events, expressed the human capacities and his tyranny, hopes, and aspirations, as expressed in the negative side for suppression of the weak in many cases. This image attests to the imposition of repressive power:

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[79] Paul Hendrickson. *The Living and the Dead*. New York: Alfred Knopf, 1996, 223.
[80] See Vaclav Havel's letter to Gustav Husak (1975), the passage about the "peace of the cemetery", quoted in *Essais politiques*, Paris, Calmann-Lévy, "Points", 1990, 31.

Figure 2-7 Vietnam War Saigon Execution

General Nguyen Ngoc, a South Vietnam's Chief of National Police executed handcuffed prisoner a Viet Cong soldier, Nguyen Van Lem, in Saigon. This photograph was taken by the photographer Eddie Adams, the correspondent of the Associated Press American news agency, in February 1, 1968. It became immortal and a witness to the horror of the occupation and atrocity. This image became one of the timeless anti-war icons in the history of journalism and art photography. It is also one of the most famous images that testify the ferocity of the American soldiers and South Vietnamese army, and the atrocities committed during the Vietnam War. Eddie Adams said:

> The general killed the Viet Cong; I killed the general with my camera. Still photographs are the most powerful weapon in the world. People believe them, but photographs do lie, even without manipulation. They are only half-truths ... What the photograph didn't say was, 'What would you do if you were the general at that time and place on that hot day, and you caught the so-called bad guy after he blew away one, two or three American soldiers?[81]

Georges Mounin said that often, the image, consciously and certainly has the production of a quasi-biological effect, a shock, that is to say, it is a *stimulus* designed to elicit a *reaction*, thus a very different message carrying information.[82] Perhaps the common

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[81] Eddie Adams. "Eulogy", *Time magazine* (July 27, 1998).
[82] Georges Mounin. « pour une sémiologie de l'image ». *Communication et langages*, Volume 22, Numéro 22 (Année 1974), 50.

feature that combines these images, regardless of the moments or places where they were taken, they reflect on the fate of a human. They are today icons in the history of journalism and art photography.

The image contributes to maintain time somehow; it creates a historical record of all what can be remembered from the past. If historians are interested in, among situations and events experienced by an object, an individual, or a society, or a natural phenomena and human, the image in the recent studies is concerned with its role in the recording of what happened in the past events through the lens of the camera. So the image works on the analysis and interpretation of past historical events as a basis for understanding the facts and events, with evidence taken from the camera lens, and accreditation them access to certain results may give us new facts about past events, or the motivations and characteristics and ideas of humanity. This is expressed by this image, in racial segregation experienced by America in the fifties of the last century:
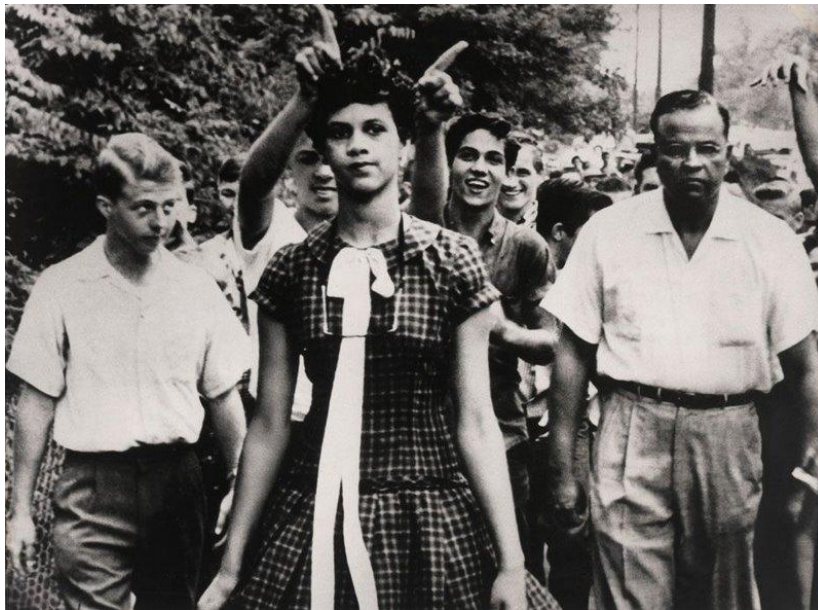
Figure 2-8 Dorothy Count

Dorothy Count was one of the first black students who beneficed of the decision to merge in the white schools, admitted to the Harry Harding High School, in Charlotte, North Carolina. During her first days, she experienced a lot of racial harassment by white students,[83] forcing her to withdraw from this school due to the ways the ugly discrimination that has been

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[83] Peter Wallenstein, *Wallenstein Newsletter of the Society for the History of Children and Youth*. Number 4, Summer 2004. < http://www.h-net.org/~child/newsletters/newsletter4/Wallenstein3.html> (Accessed on December 2, 2011).

practiced in all forms in daily life, in the laws and transactions, on the basis of the blood and biological characteristics of the body, and the subsequent intellectual life and aspects of behaviour. Her photograph was taken by Douglas Martin, 1957, in North Carolina.

Perhaps the most interesting part of photography today is the method which is imposed on us to maximize the authority, until it became difficult to understand all what each image wants to say. This is a result of manipulation practiced sometimes by the photographer, as a mediator between the reality, in the transfer of facts, and the message he wants to send through the event, trying to reconstruct and reformulate this message.

If reading the image is open to many connotations, it is because the image itself has the extraordinary ability to shape in different ways, both in terms of techniques of the camera lens, or in the way it is taken, or in terms of the places where it was taken. So every angle in the image, each snapshot of an event, gives a special meaning and multiple significances, the evidence is the shocking image of the child Muhammad al-Durrah being caught with his father Jamal al-Durrah in crossfire between Israeli soldiers and Palestinian security forces. [84] The footage shows the father and his son holding onto each other, the boy crying and the father waving and shouting: "Don't shoot"[85] then a burst of gunfire, after which the boy is seen slumped across his father's legs. This image summed up much of the struggle of the Palestinian people and their tragedies, and formed a strong message to the western public opinion, which will perpetuate in the memory for a long time. The ex U.S. President Bill Clinton said at the time that this image tore his feelings "The first time I saw it, I didn't know what the result was, and I kept wondering if there was something else that the father could do to shield the child. I mean, I was literally watching as if it were someone I knew. It was a heartbreaking thing to see a child like that caught in the crossfire."[86]

This image was taken on September 30, 2000, on the second day of the Palestinian Second Intifada, in the Gaza Strip, by the Palestinian cameraman Talal Abu Rahma. It shows Muhammad al-Durrah, who was in hiding with his father behind a concrete cylinder in the

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[84] France 2 raw footage, *Seconddraft.org*, the al-Durrah material begins around 02:10 mins.
< http://www.seconddraft.org/index.php?option=com_content&view=article&id=454:france-2-raw&catid=61:aldurah-footage-selections&Itemid=192> (accessed: October 17, 2011)
[85] BBC News. *Boy becomes Palestinian martyr*. October 2, 2000. < http://news.bbc.co.uk/1/hi/952600.stm> (accessed: October 17, 2011).
[86] Office of the Federal Register, National Archives and Records Administration Staff. *Public Papers of the Presidents of the United States, William J. Clinton, 2000-2001, Book 1, January 1 to June 26, 2000.* Government Printing Office, 2002, 1999.

streets of Gaza. The footage presented by the French television channel France2 has raised a storm of reactions denouncing the crime committed and recognized by the Israel Defence Forces at first, then formally withdrew responsibility in 2007.

The severity of this image made it an "icon" of the Palestinian Second Intifada, because it exposes the Israeli practices in Palestine. It circulated heavily between the supporters of the Palestinian cause; which annoyed the Jews defending Israel in the world. There were campaigns denying the image; their objective was to blame the Palestinians responsibility of shooting fire. [87] The voices rose in Israel demanding an investigation into the incident again; the re-investigation into the incident took a long time and there were lots of confusions about its findings.

Figure 2-9 Muhammad al-Durrah incident

In another type of violence is what comes from the repressive military against their people, as shown by this image, taken in the Arab Spring revolution in the events of Egypt in 2011.

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[87] "Israeli Army Says Palestinians May Have Shot Gaza Boy." *The New York Times*. November 28, 2000. < http://www.nytimes.com/2000/11/28/world/28MIDE.html> (Accessed : November 2011)

Figure 2-10 Girl in the Blue Bra

The shocking image shook the conscience of people all over the world, Egyptian security forces beating a female demonstrator, conducting and dragging her along the street in Cairo's Tahrir Square, "her abaya* is ripped open, exposing her naked torso and blue bra. Security forces surround her, many wielding batons. As the beating progresses, the guards hit her and one even stomps on her. Photos of the man bringing his heavy boot down on her bare stomach made the front page of newspapers around the world."[88] She was assaulted and undressed in front of the world. Hillary Clinton, U.S. Secretary of State, said in a speech at Georgetown University that the image showed the "systematic degradation of Egyptian women [which] dishonours the revolution, disgraces the state and its uniform, and is not worthy of a great people."[89] This image soon became the latest icon of the Egyptian revolution.

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[88] Isobel Coleman. "'Blue bra girl' rallies Egypt's women vs. oppression", *CNN*, December 22, 2011.
< http://edition.cnn.com/2011/12/22/opinion/coleman-women-egypt-protest/index.html> (accessed: December 29, 2011)
[89] Kainaz Amaria. The 'Girl In The Blue Bra', NPR, December 21, 2011 <
http://www.npr.org/blogs/pictureshow/2011/12/21/144098384/the-girl-in-the-blue-bra> (accessed: December 29, 2011)
* Abaya is dress, worn by some women in parts of the Islamic world; it covers the whole body except the face, feet, and hands.

Such images, and others, are shocking in a time of truth and transparency; they have a deep and significant impact. They control our feelings strongly, and in all these images we feel ashamed; as they reflect the loss of humanity, and a thirst to folly and recklessness of some people even in the technological development, and human communication. Yet the camera has played a prominent role in exposing such practices, which suggest the delivery of certain ideas.

The photograph has all the elements of influence, especially if its meaning suggests horror, in a similar way to Hollywood movies that can influence the awareness of the recipient. Hence comes the importance of social awareness to understand and absorb these images, to address the impact force and to be able to prevent the infiltration of political meanings through the eye to our history, our culture and our civilization. Dealing with such images in their expressive messages shows that the content is not innocent and will not justify the efforts of their owners calling for freedom, democracy, and defending human rights, as shown by America; perhaps this image represents a contradiction of democracy for America.

Figure 2-11 Abu Ghraib Prisoner Abuse

This image is a visible text that is open to all languages, and does not need any comment from any cultural level by the receiver. In the end the receiver understands the atrocity, and this is what deepens the culture of hatred among the majority of people, in the belief of these cultures that the beneficiary behind these wars are the major companies and manufacturers. Thus the image occupies the optical energy and penetrates the imagination, and therefore mental preoccupation, leading to the dominance of the awareness of something hidden.

If the third millennium is a time of difference, and a time of philosophical distinction, where we do not think about the principle of identity, we can consider *Identity and Difference* of the philosopher Martin Heidegger the original document for our daily reality. This reality has prevailed the concept of appearance, and how the thing can only be realized through the image, and then the influence of image is affecting our daily life. It makes the world a subject of totalitarian violence, the unity, profiling and modelling which is contradictory to the modern daily life. We live in a world that has mysterious origins, which seeks to match with the images presented by the media as a model. We do not know if we can, with this audio-visual media, agree with Gilles Deleuze and say that "the modern world is one of simulacra."[90]

If the image represents authority affecting people's lives, it is because it is controlled by propaganda. The media started, in the beginning of the third millennium, to create a world under formation which is a similar world, a world of icon, congruence and unity. A world inhabited by one person in endless copies. Could the art be able to achieve independence? Could that be away from all prejudices, especially capitalism, either totalitarian or authoritarian?

We may find an adequate answer in Walter Benjamin's work of art in an age of cloning, while he considered that the "art is thereby removed from the realm of ritual to that of politics, and a new, distracted but critical audience, is mobilised in the direction of greater democracy by the new mass arts."[91] But can the difference, in format and content, withstand under the spread image? What concerns the intellectual awareness, more, is to be a spread image affecting people in its fullest potential alerts, imminent destruction of all differences.

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[90] Gilles Deleuze, Paul Patton. *Difference and Repetition*, Continuum International Publishing Group, 2004. xvii.
[91] Peter Brooker. *Modernism/postmodernism,* Longman, University of California, 1992, 45.

The field of camouflage photographs is found in the vast space of the human mind, especially the awareness deprived of right-thinking. Perhaps this is what makes us wonder about the object's future on the horizon, and how it is formed? And how could it contribute to restoring the power of mental photography and perception rather than photography reproduction? Under the dominance of the image, how can we imagine the human who is waited to be born in the contemporary history? Is it actually still the promise of following time is the superhuman, the "übermench"?[92]

The photograph has its own world in the era of postmodernism, a world based on the creation of different connotations associated with many factors of which are linked to the format, and some are related to the content. Others are related to the ideological sense, while the rest are related to the sense of passion, which creates significant impact to the recipients of the photograph in its visual message that defines the concept of communication to intensify the implications when exercising a significant impact in the hearts of people, especially if it has a perfect output, and attractive; in such case the use is for ideological or humane reasons.

2.2 The ideology of images

"Without image, thinking is impossible"[93] *– Aristotle*

2.2.1 The image lies

Can we believe that the photographic image carries an ideological background? What is the relationship between the photographic image and ideological concept used in reading it? More precisely, can we invest the photographic art within the forms of political art? Were the semiotics studies able to draw clear lines between the functions and contents of the photographic image, and organize its alternate and synthetic rules? How does the representation in the photographic image work? And in accordance with what constructivism mechanisms can we achieve the significance and demonstration method?

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[92] It is a concept in the philosophy of Friedrich Nietzsche, meaning superhuman.
[93] As cited in: Benson, P. J. "Problems in picturing text: A study of visual/verbal problem solving." *Technical Communication Quarterly*, 6(2), (1997): 141.

In light of these questions, and many others, we can say that the photographic image works as a full unit and presents itself in the form of totality. The total elements composing the image in its iconic signs impose on the receiver its authority, and perceive it as the comprehensive unit. It is difficult to find differences in its understanding through its homogeneous system, or its icon function, especially if the image is attractive in its sense, which produces a shock to the recipient, and spurs on the process of reception abnormally, a sign of attention. At the same time, encourages the recipient's hermeneutical perception in multiple potentials.

From this perception, the photographic image can be viewed in accordance with the provisions of the bilateral that the linguist Ferdinand de Saussure came up with "signifier-signified" and the association of the two creates a "sign",[94] from specific contents that can be applied to a photograph on how to transform it from neutrality and silence to the ideology, and to a text that does not get out of the meaning that is grasped and absorbed according to the background which is reflected in the suggestive meaning. This proposes, in my point of view, two factors at least in reading the photographic image and concluding its significance, although the photographic image "is not only perceived, received, it is *read*, connected by the public that consumes it to a traditional stock of signs": [95]

- The first factor: is the in-icon as a way to transmit two things: denotative meaning and connotative meaning.

- The second factor: the out-icon or what Umberto Eco calls the codes of recognition.[96]

Perhaps the monitoring of these two factors in their relationship leads to identifying the photographer's point of view and the photographer's point of view of the world. This view determines the course of the image, within the social framework that was put into it, or more accurately pushes the receiver to be seen in the way of representation. It also creates many questions about the meaning that is supposed to be presented. The first factor makes us realize the photographic image in its contents of art, visual and technical, focusing more on the virtual image isolating the photographer. In the second factor we focus on the hidden meaning or interpretation, which is created by the recipient. This meaning refers to determine the relationships between iconic perspective, which represents the framework of the

[94] Ferdinand de Saussure. *Course in General Linguistics* (trans. Roy Harris), London: Duckworth, 1983, 67.
[95] Roland Barthes. *Image-Music-Text.* London: Fontana, 1977, 19.
[96] Umberto Eco. "Articulations of the Cinematic Code," *Cinematics*, 1970, 1 (1): 590–605.

photographic image, and the general cultural code in the image. In this sense the photographic image becomes a self recognition to the world and turns to the semantic meaning outside itself, or something to our understanding in order to infer the hidden meaning.

Within this perspective, we can say that the photographic image semiotic layout operates according to a special relationship between a set of items controlled by the coordinated cultural patterns. In the midst of this, the semantic message of the photographic image can be addressed, we can look at the photographic image whether it addresses us as a language, and if so, how can we understand what is its meanings? And more than that, how to change the photographic image before it is captured by the photographer of the neutrality and silence to the sign, and to the text that does not deviate from the multiplicity of meaning, i.e. the connotation meaning? These require our focus in reading the photographic image. Barthes declared that "thanks to the code of connotation the reading of the photograph is... always historical; it depends on the reader's "knowledge" just as though it were a matter of a real language, intelligible only if one has learned the signs."[97]

If the photographic image was, in an earlier period of the modern history precisely, the source of the memory and hopes; where the receiver searched in it for the meaning of what it carries as a message dated to an earlier stage, its function today seems contrary to that completely. The situation changed a lot, especially that nowadays it is the photographic image that comes to the receiver, and invade the receiver's feelings, without being able to resist its authority. This made Jean Baudrillard believe that there is a psychological correlation between the image and the subject through *hyperreality;* "the real is no longer real, and thus of saving the reality principle."[98] Although, the image pulls our sight, infringes on our minds, pervades our feelings, it is also involved in the formation of our consciousness, and it controls our economic development decisions by using it in advertising. It has also an impact on our emotions, and perhaps this is what we find in *Between* by Victor Burgin, when he focuses on "the signifying practice of photography, of the role of psychic structures in the

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[97] Roland Barthes. *Image-Music-Text.* London: Fontana, 1977, 28.
[98] Jean Baudrillard, "Simulacra and Simulations," in *Selected Writings*, Mark Poster, ed. Stanford: Stanford University Press, 1988, 166-184.

formation of daily reality, and of the particular part played by photography as a central ideological apparatus."[99]

The photographic image reflects our political and social responses and actions. It affects our intellectual and cultural attitudes, especially with the beginning of the third millennium, as we are affected by many issues, such as wars, famine, natural disasters, floods, Tsunami, etc. All these gained more time being watched by people, regardless of whether the image carries negative or positive connotations.

The spread of the influential image culture began to be accurate since the eighties of the twentieth century to the present day. The image began a phase in which it invaded the world and human depth inside, as well as it has become misleading as we see it. Therefore the human started interacting with the image carefully, searching for a true vision after the lack of trust between the image and the receiver; a phase of recovery from the shock that the image left in the hearts of mankind, which called for researchers to try to put new concepts for this flood of deceptive images as the Hollywood way. Perhaps we find war images misleading, introduced by America in particular, such as the following images that show something, but hide something else:

Figure 2-12 Little Girl

May 2005, Michael Yon, photographer and writer, took this photograph of Mark Bieger, U.S. Army Major, holding an Iraqi girl, Farah, wounded from a car bomb. She died on her way to

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[99]Kate Linker. "Representation and Sexuality" in *Wallis:* 1984, 390-415.

the hospital. Yon wrote after taking the photograph that it "provoked a flood of messages and heartfelt responses from caring people around the world."[100]

Figure 2-13 Marines Make Valentine's Day Visit in Fallujah, Iraq

Rahma Katheer, 8 years old Iraqi, gives David Pavon, a U.S soldier, a kiss after receiving a Valentine card and candy from him Feb. 14, 2005 in Fallujah, Iraq. This image shows the exchange of love. These images indicate in their hidden messages sympathy, feelings, tolerance and generosity of someone who does not hesitate of burning the whole country if they threatened his authority. It is a distinctive ideological image, "the ideological dimension implied here is inextricably a part of the theoretical dimension that is literally built into photographic art."[101]

In all cases, whether these images reflect showing false sympathy or false intentions, or to gain genuine virtues, they are publishing a political message of the media in order to form a new awareness for the American export of democracy. The American cruelty tries to beautify its image by broadcasting and spreading those images that highlight the humanitarian American soldier, both in playing soccer with an Iraqi child, or in spreading love, as in the last image.

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[100] Michael Yon. "Little Girl". Michael Yon Online Magazine, 14 May 2005. < http://www.michaelyon-online.com/little-girl.htm> (Last accessed: November 2011).
[101] Linda Hutcheon. *The Politics of Postmodernism*. 2nd ed. London & New York: Routledge, 1989, 128.

Such ideological images appear more in a time of war, each of the parties of the war presents the image that they want, and prevent the image that they do not want anyone to see. In wars there is always a conflict between the two contradictory parties; each one seeks to achieve a goal, regardless of whichever is more deserving of the aggressor or the victim. This is excreted by the war of America through its modern history, especially its war on Afghanistan and Iraq, where we find the image accompanying the American soldier as his gun, both of which have the same role. The image is a witness to the arrogance of the American soldier, who is invincible like John Rambo,[102] and barbarism of America. In both cases, the image carries horrible events either fake or honest, depending on the direction of each photographer.

Discussing the ideology and the photographic image means that there is an authority directing the imaging process, and directing the photographer himself, who holds an ideological thought in advance before taking an image. So the captured image comes expressing the displaced idea based on some orders, regardless of the nature of moral and professional objectives. However, we can ask: if the image is real, from where comes the ideological approach? And more than that, can the photographer be committed to realism if he transfers to us a real image? Then how can we distinguish between a political photographic image and an ideological propaganda?

In this case it depends on the photographer's ability to distinguish between his social consciousness and his commitment in his art,[103] according to Frederick. R. Benson. This distinction is not the standard that governs the artist, but must separate the language of art from the language of politics. If the artist lives in an ear, reflects the hopes and certain ideas, and has a position of everything that goes on in society, it is not necessary that his position is clear as the political position. Many Soviets intellectuals fell in this error, when they combined art and politics, especially those who followed Andreï Jdanov.

If the art, in general, is in the concept of the theory of commitment as a scientific category unrelated to the subjective, we have to judge the photographic image, in this context, on the basis of objective analysis of reality. Perhaps this is what pushed Alexei Metchenko to consider objectivity in art of the "ABC of materialist aesthetics", rejecting all other points of

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[102] The iconic fictional character played in a film series by the American actor Sylvester Stallone.

[103] Frederick R. Benson. *Writers in Arms: the Literary Impact of the Spanish Civil War*. New York: New York University Press, 1967.

view as being dogmatic.[104] The truth is that the proliferation of such images to justify the domination under the name and cover of democracy, accepting its principles, and building systems and communities to their policies and defending them, is not less heinous, brutal and destructive exploitation, and looting perpetrated by economic globalization against people. American democracy is exported to the developing countries, which leads to a strategy of exploitation and increasing the savage capitalism profit.

It is not surprising that such an image reflects democracy, which America misleadingly spread, in order to make it a success after it lost the democracy spirit as a creative force, and turned to the process of copying, promoting and clowning. However, we can say relatively that America managed to devote a media and ideological discourse to confirm the argument that it is democratic and "free world" even if it were in its own way, and this is the best proof of the dishonesty of American democracy.

Figure 2-14 An old man kissing a soldier's hand

This old man seems happy with the democracy America brought for Iraq. He was given a supply of food and water in Fallujah, Iraq, April 19, 2004.

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[104] Alexei Metchenko. *The basic principles of Soviet literature* / A. Metchenko, 7-41.

If the war in the eyes of the possessors is a victory no matter what the costs are, reading the photographic images has achieved a victory for the human conscience and contributed to public awareness. The photographic image reflects the literal reality, and reveals the truth of the silent language. Bill Nichols argues, in his book *Ideology and Image* about this silence and mute object;

> the photographic image, however, does more than place the viewer; and these other functions, no less fraught with ideological implications, also need examination. A still image, for example, is a remarkably mute object testifying perhaps only to a having been there of the image's referent at that single instant in time of its capture. Meaning, though rich, may be profoundly imprecise, ambiguous, even deceiving.[105]

We may have reached the point where we no longer trust the image, although it reflects the truth after the photographic image started influencing us to the point that we interpret it as a speech different to what it shows and reveals. That is in the view of the evolution, cultural status, technical and ideological skills that characterize some photographers. Those characteristics guide the photographer's thinking in taking an image in the right time, the right place, and the appropriate significance, which in such a situation is not different from the artistic image in the rest of literary genres. Roland Barthes worked on a statement of the authority of the photographic image, and of its values and their importance in literary language. There is also a photographic language; it includes signs, rules and semantics that have roots in the social and ideological representations.[106]

If Roland Barthes focused on the myth in his interpretation of the photographic messages after giving a larger space for the photographic image, Stuart Hall directs the path of thinking more on the ideological meanings and characteristics of the messages carried by the image. He uses the term ideology to refer "to those images, concepts and premises which provide the frameworks through which we represent, interpret, understand, and 'make sense' of some aspect of social existence."[107] So the ideological meanings vary even in society itself. What the human sees in Western civilization is different from what he sees as a developing

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[105] Bill Nichols. *Ideology and the Image: Social Representation in the Cinema and Other Media,* Bloomington, md.: Indiana University Press, 1981, 57.
[106] Roland Barthes. *Mythologies,* Vintage, London, 1993.
[107] Stuart Hall. "Racist Ideologies and the Media." *Media Studies: A Reader.* Eds. P. Marris and S. Thornham. 2nd Edition. New York: New York University Press, 2000, 271-282.

world, and even in the same country someone may see something that carries the ideological characteristics, while someone else sees it as innocent of all external or ideological directions.

I believe that the interpretation of the image depends on the individual culture where each one interprets what he sees as trends, so reading a photograph depends closely on the reader's culture, knowledge of the world, and ethical and ideological stances.[108] Whoever has the power of any kind, whether knowledge, political, or cultural, always tries to impose control of the ideological meanings through the media in general. As in the image below that shows U.S. President George W. Bush, giving a speech in front of American soldiers in the USS *Abraham Lincoln* aircraft carrier, as if it was in the coast of Iraq, declaring an end to major combat operations on May 1, 2003, behind him was the red, white, and blue banner boldly stating "Mission Accomplished".

Figure 2-15 Bush Mission Accomplished

When we see the image according to the accompanied banner, we conclude that the image lies. Its lie stems from the ideological vision, which the American Intelligence wanted to spread to the world public opinion. But to what extent can a person be aware of what is

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[108] Roland Barthes. *Image-Music-Text.* London: Fontana, 1977, 29.

behind the image, particularly as we in the era of hunting images? How can we create awareness of the manipulative and false image?

This image of Bush is misleading par excellence, it is "easily torn or mislaid."[109] Perhaps the argument that says "the camera cannot lie, but it can be an accessory to untruth"[110] is incorrect; because such an image was false. There are a lot of these images that are used to mislead through commenting on them by words that reflect the meaning of the photographer and what he wants to send, while they reflect another meaning. In this case "pictures are not themselves true or false, but only parts of things that can be true or false."[111]

2.2.2 Photography and the connotative meaning

Despite different opinions about the meaning of the photographic image, it represents the perspective of postmodern studies source of creating art values, social awareness, and psychological impact. On this basis, the meaning of the image is now contributing to the formation of a new culture industry called the visual culture of society. The latter deals with the receiver to dismantle the semiotic meaning to build the image that carries the semantic meanings in all respects including colour, size, and the framework put into it, and other technical means which give meaning to the image even if it is ideological. The ideological link with the semantic photographic image indicates that the human's perception of meanings that surround him is necessarily an ideological perception, "all ideology hails or interpellates concrete individuals as concrete subjects" so "man is an ideological animal by nature."[112]

The function of the image is associated with many motives, informational, documentary, cultural, symbolic, or entertaining, and other motive forms of communication because it is a reality in our lives. Perhaps the disagreement over the meaning of the image and the diversity of its content is one of its features, besides the visual structure function, and

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[109] Susan Sontag. *On Photography* (Penguin, 1979), 4.
[110] Harold Evans, *Pictures on a Page: Photojournalism and Picture Editing* (Heinemann, London, 1978).
[111] John G Bennett. "Depiction and convention." In *The Monist* 58, 1974, 259.
[112] Louis Althusser. "Ideology and Ideological State Apparatuses." *Lenin and Philosophy, and Other Essays*. Trans. Ben Brewster. London: New Left Books, 1971, 127-188.

the formation of a technical vary within methods, relations, places and times, which is "living tissue"[113] according to Yuri Lotman.

In addition to these types of photographic images I discussed previously, in their ideological orientations imposed by the authority of colonial cultural inventory, there are other images that play double ideological role. These other images carry other connotations not less than signs of war, such as the famine phenomenon resulting from the population growth available for the food supply, which may be due to natural climatic fluctuation or political conditions, such as the authoritarian government, war, the spread of drought, as in the desert lands of Africa. *Figure 2-16* reflects what people have reached in dealing differently with this humanitarian issue:

Figure 2-16 Famine in Africa

Perhaps the humanitarian situation unites everyone, especially those who have human values; in one vision when an image is presented that has a subject, content, or a sign of a common concern of humanitarian issue between people. In such an image there is no difference between eastern and western, between northern and southern, between poor and rich, and between the educated and illiterate, a man is a man in the most basic qualities that make him

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[113]Yuri Lotman. *The Structure of the Artistic Text.* University of Michigan, 1977, 12.

a human being. The image above has an extraordinary ability to influence people, and anyone who sees it feels the force of the image, its containment of awareness of the recipient, and infiltration to his feelings.

The standards of vision are different from one individual to another, if this image reflects the poverty situation typically known, which we may see in our daily lives everywhere, which is hunger and homelessness refuge, this image from another point of view may represents poverty in the conscience. The image in its implications goes beyond authoritarian poverty of the subject of the image to a state of deprivation,

> 'once the poor become aestheticized, poverty itself moves out of our field of social vision', except as a passive depiction of otherness, alienation and contingency within the human condition. When 'poverty and homelessness are served up for aesthetic pleasure', then ethics is needed submerged by aesthetics, inviting, thereby, the bitter harvest of charismatic politics and ideological extremism.[114]

The image is a message that carries the thoughts of the photographer, to transmit it to humanity. The photographer has to have a level of awareness in presenting a subject through images. The committed photographer, whether outside the impact of art, or inside, notes the experience of living from the outside, submerging in the life and its experience. Jean-Paul Sartre believed that "a writer is committed when he tries to achieve the most lucid and the most complete consciousness of being embarked, that is, when he causes the commitment of immediate spontaneity to advance, for himself and others, to reflective",[115] but we can say the same thing and apply the same rule about a committed photographer.

Add to that the photographer is a producer of the reality that we see through the camera lens, and all photographic images produced by a photographer suggest a range of non fixed connotations; the decision remains for the reader to choose or the produce of what he sees fit. Thus, reading one image has multiple interpretation theory depending on the readers. The basis for success of the image depends on the ability of the photographer, utilizing his eyes and his mind to make the camera restrained to implement those humanitarian ideas. He then

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[114] David Harvey. *The condition of postmodernity: an enquiry into the origins of cultural change*, Wiley-Blackwell, 2004, 336.

[115] Jean-Paul Sartre. *"What is literature?" and other essays,* Harvard University Press, 1988, 77.

presents those ideas through images with their identity and humanity meanings and put his distinctive mark that everyone should know just by looking at the images.

Figure 2-17 A starving girl

Figure 2-17 depicts stricken child crawling towards a United Nations food camp, located a kilometre away. The vulture is waiting for the child to die so that it can eat him. This picture shocked the whole world. No one knows what happened to the child, including the photographer Kevin Carter who left the place as soon as the photograph was taken, as Photojournalist were told by the Sudanese government not to get close to famine victims in order to avoid spreading diseases. Three months later he committed suicide due to depression, leaving a suicide note:

> I'm really, really sorry. The pain of life overrides the joy to the point that joy does not exist... depressed... without phone ... money for rent ... money for child support... money for debts... money!!!... I am haunted by the vivid memories of killings and corpses and anger and pain... of starving or wounded children, of trigger-happy madmen, often police, of killer executioners... I have gone to join Ken if I am that lucky.

This image has an unlimited effect in our modern societies, reflecting humanity values and controlling reality. The photographs are not just images, as is the case for paintings, for

example, or the interpretation of reality; they are also the impact of concrete reality and a proof to it.

Roland Barthes has noted, in his book *The Photographic Message,* the power of meaning that photographs carry, which are at the level of what the linguistic text provide, given the propositional meaning that they carry or the figurative meaning. The photograph cannot be considered as the absolute truth, or the literal meaning, but it derives its idea from the truth to suggest indicative meanings that have a relation with the semantic context wanted by the photographer to reflect his vision that often endures hidden ideology. Linda Hutcheon explained the similarities between photography and universal truth as an "uncomplicated pleasure is what always potentially links the medium to institutional power; it seems to reproduce so easily those grand narratives of our culture."[116]

The photographic image is attractive when its subject is out of the ordinary, infiltrating cultural patterns to get the attention of the receiver. The following photograph give us an indication of double meaning between the ordinary meaning and the suggestive meaning often exploited, or used for ideology reasons carrying a connotative meaning.

Figure 2-18 Famine in Chad

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[116] Linda Hutcheon, *The Politics of Postmodernism*, Routledge, London, p.119

Mia Farrow, an actress and a representative for UNICEF, holding a starving child. The image denotes the mercy of Western civilization that carries the human values.

A series of questions arise when seeing *Figure 2-18*. Perhaps the most important questions are: does this photograph carry an ideological vision? What draws the attention of the recipient in this photograph? What is this woman holding a dying child from hunger thinking of? What does the recipient feel when he sees this photograph? What was going on in the mind of the photographer while capturing this photograph? Is this photograph able to pull the attention of the recipient?

Figure 2-18 makes us realize that there are human values prevalent in the hearts of people wherever they are, and that there is no difference between a human being from the north and another from the south, rich or poor in such a situation. The image symbolizes compassion and relief to the hungry as a result of the food situation deteriorating in the Horn of Africa in particular, where thousands of its inhabitants die daily.

There are many suggestive signs that denote the dignity in human values in this photograph, in compliance with the argument of Protagoras that "man is the measure of all things". This means that the difference of opinion contained in each image, based on each culture, which from my point of view is a human dimension about the catastrophic famine in the world. From another perspective, it can also be seen with an ideological character marketing sympathy of the north with the south, or showing humanity to the modern capitalist society.

The image now takes a cultural space in all fields, and records its presence in the scientific fields, knowledge and communication. We find it in cinema, television, in newspapers and magazines, textbooks, on the walls, and commercials, so it became part of the everyday life scene. Although image received a great deal of this presence in human consciousness, it has not yet reached the acculturation production, or a solid culture. Gustave Le Bon analyzes the general characteristics of the masses, in the context of the spread of the image:

> A crowd thinks in images, and the image itself immediately calls up a series of other images, having no logical connection with the first... Our reason shows us the incoherence there is in these images, but a crowd is almost blind to this truth, and confuses with the real event... A crowd scarcely distinguishes between the subjective and the objective. It accepts as real the images evoked

in its mind, though they most often have only a very distant relation with the observed fact.[117]

2.3 The culture of access

"Advertising as a whole has no *meaning*. It merely conveys significations. Its significations (and the behaviours they call forth) are never *personal*: they are all differential; they are all marginal and combinatorial. In other words, they are of the order of *the industrial production of differences* – and this might, I believe, serve as the most cogent definition of the *system of consumption*."[118]

2.3.1 The advertising discourse

"Air is composed of oxygen, nitrogen and advertising."
Robert Guérin

The advertising discourse in our time is the media and cultural industry par excellence, and is therefore of great interest to the various communities, especially advanced ones, for being characterized by its high capacity to shape public opinion, the formation of consciousness, influencing a culture and guiding it in its social and different cognitive dimensions. This means that the advertising discourse is one of the discourses that fall within the framework of cultural practices such as literary discourse, media, historical, visual... etc. It is of a cultural nature in its visual, language, semiotic, and pragmatic components, in addition to its economic and social dimension related to commercial advertising: "advertising has become the great popular 'art' of our time; a cradle of modern mythologies, an everyday cultural centre, a perpetual reference to a certain type of popular culture."[119]

Cultural research studies into advertising have contributed to the growth in the field of communicative literature, especially those carried out by Carl Hovland and his supporters in the detection of the impact of publicity as the process of transferring adequate information, in cultural format, in a tightly close coordination, to the receiver, in the bright advertising image. This may be considered a "culture of scene" in that it functions to make the recipient responds multiple times; because the advertising discourse, or the advertisement text, is a

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[117] Gustave Le Bon. *The Crowd: A Study of the Popular Mind*. London: T.F. Unwin, 1925, 21.
[118] Jean Baudrillard, *The Consumer Society: Myths and Structures*, SAGE, 1998, 88.
[119] Bernard Toussaint. *Qu'est-ce que la sémiologie*. Toulouse: Privat, 1978, 110.

business in the first place that urges people to purchase, and create a constantly renewed lifestyle. Its basis motive is consumption, as an individual and collective way toward "happiness" that penetrates the daily communicative utilitarian dimensions that push the consumer to achieve the access. In this context, Gregory Bateson argued that "communication is a matter of producing redundancy, which is to say, of superfluous or overabundant knowledge. It is overabundant from the standpoint of one who wants to find out about it with the help of questions."[120] Or as Niklas Luhmann comments, "the essence and *raison d'être* of communication is the creation of redundancy, meaning, pattern, predictability, information, and/or the reduction of the random by 'restraint'".[121]

Thus, there are many advertising methods in trading goods, ideas, information, that make advertising able to succeed and influence, so that consumers find themselves at trade shows in front of the transfer of information in an unusual way, employing skill on slander, misinformation, falsification of facts, the use of bright and shining slogans, the tendency to use tricks through images and sound, using scientists, artists, the media and famous news agencies, and other modern means of communication that contribute to the loss of "cultural centrism" for each community, and replace it with "cultural drift". This cultural drift may be considered as a future project to perpetuate the culture of consumption in all fields and an open project to a "culture of decentralization", which became controlled by the power of information in order to attract consumers, especially spendthrifts who tend to be absurd in the acquisition and selection of their shopping, as their passion seem to be the desire of overload shopping only.

In this case advertising propaganda is considered the archenemy of true information and awareness, fair and free education, and an open and blooming culture. On the other hand, it is not surprising in such a situation for Joseph Goebbels, the Minister of Propaganda in Nazi Germany during WWII, to refuse, until the final minutes, the term culture as notoriously expressed in the quote: "Whenever I hear the word "culture" I reach for my revolver".[122] Culture, of course, reveals the falsity of his ideology and exposes his racist and misleading claims. This is not strange, because Joseph Goebbels was the owner of systematic and

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[120] Niklas Luhmann. *Introduction to Systems Theory*, (trans by Peter Gilgen). Cambridge: Polity Press, 2013, 213.
[121] Gregory Bateson. *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Chicago: University of Chicago Press, 1972, 131.
[122] The character Friedrich Thiermann said this quote in the play *Schlageter*, written by Hanns Johst. The quote is misattributed to the Nazi leader Hermann Göring, although he did not say it, he believed in this ideology.

programmed lying who supported the promotion of the Nazi approach and aspirations, he even said: "if you repeat a lie often enough, people will believe it, and you will even come to believe it yourself." [123] This refers to the structured propaganda process in order to disseminate the idea of access, even by using false propaganda, or as Roland Barthes said: "denotation is not the first meaning, but pretends to be so; under this illusion, it is ultimately no more than the last of the connotations (the one which seems both to establish and close the reading), the superior myth by which the text pretends to return to the nature of language, to language as nature." [124]

Some studies have proved that advertising does not care about the truth, it misguides, according to Jean Baudrillard, by circulating the illusion and putting the world in the form of a myth to representations of a new ideal model of what we want, through the metaphorical words that provide enormous iconic lines, achieving the desires hidden in our memories, in relation to the evolution of life and communities. These communities have become hostage of the distorted postmodernism culture. The culture of the popular masses varies from one place to another, from one phenomenon to another, through an unbroken chain of surfaces; while it changes from its humanitarian values to wild values. The purpose of this foundation is that culture has a tendency to producing "the withering signified" [125] according to Hebdige, or as described by Baudrillard "excremental culture" or what we might call the "withering specular signified" or "withering symptomatic signified".

Advertising leaves a decisive impact socially and psychologically, and creates cultural relations desired or suppressed. Advertising is a cultural phenomenon, linked to humans as they are social beings who exercise of their life in a variety of areas, including the political advertising, when it focuses primarily on the efforts of communication in political campaigns in its comprehensive political marketing concept, using market research and product design, promotion, and other marketing concepts. Advertising adopts the marketing theory, and its components, and applies these in a manner suitable for the controversial nature of political issues. [126]

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[123] *Publications Relating to Various Aspects of Communism* (1946), by United States Congress, House Committee on Un-American Activities, Issues 1-15, 19.

[124] Roland Barthes ([1973] 1974): *S/Z: An Essay,* Translated by Richard Miller; Preface by Richard Howard, London: Jonathan Cape, 9.

[125] Dick Hebdige. *Hiding in the Light: On Images and Things*, Psychology Press, 1988, 165.

[126] Jennifer Lees-Marshment, "The Marriage of Politics and Marketing", *Political Studies,* Volume 49, Issue 4, 692–713, September 2001.

Political propaganda is an example of advertising, such as election campaigns in Britain and America. The British Labour Party in the 1990s and the Republican Party in America in the 1980s were able to do the planning and implementation of marketing campaigns to rebuild their image and reputations through media campaigns run by marketing strategists and experts, "both of which had had poor party images – to rebuild their reputations and improve their electoral success."[127] Using advertisements cleverly has helped restore power for these political parties in both America and Britain. We note from this example how advertising turned from propaganda in the market, giving freedom to the consumer to choose what he wants to buy from what is presented to him of attractive offers, to effective propaganda in the political process. Especially in the consumption of human value in the elections in all institutions; becoming a propaganda mean, added to the political, social and cultural promotional campaigns.

It is not surprising that some companies or institutions, or even states, spend on advertising an estimate of billions of dollars, for example "advertising expenditures in the United States in 1972 exceeded \$23 billion".[128] This kept rising every year, "one estimate is that by the year 2000, annual advertising expenditures in the U.S. will reach \$320 billion and will exceed \$780 billion worldwide."[129] If advertising has been connected to marketing since the 1920s as Robert Bartels explained,[130] it is also connected to human activity in the satisfaction of desires, "to fulfil a desire and to obtain pleasure in life",[131] as pointed out by Philip Kotler. Baudrillard has attributed the relationship between advertising and propaganda to the factor of the Bolshevik Revolution in 1917 and the Great Depression in 1929, each of which gave rise to the use of "languages of the masses, issuing from the mass production of ideas, or commodities, their registers, separate at first, progressively converge. Propaganda becomes the marketing and merchandising of idea-forces, of political men and parties with their "trademark image". Propaganda approaches advertising as it would the vehicular model of the only great and veritable idea-force of this competing society: the commodity and the mark."[132]

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[127] Paul R. Baines, Phil Harris, Barbara R. Lewis, (2002) "The political marketing planning process: improving image and message in strategic target areas", *Marketing Intelligence & Planning*, Vol. 20 Issue: 1, 6 – 14.

[128] David A. Aaker, John G. Myers. *Advertising Management,* Prentice-Hall, University of Minnesota, 1975, 4.

[129] Rajeev Batra, John G. Myers, David A. Aaker, *Advertising Management*, Pearson Education India, 2009, 19.

[130] Robert Bartels. *The History of Marketing Thought* (3rd. ed.). Columbus: Publishing Horizons, 1988

[131] Philip Kotler. *Marketing Management*, Pearson Education, 2009, 244.

[132] Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, University of Michigan Press, 1994, 88.

May be there is a need for to foster a configuration process and reciprocity between people and institutions. This is to ensure the continued political, economic, social, and cultural growth, and to raise the level of individuals and the community through the provision of ideas, values, goods, and services in order to satisfy their needs, and exploit the resources available to them. In addition to that, the need to advertise lies in doing the essential role of marketing, especially when it is an active promotional, where it can be called an active member within the marketing strategy of the institution. The design and creation of products, material and moral, that satisfy customers' needs and develop their awareness, is one of the priorities of advertising and propaganda. This awareness, which is seen as consumable information, rose to a point where the postmodern generation found it difficult to differentiate between the scientist and the intellectual, and everything became accepted according to Jean-François Lyotard. Ernest Mandel pointed out at the beginning of the 1960s that postmodern society has entered a new era after the production of culture "has become integrated into commodity production generally: the frantic urgency of producing fresh waves of ever more novel seeming goods (from clothes to airplanes), at ever greater rates of turnover, now assigns an increasingly essential structural function to aesthetic innovation and experimentation."[133]

Perhaps this is what encouraged the important stage of marketing, in the creation of a desire to reach and have access to the product - of any kind – from the consumers' side. This is what advertising does, by contacting different masses and by stimulating demand for the product using product differentiation strategy. This means that advertising does not trade in goods and products only, but values as well, just like *Bata*, the famous footwear manufacturer and retailer, say in their advertisements that they do not trade in footwear, but sell their customers beautiful feet, a trade trick to reach the consumer psychologically while offering the brand itself. When customers buy a famous brand, they are sure they will meet the promise of the company, which makes them proud that they purchased such merchandise of high quality value. There are different ways to enter the competitive market used by companies, or cultural institutions, known to establish their brand signs. For example, Nike describes certain shoes as the best in the races or in football, or Apple Inc. describes its products as best for graphic designers and engineers. All companies usually attract attention through the visual

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[133] David Harvey, *The Condition of Postmodernity, An Enquiry into the Origins of Cultural Change*, Blackwell: Cambridge, 1989, 63.

image, which helps to focus easily on the acquisition of information of the products.

Advertising to meet such desires in our daily life flourishes as information concerned with trades, including the cultural sector, and make it constantly in search for the means and methods to understand the developments in this life, in transferring news, and creating a climate for the reception and acceptance of the product that is announced, whether it is a concrete commodity, service, a goal, or an idea. The product is related to any result of the creative act like live shows, events, festivals or exhibitions, a book, or TV show... etc.[134] Advertising is a stand-alone social phenomenon; it is classified as a collection of content that promotes a commodity, a service, or any idea, that comes from a particular source. It uses an appropriate communicative intermediary to send messages to the future audience; it even convinces the audience of the goods offered by the propaganda. Christine Leteinturier introduces advertising as follows: "in the broad sense, it refers to all promotional techniques used to communicate or enforce an organization, a product or a service, event or idea, whatever its form and purpose."[135]

In addition to that, advertising discourse occupies a space in our daily lives, and exercises its influence and authority on us all the time, wherever we are, whether it is inside the house, or in the street, or in the markets, or through multiple means of communication such as radio, TV, the Internet, and mobile phones. All means of mass communication have transformed the diverse social service to advertisements: "see what surplus value of the social each advertisement tries to produce: *werben werben* (advertise advertise) – the solicitation of the social everywhere."[136]

Advertising discourse was in its beginning just a reference to a product made by a particular manufacturer, or a specific company, then in beginning of the third millennium it changed, to become a pattern focusing on brands as a way of life. The receiver of the new generation no longer accepts what is not displayed from the consumer culture, and innovative lyrics of the latest youth trends in the suburbs, or that the athletes, for example, do not settle for less than a

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[134] François Colbert, *Marketing Culture and the Arts*, Chair in Arts Management, the University of Michigan, 1994.
[135] Christine Leteinturier, "Publicité", *Encyclopædia Universalis*, 2005,
<http://www.universalis.fr/encyclopedie/publicite/>
[136] Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, University of Michigan Press, 1994, 88.

Nike product, as the outstanding company, or Adidas. Thus regard for cultural levels, and behaviour, all over the world has become standardised as culture has become similar if not the same, as what advertising offers in fashion, hairstyles, music, and customs related to eating, social and cultural attitudes, all becomes one global cultural trend. As a consequence, stereotyped behaviours originate in people's awareness of culture, or the values of different cultures, which is not linked to their immediate social system (the traditional and usual). Thus, culture presented in the form of a stereotype represents the presence of a new reality manufactured by international companies. Such companies claim that they are a symbol of elegance and socially distinctive prestige, and in this context, Naomi Klein has analysed how the big companies have changed their marketing policies, and decided to focus on young people to have more products,[137] and then used celebrities and stars in advertising these goods. These companies believe that brand reputation and marketing is more important than the manufacture of the commodity that carries its name.

Such companies seek to influence cultural awareness rather than appeal to economic values, and advertise to market their culture and consumption patterns. The aim is to change the consumer's behaviour in order to ensure his association permanently with the company. Moreover, these companies are trying to expand their influence and publicity for their consumers to all countries of the world, in order to spread the culture of consumption and brand identification. Promotion activity exceeds trying to sell a product, and extends to trying to get the consumer to identify with the product. Through the use of advertising, perhaps using the image of a woman, sometimes, in her alluring shape, and pictorial deceptive tricks, the consumer is invited to become follower of such companies, especially multinational corporations engaged in ambitious cultural and economic projects.[138]

It is certain that advertising discourse was historically associated with industrial society before the emergence of post-industrial society. It is one of the most prevalent types of mass communication in contemporary societies, and established in all media, as well as in public spaces: "in modern society today, almost all major cultural events depend on sponsor money. It is therefore important to analyze which selection criteria are at work in the sponsoring of

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[137] Naomi Klein. *No Logo*, Picador, 2009.
[138] Thomas Clayton. Beyond mystification: Reconnecting world-system theory for comparative education. *Comparative Education Review*, *42*(4) (Nov., 1998), 479–496.

news media and cultural events… The boundaries between news, entertainment, and advertising become increasingly blurred."[139]

It is noted that the advertising discourse is a communicative message, its theme is the product accompanied by linguistic code, iconic sign, and multicultural interfaces. Its purpose is to convince the recipient to turn into a consumer of the product advertised. If advertising has been linked precisely to the capitalist mind, it later turned to building a strategy for marketing the largest possible number of commodities to create a culture surrounding the products. With the appalling evolution of the means of production, the market was flooded beyond traditional demand and need, and therefore, it was necessary to train people in consumer culture. Globalizing capitalism was interested in making people seek after the need for excessive consumption, which is initiated by advertising, "in a consumer society, where the verbal and visual most frequently come together in the form of advertising, this kind of rendering both self-conscious and political of the position of the viewer is an obvious form that a compromised but still effective postmodern critique can take. In the work of Burgin and Kruger, the poster and the billboard (known mostly for their commercial uses) are deployed against themselves, becoming the forms of political and formal self-reflexivity."[140]

The culture industry is not traded by producers and consumers as a commodity, it is a moral value promoted like any other consumer goods, which seeks to create awareness, and to absorb the skills that guide a human towards information and communication technologies, using data, information, and knowledge available in the local and global environment, capturing implicit and explicit knowledge in "corporate memory" [141] by means of the internet and other similar methods. The need started to grow towards the development of a sound economic understanding of capital knowledge, also called "intangible assets", which include the spiritual aspect of the culture of moral, religious, aesthetic, social, political, intellectual, and behavioural values, and everything related to content provided by mass media, and the extent to keep abreast of the time, which is what some of the studies call it the marketing ethics. In response to many of the famous financial scandals, as well as many complaints

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[139] Agner Fog, *Cultural Selection*, Kluwer Academic Publishers, Dordrecht, 1999, 166.
[140] Linda Hutcheon, *The Politics of Postmodernism*, Routledge, London, 135.
[141] Yogesh Malhotra, *Knowledge Management and Virtual Organization*, Idea Group Publishing, Hershey PA, USA, 2001

about fraudulent practices, the American Marketing Association created the code of ethics, which was later used by a lot of advertisers.[142]

Robert Leduc notes the dominance of advertising on the contemporary communication discourse; it is like the air we inhale day and night.[143] Alfred R. Oxenfeldt explains that advertising is the connection process necessary for convincing consumers. It is designed to transfer the influence of the seller to the consumer, urging the consumer to demand the supply and use the services, with the guidance of the place of goods, type and methods of their use in return of a limited financial value. He argues that the store image is a concept that is "*more than the sum of its parts*. It represents interaction among characteristics and includes (or is strongly affected by) extraneous elements. It also has some emotional content… a combination of factual and emotional material".[144]

Studies show advertising from the side of the communicative function in the culture of the people is to convince the consumer, which is what Borden and Marshall discussed. They considered advertisings' effectiveness is shown in various media to publish or broadcast visual and oral messages to the public, to encourage and influence them to buy goods, services, or to accept ideas from persons, trade-marks or institutions advertised.[145] The culture of marketing, as the setup process, the combination, the analysis and the exploitation of data and information on the status of marketing,[146] belongs to modern and developed capitalist cultures by giant companies, which promote consumers goods for profit. It controls the communication channels, which has a control on the culture flowing through the modern means of communication. It is controlled by investment minds, a commodification of culture connecting the receiver as a product consumer through various forms of advertising, which is exposed in the advertising market as an effective means of communication between producers and consumers by mediators of culture. As Rifkin explains:

> the real power of the new class of "cultural intermediaries" lies in their intangible assets – their knowledge and creativity, their artistic sensibilities and impresario

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[142] François Colbert. *Marketing Culture and the Arts*, HEC Montréal, Carmelle and Rémi Marcoux Chair in Arts Management, 2007

[143] Robert Leduc. La Publicité une force au service de l'entreprise, Paris, Dunod , 4 edition, 1973, 4.

[144] Alfred R. Oxenfeldt. "Developing a Favourable Price-Quality Image", *Journal of Retailing*, 50 (4), 1974-1975, 8-14, 115.

[145] Neil Hopper Borden, Martin V. Marshall. *Advertising Management: Text and Cases*, R.D. Irwin, 1959, 3.

[146] Philip Kotler, Bernard Dubois, *Marketing Management*, Publi-Union, 8ᵉ édition, Paris 1994, 126.

skills, their professional expertise and marketing acumen. They are the artists and intellectuals, advertising geniuses and communicators, stars and celebrities employed by international companies and domestic enterprises to bring audiences and cultural productions together in a web of lived experience.[147]

In the light of this perception it is clear that the process of marketing goods and services depends on connecting consumers to organization through marketing information related to both of them, including the problems facing the organization in dealing with the markets evaluating and modifying its actions to raise the efficiency of marketing performance. The organization's interest is to direct the consumer to the market culture by providing adequate information to exigencies of our daily life required by the market; which requires the organization to adapt, and this is the task of the successful management according to the opinion of Marion Harper where she states "to manage a business well is to manage its future; and to manage the future is to manage information."[148]

Every day in our lives we come across many forms of commercial advertisements, in the form of ads in television, radio ads, newspaper ads, magazines, flyers and posters on buildings, roads and transportation, and some large companies use shows and press conferences or seminars in order to advertise their product. The most famous companies who use these advertising methods are Apple Inc., Microsoft, Sony, Lambesis, Iconoculture, and other multinational companies.

Recently new forms of advertising have emerged, such as online advertising, ads across the mobile phone that became a popular advertising method, depending on SMS technique. Such companies contribute through their influence in shaping the characteristics and mechanisms of the new global economic system and the emphasis on its universality culturally and ideologically, that has become one of the key factors in the emergence of globalization. This commercial world generates its own experts such as those described by Featherstone, "the new tastemakers, constantly on the look out for new cultural goods and experiences, are also engaged in the production of popular pedagogies and guides to living and lifestyle."[149] The advertising market is the most effective means of communication between producers,

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[147] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 182.
[148] Marion, Jr. Harper, (1961). A new profession to aid marketing management. *Journal of Marketing (Pre-1986); Jan1961; 25*(000003), 1.
[149] Mike Featherstone. *Consumer Culture and Postmodernism* (London: Sage Publications 1991), 35.

advertisers and consumers, and in this case the market is a group of economists, consumers and leaders "expressing desires and needs for products, services, or ideas. The notions of need and desire are the cornerstone of marketing and the key to any marketing strategy."[150]

The market benefits both parties, the producer benefits by marketing products through advertising, and increase sales, thus increasing the profit, and the development and expansion of projects. As for the consumer, he takes advantage of the ads because they highlight his new products in the form of a new culture, and open a new window on the market of new products and ideas, and can take the appropriate decision in the process of interaction with them. Perhaps this is what postmodern culture seeks, which is the expression of peoples and cultures through advertising.

Producers of pleasure consumption seek to adopt provisions, values and standards, represented in temptations centred on guiding people, as knowledge objects and multidimensional cultural complex, with a historical awareness, and an intellectual and moral system. Advertisers use all the methods of temptation to improve image advertising techniques as a sort of photography, aimed to make life easier by changing stereotypes in human society, and socio-cultural entity, by providing fine and enjoyable alternative way of living, entitled "readiness" and "the access". Perhaps the advertising image seeks to occupy universalization by intensively using new information technologies that works on the character of globalization, in parallel with the global economy, consumer culture and marketing campaigns, according to the intent of the objectives of the postmodernism. This means that "postmodern culture, conversely, is classless in the sense that consumerism is classless, which is to say that it cuts across class divisions while driving a system of production which finds such divisions indispensable. In any case, the consumption of a classless is nowadays increasingly the mark of the middle class."[151]

It is no wonder that the advertising image relies always on the temptation and the dazzling, and the influence over colorimetric and semantic juxtapose as long as possible, replacing the appearance formulas. Even though it is related to the same product, on the grounds that buying favourite and pleasure aspects for the person, relies on a series of conscious

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[150] François Colbert. *Marketing Culture and the Arts*, Chair in Arts Management, University of Michigan, 2007, 18.
[151] Terry Eagleton, *The Idea of Culture*, Blackwell Publishers, Cornwall, 2000, 125.

experiments, resulting in a pleasure sense of the consumer. The identification of indicators of this process is a very difficult process for shoppers, including that consumers usually find it difficult to explain what they prefer and their orientation. As for marketing managers, who target group of consumers seeking pleasure, the strategy of "trial and error" may be the only marketing strategy available to them. This means marketing strategy is an art rather than a science. This is proven in particular on cultural products; because marketing strategy is based on the ability to attract consumers without a recipe.[152]

In all this, the advertising image seeks to capture the moment of the product, whether it is a thought, or news, or a feeling, by the openness of the image on the temptations promoted by socio-cultural context. Perhaps the level of displaying the advertising image like this is what is known as connotation as opposed to displaying the image directly as denotation, and therein lays the paradox according to Roland Barthes,[153] that the advertising image has a common presence on the same image. In this case, the product is familiar and endearing by the receiver, the product's image is kept in the memory of the receiver. There is a strong connection and relationship between product and marketing; this is what pushes the receiver to purchase more and more. Stan Davis and Christopher Meyer referred to this idea that continues to deal with what the receiver is offered as attractive offers from companies, "they're attempting to establish ongoing relationships between themselves and their customers",[154] which is what competent companies in advertising seek to achieve by using such techniques called AIDA (A. Attention. I. Interest. D. Desire. A. Action).

These meanings that translate the meaning of the temptation to bring the receiver, that enhances the status of the added value to the product, especially after the receiver feels the more comfort when buying according to these standards. As if he bought a social status, especially when he acquires something distinctive and expensive, which is what the advertising image operates on, and therein lies the demonstrating value to the efforts of companies in the mastery of advertising image-making, and is considered a commodity more

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[152] François Colbert. *Marketing Culture and the Arts*, Chair in Arts Management, University of Michigan, 2007
[153] Roland Barthes. *L'Obvie et l'obtus*, 1982. Uitgever: Seuil.
[154] Stan Davis, Christopher Meyer, *Blur: The Speed of Change In the Connected Economy*, (Oxford: Capstone Publishing Limited,1998), 48.

than the real product. Paris Burstyn has expressed this in saying "delivery is a commodity. Content is a value-added service, and profits are higher on a value-added."[155]

2.3.2 Advertising as a culture of shock

"The empires of the future are the empires of the mind." [156]

Advertising discourse is a social, economical and cultural discourse. It focuses on psychological stimuli that push the customer to purchase, on the grounds that the achievement of this acts as the desired ultimate communicative advertising, for the purpose of access. It does not only depend on persuasion and logical proof, which depends on people's need of the product, it also depends on the emotional temptation in the form of dazzle, or fascination. This is related to the theory of conditioned reflex, set by Ivan Pavlov, when linking the need to temptation in this context, the status of the concept of "psychic secretion" through the relationship between psychological phenomenon in demanding things, and case review for the product supply, where "many advertisements contain no information other than merely repeating a product name and associating it with attention-catching images and the portrayal of an attractive lifestyle. It thereby attempts to influence the audience to make less rational consumer choices than they otherwise would."[157]

There is a reflection of psychological alienation experienced by the consumer who always feels that he is incomplete (i.e. needy) in the requirements of everyday needs. The consumer is in permanent conflict with the achievement of his ambitions, being deprived of the means, and accessories, have a relationship and a link to his feelings and desires. He feels extracted from his desires and means oppressively, but the situation has changed after the invasion of image advertising, his psychological condition in particular, which formed a shock trauma for the consumer. The shock trauma is considered as one of the properties of the advertising discourse, it is also one of the components of this essential message where there is severe excitement and impression on the consumer. The effect is immediate when

[155] Steven E. Miller, *Civilizing Cyberspace: Policy, Power, and the Information Superhighway* (New York: Addison-Wesley, 1996), 149.
[156] Winston Churchill, Speech at Harvard University, September 6, 1943.
[157] Agner Fog, *Cultural Selection*, Kluwer Academic Publishers, Dordrecht, 1999, 166.

attacking the consumer, and then advertising image penetrates the mental defence mechanism as a result of what the image offers, characterized by seduction and temptation.

The recipient finds in the advertising image a psychological compensation at least, which paved the way for the control of icon visual in advertising on all natural factors, external and internal to the recipient (consumer). Until advertising became the main engine and the actual value of social in the economic cycle, and is the intellectual creative awareness that ranks communities. Advertising brands play the interestingly role that pushes the recipient of advertisements to respond (purchase), from the perspective that the human is a system governed by natural laws common to all the phenomena of the surrounding nature, especially with regard to the consumers' needs, therefore the "consumer culture and lust suggest that alienation is functional for those who control the economy, for it is the spiritual anguish and sense of estrangement from the self that leads people to purchase, endlessly, products and services in an effort to alleviate the alienation they feel."[158]

The advertising discourse is a strong and violent speech, it always tries to establish a sustained relationship with the customer, and advertising propaganda is a pioneer of this kind of influential discourse. It also refers to multiplicity of significance and sense, in presence of the language text, sharing the space that is occupied by the icons, so that this text language contributes in the act of influence, in order to intensify the meaning transmitted to the consumer, and to understand the intent of the image advertising, so that marketing directors link a strong relationship between what is being offered and the way in which it is offered in a professional way. This is done to earn the customer's response, as Don Peppers and Martha Rogers said, "people for increases in the long-term value of your company's most prized possession – your relations with individual, satisfied customers – this can only improve your firm's overall attention to stockholder value as opposed to quarterly results."[159] This means that regardless the creativity and innovation of the company, the best worthy possession is building unique relationship with customers.

Can we talk about linking this relationship (i.e. the relationship between the products and the way in which these are presented) with the advertising image in real; without the latter being tricky for values and ethics? In other words, to what extent will the advertising image

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[158] Arthur Asa Berger, *Cultural Criticism, A Primer of Key Concepts*, Sage Publications, California, 1995, p54.
[159] Don Peppers, Martha Rogers. *The one to one future: building relationships one customer at a time*, Currency Doubleday, 1993, 200.

continue to be deceiving and misleading by illusion, and hiding behind the rhetoric metaphor, and exaggeration in the presentation? To what extent can the advertising image last in enticing people and inducing them to attract a consumer to create a particular pattern of consumption? To answer these questions, we can take advantage of what the consensus of researchers that advertising is an efficient weapon, effective for the capitalist system based on the extension of markets and openness, enabling multinational corporations (MNC) or multinational enterprises (MNE), or cultural institutions, access to the largest possible number of consumers quickly. That is why François Colbert stated that multinational corporations are considered as a typical model in the field of cultural industries.[160]

To achieve this goal, it is necessary to have an effective methodology that insures informing the message embedded in the advertising gleam, making it firmly in the consumers' minds. This leads the consumer to purchase goods that meet the psychological needs rather than a consumption need. We can clearly see the first function played by advertising, which is creating a need for the product, which is what the economy of cultural capitalism market seeks to achieve, where "the image does not represent the product... the product represents the image ... the consumer increasingly becomes a consumer of culture and culture increasingly becomes a marketable commodity."[161]

The volition of commodification of trade in modern market economies, is in parallel with the commodification of cultural materials through the so-called "politics of desire", or the politics of psychological trauma that drives the person to purchase or acquisition, such as the youth of southern countries after the innovations of the culture of the new capitalism. The commodification of trade became part of the commodification of culture, where everything can be symbolizable. This was imposed by the responsive will of people wishing to adapt to the overlap of their daily needs by the market, the street, and the entertainment gatherings from cinemas, TV programs, games, photos, sports venues and other means of cultural education, especially those that link between culture and public service, or between culture and freedom from restrictions. However, this is a bias in the media for the culture of capitalism, which is reflected in the perception of the class of Western culture, both in the structure of thinking or in consumption, because "capitalism, from the perspective of

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[160] François Colbert. *Marketing Culture and the Arts*, HEC Montréal, Carmelle and Rémi Marcoux Chair in Arts Management, 2007

[161] A. Fuat Firat, Alladi Venkatesh, "Post-Modernity: The Age of Marketing," *International Journal of Research in Marketing,* no: 10 (1993): 244.

consumer culture theorists, is not simply an economic system, but a kind of culture in which almost everything is subordinated to consumption. Our energies, our talents, and our time become devoted to showing that we have taste (and know what to buy, where to eat, where to travel) and power (money to afford these things). There is, then, a culture of capitalism – characterized by an extremely well developed advertising industry, the production of many goods and services in the private realm…"[162]

It is what we can call an attempt of cultural profiling, a transfer of capitalist culture to the social-less-fortunate in the economic ladder as a model that accepts simulation as a method of acculturation. This can be considered as the commodification of culture, which contributes to dissolving the boundaries between high culture and mass culture, through the market shift to a cultural institution from which all masses have their cultural balance, "while some would argue that the counter-cultural movements of the 1960s created an environment of unfulfilled needs and repressed desires that postmodernist popular cultural production has merely set out to satisfy as best it can in commodity from, others would suggest that capitalism, in order to sustain its markets, has been forced to produce desire and so titillate individual sensibilities as to create a new aesthetic over and against traditional forms of high culture. In either case, I think it important to accept the proposition that the cultural evolution which has taken place since the early 1960s, and which asserted itself as hegemonic in the early 1970s, has not occurred in a social, economic, or political vacuum."[163]

This is what postmodernism seeks to establish, which is providing a service in a manner that is beneficial for both parties (the service provider, and the user) fast through diversity and quality standards of product supply, in order to reach the growing prosperity in the communities, especially the advanced societies. This requires a level of professionalism in bringing and seducing the consumer, through a service system or to provide quality in order to satisfy the beneficiaries of services. It is a style that found its place in the new culture which gives a lot of importance to customer service, as the correct subject of desire in the "culture of access" by leaps and bounds to achieve desire.

This only leads to the promotion of goods in the culture of the new capitalism that governs the world today by intellectual and commercial concepts, and control capabilities of

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[162] Arthur Asa Berger, *Cultural Criticism, A Primer of Key Concepts*, Sage Publications, California, 1995, 55.

[163] David Harvey, *The Condition of Postmodernity, An Enquiry into the Origins of Cultural Change*, Blackwell: Cambridge, 1989, 63.

consumer societies within the changes that affect everyday life, and how the boundary between consumption and new capitalism is dissolving as Richard Sennett calls it. Sennett also mentioned that the model of the new-economy eliminates old problems that create new social and emotional traumas.[164] Therefore only one kind of people can grow and prosper in fragmented and unstable institutions; because "the distinguishing characteristic of modern capitalism is the expropriation of various facets of life into commercial relationships. Land, human labour, production tasks, and social activities that once took place in the home all have been absorbed into the market and made into commodities... in the emerging cyberspace economy, network forces pull all remaining free time into the commercial orbit, making each institution and individual a captive of an all-pervasive 'commerciality'".[165] Serge Latouche also expressed his opinion[166] about the quantum and quality in the transfer of information through the media institutions of capitalism. He said that it can only create the desires and needs of consumers, forms of behaviour and mentality, the curricula of education and lifestyles, and it is a malicious propaganda and irresistible gift that attest to the vitality of the high developed communities, which leads to cultural creativity.

The culture of consumption promoted by the advertising image in modern culture is a concept similar to the dependency theory, where cultural iceberg stems from the culture of selling access (i.e. access to a quick profit) to a culture of buying access (purchasing items and culture that is converted into a commodity). Perhaps this in turn is reflected in the culture of the centre (the northern countries) as a producer to the parties (the southern countries) as a consumer, where the relationship between them is based mainly on the economy and culture, governed by dependency, which is a theory that does not overlook the cultural side, but it occupies an important aspect of it. The way to continue linking parties (i.e., linking the south to the north), economically and culturally creates communities dominated by the thought of marketing the central thought consumer of any kind, whether internally or externally, making the consumer deformed and unable to be creative and to show his identity to counter what is displayed to him. Henri Lefebvre and other theorists of consumer culture have argued that advertising is very effective with extremely powerful forces that use a form of oppression and

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[164] Richard Sennett, *The Culture of the New Capitalism*, Yale University Press, 2006, 47.
[165] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 96.
[166] Serge Latouche. *The Westernization of the World: The Significance, Scope, and Limits of the Drive towards Global Uniformity*, Polity Press, Cambridge, 1996, 4.

terror on people's minds, to get people to behave in certain ways. This makes advertising more than just a means of marketing products; it is a tool of social control.[167]

The importance of this aspect of cultural dependency that planted gleam in advertising, or exported culture, is contrary to seek the truth, because the advertising image is based on the fallacy that covers the fascinating image, with what the consumer sees of mastery in making the product. It is a scam itself for marketing purposes, as is the case in all cases provided by the advertising image, or the festive culture that is exported to countries of the south.

The visual advertising image is realized in space (spatial or mental), the formal units with its varied elements cannot be recognized only within the space that needs to be set up, and a good display output. This is why the producer, or exporter, uses the advertising image to prepare a space able to accommodate a total of emotions captured by flash of a creative eye within the image. The creative montage of the image should, above all, recognize the subject provided by this image, in this case a response begins with what the consumer sees as to initiate the desire to purchase or simulation or imitation, so this dimension has a great importance in the image advertising and propaganda. The installation within the advertising image is responsible for the way in which the products are displayed to the consumer, or what is sent to him.

This type of display is what makes a new culture, it devotes value of the services more than what the products offer, a shift that suggests malice and damage, and perhaps this is what Jeremy Rifkin referred to in his book *The Age of Access*. Especially when this new culture known as the "hypercapitalism" is transformed to a life where activity is paid for experience, in addition to all what is mentioned in all chapters of the book as indicators that suggest that the consumer is a pot carrying brands as a moral not material added value.

Hence, advertising in the world of marketing has become the main element in the world of access to a favourite life of a person. The advertising image has given all its attention to the requests of the receiver, controlling his taste through the LTV "lifetime value" mechanism in the importance of access to please him, and that relying on the intermediary of advertising because "controlling the customer means exactly that – being able to hold and direct his or

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[167] Henri Lefebvre, *Everyday Life in the Modern World* (S. Rabinovitch, Trans.). New Brunswick, NJ: Transaction, 1984.

her attention and manage the minuscule details of each person's life experiences. The commercial agents assume the role of caretaker."[168]

The culture of the market called to reshape our social and gustatory awareness according to the new lifestyle twists, after they were commonly held in traditional life, and the dominance of the trusteeship. In return, we find the culture of access cares about the customer more than the products presented to him. The attention to the customer means the attention in advertising consignment mechanism that would constitute such a relationship and intensifies it, and in this regard Jeremy Rifkin says that "the evolution of marketing has as much to do with saturated consumer demand as with the new information and communications technologies that make possible a seamless one-to-one relationship between firms and customers[169]." In this case, we can say that the advertising image has no longer that role which stands at the borders to monitor the consumption needs directly, but the designers of this image have penetrated in the collective subconscious of consumers in order to search for the underlying desires and invest in the process of secret persuasion. This is practiced by advertising through a gesture and metaphor, as a piracy that is based on the emotional reaction in the absence of critical thinking mechanisms, that is, after the disruption of advertising for the viewers' mind control tools. In this case, it is no longer the goal of the advertising image to rely on profit only, because profit – especially the exaggerated – is often incompatible with the cultural message to be delivered, which tends to become non deep, in the sense it addresses topics without depth in communion, or inconsistent (i.e. profit) with the logic of human ethics.

When things reach these limits, the silence on ethical violations of advertisers, or exporters of the hybrid culture cannot be kept, which is meant to keep people from the essence of social demands, this is why "according to Marxist critics, advertising promotes privatism, selfishness, lack of interest in social matters, and attempts to escape from social responsibilities. It gives people illusions about themselves and about the seemingly classless nature of U.S. society. It is also immoral, these critics suggest, because advertisers use whatever techniques they can (moral or immoral) to get people to use their products and services. Thus women are debased and depicted as sexual objects, and people are made to feel anxious about their inability to afford certain products. Whereas the intended function of

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[168] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 103.
[169] *Ibid,* 105.

advertising texts is to sell products or services, it is their unintended functions that give people ideas about how to relate women, what values are important, and so on – ideas that often go unrecognized and that may be destructive."[170]

No one can deny that the advertising image will remain a key method to strengthen the culture of consumption, particularly in capitalist societies based on the production, marketing, distribution, competition, propaganda, domination, and collect the profits, even if it is at the expense of values and ethics. As no one can deny that advertising has become – with winds of postmodernism, and capitalist culture – a folk art, which is the sum of the elements that constitute the dominant culture of the society in our time, and it paved the contemporary mythologies using methods of advertising circulating among all the people, where advertising became one of the daily interactions between the elements of the community and business relations. It creates an excellent cultural area, and represents the mainstay of temptation until it was crystallized in the form of popular culture that reflects media technology, and this is why Michael Schrage said "we need to turn away from the notion of technology managing information and toward the idea of technology as a medium of relationships."[171]

Thus, the high-end designs of advertising, the high quality method promotional presentations, and the fine posters, all use impressive and glamorous images to guide the consumer to the terminal end of the access, i.e. access to the ultimate goal in a store, for the consumer to provide his share of the money, for offers of a commodity in the form of attractive promotions, which have already been converted into cultural commodities after they were consumption commodities. Add to that what advertising provided of symbols that clearly contribute in converting a large proportion of consumer goods to the cultural practices in the modern era. On the other hand, there is also a great part of culture that turned to things bought and sold. Therefore, it is certain that the activity of shopping with the beginning of the third millennium has become one of the most popular cultural practices in Western societies, before the societies of the developing countries, where the element of shopping is available and compound in the vast majority of contemporary recreational activities. This shopping that is only interested in the acquisition of high-value brands, which reflect the aspirations of the

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[170] Arthur Asa Berger, *Cultural Criticism, A Primer of Key Concepts*, Sage Publications, California, 1995, 56.
[171] Kevin Kelly, *New Rules for the New Economy: 10 Radical Strategies for a Connected World* (New York: Viking, 1998), 118-19.

new generation of high social values, or at least to pretend. The brand valuation process represents a way to estimate the financial value of the brand provided by the customer.

2.3.3 Culture of stimuli access

"Signs and symbols rule the world, not words or laws." – Confucius

Advertising relies on desirable offers based on a sophisticated quality of the advertising image, and artistic performances in a measured way; to show the consumer the products in a temptation manner, built on attempting optical illusions, whether it be in terms of the selection of colours, designing, the quality of the output, or the display creativeness, according to the regulatory precise principles, as the proliferation on moving images in the electronic boards, logos, posters, that come in different means (TV, mobile phones, newspapers, magazines, boards, and any means of mass communication) to attract the attention of vision of the customer. Advertising depends on that in order to guide the consumer towards the marketed product, or to procure it, or imitate it if it is a moral product such as fashion or a hairstyle. In this case, the eye, by the concept of systemic marketing and advertising, is the finest way to communicate, and the best way to stimulate the motivation to reach the goal (products), because in such a case, the visual image turns from the biological level to the knowledge and cultural level by fixing a mental image of the brand provided by the advertising image.

In fact, the visual perception, and the capture of these visual images of the external reality is only half the job undertaken by the eyes, while the other half for this job, is for the eyes to consign the message. The human visual system directs emotional messages either with oneself or with the environment, from the looks of expressing sentimental feelings and emotions, especially when reducing the communicative dimension through a look. These results are reflected with the consumers' behaviour frequently in the study of advertising as a clear representative for effective communication that combines verbal language and visual language, motivated by the stimulus-response theory in the psychology of the consumer and its effects on the desire that would stimulate the accessibility. Perhaps all of this come the ability to develop the skills of the senses toward accepting advertising in a good image, especially when the advertising nature is full of physiological senses of methods of cognitive

style, which serves as natural windows linking the outside presence with the human mentality. It works to recognize objects more accurately, and classifies them to realize its importance, as "advertisers realize that people are first and foremost consumers of symbols rather than of mere products. Advertising, as such, assumes the role of interpreter of cultural meanings. It serves as a bridge, continually mediating the individual's own life story with the larger stories that make up the culture. Consumers gain access to the culture and its various meanings in part through the many advertising messages directed toward them."[172]

The presentation and the way the advertising image is shown may have a strong incentive to drift towards a culture of amazement, because of the fierce competition in order to ensure ways of creativity and excellence, and the use of modern techniques in order to promote the marketing, creating a virtual community that is based on a culture of excessive consumption, and its association with the communicative act with the appearance market or fascination and temptation market. This depends on the elements of entertainment and display luxuries, until everything in this market became a service depending on the competition. In this sense, advertising has a cultural task before an economical task, depending on the psychological impact of advertising of the targeted consumers.

The phenomenon of creating a mechanism of advertising communication is an important and complex process, being dependent on the skills based on experience on one hand, and on the psychological studies on the other hand; in order to facilitate and speed up transactions and exchanges in the market in the context of the environment and market conditions. Advertising aims as an act of communication with the masses to supply consumers with information about goods (draw their attention), and create sufficient awareness about the goods, by different means that seek to lure the consumer to demand the goods, especially the irrational consumer who consumes more than his income, and glorifies his current consumption at the expense of future consumption. It is also the case for the irrational consumer who spends on leisure goods (such as travelling, buying electronic devices, without actually needing them), using many methods to influence individuals and groups of different cultures, needs and motivations, and in accordance with the requirements of the developments of the era, especially with regard to the sale and promotion efforts, as reflected in the goals of the factory of profitable results through the use of several factors, including:

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[172] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 177.

1. Care to know the category of target consumers.

2. Attention to their desires, behaviours, and their lifestyle habits in shopping.

3. Identify their tastes and aspirations.

4. The provision of goods and services that satisfy these desires, in a timely manner, and the appropriate quality for this segment of the targeted consumers.

5. Directing efforts towards this category of consumers to notice the availability of goods by all means of communication.

6. Use appropriate methods for promotion and publicity.

7. Seek to satisfy the consumers in order to retain them and have new customers.

8. Instil confidence in the consumer with adequate prices or taste appropriateness.

We can limit the construction phases of advertising according to this plan:

<div align="center">Advertising</div>

Consumer	Presentation	Means	Product	Temptation
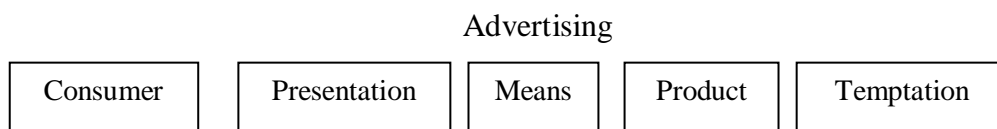
The modern era produced the problem of globalization and the culture of capitalism, and the human became in a state of multiple identification when the institutions of capitalist culture used all their energies to spread the culture of consumption, and primed all information media, to turn the world to a space for celebrations and ritual carnivals, turning someone to a hostage of fashion and innovation within the format of consumer behaviour varied, where all turn without being aware of it to the erasure and violence daily, as opposed to be responsive to what is displayed that focused on achieving and satisfying the consumers wishes. Therefore the access becomes a consumer policy through clear advertising means, beyond the desire to maximize the profit and sales, to maximizing the interest of the subordination of customers and help them create a willingness to purchase, or imitate, and induce them constantly, in order for the advertising message to acquire their confidence. The success of advertising depends mainly on consumers' confidence which in this case "advertising informs consumers about the culture and instructs them as to which purchases will evoke the appropriate cultural connotation and lived experience. Advanced capitalism,

then, is no longer just about the manufacture of goods or the performance of services or even the exchange of information but rather the creation of elaborate cultural productions." [173]

If we look at advertising at this level, it has become based on the theory of value of the product differentiation strategy, or a type of service in itself, defining the characteristics and advantages of the goods. Here, the advertiser mediator is a key element to decorate the supply of goods according to the whims of the customer's requirements and psychologies, because the goods in front of modern communication technology is no longer able alone to convince the receiver of its own components based on quality. So insuring the market has become linked to the incentive, the response, and the temptation; which helps the customer for the acquisition, procurement, and psychological comfort, after being lured to get used to the behaviour of consumption and acquisition, where "modern advertising relies more on psychology and button pushing than on providing factual information about price and quality. Many advertisements contain no information other than merely repeating a product name and associating it with attention-catching images and the portrayal of an attractive lifestyle. It thereby attempts to influence the audience to make less rational consumer choices than they otherwise would."[174]

In the third millennium, people live a life targeted by companies that deal with advertisings, especially those oriented to entertainment, luxury and collectibles in everyday life, which raises the tendencies to keep up with all that is new. This pushes people – sometimes – to borrow in order to achieve their desires, and response to satisfy their curiosity, without knowing that often they may not necessarily need these products, as they may not reflect their needs, nor justify the existence of these products in their daily life, but on the contrary may be useful to others.

Perhaps it all falls under the act of visual shock that the advertising image broadcasts in the consumers, which is what semiotics studies is interested in the dismantling of signs, icons, symbols, and visual indicators of alluring nature, including the language used in advertising image – often – and which is used in order to convince the receiver. The advertising image is the best way to reach the consumer, especially if it is complemented with a text comment

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[173] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 177.
[174] Agner Fog, *Cultural Selection*, Kluwer Academic Publishers, Dordrecht, 1999, 166.

which gives it an additional lasting weight, and makes it easy to remember in consumer awareness, influencing him psychologically, mentally, economically, and socially while interacting with the display, to achieve communication and collect benefits, after "buying the access" (the customer buys a high social value). These customers want in their daily lives excellence through the acquisition of brand equity, which is the acquisition of high value products. Hence, the gradual emergence and the remarkable presence of the outstanding social marketing which uses advertising slowly to defend some of the social issues is an indication that show the return to the public space for advertising, so the "economic function of advertising is *consequent* upon its overall social function."[175]

If the temptation has a role in promoting the advertising image, it is thanks to the means of information technology, and the modern means of social network. This did not prevent the interest of advertising agencies in the psychology research since the work of Ernest Dichter, who used the psychology in the process of "stimuli and response" in order to attract the consumer with all the means of pleasure and thrill compared to the procurement process, which is known as the technique of deep stimulus. This technique depends mainly on the lure of the consumer, whether the temptation means appear clearly, or hidden signals, which is referred to by Wolfgang Haug that "advertisers have learned to exploit human sexuality, through their use of design in objects and advertising, to keep the consumer culture operating."[176]

The relationship that combines the product and the consumer is a pre-planned relationship; it aims to create satisfaction and responsiveness between the commodity and the consumer, whether through the provision of information, or by persuading the consumer in every way on the acquisition of the product. Therefore this necessitates showing some forms of communication, even if they are contrary to the cultural values and principles to get to know the differences between advertising on one hand, and between different forms of communication on the other hand, which is somewhat a means specialized in sales promotion, collectibles, and the impact on consumers, to satisfy the specific behaviour pattern consistent with the goals of the institution.

The everyday culture is dominated by the character of the daily lifestyle changes and social behaviour; it also helps to tighten the attention of the recipient of the exterior

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[175] Jean Baudrillard, *The Consumer Society: Myths & Structures*, SAGE, London, 1998, 166.
[176] Arthur Asa Berger, *Cultural Criticism, A Primer of Key Concepts*, Sage Publications, California, 1995, 54.

appearance, by information and data that is often indispensable for the receiver. Add to that the storming of the image published in every place we go to is what makes our lives pawned on means of communication imposed on us sometimes, such as advertising, which has become an essential tool in making our regulatory and consumption decisions. It often helps to change our desires, especially if well-designed, and when it is based on a serious study of the determinants of the consumer's behaviour and cultural and mental processes involved in the decision to consume a commodity or a particular brand, "thus, the form of advertising has imposed itself and developed at the expense of all other languages as an increasingly neutral, equivalent rhetoric, without effects, as an "asyntactic nebula", Yves Stourdzé would say, which envelops us from every side."[177]

For the advertising image to be in the level of tempting the customer it has to rely on a set of semantic fields, and visual for publicity to influence and persuade the receiver such as: repetition, analogy, metonymy, metaphor, contrast, antagonism, illusion, exaggeration, irony, originality, propaganda, style and taste.[178] Advertising does not deal with consumers about these qualities in terms of presentation, or in terms of the perception of the analytical and iconological approaches, or in terms of the semiotic perspective to identify direct and indirect signs and visual indications of the content of advertising. Thus, this requires a semiotic approach in dealing with the advertising image of all kinds set out as follows:

• printed ads, which are the oldest of all the arts of advertising, such as newspaper ads, magazines, periodicals, pamphlets and posters, which can also be called indirect advertising, because it cannot identify the targeted receivers accurately.

• direct advertising, such as brochures and pamphlets that are mailed to specific persons.

• outdoor advertising, such as exhibitions and street advertisements on the sides of public buses.

• audio ads, the radio ads broadcast on radio.

• audio / visual ads, such as TV commercials as the most prevalent now, as well as cinema ads.

• Internet ads, (audio / visual / interactive communication). This has increased because of the importance of the internet as a medium and evolved massively.

• ads on mobile phone screens after an increase in the number of users around the world, became an important advertising method.

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[177] Jean Baudrillard, *Simulacra and Simulation*, University of Michigan Press, 1994, 88.
[178] Jacques Durand, Rhetoric and The Advertising Image, *Communications* (Paris: 1970) 15, 70-95.

These qualities include all matters relating to the promotion of the products that require advertising, including ideas, values, goods, services, and fashion, by focusing on certain levels such as the lingual level, which is to study a range of structures: sound and rhythmic structure, morphological and compositional structure, and the rhetorical structure. Moving after that to the semiotic level, which is the study of visual and iconic signs, and finish with the deliberative level, which is interested in studying the purposes of direct and indirect advertising messages. Advertising aims to change the consumer's behaviour by influencing attitudes and desires and methods of recognizing things around the consumer. In addition to that advertising works on the formation of attitudes of individuals about things, or commodities, or services, as individuals follow those beliefs and values prevailing in the society in which they live, and that is consistent with their culture of origin. It is wrong to consider advertising focuses only on the desire in raising the level of well-being, but it has another role, which is more important, and is encouraging to change the cultural level of consumer behaviour in various fields such as taste and appreciation, and the lifting of the prevailing values in society according to the requirements of the times and tastes of the new generations. Therefore marketing researches in the field of promotion and advertising operate on monitoring and analyzing those values and habits of the most influential on purchasing and consumption patterns, in order to design a successful advertising strategy for the product. This requires following the scientific method studied by either the company, or the sponsor in research and study, in terms of the targeted consumer and directing the advertising to him, and the item advertised, as well as the technical study for the design and output the message advertised, or to be deployed.

Recent studies have considered that advertising is an effective weapon and beneficial for the marketing world in light of the culture of the new capitalism, in particular, that is trying to publish the consumption culture extensively and distinctively. The openness of advertising over the markets allows companies to reach the largest possible number of consumers at the lowest time, which is sought by the World Trade Organization (WTO) to ensure the flow of trade as smooth and convenient as possible. Besides the subsidiary organizations affiliated to the World Trade Organization, there are others such as the convention GATT 1994 and the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) and other WTO members. These organizations and others strive for the liberation of the economic

market, which helps to spread advertising and new cultures, and conveying the message in the form of a commodity that can marketed.

To achieve this goal, it is necessary to have an effective methodology to ensure reporting the message of the product in the advertising gleam, and make it firm in our minds, so that the acquisition of fashion or buying goods – in the world – meets the psychological need rather than a need for a consumer, "what people actually spend their money on in most instances are psychological differences, illusory brand images"[179] Dichter explained. Companies involved in advertising and promoting used all the ways to connect its products – of any kind and at any spot in the world – and by all means, especially temptation as pointed out by Ernest Dichter when focused on what is known as technique of deep stimulus, which rely primarily on sexual symbolism to entice the consumer, using sexual means whether prominent or hidden, even if necessary to not be linked to the product directly, "the eroticism with which it ridiculously cloaks itself is nothing but the autoerotic index of a system that does nothing but designate itself – whence the absurdity of seeing in it an "alienation" of the female body."[180]

The theory of Pavlov, "classical conditioning" related to stimulus-response was used to co-opt the consumers' lust. Thus, advertising offers fun to the consumer, and in return the latter is expected to give back through the process of buying goods, so that the relationship between the consumer and the product or material presented, becomes based on the positive reaction towards the goods offered, and so that the consumer values the brand, which does not stop at just being a name that deals with the customer, but its importance extends to become a slogan the customer clings to due to what the brand offers him of performance and quality. The customer usually remembers these brand's logos and slogans, which reflects the correlation of the consumer to the company and his loyalty. In this case, the brand equity is expressive on the added brand value that the brand adds to the product itself, increasing the consumers' acceptance of it and making him willing to pay any price to get the logo of the company, which is the target to reach the goal, either in terms of the company or of the consumer.

With the beginning of the third millennium, there has been a shift in the strategies of advertising, where the focus is more on the cultural factor, namely the creation of a new

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[179] Ernest Dichter, *The Strategy of Desire*, Transaction Publishers, 2002
[180] Jean Baudrillard, *Simulacra and Simulation*, University of Michigan Press, 1994, 90.

cultural pattern that is based on a "lifestyle", any acculturation from outside, where the consumer opts a foreign culture on his own inherent culture to enter the era of stardom strategy. This strategy makes innovative fashion, or brands the most prominent, leading to an actual war between multi-brands, each one presented to the consumer its products at the best possible image, to win the loyalty of the recipient and induce and attract him, so that the recipient becomes a loyal consumers to one specific brand. Thereby institutions and advertisers seek to make the brand a star that reaches all the audiences and consumers, wherever they may be, in order to ensure a large profit at the expense of consumer's spending, or change the root of the local culture when influence by another culture (the west). This is interpreted by some that the function of advertising has become within the context of the thought of the capitalist system, which strives to use propaganda as a strong arm for cultural invasion, which serves the interests of the culture of the new capitalism by encouraging the adoption of a new lifestyle based on excessive consumption of certain products, that has become one of the symbols of capitalism as the new fashion, fast-food restaurants (McDonald's, Pizza Hut, Burger King), Coca-Cola, Nike, Disney... etc. In addition to all this, and based on the concept of modern marketing, the brand value, or brand name is the basis for the concept of customer equity or the value of relationships with consumers, which is created by the brand equity in being a major tool of great importance in distinguishing products and maximizing their value.

In all of the above, we can imagine that the message of the brand and the advertising message in general, carries with it, and have part of its characteristics, what can affect to a large degree on consumer tastes, and their response with what is offered to them of high quality products. Even if necessary, the tendency use absurd approaches in the presentation, as more interesting and more effective, as it provokes human capabilities and curiosity, it attracts his attention, in exchange of the traditional and familiar method, which often carries boredom, a sense of sufficiency, and not wanting to explore.

Advertising does not come in the visual consignment arbitrary free, but it is mainly used in order to enable consumers to reach the goal of buying, which is the purpose of advertising, based on the principle of guidance in a manner intended to temptation. What increased and encouraged this form is the media industry, social networking services and all other means of communication that contribute in creating knowledge and new cultures

adopted by postmodernism, such as interactive communication. If we believe that the overlap in the operations of social networking – in the era of globalization in particular – is what is making the process of commercialization of culture, entertainment and media, and turn them into commodities panting behind the mythology of the public, with the availability of conditions for the flourishing of the individual communication and mass communication, then Rifkin Jeremy believed that marketing professionals and companies

> are seriously engaged in developing what they call long-term "customer intimacy" and are actively experimenting with a host of vehicles and venues for establishing deep "community bonding" is disturbing enough. What is more worrisome is that these large-scale efforts to create a surrogate social sphere tucked inside a commercial wrap are, for the most part, going unnoticed and uncritiqued, despite the broad and far-reaching potential consequences for society. When virtually every aspect of our being becomes a paid-for activity, human life itself becomes the ultimate commercial product, and the commercial sphere becomes the final arbiter of our personal and collective existence.[181]

Advertising has strengthened more in the last few years with the individual communication method, which began booming through e-marketing. The world of marketing and promotion developed a lot since the advent of technology and social media, enabling the marketer these days to have access to a large segment of people and convincing them of the product. In addition to interacting with consumers and answering their questions directly, so that the image of the product is complete in their mind, trying to convince them to purchase their products, by displaying tempting images on websites and forums, which became according to Baudrillard outdated, especially "by the electronic continuum that is in the process of being silhouetted against the horizon of the end of this century. Microprocessing, digitally, cybernetic languages go much further in the direction of the absolute simplification of processes than advertising did on its humble – still imaginary and spectacular – level... It is information, in the sense of data processing, which will put an end to... the reign of advertising... The "thrill" of advertising has been displaced onto computers and onto miniaturization of everyday life by computer science."[182] Websites, forums, blogs and others means of communication can be used in the promotion of products constantly, the more e-marketing outlets for the product the easier it is to reach a greater number of people. E-marketing is characterized by low rate prices compared to other means of communication.

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[181] Jeremy Rifkin, *The Age of Access*, Penguin, London, 2000, 113.
[182] Jean Baudrillard, *Simulacra and Simulation*, University of Michigan Press, 1994, 89.

The advertising discourse – on this image – is a communication message; its theme is the product that comes in presentation code, iconic, and cultural. Its goal is to convince the recipient to turn into a consumer of the product that was created in its best image to make it easier to access it, so that communicative advertising does not leave room of choices for the receiver, therefore he excludes any thought of rejecting the product, or a negative response, simply because the main objective of advertising is access, whether in a profit attributable to the company, or in marketing by the consumer. Albeit accompanied by an ideological background, it is considered something minor and marginal in the present day, especially after the level of communication services became based on the satisfaction of the beneficiaries of the consumption culture, which has become an integral part of our everyday life culture under the policy of postmodernism, which skipped all the traditional values, after "our taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly… Evidently a different nature opens itself to the camera that opens to the naked eye – if only because an unconsciously penetrated space is substituted for a space consciously explored."[183]

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[183] Walter Benjamin, *Illuminations*: *Essays and Reflections,* ed. Hannah Arendt, New York, Schocken, 1969, 236.

Chapter 3: Street Art

3.1 Street blackboard

The artist in the era of post-modernism wanted to return art to its historical nature, and to liberate it from the view of unitary side, and to diversify its vision to the level of pluralism, and the transition from the world of the elite and the compromise to the world of democratic taste. This cultural shift is clearly reflected in the art of the new generation, the generation of post-modernism, which has become interested in negotiating through the culture, from the familiar border crossing in the world where the knowledge and concepts overlap, to become the culture of everyday prominent role in the formation of cognitive awareness, the path of cultural taking shape more precisely with the beginning of the third millennium, where the collapsed ideals in art, "here, then, is the first delicate point at which the accelerative thrust in the larger society crashes up against the ordinary daily experience of the contemporary individual."[184]

The new art has changed the traditional principle, and became a popular art par excellence of its experiences in running public affairs, it is made by everyone, and everyone can reach it. Also it realises the horizontal growth of culture, it is no longer the preserve of the elite, production or consumption, in response to changing societies in the cultures, and their interaction with the elements of social environment. Therefore, today we are in the process of a technical overwhelming revolution, which will make changes sharply at a rapid rate; on all technical levels, the artistic and intellectual fact witnesses, indeed, a series of transitions, create beliefs and different values, and create new behaviour, both individual and collective. In this case, the art associated with the individual in all stages of development, regardless of goals, or the content carried by, and if the art as a whole is described as "a product of man in which materials are skillfully ordered to communicate a *human experience*"[185] and also it "is affected by the skilled control of the materials used in its construction to project the formal and communicative concepts that the artist wishes to

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[184] Alvin Toffler. *Future Shock*. New York, Random House, 1970, 40.
[185] Nathan Knobler. *The Visual Dialogue: An Introduction to the Appreciation of Art*. New York: Holt, Rinehart and Winston*,* 1967, 32.

present... such a definition is broad enough to include a great many objects and events formed by men and women… This definition does not separate great art from the mediocre."[186]

Thus new arts, as in the case of new technology, particularly with regard to the daily culture, have a consuming nature that invade the brain, adapt the logic, and establish new global values. These new arts take us from a narrow tribe to a great human tribe, and give us a rapid culture.[187] This gives us the opportunity to have exhibitions, art, painting, and music, which are the only recourse for democratic knowledge in all places and times, and without any restrictions.[188]

This knowledge, thanks to modern means of communication, has become accessible to everyone, the weak as the strong, and the poor as the rich. It achieved the most important cultural project as contemplated for all. That leads to one question: did everyone do a good thing using what is going on cultural change? Did postmodernism succeed in drawing this change in a positive way? As Linda Hutcheon argues: "In fact, many postmodern strategies are openly premised on a challenge to the realist notion of representation that presumes the transparency of the medium... Of course, modernist art, in all its forms, challenged this notion as well, but it deliberately did so to the detriment of the referent, that is, by emphasizing the opacity of the medium and the self-sufficiency of the signifying system. What postmodernism does is to denaturalize both realism's transparency and modernism's reflexive response."[189]

One of the impact cases of postmodern culture is the retreat of elite culture, or the end of the dictatorship of the intellectuals, and their guardianship of everyone, giving themselves the right without others to act. Culture today, in its progress and its transition became flexible and streamlined, and what urges the expansion in the cultural field at the level of all social strata is an evidence of the spread of capitalist culture through this expansion, "a prodigious expansion of culture throughout the social realm, to the point at which everything in our social life — from economic value and state power to practices and to the very structure of

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[186] Nathan Knobler. *The Visual Dialogue: An Introduction to the Appreciation of Art*. New York: Holt, Rinehart and Winston, 1967, 28.

[187] Richard Falk, "Vers une Domination mondiale de Nouveau type," in Vol. 5, *Le Monde Diplomatique,* May 1996: 17.

[188] Lloyd Conklin, *The Perils of the Internet*, e-OTI: OnTheInternet, An International Electronic Publication of the Internet Society, January / Februray 1999, <http://www.isoc.org/oti/articles/0199/conklin.html>

[189] Linda Hutcheon. *The Politics of Postmodernism*, Routledge, London, 2002, 32.

the psyche itself — can be said to have become 'cultural' in some original and as yet untheorized sense."[190]

Add to that the efficiency of the overall performance of the community is measured by the extent of the cultural transparency, i.e.: the effectiveness of cultural communication between institutions and individuals, the quality of the exchange that apply to it, and its streamline speed. Culture and arts in a postmodern society, as envisioned by Jean-François Lyotard, are not considered as knowledge unless formulated in the form of an image allowing circulation through modern cultural means.[191]

The achievements of the arts and new knowledge, in general, at the cultural level in particular, is that they a destructive element. However, they are desired according to the mood of new cultures that shaped features in every moment, and its mission is to remove barriers between disciplines and curricula, and the diversity of cultures and characteristics. This is the new structuring of the arts branches, which take into account the abolition of the border, between high culture and popular culture, this led to the interconnection of approaches and concepts, a variety of metaphor opportunities, a merger and mix, and character creation, and we stand on the threshold of new concepts and methodologies, that do not have to be specifically a source of artistic cultural richness, "a constant wish of our postmodern age is to abolish the borders between art and life. Remove re of representation... By means of ready-made as a happening, we try to go upstream of the wild / civilized bifurcation."[192]

Thus, since the end of the twentieth century appeared on the surface a cultural horizon that matches what classical culture has drawn, where there was a decline of authoritarian cultural discourse, and emerged in the return cultural popular discourse that did not get a share of attention in the cultural field, given that it was not given the opportunity as it is in the beginning of the third millennium. Many scholars attribute the rising power and influence of cultural populist movements during the past few years to the implications of postmodernism, thus the primary reasons for the emergence of this kind of popular culture is the belief in the centrality of the role of people in the cultural movement, which must directly reflect popular

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[190] Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, New Left Review, no 146 (July/August, 1984)

[191] Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*. Trans. Geoffrey Bennington and Brian Massumi. Minneapolis: University of Minnesota Press, 1984 [*La Condition postmoderne: Rapport sur le savoir*. Paris: Éditions de Minuit, 1979], 4.

[192] Régis Debray, *Vie et mort de l'image; Une histoire du regard en Occident*, Éditions Gallimard, 1992, 69.

feelings. Therefore, there is an opposition and aversion to these movements of the elite culture and various official cultural institutions, which stand in the way between the popular will and achievement of goals. Many scholars believe that the emergence of popular culture is a natural emission of the new world order, called for by the perceptions of postmodernism, democratic expression, and freedom from all restrictions, after the new generation announced rebel against the fashionable elitist trend, and cultural power which had control on the humanities in particular, and perhaps "the borders between high art and mass or popular culture and those between the discourses of art and the discourses of the world (especially history) are regularly crossed in postmodern theory and practice. But it must be admitted that this crossing is rarely done without considerable border tension".[193]

Therefore, the patronizing tones that were prevalent in the traditional discourse started to vanish; which gave an opportunity to the hidden voice, the other voice that was marginalized in the visibility of heterogeneous culture. This has resulted in the shift of many new concepts related to cultural discourse which has become a diverse background to the postmodern culture in which totalitarian, change in the values becomes desirable and tempting to the movement of the market, and to encourage the independence of the culture, and quickly adapt to all what is new. This has helped the emergence of these new proposals set trends and cultural centres in the world, perhaps the most important one is the role of University of Birmingham, and other universities, such as University of Warwick and the University of Leicester and other cultural and educational centres as is the case for The Institute for Intercultural and International Studies (InIIS), or as in some centres in America and Canada concerned by changing the cultures through social changes, and new transformations of the arts and culture, as Frederick Jameson argues: "everything has become 'cultural' in some sense. A whole new house of mirrors of visual replication and of textual reproduction has replaced the older stability of reference and of the non-cultural 'real'".[194]

The reality of daily art does not mean more than cohabitation or openness. This fits greatly the function of art in the concepts of postmodernism, from the perspective that the concepts of new art are not very complicated as is usually believed, that the concepts advocated by

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[193] Linda Hutcheon. *The Politics of Postmodernism*, Routledge, London, 2002, 33.
[194] Fredric Jameson. "Hans Haacke and the Cultural Logic of Postmodernism." In Brian Wallis, ed., *Hans Haacke: Unfinished Business* (New York: New Museum of Contemporary Art; Boston, Mass.: Godine, 1986): 38-50, 42.

postmodernism refer necessarily to realistic and simple things, it can be generalized, and makes it a wide circulation among the public market, especially with regard to contact the public through art, which is often the abstract art. This latter extracts its material from meditation in nature, what moves the feelings of the general public from daily concerns, and in this case art does not need to communicate with the audience by means of classical techniques, and high-end technical features that needed to create a consensus, or what might be called the paradigmatic modes of thought according to Jerome Seymour Bruner. The roots of abstract art can be found in street art, and in the textile and pots art dating back to the arts of ancient cultures, writing on the walls, signs, the simple lines and geometric shapes engraved, on the surfaces of pottery and textiles, the caves drawings, and other means in the nature space of decorative and symbolic purposes. It certainly represents a manifestation of abstract art expressed in street culture, which does not have a regular or known form, and does not carry complex symbols, but appears in the form of art that commensurate with the tastes of the new generation, and so it seems that the prediction of the poet Paul Valéry has been achieved in the opinion of David Harvey[195] when he said: "just as water, gas, and electricity are brought into our homes from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign".[196]

The everyday culture is an interaction and integration with the environment, it is not just an assumption that does not exist on the ground, but it is a state that permits those who wish to try their luck in the creative process as a first step where they can practice their popularity at the level of immanence in different degrees. This is because the basic principle in street art stems from the principle of immanence, which is the study of expressive themes in itself without going back to its history and to its relationship to the situation of the author, and all that is no longer necessary in the street art, therefore the intelligentsia no longer monopoly the culture in the overall sense, there is no longer a distinction between high culture and low culture "as politics were spectacularized, commodities aestheticized, consumption eroticized

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[195] David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Cambridge, Mass.: Blackwell, 1989, 346.

[196] Paul Valéry, "The Conquest of Ubiquity." *Aesthetics*. Trans. Ralph Manheim, New York: Pantheon, 1964, 225-226.

and commerce semioticezed, culture seemed to have become the new social 'dominant', as entrenched and pervasive in its own way as religion in the Middle Ages."[197]

During the sixties and seventies artists faced significant challenges to the status quo by moving their creative activity outside the traditional boundaries of the areas of the art of sculpture, photography, engraving, etc., as well as venues, has resulted in the rise of 'conceptual art' that was a very important influence, followed by other arts that cut the link between them and the reference format. Hence the new art prefers the idea rather than the object, as the thought process is the pure art content, thus, the artwork is based on the idea in postmodernism culture, from the initial designs to achieve the objective directed by the idea, but the creative techniques and practices are a physical form of a product idea,

> pop art put forward the view that this environment offered experiences which could be structured. The point went home, notwithstanding the fact that pop art itself contained a strange dichotomy, being as much concerned with the syntax of representation as with what was being represented. A whole new territory became available to artists. For the most part, it was the very territory they lived in: the things which surrounded them.[198]

If the street art in its daily culture is viable mainstream and generalizable, it does not means that all people can become artists, and not all people are able to develop the concepts of art, but it just means that all people are able to receive what is produced from the works of art presented to them in the street. That is what makes them involved in the street art movement without the need to reach a consensus on issues or concepts produced by the high art. Since life is constantly renewed that makes art equal to life, continuously renewable, "curiously, the mode of expression considered the most vulgar is often the most innovative in an era. This is where the better we communicate and we create the most."[199]

This means that the daily culture is not based on a customary format, or a theory agreed like the rest of other knowledge, because it is subject to the laws and theories which deny the nature of its mass culture. Since the human being has a creative power whatsoever, the initiation to show this power is part of the daily creative process, and as the human organism is symbolic, so the human being is capable of creating symbolic forms, and participate

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[197] Terry Eagleton, *The Idea of Culture*, Blackwell Publishers, 2000, 126.
[198] Edward Lucie-Smith, *Movements in Art since 1945*, Thames and Hudson, London, 1975, 19.
[199] Régis Debray, *Vie et mort de l'image; Une histoire du regard en Occident*, Éditions Gallimard, 1992, 310.

effectively in showing the forms of cultural life. The human being cannot live his life without expressing it, so here we can say that street culture is a kind of creative practice in the natural ambience, and that what the human being writes, or laid down on the walls, is one of the specific elements of everyday culture through his ability to express his identity, which is what cultural studies deal with, relying on pragmatic semiotics in its cultural form.

Most of the postmodern artists chose their material from the direct experience of everyday life, and to express their work they used all the developed means of expression, in fact, and merged all of the characteristics of nature with technology, to provide hybridization conscious of the past and present through a deep sight into the contemporary. It is an extreme and radical vision, a vision that deeply shook the status of the traditional principle of art, a vision expressed in general as the conceptual art. From this point the culture of new arts seems able to integrate between the self conscious and reality in new creative worlds in their transformations and change. This explains the values that the artists in the postmodern era adopted.

This means that the postmodern art that faced all art forms of the past, it found in previous arts that they condescending on the public, and were characterized by the loss of human communication, as they did not reflect the people's daily lives, while the new art adopted, characterized nature which became overflowing with the new meanings expressing their ambitions. Thus the new generation of intellectuals and artists criticized the transcendent vision of art, and compensated it by daily cohabitation; they used ready-made objects from everyday life as an unconventional mean of expression, and deported from their artistic and cultural dictionary the rhetoric phrases, and rejected the idea of individualism of work that earns rarity as a purpose and value at the same time, and then "gone is the Benjaminian 'aura' with its notions of originality, authenticity, and uniqueness, and with these go all the taboos against strategies that rely on the parody and reappropriation of already existing representations."[200]

It became clear that the goal of most of the different trends of the new art culture is the collapse border between the old templates and the new ones, influenced by Dadaism art, which made aspects of everyday experience a great deal of value in the sense of the artists. Therefore, new arts culture cut contact with anything related to the past, or to the governing

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[200] Linda Hutcheon. *The Politics of Postmodernism*, Routledge, London, 2002, 33.

rules, and worked to expand contact with everything going through their daily lives. Many artists were looking for alternative ways to produce art that contributes in moving away from the traditional boundaries between art and life, however, the use of daily life things was of interest and appreciation for Pop artists, contrary to the logic of Dada artists or traditional artists. This is what refers Duchamp to "I threw the bottle-rack and the urinal into their faces as a challenge and now they admire them for their aesthetic beauty."[201]

The pop art has evolved; the term is an acronym for the word popular, and rose remarkably since the sixties of the twentieth century, where the pop art emerged in England in the mid-fifties by a group of artists, and formed the identity of this art around an independent group that includes painters such as Eduardo Paolozzi and Richard Hamilton, architects such as Alison and Peter Smithson, and the art critic Lawrence Alloway. This group has adopted in their theoretical research on technology as soon as it evolved to include the popular cultural aspect. So often the English word Pop Art refers to science fiction, a subject that dealt with these artists who called themselves the independent group, "in 1956 the group was responsible for an exhibition at the Whitechapel Art Gallery which was called 'This Is Tomorrow'. Designed in twelve sections, the show was designed to draw the spectator into a series of environments."[202]

Pop art in America has resulted in individual initiatives that did not constitute an organized and structured movement. Its pioneers did not have any artistic collective demonstrations, but it was a coherent movement, that emerged in the work of Robert Rauschenberg and Jasper Johns. The movement characterized more ordinary things, irony, confidence in the meanings of graphics and images, and everything related to the expression of normal human needs. Some of the most prominent pioneers of this movement are Roy Lichtenstein, Andy Warhol and George Segal.

Despite the differences of the founders of pop art in the United Kingdom and the United States, the method of this art combines its followers on a range of issues that this art is concerned with popular culture of the era now, and that popular culture and the walls ally not to be subjected to the rules and restrictions that control publishing and writing. The wall has become a wall for all, as it is with everyone, and read by everyone. Add to that if

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[201] Duchamp, in Hans Richter, *Dada: Art and Anti-Art*, New York, McGraw Hill, 1965, 207-208.
[202] Edward Lucie-Smith, *Movements in Art since 1945*, Thames and Hudson, London, 1975, 134.

the pop art takes from the popular culture of the consumer society it does so with a touch of irony, and does not borderline with this culture, believing that each artist creates his own and unique vision, which distinguishes him from others.

If this art gets its style and contents inspired from of popular culture, this culture has benefited in turn from it. Quickly this art spread all over the world where Pop Art took a popular dimension that overlaps a range of disciplines, in most arts, also addressed most of the issues and attitudes that indicated rejection and criticism of all that is unusual or out of the scope of the general public. There is no doubt that the new artists cultural concerns had started from everyday life, with techniques appropriate to the nature of the time, and new ways so that the art becomes consumed by everyone on the way in which the concern of the French artist Marcel Duchamp and called it "readymades" art, where the wall became, from the perspective of readymade art, a blackboard available for everyone, where the artist empties his daily feelings to the public.

Graffiti art has become available to all people to a point it is no longer needed to go to an art gallery or exhibition hall to enjoy seeing such an art. This became fulfilled when the walls were turned into a space for artistic dialogue between all those who want to try out their artistic talents in various ideas and trends. Eventually this led to an integrated work of art that reflects the spirit of the general public and their aesthetic values even if they are simple in artistic taste.

In spite of that, the art that we are going to talk about does not start from nothingness, but is rather based on the aspects of art in its previous stages, benefiting as it serves its interests, from impressionist art, and the rest of the movements of which came in the era of post-impressionism, cubism, surrealism and abstract trends, until we reach the art of minimalism and collages, or conceptual art where we find new artists using a small number of concepts, and consume through all the possibilities through freedom incorporated in the creation of their simple art. These artists also found in freedom the interest in experimentation through the expression and new forms, and perhaps this is what caused them to produce stylistic changes, new artistic visions, during the rapid exchange of ideas, exhibitions, the interaction between the arts and other cultures, and other influences.

New artists were encouraged wading in this experiment affected, in the fifties, by a group of a young new generation, including two people Robert Rauschenberg and Jasper Johns who had

a tendency to Marcel Duchamp when re-thinking about the strained relationship between the elite art and the popular art. Their work was considered as a bridge between transcendental perception for the expressionism abstract and sarcasm, ridicule criticism, performance methods for their style, which relies on the basic idea of the abstract taken from the stripping thing i.e. simplified. This came as a reaction to impressionism, the main representatives were Wassily Kandinsky, Paul Klee, and many others who have expressed the inner self, or substantial personal vision of the world, these types of works were called Pop Art. Maybe this is what made Victor Vasarely reticent for this type of art when he noted in 1950: "the artist has become free. Anyone can assume the title of artist, or even of genius. Any spot of colour, sketch or outline is readily proclaimed a work, in the name of sacrosanct subjective sensitivity. Impulse prevails over know-how. Honest craftsman-like technique is bartered for fanciful and haphazard improvisation."[203]

The artistic expressions of the artists included distortion and deformation of *ambiguous* ideas, presented by the rest of the arts. So they opposed to all that is far from understanding people, and the street became a major source of inspiration in Pop Art, until many researchers started presenting it as the new-Dadaism for its professional practices, where the artists used all the things that surround them somehow as it emerged in new York City at the beginning of the sixties, the so-called the art of objects as a new movement, supported by Robert Rauschenberg, *Edward Kienholz*, and Pop Art artists. They formed their natural world of art through the street; a world based on the dynamic interaction with everyday life and the real perception of reality, and in this regard, John Dewey says: "in the former case, delightfully enhanced perception or esthetic appreciation is of the same nature as enjoyment of any object that is consummatory. It is the outcome of a skilled and intelligent art of dealing with natural things for the sake of intensifying, purifying, prolonging and deepening the satisfactions which they spontaneously afford."[204]

The new language of art is characterized by combining previous methods from high art with hybrid, which create forms based on the agreement with the general public or common taste,[205] according to Hans Jürgen Eysenck in a study he conducted in the early seventies about the measurement of aesthetic taste preferences for art among those who have a good

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[203] Vasarely in *Vasarely*, Neuchátel, Editions du Griffon, 1965, 10-12.
[204] John Dewey, *Experience and Nature*, George Allen & Unwin Ltd. (Second Edition.), London, 1929, 389.
[205] Hans J. Eysenck, "Personality and Scientific Aesthetics", in *The Foundations of Aesthetics, Art & Art Education,* By Frank H. Farley, Ronald W. Neperud, Praeger, University of Michigan, 1988.

taste. It is an idea that Immanuel Kant has preceded him in, he mentioned that there is a great agreement among people about 'Transcendental Aesthetic', especially when it comes to the arts shared among all the masses, which combines between Representational Art and Abstract Art as in Neo-expressionism in Germany, and beyond Transavantgarde in Italy. It has been expanding within the artwork to become a current culture as in the art of George Segal; the recipient can become part of the artwork, represents what is known as the Environmental Art which transforms the neglected to a visual value, and includes models of real life-size drawings, painted by an artist on a wall, and kept their natural colour in a neutral reference that has humanity characteristic in general, surrounded by real things that we use in our daily lives.

Those real life-size drawings represents an attitude of life, where the recipient during his reading of those natural drawings becomes one of the actors and participate in the vision, where the boundaries between life and art disappear; the Minimalist artist Sol Lewitt made wall drawings and explained that he: "wanted to do a work of art that was as two-dimensional as possible" and that "it seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall."[206] This indicates that people who have good 'taste' on one test, also tend to have good 'taste' on the other – defining taste in this case in terms of agreement with the average. Kant has claimed that there is a considerable agreement among people about aesthetic excellence because such excellence has an objective basis.[207]

The experiences and work of the artists who founded this art cannot be confined in a single art stream, as far as these experiences were different and contradictory to a large extent. Marcel Duchamp has played a prominent role in the establishment of this art, as the German artists played a leading role in determining a new expressive direction that had an impact on many artists from the United Kingdom, America and Italy. Among the most prominent artists in this direction Anselm Kiefer, whose paintings dealt with political issues derived from the history of Nazi Germany, and then rolled attempts, experiments and texts, so the number of artists belonging to this new kind of art multiplied. These artists have criticized the modernity perspective, and the transcendent perceptive, with daily cohabitation, so their works brought contradictory meanings between the old and the modern, the elite and the popular, and the

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[206] Sol LeWitt, *Sol LeWitt: Critical Texts,* Adachiara Zevi, 1995, 91.
[207] Hans J. Eysenck, "Personality and Scientific Aesthetics", in *The Foundations of Aesthetics, Art & Art Education,* By Frank H. Farley, Ronald W. Neperud, Praeger, University of Michigan, 1988, 117.

individual and the public. If Dadaism, the obvious representative of modern arts, viewed with anger the contemporary civil aspects, we find the Pop art, the obvious representative of postmodern arts, looking at contemporary culture, with an open nature to all possibilities including commercial, and by ordinary means that exist in the public domain, this is probably what led Jean Baudrillard to say:

> something must change: the projection, the extrapolation, the sort of pantographic excess that constituted the charm of science fiction are all impossible. It is no longer possible to fabricate the unreal from the real, the imaginary from the givens of the real. The process will, rather, be the opposite: it will be to put decentered situations, models of simulation in place and to contrive to give them the feeling of the real, of the banal, of lived experience, to reinvent the real as fiction, precisely because it has disappeared from our life. Hallucination of the real, of lived experience, of the quotidian, but reconstituted, sometimes down to disquietingly strange details, reconstituted as an animal or vegetal reserve, brought to light with a transparent precision, but without substance, derealized in advance, hyperrealized.[208]

The everyday culture, based on the Fine Arts, like the rest of the performing arts, can only involve regular recipient within the process new cultural movement. If we write, or draw, or do any other artistic act, it means that we all share the creative artistic activity; because the artistic practice is an act of art for the other: where we do creative art for the illiterate, as we create for the marginalized, and also innovate for the special taste, as well as we innovate for the taste of the public, meaning that the new creative practice is to involve everyone in to make people express themselves within the context that does not have the conditions of creativity within it. Therefore Michel Foucault did not write about prostitutes, fools, and criminals,[209] in order for them to read these, but he wrote about them in order for themselves to be legible within another context. Hence street art became one of the interesting cultural themes for the new generations, and occupies a prominent place among young and rebel people, and perhaps the purpose of the spread of this kind of art is the desire in descending the art from its ideal characteristics to the level of communication with all the masses and audiences, and to a work dedicated to the man who lives daily life different from what is expressed in fine art. This means that Pop Art is only an art movement that reflects the life of the community. So the artists claim to transfer the image of society in this life that gives us

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[208] Jean Baudrillard, *Simulacra and Simulation,* The University of Michigan Press, 2006, 124.
[209] Michel Foucault, (1975). *Discipline and Punish: The birth of the Prison.* translated by Alan Sheridan (1977). New York, Pantheon Books.

the meanings of humanity, which is what Wilbur Marshall Urban expressed: "we may have a direct apprehension or intuition of life, but the meaning of life can neither be apprehended nor expressed except in language of some kind. Such expression or communication is part of the life process itself."[210]

Recent studies give great attention to the daily analysis of art and to include it within the terms of creativity, which aims to achieve the aim of peoples' cultures, and making special arrangements for each attempt to stem from the talented people scattered in the street, unlike previous theories that view the rules of art a limited issue to the elite of intellectuals and artists; the others have to surrender. Therefore daily culture raises the problematic of the other (recipient) within a more open horizon, where the other is partially involved in the artistic process through the taste, and a factor essential to participate in the change, and a horizon viable for the practice of creation and new innovation.

One of the motives to spread street art between the talented artists in particular, at the beginning of the third millennium, was the tendency towards linking art with life, especially when the idea of classifying art to fine art and popular art faded and vanished; which made non-compliance with the limits between the arts, whether fine or popular. If street art tends to mural art, is because it has become responsive on that with postmodernism in the decline in distance between what is realistic and what is imaginary, which encouraged artists to create new arts that commensurate with their ambitions, such as Pop art or conceptual art; which includes wall works through root variables that entered surface imaging, or the art of painting, which has become attached to its complementary accessories, from the type of land use, or the space surrounding. So the art seems in the stage that concern us in this research is that the new art in its relationship to the new reality found in the public sphere.

Did the street blackboard become a refuge for artists that rebel the elite culture? Or does it induce patterns of awareness and perceptions of the aesthetic sense of social consciousness? Or is it an entertaining way to affect the largest social group by a great potential of excitement? No matter what our answer to these questions are, and whatever prospects of blackboard writing culture resulting from the new generation, it represents the absolute neutrality of free opinion to reflect in culture the principle of contrast and all corresponding opposition and differences so the cultures become "elite culture and street culture" based on

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[210] Wilbur Marshall Urban, *Language and Reality; The Philosophy of Language and the Principles of Symbolism*, Macmillan, New York, 1939, 21.

the principle of contrast culture which was rejected by Mike Featherstone when he said: "the binary logic which seeks to comprehend culture via the mutually exclusive terms of homogeneity/heterogeneity, integration/disintegration, unity/diversity, must be discarded. At best, these conceptual pairs work on one face only of the complex prism which is culture."[211] These are the features that define the culture of the third millennium, which called for by postmodernism. As we can see through this antagonism, writing a new culture puts itself in a sharp difference with the elite culture.

3.2 The wall as a shelter of rebels
3.2.1 The open space

Since the beginning of life, the human being consistently recorded his daily life on the walls of caves, the so-called 'grotesque' derived from the word 'grotto',[212] which means cave in the form of symbols, and drawings, representing what has happened to him, expressing his fears and his hopes. This has extended to subsequent eras, even after the invention of writing as it represents the expression of the human being and helps him deliver his thoughts and beliefs, or even to decorate his home and temple with various drawings. These wall drawings and paintings were until recently considered as historical documents that provide us with valuable information about the history of art, religions, cults and rituals from the prehistoric times.

Graffiti art is considered as one of the common and available folk arts, because the graffiti artist creates his work on the facades of the walls in the streets and on rooftops, and acquires its artistic value from easy and simple themes using many raw colour materials. Perhaps this art is no different from the rest of the other arts that are all associated with subjects of the wall, dealing with the structure such as Fresco[213] technique and Tempera, which moved its relationship from the nature to the suggestive mark connotations.

The art of graffiti has a long history from ancient times; it went through three phases and major historical milestones. In the first phase, its primitive pre-historic shape with cavemen

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[211] Mike Featherstone, 'Global Culture: an introduction', *Theory, Culture & Society*, June 1990 vol. 7 nos. 2-3, 1-14.
[212] Online Etymology Dictionary, Etymonline.com. Retrieved 27/07/2012
[213] Watercolours added to plaster on a wet surface painting technique, when it dries the colours become part of the wall.

who drew humans and animals on the walls of natural rock, the theme despite its simplicity teased impressive studies.

The primitive way to practice this art is what was practiced by primitive man from sculpture, drawings on caves and what was found in Cosquer Cave in France reflects the level of technical development achieved by human beings since early times. Or the drawings found in Tassili n'Ajjer in Algeria which remains one of the mysteries of the world[214] and continue to be hotly debated;[215] archaeologists did not find agree on explanations as it witnesses the early times of mankind.

The second phase is murals after primitive man, i.e. pre-historic, exemplified by drawings, paintings, sculptures and fossils found in tombs and palaces and historical temples, which represent the stage of ancient civilizations such as the Babylonian, Numidia, Egyptian, Chinese, Indian, Greek, Roman, and other civilizations of South America. Different levels of these murals were found, to a point these mural paintings carried beauty, the same as the Islamic civilization when it extended geographically via conquests, wars and trade, which took care of decorating the holy places, as with decorating churches in Christian religions.

The third phase in the evolution of the art of murals, the most daring and renewed in the whole course of European art movement. It is the stage of Renaissance, which provided huge murals in terms of size and high techniques, such as the works of Leonardo da Vinci, Michelangelo, Raffaello Sanzio and many others.

In the modern era, the Italian term Graffiato has been associated with English language since the sixties of the twentieth century. The Graffiti art was the art of disadvantaged and poor classes, which aim to express themselves by this art, but the phenomenon was developed, where this art is no longer confined to the poor when middle classes started to express their insurgency this way; it represents for them some sense of vigilance and the expression of their opinion through the challenging law and order in a harmless way.

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[214] "Tassili n'Ajer". UNESCO World Heritage Centre. Retrieved 9 November 2012. < http://whc.unesco.org/en/list/179>

[215] Norbert Mercier. Le Quellec, Jean-Loïc; Hachid, Malika; Agsous, Safia; Grenet, Michel (July 2012). "OSL dating of quaternary deposits associated with the parietal art of the Tassili-n-Ajjer plateau (Central Sahara)". *Quaternary Geochronology* volume 10: 367–373.

The fame of this art increased through economical and political conditions that have occurred specifically in New York City in the seventies; when the lower class in New York wanted to draw attention to their economic and status tragic, "lower class kids have always wanted and created their own insular thing",[216] they turned to Graffiti art when a group of young people began drawing and colouring on the walls, on the subway and trains, it "represents man's desire to communicate."[217] When the authorities began to pay attention to the intensity of these drawings and their spread, they attacked them, as they thought Graffiti "violates the city's everyday ethnic segregation by incorporating kids of various ethnic backgrounds",[218] and put laws to prevent the circulation of paints and dyes. Although a lot of researchers tried to give one simple meaning to Graffiti, BRIM (TATS CRU) said that "people will never really understand what graffiti is unless they go to New York to live surrounded by abandoned buildings and cars that are burnt and stripped and the city comes out saying graffiti is terrible, but then you look around the neighbourhood and you've got all this rubble & shit, and yet you come out of there with the attitude toward life that you can create something positive."[219]

Perhaps what distinguished this art in its early years were two factors: First, writing on a public property such as trains and buses, this is considered as a crime that exposes the perpetrators to be prosecuted by the police; because it is in their point of view vandalism, "graffiti is vandalism, pure and simple... they think they're artists and have some right like free speech to express their individualism or artistry... Graffiti might look good to them and their buddies, but the majority of people don't want to look at that crap every day"[220] as Gary Doyle, a Public Works Officer of Nuisance Crime Abatement Unit in Oakland, California explained. This made the formal institutions governing severe control to what contributes in distorting the view of cities from graffiti, as it was regarded by Sanford Garelik (City Council President in New York City 1972) as "one of the worst forms of pollution we have to combat",[221] forming teams of cleaners to erase walls and cleaning them of these scratches which is unethical and must be fought, especially in some developing countries. Secondly,

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[216] Nelson George. *Buppies, B-boys, Baps, And Bohos: Notes On Post-soul Black Culture*, Harper-Collins, New York, 1994, 44.
[217] Lorraine Wechsler. *Introduction to Encyclopedia of Graffiti*, New York: Macmillan, 1974, vi.
[218] Jeff Ferrell, "Urban Graffiti - Crime, Control, Resistance". *Youth and society*, 27 (September 1995), 73-92.
[219] Henry Chalfant & James Prigoff. *Spraycan Art*, Thames and Hudson Ltd, London, 1987, 17.
[220] Michael Walsh. *Graffito*, Berkeley, California: North Atlantic Books, 1996, back cover.
[221] Craig Castleman. *Getting Up: Subway graffiti in New York*, New York: The Massachusetts Institute of Technology, 1982, x.

immoral drawings and writings or of political messages that were vulgar, as graffiti became an: "outrage and protest against political oppression, the unjust and alienating political-economic order."[222]

Studies combine in the field of creativity that the artistic practice for the human being start from his tendency to an outstanding activity that results in the production of an achievement and in ways that maximize its potential is produced from novelty, originality and authenticity. The group which is given this production tends to accept it as valid and useful. Bolton explained that in few sentences: "to say that a person has shown creative thought is to judge that which he has produced as original with respect to previous relevant products and significant with regard to any future ones. This is true whether the product is a style of artistic expression, a theory in science, or an original way of solving a problem whose solution is already known."[223]

If art in general contributes to the open mind of human being before all his expertise to have a creative and purposeful behaviour, did theorists describe the creativity in a compelling description? And can any human being whatever his cultural or social background exercise the creativity process, knowing that "the creative process is to be found in every individual, not merely in the chosen few... every man is as good a creator as every other"?[224] If we examine most of the studies on this phenomenon we find a consensus on how a creative activity happens. This consensus can be summarized as defined by Richard S. Crutchfield of the characteristics of the creative process, these characteristics are agreed upon by most of the creators and theoreticians, both in terms of ease and lack of ambiguity, or in terms of differing abilities and creative energies, or in terms that it does not belong to an individual without the other, as generally shared by all people, but the extent of the difference in subtraction.[225]

The visual arts and Graffiti art in particular, stands alone for being part of the folk artwork expressed by the term pop art and the impressionism movement in the art of photography. One of the famous artists in this movement is Walter Sickert, due to his content and forthright meaning often, that many researchers tried to make a distance between this kind of work

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[222] Michael Walsh. *Graffito*, Berkeley, California: North Atlantic Books, 1996, 2.

[223] Neil Bolton, *The Psychology of Thinking*, Methuen & Co Ltd, London, 1972, 181.

[224] Richard S. Crutchfield, The Creative Process. In *Proceedings of the conference on "The Creative Person"* (pp. VI-I-VI-16). Lake Tahoe: University of California Alumni Centre, 1961.

[225] *Ibid.*

(graffiti) or the mural painting and his art context; because in their views he creates strange forms and topics beyond the scope of the rules of art, which is what made it rejected at the beginning of its inception due to its hybrid composition, inferiority, and disruption of the fine arts.

Such allegations can be responded in these questions: how can any new artwork be realized if we want it to be part of technical genres or fields of knowledge known in advance? And how we want it to remain engaged in eloquence reproductive cloning? Will the receiver finds thrill in repetition or renewal? What are the ways that make the receiver exceed the typical and stereotyped art, searching for a new art and finding pleasure that meets the receiver's desires?

The fall under the temptation of renewal through the overlapping of different means of artistic expression is imposed by the changes of societies and changes of the foundations of the renewed art caused by the natural evolution of life, whether the art is targeting aesthetic, or other innovative arts that do not meet the classic aesthetic standards, as far as it has a form of publicity or direct expression. In this case it is not surprising to miss the artistic description of such emerging works such as pop art, which constantly seeks to grab the attention of the largest social group of different tastes. In this case, maybe the graffiti artist is unique with a privacy sense in the ease of displaying his artworks, giving the impression based on simplifying his murals, because the graffiti in general contributes to the role of mediation, bringing the message to the recipient clearly provocative, and in a profound meaning, it carries certain connotations that wants to carry them to the receiver via a street blackboard or a wall.

The graffiti in all its forms is the art of the street, the type of modulation which expresses a certain concept and significance. It is seen by passers-by back and forth without the need for frequenting art galleries, lounges, or cultural centres. The feature of this art comes from its removal after a period of time due to many factors, perhaps the most important is the natural effect, being displayed on the walls. Add to that, it is a kind of art that gets its continuity from continuing to scrape, scratch and erase the previous graffiti on the wall and replaced by a new work, the wall turns into a heated dialogue, without any prior agreement.

The reservation is usually a link of mural painting with cheap street art and associate folk artists who tend most often to the marvellous style. While this kind of art was developed, it became more complicated for the drawing direction by writing until it had much in common with the rejecting or opposing art. Therefore this art was associated, according to many scholars, with popular art; to cause a decline in public taste and respond to popular taste, but the question is how come this kind of art has flourished at the end of the twentieth century and became a desirable art, despite its lack of commitment to the familiar technical regulations?

No one disputes today in arbitrary the taste of this art, or lack or demand for it, or do not viewing it, because it became a fact recognized by all people, including specialists in the art, being seen daily on the walls, with meanings and connotations. Its consumption increased and grew until it reached to the acquisition of visual identity of its own, recognized by young and old, educated and uneducated, private and public, and in developed countries, as is the case in developing countries. If the successful arts are those touches people's emotions and feelings and fascinate their minds and tastes, the graffiti art in general have found a special place in the taste of the recipient, whatever his cultural level, even in the case where we do not know where the artist, such as British artist Banksy, who is still keen on his iconic message through the mural paintings of high quality.

The creative process that concerns me in this research is not far from consenting the human being even if the latter has a small amount of knowledge, a simple expertise of creativity, and a beginning of talent in the drawing rules. The importance is to have the entrepreneurial spirit and to have aesthetic incentives, especially when it comes to the visual arts that give the recipient a sense of aesthetic pleasure in everything seen, from the perspective that: "aesthetic satisfaction is the result of a complex combination of subjective attitudes and perceptual abilities. No one can be sure why certain objects elicit positive responses while others do not, but if observers wish to increase the number of art objects to which they can respond with satisfaction, they must alter the conditions that affect their responses."[226]

If the interest in creativity according to theorists and scholars, the practice of creativity does not belong to one person without the other, as long as it is an aesthetic demand that is sought

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[226] Nathan Knobler, *The Visual Dialogue*, Third Edition, Holt, Rinehart and Wiston, 1980, 5.

to be achieve by whoever has a desire to show his capacity of creativity, or has the potential to practice or train continuously, and being fast in acquiring technical skills. Kandinsky emphasizes that when he said: "the artist might begin with colour and form, not in order to express an inner need, but rather to stimulate an emotional reaction"[227] and that "the artist begins with the realization of his inner needs and he seeks to express these needs in visual symbols. There is no definition of the character of these symbols."[228]

If the painting in general is to express things with a line, adaptation with this line can be at the beginning of the experiment with each person that meets the initial knowledge of implementation of colours, in various types and formulations, on diverse drawing surfaces suitable for the purpose for which the person wants to connect it with his feelings. In addition to the technical requirement of the entrepreneurial spirit, for the purpose of preparing for an aesthetic expression or it may be an end in itself. If so, drawings can be in written tools, and this applies painting too, which is considered in terms of performance an art that distributes colours and paints on flat surfaces varied in order to create a sense of distance, movement, touch and shape along with beauty sense of values, resulting from the different elements. In both cases, whether drawing in calligraphy, or the art of painting in colours, it is not far from anyone who wants to express his feelings through visual perception either by a line or by a colour, to express a theme or an idea, including what is available to him from the artistic aesthetic potential latent in the consciousness, and that would awaken the passion, the ascend of the sense and the development of aesthetic taste, is various degrees by each artist. Furthermore, Bourdieu described that:

> the degree of art competence of an agent is measured by the degree to which he masters the set of instruments for the appropriation of the work of art, available at a given time, that is to say the interpretation schemes which are the prerequisite for the appropriation of art capital or, in other words, the prerequisite for the deciphering of works of art offered to a given society at a particular time.[229]

The communities were engaged, whether consciously or unconsciously, in association with the so-called pop art or conceptual art, that presents its experiences in depth in the popular market or the public sphere, and which invented its own style of expression to become a

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[227] Herbert Read, *A Concise History of Modern Painting*, Thames and Hudson, London, 1969, 194.
[228] *Ibid*, 193.
[229] Pierre Bourdieu, "Artistic Taste and Cultural Capital", in *Culture and Society: Contemporary Debates",* ed. Jeffrey C. Alexander and Steven Seidman (Cambridge: Cambridge University Press, 1990), 205-15.

supplement art. Like any other artwork this has its own entity, because graffiti art requires a larger space, whether this work relates directly or indirectly to the wall, in the sense that the artwork is part of the wall, or it is being hung, or assembled that can be transported and moved. This governs how this work is used benefit from it in many aspects, for example, we can use a woven artwork hanging it on the wall to be considered as a wall artwork as it relates to the wall. But the mural paintings that are in the streets should not be understood as a portrayal of the literal reality, but a reflection of reality. The space of the painting does not represent a form, but it is scattered in colours, fonts, shading, and the whiteness that hides and carries spotlight on the shape to highlight its features, reading the details and features submerged in the whiteness itself.

This means that the art of painting as an outsider act to the rules of art does not have the task to copy reality to be identical to the original, but its mission is to motivate the viewer and explore the culture to find links and ties with the painting and reality. The vision varies according to the level of the culture of the viewer and angle of view reflects a new vision, whatever the case, there is an individual language that links between all levels of work, is the microphysical in all material, and this is dominated on microscopic representations of how to make all levels of artwork apply to the microphysical, this level then governs all other levels. The applicability of semantic, structural, deliberative and ideological level on microphysical level pushed some researchers to believe that the non formal message is non-communicative, although it is a certain way.[230]

It may seem to many connoisseurs that the lowering level of artistic taste has emerged clearly in the era of globalization and postmodernism, when the art turned into an indiscriminate and started using low level meanings, and all that can be expressed in an impulsive manner or licentious, or unpalatable. This applies to what the artists draw on walls, or in the form of caricatures, and in all, there are variations in the message between what is clear and visibility degrading, what is mysteriously vague, in any case, it is a style that expresses the direction of behaviour in a society dominated by the numbing characteristic, with the scandals and indeterminacy happening around this art.

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[230] Umberto Eco. Sémiologie des messages visuels. In: *Communications*, 15, 1970. L'analyse des images, 11-51.

Mural drawings have the characteristics of randomness, insurgency, mutiny, disintegration, confusion, anomaly, irregularity, abnormality, delirium and distortion... etc. All these are visible on the drawings of the so-called graffiti gangs in general and their scribbles which intended humiliation, defamation, agitation, advertising, or opposition, "in the decline of middle-class society, contemplation became a school for asocial behavior; it was countered by distraction as a variant of social conduct… by making works of art the center of scandal. One requirement was foremost: to outrage the public." [231] All of the characteristics mentioned made Richard Ravitch declare that graffiti "is a symbol that we have lost control. If we are to regain control of our system, we must have the assistance of the media in portraying graffiti for what it is – vandalism." [232]

If some scholars see in graffiti that it is in a state of confusion, and that it cannot produce spiritual values, or high artistic values, it is because in their view it reflects a postmodernism look, which did not establish a clear theory in dealing with the arts. A lot of researchers of see this art as vandalism, and its use is prohibited in many countries for many considerations, but this view needs an accuracy, and review; because the arts as is the case with all the knowledge and cultures, have always sought to find postmodern values that fit the new reality, and commensurate with the requirements of the times and the nature of the change. So we find painters or the new artists oppose to everything that is formal, or traditional. Add to it that if this art is considered by some as a damage everyone wants it, especially the simple social category, "the passion for destruction is a creative passion too" [233] as Michael Bakunin, a Russian anarchist said, because it often expresses their aspirations, and is keen to deliver a lot of social and political messages, and that its idea is based on the condemn of wars and wrong political practices. It also works on documenting moments of what is going on in everyday life, and deepen the meaning of life to give the individual a long breath. Beyond the semiotic theory, the informal messages have undoubtedly communicated something, they have changed how we see things, natural accidents, and they prepared us differently towards them, helping us to better know events that we attributed to chance, seeking an artistic intention, so searching for a communicative structure, idiolect, or a code. [234]

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[231] Peter Brooker, *Modernism / Postmodernism*, Longman Critical Readers, 1992, 48.
[232] Craig Castleman. *Getting Up: Subway graffiti in New York*, New York: The Massachusetts Institute of Technology, 1982, 176.
[233] Jeff Ferrell, "Urban Graffiti - Crime, Control, Resistance". *Youth and society*, 27 (September 1995), 73-92.
[234] Umberto Eco. Sémiologie des messages visuels. In: *Communications*, 15, 1970. L'analyse des images, 11-51.

Mural painting in this era is considered as a means to express different views, and sort of visual arts. It may be a tool for disturbance, damage or vandalism or just venting about latent self, but who does not remember the types of this kind of art in its spontaneity on walls of the schools, in various facilities, whether in the classroom, the bathroom, or on the outer wall of the school.

Mural paintings, after the spread and evolution of the grounds relied upon of this art, where it became an art movement that has its own language, vocabulary, dictionary, simple semantic lexicon, its tools of production, and aesthetic vocabulary that does not differ much from the visual message or expressive for the rest of arts, and this would give a method in the expression that cannot be bypassed by the practitioners of this type of art. This clearly emerged because of its spread on the walls of squares, factories, subway tunnels, trains and other areas in the public sphere. Despite the fact that some countries have designated areas in some cities to practice graffiti, Brazil, in particular Sao Paulo city is the capital of graffiti in the world, where the law does not prevent graffiti artists in the exploitation of public spaces, this is why there are many famous graffiti artists who had their unique artistic ways. As a result of the overwhelming response to this kind of art, there were large areas allocated for graffiti art lovers, to have their freedom of expression, far from the preventing law, manifestations of vandalism, and overtaking on the aesthetic cities, as also happened in Indonesia, which has competitions for this type of art, and has allocated a long wall, like the Berlin Wall, where artists find all the freedom to express their ideas and concerns, "Jakarta's street art is growing rapidly these days... It started as a medium of expression for young people and a tool of communication between communities",[235] said Farah Pranita Wardani, an executive director of the Indonesian Visual Art Archive.

The spread of this art includes significantly drawings bearing the political messages more than others on the walls, where we see most of the walls in the streets and in the cities were full of criticism, sarcasm, irony, opposition, resistance, rebellion and spontaneity. There is no order nor artistic touches, unsupervised, and between all this amount of criticism, graffiti art

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[235] Sylviana Hamdani, *Google Hunts for Indonesia's Great Emerging Street Artists,* The Jakarta Globe, November 3, 2012 < http://www.thejakartaglobe.com/archive/google-hunts-for-indonesias-great-emerging-street-artists/>

still flourishes and evolves in its journey that rely on the delivery of ideas and concerns of the artist to the largest social group that has the same concerns.

If the art of photography is a direct reflection of reality, the art of painting and graffiti are an indirect reflection to this fact. The goal of this art is to highlight the hidden dimensions of reality that are not visible to the viewer. When these dimensions are seen, they awaken the receiver's consciousness, and contribute to decipher the mysteries and reality details to the average receiver through the murals that give us a critical impression about the topic that the graffiti artist wants to suggest to us.

Can we consider mural drawings a language that carries a certain connotation? What is the relationship between its connotations and the language we use to read? Did cultural studies or semiotics studies actually put limits between mural signifier and their signified meanings, controlling the idea through the representation in the mural painting? The mechanism used in the wall drawings is not much different than in the rest of the other arts that achieves connotative meaning, or the so-called extra-linguistic signifiers, those functions that send their implications outside of language, but it is expressed through the specular signifier or the visual image. The expressive formulas of the visual image, as is the case in the rest of the arts, require reasoning that carries a connotative semiotic system as Roland Barthes explained. The transformation of wall drawings to the semantic process makes it significant carrying a language; and then we cannot look at the wall drawings as literal graphics, even if it derives its theme from the literal fact, meaning that it is a symbolic literal meaning, at the same time, they (i.e. wall drawings) are literal to the relationship of everyday life, they carry a symbolic message, expressing the logic of metonymy and the logic of metaphor. In this regard, Roland Barthes said: "at no time is this reduction a *transformation* (in the mathematical sense of the term). In order to move from the reality to its photograph it is in no way necessary to divide up this reality into units and to constitute these units as signs, substantially different from the object they communicate."[236]

In this case, any wall drawing of any nature produces certain meanings, what Roland Barthes calls symbolic meanings that are controlled by cultural norms. This is what I will examine in

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[236] Susan Sontag, "Writing Itself: On Roland Barthes", in *A Barthes Reader*, edited by Susan Sontag, New York: Hill and Wang, 1982, 196.

the model that we have chosen for our research, where this model has two models one of them is the literal image (i.e. direct), while the second is the semantic vision; which make an artwork including wall drawings close to the meaning that refers to this work of art or the other.

From this perspective, I will try to apply everything on the graffiti of Banksy that are open to two meanings: the literal meaning (i.e. direct) that cares about communication, and reporting, perception, realism, and objectivity. In contrast, his graffiti are interested in contextual semantic that contain displacement methods and the meaning of meaning of meaning, as is the case for the rest of well known artists such as Mark Jenkins, and Fernando Carlo (also known as Cope2). The research in these drawings for non-systemic semantics, or search for stereotypical references does not mean we neglect this task from which Banksy for example starts, because graffiti artist or the receiver of this artwork live visual experience of reality and viewing. In this case, the graffiti is a form of non-conforming where there is within each wall drawing displacement, metaphors, and visual impressions, away a little from the literal reality to the decree in its semantic meaning.

3.2.2 Visual protest: Banksy
3.2.2.1 A painter of everyday life

Graffiti art is one of the popular arts, available to anyone with talent even if it is simple. Graffiti artworks can be reached by all social classes, whether the culturally deprived or the culturally advantaged. The street was one of the means that contributed in highlighting many talents, where street blackboard was a mean to express the artists' views, their artworks on the walls, and on the roofs. Graffiti artists have gained acceptance of the general public because they express the publics' feelings, especially since the art of our time has become common among other talents, a symbol of awareness, and a way to gain taste and culture. If aesthetic taste is set in the human being naturally, then the human being cannot live without it, and cannot accept something else that substitute it, starting from the childhood, since the human being started drawing on the ground floor, until his adulthood listening to the art monologue.

The graffiti art has acquired artistic value from its easy and simple themes, its colourful forms, and its protest in the form of art, as demonstrated by some of the American artists, specifically in the state of New York protesters who expressed their hopes and the low-class dreams in the subway, on the facades of buildings and pavements, through this folk art, which later moved to Europe. Graffiti artists take their topics of social and political nature, local culture, to protest the conditions they are experiencing, and often their messages express marginalized members of the community, as the hated ones, the poor and the simple working class, and the oppressed. Graffiti was sometimes used as a kind of advertisement, in addition to being a modern folk art, according to researchers and those interested in cultural studies, which made some of the international museums and galleries developing exhibitions of this art, after the wall became the newspaper of people seeking their rights, but Haze said in this regard that "it's very tricky to call graffiti art because it was born to operate outside the system, and art has a system. So when you put graffiti in a gallery, you are taking an outsider and putting it inside. It's like putting an animal in a cage", [237] George Stowers notes, "Spraycan art is an art form that is completely open to the public because it is not hemmed in by the confines or "laws" of the gallery system or museum. Perhaps, that is its only crime."[238]

If some artists and observers look at graffiti art as vandalism, which is why it is prevented it in many places, especially undemocratic countries, others oppose this point of view, because they found it an outlet for them being keen to deliver social and political messages, so everyone wants it, or at least a large social group; as long as -in a big part- it reflects the conviction of wars and wrong political practices. It is also documenting instantaneous moments in people's lives, and penetrates into the details of everyday life in all its details. It is the only way for the artists to say what they want without words, leaving behind works reflecting semantic in mural drawing, these provocative murals drawn most of the time at night, on the walls of dormant cities. The graffiti artist is like a ghost that appears at night, moving in different cities of the world, drawing and escaping, without incurring consequences, this is the case for Banksy, Mark Jenkins, Richard Mirando known as Seen UA, and many other graffiti artists. Their works reflected the simple human suffering, his homelessness, and his poverty, in their mural drawings; they also drew about the existence issues. Banksy was distinguished from other graffiti artists, as he fought for the issues of

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[237] Haze from Molotov Cocktail: The Savoir Faire Of The Finest, New York Special Number 3, 7.
[238] George Stowers. "Graffiti Art: An Essay Concerning the Recognition of Some Forms of Graffiti as Art" *Art Crimes,* University of Miami. Fall 1997.

many peoples, including the Palestinians, and other people probably no one else talked about them before, his sensitive soul captured their suffering.

Banksy's art is supported mostly by marginalized youths, whether marginalized because of their social status, or the effects of globalization. They described him of various qualities such as the elusive artist, the guerrilla artist or the mysterious artist. In a large part of his work, Banksy uses advertising mechanism in the provision of reading to learn the capitalist lifestyles, or to express the economic, social and political contradictions going on and the conflicts in the current era, and the search for the meaning of life guided by the market, where the human being became addicted to the market, as Banksy says "we can't do anything to change the world until capitalism crumbles. In the meantime we should all go shopping to console ourselves."[239] He focused in his drawings on class differences in social life.

Banksy has a profound impact in the evolution of this art, which make his work closer to our social life, and make it a tool of understanding the world, both in terms of permeating at the heart of this life, or in terms of its message which broadcasts awareness in the hearts of people. Thus, the art of Banksy is a humanitarian message; above all, a message that has an effective role in the advancement of reality, from the perspective that it reflects the world in a tangible way, so it creates artistic images featuring vitality, and this is the mystery of his artistic influence in the hearts of connoisseurs of his art, as Paul Klee said that there has to be a common ground between the artist and the other human beings, a meeting point from where the artist inevitably appear more as a marginal case.[240]

The graffiti art of Banksy is the one who does not transcend on all that is familiar, but reflects life in all its contradictions through his provocative murals. He also tries to erupt on the corruption and makes fun of it. Therefore, we find that his art knows no borders, and is characterized by his functional tool which he tries to it to set a reflective creation that has consequences in influencing the process of change.

Banksy is one of the most famous contemporary artists in the graffiti art, and though he is only known by a few specialists in the field of art. According to the British newspaper The

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[239] Banksy, *Wall and Piece*, 2006, Century, The Random House, London, 204.
[240] Régis Debray, *Vie et mort de l'image; Une histoire du regard en Occident*, Éditions Gallimard, 1992, 72.

Guardian, his name is Robert Banksy, born in 1974 in Yate nearby Bristol city,[241] but there is no confirmation on the real identity of Banksy and his biography. His works were launched in Bristol and London, and then spread out in different parts of the world. One of his greatest achievements, and most controversial, he invited nearly forty artists from all over the globe, including Sten Lex, Prism, Blek, for The Cans Festival, between 3-5 May 2008, in Leak Street, London, and asked them to turn the dirty and filthy walls of the station to the permanent exhibition of their drawings, calling on citizens in collaboration with them to make the place astonishing and attractive, bringing "color to an abandoned part of the city."[242] By doing that, like other graffiti artists, he tried to re-shape our everyday life, while his works express semantic by an image that reflects a loud language for the bystanders who are surprised by these works every day, because of what they are going through in their lives, troubles and vulnerability, i.e. these drawings reflect their lives.

If we look at the works of Banksy aesthetically, and according to the high artistic conditions, he does not believe in these conditions, but in return he believes in the taste of recipients of his art; because it is close to their feelings. In addition to being a popular art, it sometimes tends to be vulgar, but in the words of Régis Debray "curiously, the mode of expression considered the most vulgar is often the most innovative of an era. This is where we communicate better and create the most."[243] Banksy's art has a quick impact; people do not need to make an effort to understand it, or to consider any artistic rules in order to help them understand it. Add to this, Banksy does not paint in order to exploit people's aesthetic tastes, but in order to free the people from the power of violence. We find in his art critical realism that mixes previous modern artistic styles, especially the rebel techniques, where his art takes from Dadaism its destructive absurd position of power, and takes from the surrealism its black humour, from realism its accuracy in simulation, from popular art its vital signs for the demand consuming things. His drawings mix tales and meaning, tales expanding culture to accommodate many problems faced by our contemporary societies.

However, the legend Banksy as an artist impresses many famous stars such as Damien Hirst, Brad Pitt and Angelina Jolie, who paid large sums for his non-traditional works of art. In an

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[241] Tim Adams, *Banksy: The graffitist goes straight*, The Guardian, 14 June 2009, <http://www.guardian.co.uk/artanddesign/2009/jun/14/banksy-bristol-city-museum-exhibition>

[242] Liz Gogerly, *Graffiti Culture*, Lerner Publications, 2012, 13.

[243] Régis Debray, *Vie et mort de l'image; Une histoire du regard en Occident*, Éditions Gallimard, 1992, 310.

auction his work *Keep It Spotless* was sold for $1.8m (£950,300). Despite of this artist's fame, but his agent said he has never met him.

The graffiti of Banksy is one of the most expensive art pieces in the world. One of the auction houses has provided a collection of works by Banksy, without asking his permission to display and sell his paintings, and has sold many of them due to the increasing demand on them. Stephan Keszler, the dealer behind that auction and The Keszler Gallery owner, thinks that selling the works of Banksy without his permission is legal; he said "he does something on other people's property without asking. The owner of the property can do whatever they want with it."[244] Despite everything, Banksy remains on the run from the lights and cameras, like many the graffiti artists who are committed to stealth, being pursued by the police as they consider them as vandals. Banksy thinks that companies deform the buildings, walls, buses with their advertisements, he said: "the people who truly deface our neighbourhoods are the companies that scrawl giant slogans across buildings and buses trying to make us feel inadequate unless we buy their stuff. They expect to be able to shout their message in your face from every available surface but you're never allowed to answer back. Well, they started the fight and the wall is the weapon of choice to him them back."[245] There are other challenges that graffiti artists have to confront; the municipalities and the nature, as rain and wind, these as considered as the enemies of graffiti art. The first remove the artwork, and nature authority spoils the artwork. It has become possible to say that the shift of art is a fundamental shift, as a result of the cultural transformation of the image in the conceptual art, folk art and postmodern art.

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[244] Richard Luscombe. "Sale of 'stolen' Banksy Mural Cancelled at 11th Hour." *The Guardian*. N.p., 23 Feb. 2013. Web. 29 Sep. 2013. <http://www.theguardian.com/artanddesign/2013/feb/23/banksy-missing-mural-auction-stopped>.
[245] Banksy, *Wall and Piece*, 2006, Century, 8.

3.2.2.2 Champion of peace

Scholars and devotees of the art of Banksy have agreed that the artist's murals have deep significations, where the meaning is most eager to be accomplished. It extracts its sense from reality, and daily events that provoke in people a response that bound them with the graffiti they see, that express their situation and feelings. In addition to what aroused them from influences and stimuli, pushing people to express what was hidden from them, and that is consistent with everyday life. Perhaps this applies to all works of art; Banksy was one of the artists who managed to provoke our satisfaction responses with what he portrays in expressive meanings. In this case Banksy has ensured to transfer his artistic experience to us through his art, and this is not strange from Banksy who is considered as a transit graffiti artist and telling the truth on our behalf.

Most of Banksy's works carry messages of disapproval and ridicule of policies that he rejects, and which are consistent with the 'world revolution' movement. He had a significant impact on the Arab Spring, which broke out at the beginning of January 2011, where many young graffiti artists started imitating him in their drawings to express their feelings towards what was happening, and this effect extended to several capitals of the world. The artists who are inspired by the ideas of work of Banksy seek to spread political awareness in the global movement of activists, poor, and the middle class people in America and Europe to reform policies of capitalism that facilitates the control of money on governance. The middle class is subject to financial and banking policies that led to being the only ones to bear the consequences of the economic and financial crises, resulting from the defect and the capitalist system and related banking systems. Perhaps *Figure 3-1* expresses the explicit semantics:

Figure 3-1 Occupy London

Perhaps what raised more attention is the site where this artwork was displayed, because of its significance, which was in front of St Paul's Cathedral that sits at the top of Ludgate Hill, designed by the architect Sir Christopher Wren, it dominates the horizon in London, and next to it there are many local government organizations. Banksy, the politically pro-activist artist crossed all this to display his sculptural work, a 3 dimensional adaptation of a Monopoly Board with Rich "Uncle" Pennybags who represents a symbol of capitalism, and portrayed by Banksy begging for money which is a sign of greediness and covetousness of capitalism. Banksy gave this work to an independent activists group who participated in the "Occupy London", which is part of a global movement against capitalism and economic inequality, many cities of the world witnessed these sit-ins to reject the policies of capitalism, which is referred to in the significance of this artwork. The political and artistic trends of Banksy can be identified, in a semantic nature from a quick look at his work, such as his view about the war, the power and the arts.

Banksy's fame has increased in the horizons, to a point people started seeking to get a map of London's streets showing his places of artworks; because Banksy's graffiti is the type of graffiti that is rarely seen. His artworks blow ideas that shock the public, awaken a certain feeling in them and destroy part of the programmed routine of everyday. Banksy's ideas are based on a visual glance method, which goes to the depths to settle there. Banksy's work is not free from the harsh and frank criticism; focusing his London artworks in drawing the police repression and ridiculing the foreign and domestic politics (British and American), and

victory of the vulnerable, the poor, and the oppressed, according to him "graffiti has more chance of meaning something or changing stuff than anything indoors. Graffiti has been used to start revolutions, stop wars, and generally is the voice of people who aren't listened to. Graffiti is one of those few tools you have if you have almost nothing. And even if you don't come up with a picture to cure world poverty, you can make somebody smile while they're having a piss."[246]

Every morning people wake up in their dormant city on the element of surprise from the works of Banksy, where he succeeds this time in converting the usual natural wall, to the abnormal and unusual, drawing attention to one of his most important work, representing people put under surveillance in a title carrying deep connotations "One Nation Under CCTV". The Westminster City Council said that the graffiti had to be removed no matter how famous Banksy is, Robert Davis, the chairman of Westminster's planning committee told The Times newspaper: "If we condone this then we might as well say that any kid with a spray can is producing art."[247] Westminster council website information on graffiti says clearly that "Graffiti, flyposting and stickering are illegal, anti-social activities that create a negative impression of an area and contribute to people's fear of crime."[248]

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[246] Banksy, *Banging Your Head Against a Brick Wall* (London: Weapons of Mass Destruction, 2003): 4.
[247] "Banksy art is graffiti, rules town hall". *The Sydney Morning Herald*. 24 October 2008.
[248] "Graffiti and Flyposting." *City of Westminster*. N.p., n.d. Web. 9 Apr. 2012.
<https://www.westminster.gov.uk/graffiti-flyposting>.

Figure 3-2 One nation under CCTV

Banksy put the status of all citizens under constant surveillance cameras, as "one nation under CCTV", and beside it a real CCTV, it is assumed that it was working while Banksy was making his artwork. If so, the camera should have captured images of the British artist at that moment, also it should have documented his defiant courage, and recorded his recklessness of the CCTV to some extent that he drew at a distance of less than one meter away from it. On the left side in the bottom corner, he drew a police officer holding a camera accompanied by his dog sitting; the latter has abandoned his guard missions and followed his owner with an open mouth, finding a pleasure looking at what was going on.

"One Nation Under CCTV" is a shout of protest appears on the wall of a three storey building above a Post Office yard in Newman Street near Oxford Circus, London, against *Big Brother,* who puts a number of citizens under constant surveillance cameras. Many cameras are still being imported and put in underground trains and overground trains, in the streets, at the stations and inside buses, in shops and public places, in museums, until it reached the wall of the Royal Mail post office, so Banksy used it to as a shout of protest.

What Banksy did in this graffiti artwork is a blatant protest of the presence of surveillance cameras, a challenge that expresses two connotations: the first is to complete the work in the presence of a surveillance camera, that presumably records every second, moment by moment, by doing that, Banksy challenged the CCTVs and disregard its existence. The second, that the surveillance camera accepted the challenge but failed to prevent Banksy from completing his graffiti, that appeared in the next morning to occupy the minds of thousands of passers-by. It may have closed its one eye and colluded with the artist, or surrendered to him and admired what he was doing, and did not reveal his secret. In both cases the protest won, and Banksy's message won, who warns of the direction of the country, putting all of its citizens under precise control, from the moment they leave their homes to exercise their work to the minute they return. But how was Banksy able to succeed in delivering his message in this provocative image? Perhaps this question haunts all who see this graffiti artwork, wondering about how Banksy managed to complete his artwork at night without being seen, on a wall where there is a surveillance camera working nonstop, at a height that hands cannot reach, surrounded by a metal fence? Then how did Banksy write his message in huge letters to a point it covered a three-storey building?

Certainly there are many assumptions by the fans of Banksy, and these assumptions can be limited in three possibilities: the first is that "some company nagged the Post Office to let them put up some scaffolding on the wall in order to do some urgent work. Eventually they agreed, and on Sunday 13th April 2008 the scaffolding came down after six days up, revealing the work."[249] The second is that the security men who keep an eye on the CCTV screens had cut the camera's electricity and let Banksy and his team and giving them enough time to accomplish the graffiti, then reconnect the camera at a later time after the completion of the work. The third is that Banksy had concealed his face, as usual in many of his delivered works, hiding his face so no one sees him, including the camera. Whatever the case regarding the cooperation with Banksy, it is clear that the artist who does dare, defy and provoke surprisingly, is capable of innovation even in carrying out his artwork, whether with help or without help. If some people consider Banksy as a street champion, or king of London streets; it is because he was able to make himself a challenge legend given the ideas he offers, that bear the nature of blatant protest in the face of official institution.

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[249] Martin Bull, *Banksy Locations and Tours: A Collection of Graffiti Locations and Photographs from Around the UK*, PM Press, 2011.

More importantly, he made himself a hero biased to the general public in a community, where the image of a hero is set on a man who makes his heroism through the manifestations of violence somehow similar to what we see in movies, or as the violence against the weak and other peoples. While Banksy proposes a hero model who fights for peace, and makes from his championship a way of happiness of others, and regain their dignity. Hence, his message significance about peace and the struggle does not exclude anyone from his guidance through his graffiti.

We find in Banksy's works the character of the struggle to stand with the poor and oppressed classes in mural paintings and graffiti. His paintings represent a revolutionary protest against the culture of new capitalism and multinational corporations. He reminds us of those revolutionaries who only show up at night to write slogans around the dormant city against the authority power, or against the occupation. All his paintings are a protest against the economic, cultural, social and political control of the West in particular, he used in this case rats and a apes as a symbol to denote the oppressed and downtrodden people, which are one of the pillars and axes of some of his works, representing an image of the life of people in big cities living the life of rats, such as the artwork "Race of the Rats", according to him "the human race is the most stupid and unfair kind of race. A lot of the runners don't even get decent sneakers or clean drinking water. Some runners are born with a massive head start, every possible help along the way and still the referees seem to be on their side. It's not surprising a lot of people have given up competing altogether and gone to sit in the grandstand, eat junk and shout abuse. What the human race needs is a lot more streakers."[250]

Figure 3-3 Rat Stencil

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[250] Banksy, *Cut It Out*, 2004.

Figure 3-4 You Lie

Figure 3-5 Lying to the Police Is Never Wrong

If Banksy has used the rats as a symbol of the vulnerable, he probably wanted to show his sympathy with poor people, although he admitted "I'd been painting rats for three years before someone said 'that's clever it's an anagram of art' and I had to pretend I'd known that

all along."[251] The first graffiti artist who drew rats was possibly Blek le Rat; a French artist who had the chance to go to NYC and see the beginnings of the graffiti movement, "I had the idea to use stencils to make graffiti for one reason. I did not want to imitate the American graffiti that I had see in NYC in 1971 during a journey I had done over there. I wanted to have my own style in the street... I began to spray some small rats in the streets of Paris because rats are the only wild animals living in cities, and only rats will survive when the human race disappears and dies out."[252] Years later, Banksy started drawing rats, "people say he copies me, but I don't think so. I'm the old man, he's the new kid, and if I'm an inspiration to an artist that good, I love it. I feel what he is doing in London is similar to the rock movement in the Sixties"[253] Blek le Rat said, but then in the documentary *Graffiti Wars*, Blek le Rat changed his mind about Banksy copying him, "when I see Banksy making a man with a child or Banksy making rats, of course I see immediately where he takes the idea. I do feel angry. When you're an artist you use your own techniques. It's difficult to find a technique and style in art so when you have a style and you see someone else is taking it and reproducing it, you don't like that. I'm not sure about his integrity. Maybe he has to show his face now and show what kind of guy he is,"[254] but Banksy declared that "every time I think I've painted something slightly original, I find out that Blek le Rat has done it, too... only Blek did it 20 years earlier."[255]

The councils have great importance to maintain the cleanliness and the protection of public and private properties, by ensuring the removal of graffiti artworks, not because they distort the view as they claim, but also because they carry critical messages, in different terms; political, social, or economical. Sometimes these artworks are difficult to explain, and raise confusion and concern for public opinion. In this regard, the media announced that Transport for London removed a work of Banksy that was drawn near Old Street Tube station,[256] justifying that as offensive to common taste of passers-by, and encourages crime in this artwork:

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[251] Banksy, *Wall and Piece*, 2006, Century, The Random House, London, 104.

[252] "BLEK LE RAT /ORIGINAL STENCIL PIONEER." *BLEK LE RAT*. N.p., n.d. Web. 9 Apr. 2012. <http://bleklerat.free.fr/stencil%20graffiti.html>.

[253] Lee Coan, (June 13, 2008). "Breaking the Banksy: The first interview with the world's most elusive artists". *Daily Mail* (London).

[254] Elizabeth Sanderson, (Aug 13, 2011). "Banquesy: The Frenchman - known as Blek le Rat - accusing Banksy of stealing his 'guerilla art' style". *Daily Mail*. London.

[255] G. James Daichendt, *Artist Scholar: Reflections on Writing and Research*, Intellect Books, Bristol, 2012, 149.

[256] Iconic Banksy image painted over, 20 April 2007, *BBC*, <http://news.bbc.co.uk/1/hi/uk/6575345.stm>

Figure 3-6 Pulp Fiction

This graffiti was derived from the movie *Pulp Fiction* (1994), showing Vincent Vega (John Travolta) and Jules Winnfield (Samuel L. Jackson) in a parody of their famous pose holding guns in the movie. Instead, Banksy portrayed them pointing bananas rather than guns. This mural painting shows the irony of the government with the attention of the reducing crimes, also criticizes strongly the phenomenon of violence. Critics estimated this iconic artwork to be worth more than £300,000, but according to a spokesman of Transport for London, after removing the mural painting: "our graffiti removal teams are staffed by professional cleaners not professional art critics" to prove that they are not concerned by the artistic side as much as they are concerned by the cleanness of the city. It is a strange position of a government institution and is incompatible with the reality of the cultural situation, believing that graffiti distorts municipal scene and pollutes the environment.

Banksy believes in the nudity of streets and walls, the rebellion against art galleries, museums and places closed. He has proved the artistic status of graffiti, not be an art of a delinquent, neglected and fugitives, or an art that contributes to the pollution of public places absurd scratches. On the contrary, he wants this art be shared between all tastes, as long as the concerns and issues are common to all people. He shows his revenge in this graffiti artwork, towards decision-makers for the world climate summit:

Figure 3-7 I Don't Believe In Global Warming

If Banksy wanted the graffiti art to be a global art, he also wanted to express the universe in its own way. He did this graffiti after the failure of the 2009 United Nations Climate Change Conference, also known as *Copenhagen Summit*, where he excelled four of his drawings at the Regent's Canal in London criticizing the participants in the conference for not making enough efforts to save the environment from pollution. In this graffiti he also criticizes the idea of global warming in the presence of the grace of life which is water, he also wants to send the message that we the grace of water we can do the impossible, because the water reflects everything that is positive, which was clear in the graffiti reflecting what is written in the water.

Banksy was able to connect, through his art, this world with a futuristic vision towards contemporary environmental issues by a provocative and suggestive idea through the streets of major cities. He provokes the passersby and irritate them every morning with his graffiti on the walls in the form of nude and transparent or weirdly dressed creatures, sending a criticism message to the all concerned in the time where we receive things without reflection, and without asking ourselves whether it is or not of any benefit to us in our lives, because of our preoccupation with the fast pace of life, and the pursuit of consumption products of high-speed changing, as if we are not concerned with the matter of what we consume, this is what was expressed in this painting "Christ With Shopping Bags", criticizing the consumer society, portraying Jesus Christ crucified holding shopping bags:
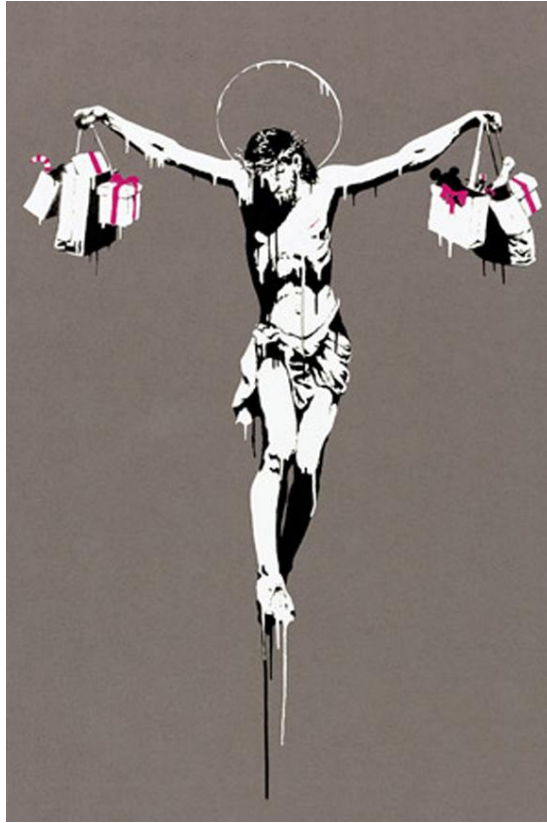
Figure 3-8 Christ with Shopping Bags

Or, as shown in *Figure 3-9* expressing Banksy's criticism of the United States being responsible for consumer spending, portraying "Pham Thi Kim Phuc – the Vietnamese girl captured on film fleeing with arms out-stretched from a napalm attack on her village in 1972 – holding hands with Mickey Mouse and Ronald McDonald."[257]

Figure 3-9 Napalm - Ronald McDonald and Mickey Mouse

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[257] Begüm Özden Firat, Aylin Kuryel, *Cultural Activism: Practices, Dilemmas, and Possibilities*, Rodopi, New York, 2011, P49

This graffiti unites with the symbolic content in processing social and humanitarian issues, leading to ambiguous relations between different social strata. Banksy seeks through this message to contribute to the awareness of people over the new capitalism step in dealing with the class that has no will, represented by this naked girl in the middle of the image. To his fans, Banksy is the voice of opposition, staking the claim of the individual in a media-obsessed capitalist society. [258] Also in this graffiti, there are paradoxes with depth of contradiction between the awareness of the capitalist who is only concerned by Disney World or Disney Land and only cares to control the minds of humans, especially the poor by the commerciality idea, and the creation of an artificial world to the new "dot-com generation" [259] or 'e-generation'. This new capitalism also tries to create a fake generation by manipulating the fate of the people as illustrated in the person extracted of everything, even of clothes, who lost her rights of protection, as the humanitarian principles abandoned her to be manipulated by the capitalist and business class in the form of clowns, creating "a new type of human being is being readied for the twenty-first century – individuals whose sense of self is bound up less in how much output they produce and how many things they accumulate and more in how many vivid experiences and relationships they have access to."[260] This distressing image and similar war images are symbols of the inhumanity and futility of war.[261]

In a large part of his work, Banksy uses advertising method in providing simple messages of the capitalist lifestyles, and to learn the social and political life and economic status quo, also looking for the essence of life spoliation by the market. He confronts the political and social contradictions within the capitalist society and beyond. This is shown in this mural painting where he modifies, style standards, the flag salute to become a tribute to Tesco supermarket flag, children declaring an oath of allegiance to a Tesco bag.

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[258] Cedar Lewisohn, *Street Art: The Graffiti Revolution* (New York: Abrams, 2008), 117.

[259] Jeremy Rifkin, *The Age of Access; how the shift from ownership to access is transforming modern life*, Penguin Books, London, 2000, 198.

[260] *Ibid.*

[261] Christina Schwenkel, "Exhibiting War, Reconciling Pasts: Photographic Representation and Transnational Commemoration in Contemporary Vietnam."*Journal of Vietnamese Studies* 3.1 (2008): 36-77.

Figure 3-10 Very Little Helps - Tesco Pledge Your Allegiance

Banksy's graffiti has made the fans of his art ask questions of utmost importance for the attention and the identity of the artist who is anti-war and hegemony of capitalism, especially after he drew The Mona Lisa in Soho – London in 2001, carrying a rocket launcher, a deadly weapon to signify the antagonism of wars and hegemony of capitalism. It also reflects the balance of capitalism thinking that makes benefits from selling arms, encourages wars, and abandoning the noble values , as illustrated in this mural painting, that was "later converted to Osama Bin Laden by an unknown artist. Then removed after two days."[262]

Figure 3-10 Mona Lisa with Bazooka Rocket

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[262] Banksy, *Wall and Piece*, 2006, Century, The Random House, London, 22.

Banksy has been able with innate his talent to live up mural art and develop his taste, especially when used to serve the humanitarian issues, and to protest against the unfair governmental institutions, including the government's foreign policies. His objection is not just against the social situation in Britain only, but on what is going on outside the UK as well. He visited Palestine in 2004 and was shocked by the wall of racial segregation, the "Apartheid Wall",[263] officially called *Israeli West Bank barrier*, especially that Banksy is an enemy of walls, wherever they are, anyway, with any means when changing the facade to a critical drawing that contributes to the awareness of people. This is what he did in several drawings on the wall created by Israel; drawings that pour all his harsh criticism of the racist ideology through this wall. Some of these mural drawings: a ladder leading to the horizon, and a little girl in the prime of life represents the future flying high and holding balloons that preceded her into space, as if the hope slipped away from her hands, the attempt of the girl to overcome the wall is a symbol of everyone's dream, and when we focus on the shadow of the girl as if it expresses the hidden dreams of the girl. Both shadows, of the girl and balloons, reflect the hope of children in freedom that seems like something that can never be achieved. In another mural painting, a hole showing the other life denied to Palestinians, another mural drawing, he drew a dashed line on the wall that looks like the square is ready to cut.

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[263] Samer Alatout, (August 2006). "Towards a bio-territorial conception of power: Territory, population, and environmental narratives in Palestine and Israel". *Political Geography* 25 (6): 602–21

Figure 3-12 Banksy at the West Bank barrier (clockwise from top left: Balloon debate, Escapism, Unwelcome intervention, Cut it out)

Or, as in the graffiti below, a white horse trapped alone behind the wall in the form of "a wondering horse" to restrict down on all creatures. Although the image of the horse means force in its significance, the prison of this wall is more powerful than any force.

Figure 3-13 Stable conditions

Banksy teaches us a profoundly humane lesson in respect for human dignity. Thus, his drawings on the separation wall are a clear call to the demolition of the apartheid wall, drawing from the experience of tone enemy that existed with the Berlin Wall, which distorted human dignity, and after more than twenty years of the demolition of the Berlin Wall, the same event is repeated, without benefiting from past experiences. In such paintings Banksy alerts us that such work does not make the hope for a safe life among all mankind, and that that wall "essentially turns Palestine into the world's largest open prison",[264] he also said, when introducing his Wall project in his website that

> if the wall itself has been deemed unlawful by the International Court of Justice? The Israeli government is building a wall surrounding the occupied Palestinian territories. It stands three times the height of the Berlin wall and will eventually run for over 700km - the distance from London to Zurich. The International Court of Justice last year ruled the wall and its associated regime is illegal.

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[264] Dora Apel, *War Culture and the Contest of Images*, Rutgers University Press, 2012, 210.

Banksy's graffiti in Palestine reflect the challenge of all existing racist practices used by the occupation, especially the apartheid wall. They also reflect the will of the Palestinian people to life, despite all the methods used by the Israelis to crack down on the Palestinian people. Some of the Palestinian media tried to have an interview with Banksy, but he only gave them a written statement, "the segregation wall is a disgrace... The possibility I find exciting is you could turn the world's most invasive and degrading structure into the world's longest gallery of free speech and bad art..."[265] When talking to a Palestinian old man about the importance of his graffiti on the wall, he said:

> Old man: You paint the wall, you make it look beautiful
> Me: Thanks
> Old man: We don't want it to be beautiful, we hate this wall, go home[266]

Perhaps this is what gives the impression that Banksy is known for his sympathy to people and oppressed classes, as he is known for his sense of humour, political satire and anonymity that made him the most popular street artist in the world.[267] His drawings generally show this sense, for example, he drew a dove, which is a symbol of peace, wearing a bullet-proof vest, with a crosshairs over its chest,[268] and its sniper preparing to shoot. Even though the place is located off the control tower, but Banksy was able to draw an attempted murder of peace in the form of a dove, under the cover of darkness, and in a sensitive place.

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[265] C. Jordan, "Banksy in Bethlehem: Art and the Barrier Between Two Nations," *NewsFlavor,* 2008, http://newsflavor.com/world/middle-east/banksy-in-bethlehem-art-and-the-barrier-between-two-nations/
[266] Banksy, *Wall and Piece*, 2006, Century, The Random House, London, 116.
[267] Sebastian Peiter, *Guerilla Art.* London: Laurence King, 26.
[268] Vince Antonucci, *Guerrilla Lovers: Changing the World with Revolutionary Compassion*, Baker Books, 2010, 132.

Figure 3-14 Armoured Dove of Peace

Banksy is a prominent graffiti artist, objecting the injustice and inequity, creating expressive drawings for justice and equality. Such murals raise many questions about daring Banksy and his sleight of hand, which allowed him to access these sensitive places, leaving graffiti, like Palestinian resistance fighters, who carry out operations against targets of Israeli military heavily fortified.

If Banksy is influenced by the lives of ordinary people, and addresses the oppressed, it does not mean he has not forgotten his campaign against the industrialized countries that did not stand to fight against some chronic diseases. As in this graffiti *Sweeping It Under The Carpet,* painted in 2006 during his campaign against multinational corporations and ideas of capitalism that he criticized of letting down Africa in resistance to AIDS crisis. He declared "we can't do anything to change the world until capitalism crumbles. In the meantime we should all go shopping to console ourselves."[269]

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[269] Banksy, *Wall and Piece*, 2006, Century, The Random House, London, 204.

Figure 3-15 Sweeping It under the Carpet

Banksy is famous for his views against all means of rejection, he believes that life became a heavy burden on people, difficult to bear, and that the city in the concept of globalization is like a train transporting consumer goods, and who leads this train possesses these goods; meaning that the train and the goods are not accessible to the citizens, but to the owners of the train, and the owners of the goods and products have political tutelage, corruption and tyranny. Multinational corporations (*MNC*) or multinational enterprises (MNE) are trying to kill public and private freedoms, and violate the dignity of the citizens, and killing their hope in change. Unless the train revoked, representing capitalists, people will not live in safety of all respects, politically, economically, culturally, and socially. So Banksy struggled with the vulnerable, and defended the freedoms and instil hope in the hearts of people, contrary to what utilitarian companies do, and some politicians who peddle the fate of the people, as expressed in this mural showing children looking for hope, not guilty buy they are forced to life on deadly weapons. Banksy expressed people's concerns and problems through this piece of art called *Kids on Guns Hill*.

Figure 3-16 Kids on Guns Hills

It is not strange for Banksy's art to have consent of all the people, where he became the most influential through his art on the street. His art has become an international brand, as it addresses the issue of the individual while facing the fate of his or her civilization. In dealing with community issues he carves vague faces, bodies without identity, and he constitutes tastes and reflections of urgency with his skills of high artistic quality in the character of Pop Art, where we can see the last touches on the artist in this timeless painting that may represent a self-portrait to express continuity in the performance of his mission.

Figure 3-17 Banksy brings art to the streets

Banksy gave us a model for the fact that occurs in our daily lives and cultural expertise, clarified in his mural paintings linked to the lives of the oppressed. To understand the depth of what is intended by Banksy, we should focus on the system of significance, which is located inside the mural painting through the signifier formal that pushes the signified to give a meaning, especially with Banksy, who wants to create an artistic context outside the terms of artistic system that the eye got used to of the complex graphics. As such reading the paintings of Banksy becomes easy, painted with the standards of public taste; because it stems from the reality related to the human world.

However graffiti of Banksy, as is the case for other prominent artists, we are always in front the call of signifier, what Jacques Lacan calls "primordial signifier", as a mediator between the receiver and the image in its external form that creates the initial optical vision (i.e., when we see a word or an image in the first moment, without understand its meaning and then try to understand its meaning). Then comes the assumptions on which conjures up signified mechanisms in the search for a relational meaning between the signifier and the signified, through the logic of the relationship that refers to behind the painting mural. This means we may find in his paintings a sliding signified, or a sliding signifiers and a floating signifier, so the recipient may draw a meaning in mind when trying to understand the graffiti of Banksy, and other works of art through bilateral of Ferdinand *de Saussure* "signifier-signified". We deduce what we can call basic meaning and relational meaning.

The graffiti artist generally rejoice with varied visions and readings of the details of his mural paintings, and refuses to disclose secrets and objectives of his creative artwork, and leaves it to the recipient; because his career as a graffiti artist is creativity of mural with his feelings to win multiple solutions provided by the public. Add to that effort of every graffiti artist is to highlight the hidden dimensions of reality that are not visible to the average person, and make them into a visual image that stimulate the sense and feelings of the viewer to read the details of the truth of the invisible reality. Thus, Banksy had connected between directions in his direction of creativity, one includes the direct expression which is compatible with the tastes of the general public, and the second is interested in the intentional sense in its semantic extend, or what Lacan calls the "signified chain", i.e. we can extract several connotations through one mural painting, the connotations multiply, according to the understanding and level of each person.

If the postmodern had considered art as a movement to accept the concept of "Anything Goes"[270] according to Jean-Francois Lyotard, we find the art of Banksy represents one of the most important new arts developed by the ideas of postmodernism like the conceptual art, post conceptualism, minimalism, Neo-Dadaism, Pop Art, display and performance art, Happening, environment art, installation art, body art, video art and other arts that ended up assembled, the opposition of the above forms and pastiche, and metaphor or allegory and excessive hyperspace.

3.3 Wall writing - Translocal Culture

3.3.1 Wall newspaper

> *"I've always paid a great deal of attention to what happens on walls. When I was young, I often even copied graffiti." - Picasso[271]*

If mural drawings as discussed are used as a culture counter, or marginal culture, performed by artists rebelling the official layout of creativity, and the institutions and official government departments, the wall writings are not less rebellious and revolutionary by the class of the community, facing taboos in social, political, or moral terms, in order to break the barrier of shyness. Therefore wall writing was adopted by the general public to express their feelings, or taken as a slogan or a logo mean for their ideas. Wall writings create sometimes a psychological explosion that leads to the end of patience, which makes one seeks to free himself from harmful feelings; and resorts to vent, as the philosopher Aristotle called it "catharsis". Some graffiti artists find in these writings a space of freedom, as they did not find a direct way for this "catharsis" more than expressing the psychological and social pain in the wall panel as the panel is free, and attractive in terms of mass communication in the delivery of what the graffiti artist wants to inform people, by an effective communication linked between the illiterate and the educated receivers. So the wall became a link between the self and the other, of any kind, as it contributes to the demands of all identities, political, social, or

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[270] Jean-François Lyotard. *The Postmodern Explained: Correspondence 1982-1985*, trans. Don Barry, Bernadette Maher, Julian Pefanis, Virginia Spate and Morgan Thomas, Minneapolis: University of Minnesota Press, 1992, 8.

[271] Brassaï, *Conversations with Picasso*, trans. Jane Marie Todd (Chicago, IL: University Of Chicago Press, 1999), 254.

self identity in the diversity of its demands, and then the wall, according to Brassaï "still serve as a thermometer of social conditions: when the temperature rises, walls cover with graffiti… Once more, the wall has become a mirror for the main trends in contemporary art: 'calligraphy'."[272]

Mural writing (we excluded in our research to address writing in its first inception and origin, whether it goes back to the Egyptian hieroglyphs between 3200 BC – 3300 BC or to Sumerian between 3500 BC – 1800 BC, as well as for the Ancient Chinese writing that was invented about 2000 BC),[273] just like mural drawing, is within the graffiti art field, they belong to the cultural field. Mural writing is a class of works of art known in the graffiti history, according to analytical studies of genealogy, from the perspective that mural writing that we are talking about not only includes writing alphabet letters, but also includes some graphics-like characters such as signs, logos, slogans, geometric shapes, lines, and numbers, which may be exercised by someone even if this person was not educated, or does not know how to write. There are many people of this social category who practiced mural writings without knowing how to write, nor read. This is within the framework of illiterate graffiti that is spread in the streets and public places, without the cultural intermediate or distribution channels. It is the writing of 'elsewhere' or 'there', it does not present itself through typographical mediator (paperback edition).

The graffiti artist in this case differs from the other artist well known in the field of artistic schools, however, they both agree in spreading cultural awareness, where the mural writings managed described as graffiti art want to impose itself and move from a marginalized art, a nobody, and outcast to a recognized art, with an artistic importance, from an art outside the cultural context to the art within the cultural context. In addition, it raised questions that brought many researchers to address this issue as a study, including the general public concern about it, because it does not need formal institutions to announce the production of such art, it is displayed in open spaces on the walls, consumed by the private and public sectors, educated and uneducated people, until it has become more prevalent than the rest of the other arts that need an intermediary to announce and distribute it.

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[272] Brassaï, *Graffiti*, Translated by David Radzinowicz, Flammarion, Paris, 1993, 20-21.
[273] Achille Weinberg, "L'écriture : un tremplin pour la pensée", in *Sciences Humaines*, Mensuel N° 109 - October 2000, 22.

What concerns us in mural writing in general is the practice of writing in a TAG manner which appeared markedly in New York in the seventies of the twentieth century, and then spread throughout the rest of the world. Taggers are known for relying on tags in writing, composing and drawing at the same time, and often use spray cans in their writings. The word tag is modern; it is taken from the trading language among young people in the West in general. The general view of tagging is that it is "dirty, obscene, and disease like."[274]

It is part of the third culture puzzle that fall within the writings officially not recognized in knowledge, because it is writings on the walls and therefore not documented. In addition it is written in a simple nature of expression using slang, resorted to people to express their own feelings. Thus, this kind of writing shares the intelligentsia writing that no longer has a monopoly of culture.

Perhaps mural writing is no different from some of the other works that has become included in the folk art, such as installation art, pop art, process art, earth art or land art, conceptual art and minimal art, and mixed media in addition to other works of art that connects street art with mass communication, which markets its potential ideas by drawing popular approaches as an alternative to the elite art. Popular culture today became a commodity subject to assimilation through the discovery of creative symbols by all the popular masses, within the dictates of the communicative postmodern culture as a horizontal culture passing the concept of continental boundaries; the intercontinental culture.

The mural writing does not require classic writing techniques or high quality, or fine arts techniques in general, but assume the socio-cultural formats to take into account new relationships for the diversity of cultures, and try to recognize it as a legitimate art in official circles. With mural writing the word becomes a weapon, able to create concern and annoyance to the official governmental authorities, some social institutions, and religious institutions, and in turn it also makes communication and builds bridges possible with all social strata. Add to it is part of the autobiography of the graffiti artist; because the artists express part of their feelings, and as the graffiti is part of society, then what the graffiti artist produces reflects an image of this community through the mural writing in describing the

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[274] Tim Cresswell. The Crucial 'Where' of Graffiti: A Geographical Analysis of Reactions to Graffiti in New York. *Environment and Planning D: Society and Space* 10:329-344, 1992.

daily reality that the society is going through. Bushnell pointed to the link between the concept of marginal culture and mural writing, especially when analyzing some of the mural writings in Moscow, which he linked with the official cultural level and included in the marginal method.[275]

Mura writing have reached a climax – after it was fed from the ideas of mural paintings and drawings – in the early eighties of the twentieth century from the Hip Hop people who blew their creative and innate energies spontaneity, offending in that all classic artistic assets, and were encouraged to do by the media which saw in this art that responds to the aspirations of the new generation and reflects a social vision rejecting all that comes from this generation of experiments. So this young generation that tends to popular culture had to associate to new movements of art, blowing vibrant capacity and active dynamic in what fits them, showing what was marginal, as was the case for many of the other arts, such as Rap music, Rock'n'Roll, Break Dance and other artistic means that were similar in direction and artistic content to mural writing, where it contributes to show the levels of the culture of the new generation who wanted to connect the colours of their art to a special colour of their own. This means they use a language closer to a jargon that only befit low level of expression, which according to Abel, represents the mentality fact that write such writings which reflect the problems of daily life of the community.[276]

The followers of mural writing find that it has gone through several stages until it reached this level of sophistication that reflects the culture of the new generation. We may find in many of the writings that they reflect an aspect of the concerns of this generation, and necessarily reflect social change cases daily either in the villages or in the cities, or in developed countries and developing countries. This means that the mural writing has become a phenomenon of art, which prompted Robert Reisner to give greater attention to this art, by writing a book entitled *Graffiti*: *Two Thousand Years* of *Wall Writing*, where he followed its steps since its inception in human history to the present day.

The writing mural is one of the new creative visions because it integrated into everyday life in every sense of awareness and fragility. It was imposed by the generation of the third

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[275] John Bushnell, *Moscow Graffiti, Language and Subculture*, Unwin Hyman, Boston, 1990.

[276] Abel Ernest & Barbara Buckley. *The Handwriting on the Wall*: *Toward a Sociology and Psychology of Graffiti*. Westport, CN: Greenwood Press, 1977.

millennium to be exact, outside the institutions of traditional art, when this generation wanted to look at everything that is marginalized and forgotten, from the perspective of that mural writings are important texts equally to what we find in the high quality artistic texts that is written by the elite. Add to that the mural writing art works to dissolve boundaries between self and impact, by making the wall part of the culture.

The street blackboard was only a part of a bold attempt of young people to develop their feelings in their diverse creations to oppose the elite culture, as if the street blackboard including what it dictates of the culture parallel to the official culture is an implicit recognition of the transformation of culture from highest to lowest. So the cultural awareness with the symbolic meaning of all social strata was accumulated, and culture was no longer confined to the elite, also it was no longer confined to the creators only. Popular masses has become interested in participating in the opinion of what they see every day in the street from the contributions of creative acts as motivation, both during the production or consumption across many contexts and severe acceleration, and expand spontaneously in the social environment through the street blackboard.

If the street culture targeted to all the masses, it also gives them a variety of art tastes especially a public taste, which became keen to follow the culture of consumption and the concomitant diversity and change because it is attractive and enticing. There were many factors in the tendency to this type of creative activity; perhaps the most important factor is the desire to prove the presence of the talented and skilled generation more than considering them artists. They start in the discovery of talents from the desire of the need for a lasting change, regeneration, taking advantage of previous artistic schools of street art like realism, impressionism, symbolism, futurism, mono-objectivism, neo-plasticism, Dadaism, surrealism, neo-realism, existential, absurdism and other new arts that liberated folk arts of reference trends and strict artistic commitments.

The writing style on the walls tends to release the graffiti artists' energies and feelings differently, and in a space free of all constraint, the wall space, free of any obligations for several reasons:

- low cultural background
- decline of knowledge level

- shorthand feelings presenting them in a comprehensive, focused, and in a simplified manner
- provoke the feelings of the other directly
- stimulate the receiver on the power of imagination
- the mural seems chaotic, but when focusing on details it seems to be understandable
- the mural tends to detect anything silent and deep within every human feelings
- mural writing starts from being a starting point to create a critical vision

Mural writing wall serves as a media discourse in all its forms, including speech propaganda, and that is because of what is in the mural writing of the uncanny ability to deliver information quickly, by simple means it becomes accessible to everyone. A wall with free writing, simplicity of expression, accuracy of criticism, and the consolidation of the idea to the recipients in all social categories, mural writing is therefore able to communicate even with uneducated by viewing the content of suggestive words, illustrations whether sarcastic or expressive, which makes it attract a lot of recipients; something that could not be reached by a classic expression even at the height of the influence of elite language. The critic and researcher Edward Lucie-Smith mentioned this in his book *Movements in Art Since 1945,* considering that contemporary artists are enjoying freedom in dealing with their art in different radical ways by innovation. With the advent of Pop Art, there was no consensus on the image that the avant-garde art should seem like, or even what it should try to do, and so we find that the emphasis is on exclusive mentality in the new art.

Mural writing is a visual-verbal language at the same time, and its relation to eye on the walls – as a space for the general public – helps it to attract people's attention to it, and the reflection of its content in them. If we add to this its method of formulation of revealing and sarcastic words in most cases, or phrases and symbols in the form of lines of graphs or diagrams, and illustrations, then the mural writing in this case is the fruit of the maturity of human consciousness – whether the consciousness of the educated or uneducated – also an important way in the performance of its mission propaganda to express feelings and emotions.

Graffiti artists seek to achieve many basic goals in their writings, most notably:

1. The new generation's tendency to assert themselves and confirm their talents.

2. Stir emotions among the general public through the content of the messages, often a stimulation, or criticism, or sarcasm of a crisis situation.

3. The involvement of the public in the act directed to them by using visual language specified in the implications that raise intrinsic motivation for the desire to participate, the achievement of curiosity, the active engagement in order to express an opinion, the completion of the task value, and goal-oriented.

4. The mural writing reflects reality, thoughts, feelings, and culture, helping them to communicate by easy means, and simple sense, without a difficult language, unlike the eloquent language.

5. Stir people's emotions in a sarcasm manner in order to create a taste response of the recipients; because the response direction of the work of art in general is more comprehensive, either in the image in which it appears, or in the topics covered.

6. Create a vibrant cultural environment

7. The dissemination of ideas of a particular orientation

8. Create awareness represented in the individual knowledge in the sense that the person who appreciates the information received has a high level of concepts, making anyone able to distinguish between what is beneficial him and what is harmful, also to plan and control, and to create a self-regulation

Graffiti can best be best summarized according to Richard Lachman: "Graffiti in some forms can challenge hegemony by drawing on particular experiences and customs of their communities, ethnic groups and age cohorts, thereby demonstrating that social life can be constructed in ways different from the dominant conceptions of reality".[277]

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[277] Richard Lachman. 1988. Graffiti as Career and Ideology. *American Journal of Sociology* 94:229-250.

3.3.2 Walls as objection books – a culture of disapproval

> "Society has been completely urbanized… The street is a place to play and learn. The street is disorder…This disorder is alive. It informs. It surprises… The urban space of the street is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing. A place where speech can become 'savage' and, by escaping rules and institutions, inscribe itself on walls."[278]

The mural writing in large part is considered as a marginal writing against all that is official or belonging to an institution, either by condemnation or conviction of the situation that the new generation has reached. It is a method of subculture of rebels from the youth and adolescents, who tend to write randomly in the areas where they want to write, which is what we called blackboard street, where we find the mural writings on the street, on the facades of shops, in the form of advertisements written on the wall, clubs banners, and logos everywhere. It occupies a large area of the walls and public places in the form of free advertising panel providing constant presence that reveals the existence of social groups trying to highlight them.

Mural writing realizes for these young people some sort of psychological compensation that they miss in their social affiliation as protection for them, and provides them with psychological gratification. The new generation turn to this writing for the purpose of creating an atmosphere of their own, displaying the concerns, even though their message is marginal in the eyes of many, but it reflects the contrast discourse that represents the antibody culture through their writings that try to destroy the illusion and familiar (any illusion that provides them with the bitter reality), and to forget this reality that made them lose all hope. Therefore it is a writing without affiliation identity, it only belongs to the street, but carries many connotations as it shows us what is hidden of the information concerning this generation, it also carries deep meanings only felt by who is in the situation of these young people, who focus in their writings on the need, observation, intuition, and question, after they felt neglected and excluded from the social reality. Mural writing exceeds expressing the social reality to follow ongoing political events clearly shown, to express their democratic role through graffiti.[279]

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[278] Henri Lefebvre, *The Urban Revolution*, University of Minnesota Press, 2003, 19.
[279] William McLean, "Graffiti", *Encyclopaedia Universalis*, VII, (Paris, 1970), 849-854.

Thus, the wall is a democratic space that expresses the artistic and submerged aesthetic in the consciousness of rebellious youth. If the mural drawing has pointed to this as well, the mural writing reflects this position more clearly, and perhaps this is what we have referred to, especially with Banksy, but in writing the expression comes at the level of the written language and is not drawn. In addition to that it is used in several expressions of direct abomination; for venting the anger felt by rebels, as a reaction to the opposition, in a very harshly worded, including suggestive expressions which are not devoid of eloquent style.

It is a fact that the silent and the marginalized and the oppressed have now an expressive voice through their rebellious writings, each word or phrase is like gap in the wall engraved on it, or is a light energy for its owners seeking to conquer the darkness, and to the dismayed writings in some repressive institutions, like many Arab countries where slogans are written on the walls against the reckless policies. Perhaps this observation applies, in particular on the political graffiti, which usually reflects the major political events, as what is happening in the Arab Spring for example, despite the fact that such political slogans that are written on the wall have an old history, since the liberation movements as it took place in the Algerian War of Independence (1954 – 1962) that bothered the French in the public opinion.

Figure 3-18 French Propaganda against the Algerian Revolution

Brassaï stems in historic census the political events, which were accompanied by an intensive wave of Graffiti on the walls, as the walls of buildings in Madrid, Valencia, Barcelona and Seville in Spain covered by the letter "P", which stands for "Protest" in June 1959.[280] In fact, this kind of mural writing, which lays out the generation's anger of the status quo carries significance, in one hand, it shows the culture of difference expressed by the new generation against all rationing codification and seeks to adjust its essence, or install its identity. On the other hand it refers to the self-assertion that makes them feel arrogant, given the dynamic nature of youth who are in the prime of life, and because they believe that it is their right to create what suits them from a new way of thinking and writing, making it non-rationing, which is what made them choose the technique of difference, the opposition, and ridicule, and confirm the identity contrary of the familiar, but the means is represented in the selection of a free street blackboard encountered by all the people, and without paying any price for. But these questions that impose themselves on us are to what extent is this recognized by a wide range of recipients? Does this discourse seek to gain recognition of the cultural institution? Were the mural writing artists able to confirm their identity as the graffiti artists, where the supporters managed to assert their identity such as Banksy and others who were able to remove the recognition of this kind of art? Was the mural writing art able to follow the example of the mural painting, and get it out of the marginal art department to the department of cultural foundation art? Perhaps this is what future generations demonstrate more clearly, as long as the mural writing has not lived up to the level of what mural paintings have reached of identity confirmation.

Some writings are based on the direct method, defamation and mischief of others and often dominated by ugliness, ingenuousness, superficiality and personification. They also rely on insults and curse instead of criticism, using a low language instead of a high language. They include repetitive reproduced images, instead of creative and innovative images. It seems like these kind of mural writings are savage as they are outside the general cultural pattern and writing norms, so the official authorities stand in such cases to fight them, and try to control them; in order to place them in the context of writing acceptable to all people, or eliminate them.

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[280] Brassaï, *Graffiti*, Translated by David Radzinowicz, Flammarion, Paris, 1993, 20.

The official institutions fight against of this kind of writing fall under the phenomenon of maintaining public taste and mechanism of social development; as it was seen as aesthetic luster deformation of reality that moves the citizen, and sometimes scratches his feelings. In New York City for example, the local authorities allocated teams of cleaners to clean the streets and tunnels of such writings, and spent a lot of money on them, however, they did not limit such activities to practice writing against all that is undesirable, so they resorted again to a general amnesty for these artists, and here the street artists were divided into three sections: some of them committed the authorities, some of them remained on their position and some of them combined both. As part of the solution, authorities urged residents to fight the phenomenon and clean the walls of their homes, and asked the shopkeepers to remove these manifestations and to refrain from inviting artists as in the past, to write and create a piece of art used by the shop owner as part of the advertisement, defining his commodities and the nature of his services. In London, the treatment was different from New York, for example, graffiti artists were devoted specific places to do their graffiti, however, the authorities were unable to eliminate this phenomenon, where the streets, shops, public places were crammed with such signatures and mural writings. Some associations earmarked for the fight against laws that limit graffiti writings tried to leave the young talented to express their feelings and defend this art the way they want.[281]

Most graffiti artists who tend to write on the walls, do so because they consider it a way of communication in all aspects, including emotional communication, enabling social relations, in addition to being an artistic area that does not cost a lot, but may not cost anything at all, both in terms of financial or in terms of compliance with the strict rules by the art schools. Perhaps the most important for young people in our estimation is that it is a catharsis of what is prevalent in life by virtue of social pressures, or it sometimes represents the community to express their concerns when the community cannot express themselves directly, comes mural writing to escape from the grip of official institution surveillance and control pressure on the community to exercise its experience marginally away from the control of the authority. In this case often express silent or what is not bearable by reality, which creates a text parallel in writing (an official text in an official language, and a marginal text that is invented by rebellious youth). Perhaps this is what made Jacques Derrida devote aside from concerns about marginal writing, especially the margin as a disposal, psychological studies give great

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[281] Jill Posener, *Spray It Loud*, London: Pandora Press, 1982

importance to such a situation especially Freudian psychoanalysis studies that helped Jacques Derrida in addressing such topics; to see in the margin as another text in saying: "there is not a blank, virgin, empty margin, but another text, a weave of differences of forces without any present center of reference."[282]

Perhaps this overlap between the political and cultural discretion is visible on the covered walls by many posters, especially in non-democratic repressive countries. Louis Aragon who seems to be influenced by political concerns in posters and wall writing pointed that "some of the more radical implications of *collage*. He thinks of it as a way of opposing bourgeois values, such as the expression of individuality, and the uniqueness of the work: it is poor and easily reproducible, and its materials come from common life and express a naïve view of reality, offering nothing capable of glorifying the artist or his civilization. These qualities make *collage* an anti-technique with the potential power of revolutionizing purely aesthetic values as well as political ones."[283]

The political criticism sometimes gets to extreme cases of irony, daring and humour in many mural writings; to express their rejection of this case in its own way that differ from the rest of the formal methods expressed by some opposition political parties, or some of the unions, and international civil organizations. The vigilant in the mural writings discover that this kind of art lives for the moment juxtaposition cultural cooperation between the slogan margin fragmented, and trying to prove the existence in the political position, which is created by those social groups, we have observed this in the mural writings in the Arab Spring revolutions.

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[282] Jacques Derrida, *Margins of Philosophy*. Translated by Alan Bass, The Harvester Press, Chicago: University of Chicago, 1982, P xxiii.

[283] Jacob Korg, *Language in Modern Literature: Innovation and Experiment*, The Harvester Press, Sussex, 1979, p. 64.

Figure 3-19 Freedom is a Daily Practice - A Tunisian woman walks past a graffiti written in

Arabic

Perhaps what we understand here is that graffiti art in general is one of the common folk arts that have become accessible to any talent even if they are simple and have the desire to show the power of creativity. The street was among the means which contributed to the relative success to this type of art; because the talented in the graffiti art creates an image deemed appropriate to unload the artist's psychological feelings, and desire to express against all that stands out. Susanne Langer said in this regard "every real work of art has a tendency to appear… dissociated from its mundane environment. The most immediate impression it creates is one of 'otherness' from reality – the impression of an illusion enfolding the thing, action, statement, or flow of sound that constitutes the work."[284]

If writing on the walls express unconscious significantly, the basis of the ideas of rebellious youth in this kind of writing came from the symbolic unconscious that has aesthetic imagination and integration with the surreal thought, worlds that cancelled affiliation of reality to familiar image and repeated in daily life; to express feelings, and all that is suppressed. If those young people considered such conduct as catharsis, many of the studies consider is some sort of escape to forward this youth's inability to cope with reality, and try to repeal this fact and vanish in every way. However we do not deny that such a kind of creativity leads us to think of the right to know the reality of the marginalized corner, from

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[284] Susanne K. Langer, *Feeling and Form*, Routledge & Kegan Paul, London; Scribners, New York (1953), 45.

the perspective that all margins in our view, is part of the content, being rejected for this content and defiant it. So it is not surprising that the margin expresses the human crisis in the time of the image-pressing, and the compensatory machine (any machine that compensates humans in works), and super speed, and mass communication instigator, but the strangeness lies in the attempt to prevent this kind of creativity from appearing, and looting of the will of its companions, preventing the freedom to express feelings.

We find in this study of mural writing that there is a new qualitative leap capturing the academic study, and recognition as an art that is part of the modern arts, by pulling the attention to those marginalized social groups to book a place to attend the social and political daily events. In this sense it is significant in that the walls, in the eyes of these young people, carry rejection, and free opinion, away from all the limitations of the system authorities in all its forms, security, political, religious, and moral... etc. In return, the walls became blackboard walls of the poor and the marginalized, and their popular newspaper, which provides for all social groups to come out of hiding to the open state.

The recognition of the culture of the walls, strengthens the prestige of culture in general, and popular culture in particular, and encourages isolated groups that could not possess, or create, media channels of their own able to engage and influence on all the institutions that refuse their views and aspirations. For this the wall was an alternative to compensate for the shortage and imbalance in the culture of the oppressed; to express its view in new media discourse provoking the attention of official culture, and official institutions, in a manner that appreciates forgotten ideas. Graffiti will continue to bear bilateral presence / absence of reality unless it takes the legitimacy from the official culture.

Chapter 4: Visual Semiotics

4.1 Image and visual perception

Research reveals that humans are aware of the things surrounding them, through mental perceptions and senses, meaning that perception follows sensation in all types of senses (sound, sight, touch, smell and taste), especially the visual sensation, because the images that we attain are influenced by specific factors (shape, colour, location...) that control our awareness. We then try to check details of the image so that we can give adequate and satisfying explanations of what we saw, or convincing details of what could be perceived by the image. In such a case we should not neglect the role of subjective factors in perception. But, one may ask, how should we understand the phenomenon of aesthetic art like the image in its perception context, as a purely mental process? And how does perception contribute to the link between the iconicity of the image, which makes it recognisable, and the feelings and emotions that drive aesthetic appreciation of the image? In other words, how do aesthetic appreciation and perception combine? Do we trust our perception of the image and neglect the role of aesthetic appreciation in relation to the senses? Or do both complement the other in the understanding of the image? Will the sensory images affect mental provisions? Or should visual sensation and its perception be considered one thing along the lines of what the Gestalt School focused on, in rejection of the idea that perception is built up of sensation;[285] a view that cannot be denied, especially if we apply it to those advertising images that impel people to pay attention to consumer products.

The art world in general and the art of photography in particular, draw attention to what is perceived. The art of photography directs our thinking to the link between consciousness and the world around us, what Edmund Husserl distinguished between the intentionality of the act, which is that of our judgments and those occasions when we voluntarily take up a position and operative intentionally, or what produces the natural and ante-predicative unity of the world and our life.[286] The photographer produces a symbolic world by linking the self to the subject. The artistic image in all its forms is taken from the senses of the photographer

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[285] E. Bruce Goldstein. *Sensation and Perception*, Cengage Learning, Eight Edition, 2009
[286] Maurice Merleau-Ponty. *Phenomenology of perception*, London: Routledge & K. Paul ; New York: Humanities Press, 1962, xviii.

and the media between them and the living environment, within the context of everyday life in all its specificities and problems, which allows the artist, or the photographer, to be constantly present within their community. It is this interaction with the community that means that the image is never just the object in itself but includes all things between the viewer and its visible presence. Through this cohesion between the photographer and the community, the image is in a case of guiding the receiver (the public) to the way they see the ideas that contribute to their awareness. However, we find a lot of artists who disagree with consensual reality, and they use images to criticize such reality by focusing on disparate situations between them and reality. There are many examples of cinematographic image, graffiti, and plastic art, especially neo-realists which focus on a critical view of reality, and try to reproduce actual reality. For example, Martin Scorsese's film *Taxi Driver* is a severe criticism of the obscenity of American society in the seventies, and the state of intense corruption from prostitution, social, political, and cultural distortion, as well as the interest of the antagonist, who is a former U.S. Marine in the Vietnam War. There are two aspects to this in the film; the reality of rampant corruption in American society, which is not taken care of by authorities, while the second part of the film tries to produce another reality implicitly showing America as a sovereign power capable of changing the world. The celebrated iconicity of the film is testament to its success in rejecting the question of social relations as hopelessly corrupt, and advocating instead the value of the primacy of life, itself. In fact, it is a profoundly neoliberal film that helps set the values which were subsequently used to justify 'humanitarian' intervention overseas such as in Afghanistan and Iraq, and implicitly to show the leadership of American invincibility, and the use of the means of legitimate oppression as in the Arab Spring (especially Libya), as part of the preservation of the USA as a superpower.

Hollywood films contribute in spreading these ideas significantly, especially after the beginning of the third millennium, as in the film *Charlie Wilson's War*, directed by Mike Nichols. It is one of the neo-realist films that try to investigate the central principles of the culture of peoples, and contribute to change the course of events in the world, or rather contribute to change in the world order, which was dominated by the two essential poles during the Cold War, American and the Soviet Union. *Charlie Wilson's War* film is about Soviet war in Afghanistan, which is adapted from George Crile's novel, published in 2003 and bearing the same name. This film has sparked controversy in the American society between supporters and opponents, while others were surprised at the help of the Islamic

movements in Afghanistan in the war against the Soviet Union. Another view of the supporters of this film was that this support to the anti-communist movement in the world was used to topple the communist regime. This is what actually happened at the end of the Cold War, which lasted for many years, and cost the U.S. budget billions of dollars. While the third view of this film, was that the support of the Islamist Mujahideen in Afghanistan created another reality that reflected negatively on America after the growing strength of the Islamists, led by bin Laden in Afghanistan, which resulted in the occurrence of September 11 attacks.[287]

To find out its role in the production of a different reality it is worthwhile to review some of the details of this film, starting with the title role played by Tom Hanks, a U.S. Congressman leading Congress into supporting the largest-ever Central Intelligence Agency (CIA) covert operation, which supports the Islamists Mujahideen in Afghanistan in their war against the Soviet Union. The film tries to portray the communities in that region (Pakistan and Afghanistan) as people with limited intelligence to some extent, naively aggressive in their dealings; and therefore in need of help. Then the film moves to the effects of the brutal aggression of the Soviets on Afghans, which serves to mark the Soviets as non-humanitarian. In this way, the Cold War is reduced from a question of politics to a simple case of harm to the peoples of the world, as the Soviets are bad people who kill children and rape women. Perhaps what the viewer of this film can deduce is that the image creates another reality in which America is not challenged or challengeable, especially after the Gulf War in the nineties specifically, or in Somalia, or in Afghanistan to this day, or its strategic / interim exist of Iraq from 2011 to 2012. After the scandals of the U.S. military in both Iraq and Afghanistan, America today, after the revolutions of the Arab Spring, issues soft wars that depend on "smart powers" and "best interest". In all these wars the cinematographic image was able to contribute to changing the cultural pattern in the world away from politics, understood as focusing on the primacy of social relations in respect to wealth and the means of production, to the iconicity of the advertising image, a system of mass communication that centres on the visual text and which serves to produce a new reality in the interests of the political economy of neoliberal capitalism, "whether or not the new systems of production and marketing, characterized by more flexible labour processes and markets, of geographical

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[287] Bill Gertz. "Charlie's Movie," *The Washington Times*, December 21, 2007.

mobility and rapid shifts in consumption practices, warrant the title of a new regime of accumulation."[288]

Perhaps what attracts most our attention in *Charlie Wilson's War* is the excessive moral and material help given to the mujahideen, to a point the financial aid was millions of dollars borne by the United States and matched dollar for dollar by Saudi Arabia.[289] Then the film takes us to other scenes such as the losses of Soviet troops and the Soviet departure from Afghanistan. Then other scenes of the U.S. refusing to provide any amount of money, no matter how small, for infrastructure and schools in Afghanistan, which is no more than a war zone.

The new cultural awareness offers contributions motivated by the desire to produce a new stereotypical iconic image, that stems from the policy of the new capitalism that mocks the image in everything that serves the interests of all aspects of economic, military, political, legal, cultural, and media, by the appropriate tool for the dissemination of the beautiful and bright image, for the improvement of the smart power politics of America. Thus, guiding that new image is indispensable in the perspective of new capitalism, either to criticize the reality, or for its awareness, or to direct it to excessive consumption. Therefore, the image has become the site of political contestation as exemplified by Banksy, whose graffiti is based on the criticism of the logic of domination that restricts the movements of people in everyday life.

If Terry Eagleton felt that the art of Adorno was an attempt to establish a science of political aesthetics, according to *Art after Auschwitz: Theodor Adorno*, then we see in the graffiti art of Banksy the foundation for a political and social graphical mural art. He has shown that to the public in the form of a new art, motivated by their daily participation in following up his images highlighting the flaws of consensual reality. If some see the graffiti of Banksy as only transitional street art, we see that his popular art combines taste, political and social values, and, reflects a desire to maintain the independence of humans from the tyranny of the new capitalism and the totalitarian system of the advertising image, as in the image below:

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[288] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 124.
[289] George Crile. *Charlie Wilson's War: The Extraordinary Story of the Largest Covert Operation in History.* Atlantic Monthly Press, 2003, 519.

Figure 4-1 Very Little Helps - Tesco Pledge Your Allegiance

In *Figure 4-1*, Banksy sends a message that consolidates art, culture, and politics, to assert social human relations against globalization. The iconic logo of the Tesco supermarket, which stands in consumer society for the idea that consumption itself is the highest form of human choice is here satirised in the same move by Bansky, as the more obvious protest against the authority of big institutions and big companies. In essence, Banksy employs the same technique of incorporating a meta message alongside the more straightforward connotation (of the product or brand) by which the big companies are trying not just to sell their products but create a new reality, in which the meaning of choice and agency are fundamentally restricted, that serves their interests. His image connotes both the need for direct resistance but simultaneously communicates the idea of a completely different context and reality in which social relations are still important.

The viewer contemplating this graffiti is faced with multiple significations, which raise many questions about art in our daily lives that, in turn, lead to a questioning of the dominance of consumer culture as promoted by capitalist culture. This bears out Adorno's idea that art stands against cultural hegemony, even if it offers substantive content in support of this dominance, in the sense that it always remains affected in some way by social dialectics.[290]

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[290] Theodor W. Adorno. *Aesthetic Theory*, A&C Black, 2013

If Banksy has shown his protest openly on the facades of the streets, there are other artists protesting by signifying artistic images according to the multiplicity of art schools. It is our concern here – as a matter of representation to link art with protest from the perspective of symbolism – for example, what we find in this painting by British artist David Hockney has profound implications and suggestive meaning. This is regardless of the fact that this painting expresses the space of pure nature, and regardless also of the method which Hockney tends to use in the construction of his artistic work, and regardless of the commitment of Hockney to represent the visual reality according to the principle of proportionality and symmetry, that asserts the values of romanticism versus arts entrenched in mystery and abstraction; and regardless of Hockney's naturalism, which is, according to the opinion of George Santayana: "the natural landscape is an indeterminate object; it is almost always contains enough diversity to allow the eye a great liberty in selecting, emphasizing, and grouping its elements, and it is furthermore rich in suggestion and in vague emotional stimulus. A landscape to be seen has to be composed, and to be loved has to be moralized."[291]

Regardless of all that, we will look at this painting, according to the conclusion of Santayana that a landscape "*has to be moralized*". We will also look at it according to the approach taken in this research, which is concerned with the question of how the receiver produces another meaning different from the dictated meaning of the image.

Figure 4-2 Wheat Field Beyond the Tunnel

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[291] George Santayana. *The Sense of Beauty: Being the Outline of Aesthetic Theory*. Cambridge, Mass.; London: MIT Press, 1988, 85.

What any recipient with a comprehensive view of the art of David Hockney can ask is why is he focused in landscape? Is it because he wants to raise the glorification of nature, or the cosmic system as a source of beauty, as opposed to raising the glorification of the human being as the centre of the universe? It is a perplexing question, and the confusion increases when we discover that his paintings also suggest different significations, and may push the viewer to the opposite response to their first opinion when looking at the painting a second time. This gives the impression that the strength of art perception in these paintings relies on capacity of the viewer to see the eloquence of the image that changes from one look to another, and from time to time, depending on the receiver's own psychological mood, which is itself related to the social context of the viewing. The landscape is a fertile ground for experimentation and analysis, as in this painting that contains all geometric and artistic shapes that contribute to the liberation of the artistic vision from the power of realist influence.

This painting makes the recipient feel the spirit of interaction with the natural reality as a reaction to the reality of the lived life, an industrial environment induced by human hands, especially those landscapes that show the city, for example, when distorted by the intervention of people in terms of architecture, as if Hockney revels in his own artistic way on the nature of reality by touching the nature of the universe, or the natural environment. If his artistic style tends to the sense of perception or the awareness of consciousness in drawing nature, it is because he finds in that proportionality, consistency, similarity, equanimity and the beauty of rhythm, and other innate and sincere qualities in the beauty of nature that he could not find in the ideal world.

The phrase, *Wheat Field Beyond the Tunnel, 16 August 2006*, suggests a link between the centre and the margin, it also plays an important role in encouraging the reading of the image through its surroundings. In this regard, John Berger comments on the painting *Wheat Fields* of the artist Vincent van Gogh, which may also apply to the painting by Hockney:

> paintings are often reproduced with words around them. This is a landscape of a cornfield with birds flying out of it. Look at it for a moment. Then turn the page. This is the lost picture van Gogh painted before he killed himself. It is hard to define exactly how the words have changed the image but undoubtedly they have.

> The image now illustrates the sentence... The words have quoted the paintings to confirm their own verbal authority.[292]

The protest of Hockney is as important as the protest of van Gogh, and although we do not know the true psychological personality of Hockney, this painting reflects the state of depression itself, which van Gogh was going through as well. In my view, both demonstrate the desire to escape from reality to create another reality more honest and faithful; they find a consolation in nature that is unavailable to them in bitter social reality. Vincent van Gogh wrote about his last paintings in a letter to his brother Theo on July 10, 1890, expressing his depressed state in the description of *Wheatfield with Crows* "they're immense stretches of wheatfields under turbulent skies, and I made a point of trying to express sadness, extreme loneliness. You'll see this soon, I hope – for I hope to bring them to you in Paris as soon as possible, since I'd almost believe that these canvases will tell you what I can't say in words."[293]

In such a case, the image undoubtedly affects the receiver, and pushes them to contribute to the creation of an added meaning, based on the text attached to the artistic image. This means that the impact and influence are mutual between the centre and the environment, and all of the environment and centre in the image gives a presence on the semantic level, "the additional of a verbal text to the visual in photo-graphy, then, might be seen as a possible tactic used to secure visual meaning."[294] There are a lot of supporters of this idea who have not hidden their admiration for the ability of art, and the image in particular, to force the viewer to penetrate the hidden worlds of vision, and enable him to create possible worlds. Merleau-Ponty, was convinced, like Erwin Panofsky, that spaces of the image reflect the artificial perception, and that the main question is: "how can one return from this perception fashioned by culture to the "brute" or "wild" perception?"[295] Reflections of recipients of the art of the image seek primarily to understand the mechanisms of perception that hardened cultural patterns; in order to know the truth about raw perception produced by the reality of life, that faces a multiplicity of tastes, shapes, and concepts, especially those related to the visual perception which has become dominated by the image. In this case, there are plenty of

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[292] John Berger. *Ways of Seeing,* British Broadcasting Corporation; Harmondsworth: Penguin, London 1972.
[293] Vincent van Gogh, "Letter to Theo van Gogh, written 10 July 1890 in Auvers-sur-Oise" < http://vangoghletters.org/vg/letters/let898/letter.html>
[294] Linda Hutcheon. *The Politics of Postmodernism*, Routledge, London, 1989, 124.
[295] Maurice Merleau-Ponty. *The Visible and the Invisible: Followed by Working Notes*, Northwestern University Press, 1968, 212.

reasons that push the receiver to want to know the truth about the meaning of the image; which makes him always wonder how to meditate the image? Especially when a certain image moves his feelings, therefore we are not surprised if we find any recipient of the image concludes, as Merleau-Ponty, "that perception itself is polymorphic."[296]

Consequently, the eye identifies things perceived as representing iconic signs rather than as reflecting real meaning. The receiver handles these as cultural codes, on the grounds that iconic signs operate according to the ways of iconic codes, contributing one way or another in determining the pattern of production of a new idea, or at least reproducing elements of real experience, whether that experienced by the photographer or the experience that has been learned from the image. This latter is based on the model envisioned by the recipient in his consciousness, or in his imagination, not the image realized by reality, and this applies to the image in all its forms. The image from this perspective, art generally, does not reproduce literal reality (literal meaning), and does not repeat its production drastically, but it comes to cover the shortfall that exists in this reality. According to Wassily-Kandinsky it is a perception of strong imagination that takes over things and beings in all their forms and colours. If the painting does not speak, it "controls and handles more easily emotions than concepts."[297]

When we see an image of any kind, whether advertising or plastic, or a photograph of a certain view or place, or of someone, our understanding begins to build a fictional story around the image. The image evokes a sense in us to contemplate it further; it moves our instincts and thoughts in accordance with the different tastes and perspectives of each viewer of the image. This varies from one individual to another, and different meanings of the image vary often with the same individual, according to the situation, experience, age, and mental state. This means that each image has a cultural meaning that we express through our thoughts, feelings and experiences which all changes throughout our life. Not only do people disagree in the interpretation of an image, the same person may be liable to change their mind and opinion over time, or even quickly due to a change of situation. In this respect, it is possible to argue that the codification that governs the world of iconic signs in the image is the same codification which governs human experience as a whole, because the image is no

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[296] Maurice Merleau-Ponty. *The Visible and the Invisible: Followed by Working Notes*, Northwestern University Press, 1968, 212.

[297] Guy Gauthier, *Vingt leçons sur l'image et le sens*, Edilig, 1982, 110.

longer a simple reflection of a consensus reality. Taste has becomes a part of understanding images and this requires efforts and cognitive interpretation which exceeds that found in traditional culture.

In order to competently receive a visual message, we need to understand broadly the relevant knowledge and related intellectual and artistic achievements in the cultural and social system from within which the message is produced. Umberto Eco explained these as iconic codes,[298] which are based on previous knowledge that enables the receiver to interpret the iconic image. Without these codes, the image can only be interpreted as though it somehow possesses the properties of the object represented. While maybe advertising once worked to create this effect and so convince receivers that the properties related to a product in the image were actual properties of the product in the real world, this is no longer how iconic images are intended to be interpreted. Instead, iconic images produce hidden or, leastways, implicit meanings that only signify within a common context of knowledge and cultural experience. The cultural properties of the object represented in the image are more important than its real-life physical properties. This cultural knowledge is coded within the visual perception of the object itself as the system of signs, itself, has become the most significant context for signification.

4.2 Image between the signifier and the signified

"If a series of words have a meaning, an image has thousand meanings" [299]

I have discussed in the previous section how perceiving an image is a creative act, which may entail the production of a meaning different from the intended meaning of the image. The image invites us to think about the depth of the connotations it carries. The signification the image carries transcends the actual properties of the objects represented and highlights the importance receiver's intuition, which is dependent on their cultural knowledge, in dealing

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[298] Umberto Eco. *La Structure Absente: Introduction a la recherche semiotique*, Mercure de France, 1972, 181.
[299] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992

with the thing. The image "is an activity of the mind, a voluntary action. Intrinsically, the image is nothing."[300]

Talking about the image as a sign carrying hidden or additional meanings leads us to ask a series of questions: what is the first thing that brings attention to the image? To which extent does the image affect the recipient? Is it possible to set grammatical rules for the image, or, rather, are there rules that constitute a semiological system for the image? What is meant by the production of the meaning of an image? Do we have to interpret the image or produce the cryptic messages of iconic signs? In other words, do we reproduce what we see in the image? Or reproduce what is hidden in the image? Eco has answered some of these questions by referring to "the Renaissance artist [who] reproduces the properties he sees, [and] the Cubist painter [who] reproduces those he knows (but the general public is used to recognize only those they see). The iconic sign may therefore have among the properties of the object, the optical properties (visible), ontological (suspected) and conventional properties."[301]

What we see in an image is not the reality of that thing that is represented outwardly, but what can be reached from the hidden meaning through comparison, metaphor, trope, and other artistic images, and if "art does not reproduce the visible; rather, it makes visible" according to Paul Klee, the receiver in his turn will not reproduce the meaning, he will rather make another meaning for the visual; because according to Régis Debray the image is "a sign that has the particularity that it can and should be interpreted."[302]

This means that when we receive a visual discourse, we interpret it as dictated to us by our culture, because every image is an expression or referral to a socio-cultural community, albeit implicitly produced and received as to transmit the image directly or indirectly on the imagined for each socio-cultural group. If we look at this image below, for example; we are in front of an unusual image in the eyes of many recipients, and before considering the significance of this image, and what other meaning can be produced from it, we should ask the following question: did the photographer intend anything by taking this image, or was this image considered to represent a normal situation?

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[300] Jean Mitry. *The Aesthetics and Psychology of the Cinema*, Indiana University Press, 1997, 34.

[301] Eco Umberto. "Sémiologie des messages visuels." *Communications*, 15, 1970. L'analyse des images. 11-51.

[302] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, 58.

Figure 4-3 The First Year - Obama holds an early, impromptu meeting on February 4, 2009

Answering this question may be supported by taking a quick look at the shoe in the world of politics and art, and by considering the culture of difference in the meaning of the shoe image among some different cultures. Perhaps the first question is, how do we look at this shoe: as an elegant British patent leather shoe? Or look at it as Martin Heidegger saw in depth the idea of *A Pair of Shoes (1885)*, by Vincent van Gogh, when he linked the pair of peasant shoes to the land and agriculture,[303] and reached several meanings? Or look at it as Leo Tolstoy did in his stories about the shoemakers? Or as Goethe asked his lover to send him her last pair of shoes? Or like the pop star Mariah Carey who loves shoes to a point she has a "shoes room", or the look of Imelda Marcos, who was the first lady of the Philippines, who had 1060 pair of shoes[304] in 1986 in the presidential palace when she fled to Hawaii with her family to escape political problems? Or the look of the Soviet Union leader Nikita Khrushchev who took off his shoe in front of the world leaders in a meeting of the UN General Assembly held at the United Nations in 1960, and started banging it violently on the desk?

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[303] Martin Heidegger, "The Origin of the Work of Art," in *Basic Writings*, Routledge Classics, 2010.
[304] "Investigations: Imeldarabilia: A Final Count". *TIME*. February 23, 1987.
<http://content.time.coms/time/magazine/article/0,9171,963620,00.html>

Or look at it with the look of George W. Bush, when Muntadhar al-Zaidi threw his shoes[305] at then the U.S. President in a press conference in Baghdad, Iraq. Bush subsequently commented: "if you want the facts, it's a size 10 shoe that he threw", and thereby expressed an American politics concerned only with numbers. Or should we look at the image of Obama with his feet on the desk from a different perspective that tried to fathom the role of the collective unconscious in his life?

This image is an iconic image par excellence. Some Israelis saw this image that shows Obama with his feet on his desk in the White House, during a phone call with the Israeli Prime Minister Benjamin Netanyahu, as an insult. Showing the sole of the shoes to some is considered as an insult in the Arab world, and because Israel has been part of the Middle East and Arab world for 60 years, they consider it as an insult as well.[306]

Figure 4-4 Barack Obama talks with Israeli Prime Minister Benjamin Netanyahu

Haaretz, the Israeli daily newspaper, commented that the image "speaks volumes: The president is seen with his legs up on the table, his face stern and his fist clenched, as though

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[305] "Shoes thrown at Bush on Iraq trip". *Middle East* (BBC News). 15 December 2008. <http://news.bbc.co.uk/1/hi/7782422.stm>
[306] "Some Israelis Insulted By Obama Picture". *CBS News*. 9 June 2009. < http://www.cbsnews.com/news/some-israelis-insulted-by-obama-picture/>

he were dictating to Netanyahu: "Listen up and write 'Palestinian state' a hundred times. That's right, Palestine, with a P."[307] On the other hand, (ABC) published a report saying "there is no indication the White House meant any disrespect but the Israeli media concerns appear to illustrate the sensitivity and unease in US Israeli relations." [308] Was Obama exercising his right, unconsciously, in restitution to the slavery experienced by blacks in America, when they felt inferior and deprived of all aspects of life, as we can see in the image below, (Dorothy Counts being mocked by a crowd on her first day of school at Harry Harding High School), when white people mocked and ridiculed black people.

Figure 4-5 Dorothy Count

The way Obama is sitting in this image carries implications that oppose discrimination amongst Americans, because it inverts the stereotypical pose of the superior white man. We can describe this image of Obama as representing a semantic frame of differentiation, which functions to deconstruct superiority, especially in terms of gender, race and social class. It is an involuntary image that reflects a desire to erase the falseness of hierarchical patterns and to rebuild the self according to the standards of Habermas, or according to Dolar, who discusses the importance of "reconstruction and the reinvention of the self. Both elements -

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[307] "Netanyahu failed to build bond of trust with Obama". *HAARETZ*, Jun. 10, 2009 <
http://www.haaretz.com/print-edition/opinion/netanyahu-failed-to-build-bond-of-trust-with-obama-1.277652>
[308] "Some Israelis Irked by Obama Photo". *ABC News*. Jun 10, 2009

the subject and the present it belongs to - have no "objective" status; they have to be perpetually (re)constructed, and their status is purely "ethical". So modernity essentially results in an ethics of self-construction."[309] Based on this assumption, this image is a message that projects the necessity of fixing the mistakes of the past, while at the same time giving the impression of justice and equality.

If such an image raises the ire of communities in the Middle East because of its supposed rudeness and incivility, Western culture considers this image normal, and excuses such a position of sitting as a natural gesture. This relaxing way of sitting means nothing more than an expression of a person's openness, while such an act in the Middle Eastern culture is avoided. This image may have contributed to showing the contrast between Western culture and Middle Eastern cultures, and led to hypothetical perceptions that have produced several meanings, reflect the different cultural backgrounds of people involved. While the sole of the shoe facing someone from the Western culture does not exceed being a natural gesture, it is a major insult to someone from the Middle East.

If the Israelis had interpreted this image from the Western perspective, it might have been seen as a positive signification of spontaneity between colleagues; giving the impression of strengthening the relationship between the president and people, and simplicity in the performance of work. The image reflects the reality, clarity and simplicity, not necessarily reflecting any form of humiliation or arrogance at the right of whom the president was talking to, as interpreted by the Israelis in their dealings with this image, so "we can say, with confidence, that all visual phenomena interpreted as signs can be considered as conventional symbols."[310]

Given that any visual discourse has to deliver a semantic message controlled by the culture and the environment of the receiver, the different recipients of an image justify the different meanings presented by the visual discourse as required by the common cultural format of each culture. The different meanings are not based only on the diversity of cultures;

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[309] Mladen Dolar, "The legacy of the Enlightenment: Foucault and Lacan", *New Formations,* 14 (Summer 1991): 43-56
[310] Eco Umberto. "Sémiologie des messages visuels". *Communications*, 15, 1970, 11-51.

meaning can vary even in the same culture, according to the level of awareness and culture of each recipient. This makes it difficult to standardize the meaning of the image, and it becomes more complicated when it comes to mysterious images with complex semantic construction, such as surrealist art, especially when there is no indication of the meaning of arbitrary or symbolic signs that would limit the extent of possible interpretations.

Albert Plécy tried to find ways to direct 'correct' readings of images, after finding that there is a disparity in creating a semiological system standardizing their meanings. These were based on the idea that the receiver sometimes finds himself in front of a symbolical expressive image, which is easy to perceive and understand, automatically and without learning or prior guiding because of clear indications that the receiver sees in the image naturally.[311]

Here we can talk about a perceptive semiological system, while in some other cases, the recipient finds himself in front of images bearing semiological system that is difficult to perceive and which he, therefore, cannot read. However, often the receiver cannot relate the image to any semiological system at all, and here they must create and compose their own means of interpretation by monitoring and processing components of the image, in the manner that Plécy describes as treating the image to enrich its vision.[312] The expressive image often pushes the perception to interact with it; because the image in this case is only a reflection of the outside world in the recipient's self consciousness and awareness. Through the expressive vision carried by the image, the recipient can recognize features which resonate with their own consciousness in order to acquire other meanings through intuition. This helps the recipient to understand reality as perceived qualitatively, in which regard, Ernst Cassirer observes:

> it is immediately clear that the concept of an aesthetic form in the sensible world is possible only because we ourselves create the fundamental elements of form. All understanding of spatial forms, for example, is ultimately bound up with this activity of their inner production and with the law governing this production.[313]

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[311] Albert Plécy. *Grammaire Élémentaire De L'image: Comment Lire Les Images, Comment Les Faire Parler*. Paris: Marabout Université, 1971.
[312] *Ibid.*
[313] Ernst Cassirer. *The Philosophy of Symbolic Forms*, Yale University Press, 1975, 88.

Each subject seen by the eye in the optical image is supposed to be formed in the mind through a mutual link between reality and visual perceptual data, therefore, according to Bradley, "the object is the ideal content of a series of perceptions."[314] If the image is, in the opinion of Debray, fugitive constantly, and we find it hard to read it and to develop its mechanisms, it is because it is often dominated by artistic ambiguity, Debray argues that

> an image is forever and permanently enigmatic, without a "good lesson" possible. It has five billion potential versions (as far as human beings), none of which can be authoritative polysemy inexhaustible. One cannot make a text say what one like – but an image, yes. This innocent semantic (toward a great fertility, suggestion), is obviously worth more for the image-index (film or photo) for the image-icon, representation developed and deliberate conventional and coded..., which is that which Ponofsky (despite some fleeting glimpse of the silent film) has done the exclusive target of his method, iconology.[315]

No matter how enigmatic the image is, however, the informed reader is able to control its escape, and to return what escapes (i.e. the disappeared meaning) for the normal receiver so that they can also understand. This happens by controlling the iconic sign through suggestive meaning. If the artist controls the key to understanding the image / painting, and keeps its real meaning for himself, the reader has his own special keys to invoke in trying to understand the ambiguity of the image, from the perspective that any work of art, no matter what level, needs to be understood and interpreted, or used to simulate a model, as we find in Walter Benjamin, who used the *Angelus Novus* of Paul Klee to examine history. Benjamin's source of inspiration was the image of this "angel of history" contemplating history full of wars and destruction, and if he described it as a tragic past, he also saw the idea of an undetermined future for the humans.[316] If this is the vision of Benjamin concerning this image, the informed reader may see a future of destruction, devastation and distortion in it, as if the image anticipates the horrific events, which actually occurred in the second half of the twentieth century.

There are those who believe that this century witnessed remarkable progress in the service of humanity, as evidenced in areas such as decolonization, the end of the apartheid regime, the destruction of the empire of the Soviet Union, and the fall of the Berlin Wall. Yet, the

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[314] Jean Mitry. *The Aesthetics and Psychology of the Cinema*, Indiana University Press, 1997, 31.
[315] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, p59
[316] Walter Benjamin, and Hannah Arendt. *Illuminations*. London: Pimlico, 1999, 249.

twentieth century was all about violence, reflecting the image of retreat from the service of humanity, the frequency of unexplained wars, economic crises, global warming, and other humanitarian obstacles represented by the *Angelus Novus* with its back turned to the future and the possibility of hope overcoming violence. This image finds its endorsement in the world of poetry when Guillaume Apollinaire said *"Et comme l'Espérance est violente"*[317] meaning "how violent hope is."

Angelus Novus inspired many novelists such as Proust, Joyce, Kafka and Eliot; the shattered fragments of the past, the past as reality, grew vast before the eyes of their creative imagination. In the film *L'Année dernière à Marienbad*, for which Robbe-Grillet wrote the script, the present is composed of masks, ghosts, and the sound of footsteps in the sand, the future is shrouded in complete darkness, and only the stony images of memory are real."[318] This is a message that includes the consequences of a lack of vision of the future, the large number of problems, obstacles, and crises that afflict modern man. On this basis, the image can push the recipient to discover the truth of things, as it pushes him to see the signifying code in the image's codifications. From this point, we must look at the image as an expression of the semantic meaning that requires the viewer to try to produce another meaning, because "pictorial art is an art form which contains almost unlimited possibilities for expression. The number of genres, styles, and possible symbolisms is so great that in principle the artist can express almost any mood or attitude to life through his painting."[319]

The image can be elusive sometimes and takes the receiver into extremely extended mazes; it pushes him to give the impression of infinite signs, which makes it difficult to understand the image and its reality. This may be normal as long as the image has numerous recipients, there is no standardized meaning for any image, and there is always an open reading of each image. Every image has a shift of meaning that encourages the recipient to explore the hidden meaning of the image to generate new meanings; therefore, the interpretations go on with continuation of the image. This applies more to the advertising images of both types of political and economic publicity, because of the diversity of styles

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[317] "Le Pont Mirabeau" (Mirabeau Bridge), line 13; translation by William Meredith, from Francis Steegmuller Apollinaire: *Poet Among the Painters* (Harmondsworth: Penguin, 1973) 193.
[318] Ernst Fischer. *The Necessity of Art, with an introduction by John Berger*, Verso Books, London: 2010, 228.
[319] Agner Fog, *Cultural Selection*, Kluwer Academic Publishers, Dordrecht, 1999, 195.

and the strategies used to win over consumers, which is what I will discuss in the following part of this chapter, concerning the types of visual discourse.

4.3 Types of visual discourse production and subculture

4.3.1 Perceptions of the image

Modern societies are driven by the images of the temptation they contain, either through their direct or indirect effects on receivers. At the beginning of the third millennium, we live in the era of the image, in which associations of feeling, excitement, attraction, and persuasion, lead the individual to standardize, appease, imitation, and to respond to the tempting offers made by the image everywhere. The human being, in our era, falls for the temptations of the image that has turned him into a consuming machine, providing us with a slogan "*look and feel*" following us as our shade follows us, but what comes after this slogan is controlled by the conditions and possibilities of each person. In all cases, the desire of the recipient is realized after seeing the image either by realizing the goal of purchase, for example, or by achieving aesthetic pleasure from the visual sight only, which can also be considered *disinterested pleasure* according to Colin Martindale, who said that aesthetic pleasure is different from other types of pleasures in that it is disinterested.[320]

The conditions of daily life have imposed new relationship patterns with the environment, based on the pattern of aesthetic images of temptation, which have become dependent on the ability to deliver information of dazzling form, colour and movement. The consumer is encouraged to create a distinct relationship with the market. As Baudrillard notes: "advertising is dedicated entirely to this function: the consumer can at any moment read, as in Till Eulenspiegel's mirror, what he is and what he desires – and fulfill that desire in the process."[321]

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[320] Colin Martindale. "Aesthetic, psychology, and cognition". In Frank H. Farley & Ronald W. Neperud (Eds.), *The Foundations of Aesthetics, Art and Art Education* (pp 7-21). New York: Praeger, 1988
[321] Jean Baudrillard. *The Consumer Society: Myths & Structures*, SAGE, London, 1998, 194.

If art addresses our emotions, the visual image today acquires the mind of the recipient through the emotions it raises in him. These emotions come out it in the form of a language to express his feelings towards what he sees in the image. This approach reminds us of what Immanuel Kant said, when describing "beautiful art" that everything

> *that is beautiful which pleases in the mere act of judging it* (not in the sensation of it, or by means of a concept). Now art has always a definite design of producing something. But if this something were bare sensation (something merely subjective), which is to be accompanied with pleasure, the product would please in the act of judgement only by mediation of sensible feeling. And again, if the design were directed towards the production of a definite object, then, if this were attained by art, the object would only please by means of concepts. But in both cases the art would not please *in the mere act of judging*; i.e. it would not please as beautiful, but as mechanical.[322]

The image has become particularly attractive, in all its forms (advertising, cinematographic, photographic...), it is also concerned with the distribution of visual stimuli in parallel. The image depends on attracting consumers with outstanding designs, to grab their attention and satisfy them aesthetically, as the design can influence the recipients and creates in them curiosity and love of acquisitions, as was the case with the image of the Apple logo, which is the most receptive to the public in the world, due to its high use by the company for advertising and marketing for their products.

Apple created different slogans to advertise their products such as: "Think Different" or "iThink, therefore iMac", or the slogan "Say hello to iPhone" in advertising campaigns. Due to this successful marketing, which doubled the sales of their products, the Apple logo/image has credibility and large popularity. Perhaps the most important thing this logo and slogans have achieved is to create a new generation that love owning their products. The fame of this image has exceeded all previously imaginable limits not only in the field of advertising and product sales of the company, but also in the creation of new consumers. Rather than popular songs being used to promote the product, the effect of these campaigns has been to launch singers to stardom, such as the Canadian singer Feist, whose song "1 2 3 4" was used in the advertising campaign, or the song "New Soul" by Yael Naim[323] which was used to promote the MacBook Air. This reciprocal relationship of promotion is typical of the functioning of

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[322] Immanuel Kant. Critique of Judgement, Simon and Schuster, New York, 2008, 149.
[323] Jim Farber. Apple ad creates recognition for Yael Naim, *New York Daily News*, March 11, 2008.

iconicity in the new systems of signs, where what is being signified are the images themselves rather than any referent to physical reality.

This circle of signification means that the *Apple* logo, regardless of the technical utility of their products, has become a trademark that is extremely desirable because its acquisition demonstrates the acquisition of social status; when someone buys this brand, they buy access to a new, more luxurious and distinctive lifestyle. Apple does not stop at just being an image or logo, but extends its importance in the eyes of the consumers in order to establish the brand in their minds, attracting them and instilling confidence in their loyalty and forming a deep connection with new cultures. Some consumers are willing to pay any price for the Apple logo, as is evidenced by the queues and overcrowds outside Apple stores in major cities such as London, New York, and Tokyo, at the launch of the latest versions of Apple products.

The example of Apple illustrates the importance that the image now assumes in our lives, as it elicits an aesthetic response from its audience and thus creates a new relationship with reality that is more attuned to cultural values. When a photographer converts an object into the form of an image, this image has the potential to change our relationship with that object, because it opens us to meanings we did not see before. This image awakens our attention and raises in us a sense of perception of the object of the image, and therefore we do not consciously interact with the image, unless we are critically aware of how it raises our aesthetic or objective sense.

The capacity to produce a meaning in response to an image is an inherent characteristic of every human being, whatever his or her cultural or scientific development level. The individual always responds somehow, although the way the person interacts with the image depends on subjective factors (psychological state, the ability to look at the subject precisely, and the ability to compare). Here the views of the receiver differ: for example, when the image is received by a specialist critic or artist, their view is related to the various cultural components, knowledge and artistic achievements of each recipient and his or her ability to analysis, synthesise and exchange previous expertise. However, the receiver tries to develop aesthetic capabilities through getting used to express an opinion of what is seen,

meaning that visual stimuli regulate daily cultural awareness, because of its impact on the response of the receiver, whether it is positive or negative.

It is not strange, in this era, for the image to be the opium of communities, in view of its authority and its impact on the consumer, in order to convince him and attract him. In this situation, can we talk frankly about an image reflecting the truth, or its commitment to values and principles? Is the photographer honest and responsible when he conveys to us an image? We believe that the image in general, and advertising image in particular, will continue to be deceptive, and misleading, using the illusion, the eloquence of metaphor, and exaggeration in attraction, after it entered in the overheating competition with identification, directing the recipient to dedicate the culture of the image in everything, and the consumption exploitation of the naive and simple recipient. We are in front of a power called the invasion of images, that made us live in the most violent conflict with the culture of the scene, which devoted in us a sense of orientation to all that is superficial, as the complaint of Jameson "has been particularly emphatic as to the "depthlessness" of much contemporary cultural production, its fixation with appearances, surfaces, and instant impacts that have no sustaining power over time. The image sequences of Sherman's photographs are of exactly that quality."[324]

4.3.2 Image and production of surface

The image has a significant impact on the thoughts and behaviour of people in their daily lives, especially if it is linked with advertising; it fosters a spirit of ownership, encourages consumption, raises the human appetite towards the displayed goods and ideas, and tickles his feelings and instincts. Thus the consumer worships the market as the image below, after the image of the product advertised is etched in his memory, especially if it is an image of a woman, even if the product does not need his attention.

For example, mobile phones companies, instead of focusing on displaying an image of the phone and its characteristics, highlighting its benefits of use, focus on the promotion of the product by using an image of women. This is considered part of a new concept of life patterns, as demonstrated by the image below. Instead of looking at the mobile phone, the

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[324] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 58.

consumer is attracted to look at the image of the woman and her body, as metal is attracted to a magnet. Establishing a mental image of the brand positioning becomes connected to the woman's body, therefore, the consumer sees beyond the qualities of the product, which is reflected in this image in a semi-naked woman, and links it to its benefits like pleasure. It is a method that uses temptation and promotes a culture of surface in which "depth is replaced by surface, or by multiple surfaces (what is often called intertextuality is in that sense no longer a matter of depth)",[325] and, therefore, the world loses its depth, and becomes a new shiny place.

Figure 4-6 Sony Ericsson C905 - Sony Ericsson with Bauer Media's for magazine FHM advertising Sony Ericsson C905 mobile phone

Even though the consumer is not actually buying the woman, his imagination does so and, therefore, he is provoked to buy the mobile phone. This is the case for many adverts because "advertisers realize that people are first and foremost consumers of symbols rather than of mere products. Advertising, as such, assumes the role of interpreter of cultural meanings. It serves as a bridge, continually mediating the individual's own life story with the larger stories

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[325] Fredric Jameson. *Postmodernism, Or, The Cultural Logic of Late Capitalism* (London: Verso, 1991), 12.

that make up the culture. Consumers gain access to the culture and its various meanings in part through the many advertising messages directed toward them."[326]

Some business companies use the image of naked women as a commodity to promote their goods after studying the psychological and social situation of the community. Therefore this idea of sexually available women asserts itself in the mind of the viewer and becomes considered a normal part of society rather than being thought an anomaly. This flattens the culture of the new generation, exhausted by the ideas of capitalism, and no longer interested in anything a part from financial profit, even if it is at the expense of principles and moral values, as "advanced capitalism, then, is no longer just about the manufacture of goods or the performance of services or even the exchange of information but rather the creation of elaborate cultural productions",[327] and there is no better commodity to use for promoting another commodity than the image of women. This type of image is not far from the art of collage, an idea that has had an impact on the aesthetics of abstract photography, exploited by companies to promote their products that "stimulates us, the receivers of the text or image, 'to produce a signification which could be neither univocal nor stable.' Both producers and consumers of 'texts' (cultural artefacts) participate in the production of significations and meanings."[328]

The advertising image of women has become that of a doll decorated and presented as a registered trademark with consumer products and a magical touch, contributing to the success of the sales, as in this image below. As if the beautiful car must be in the service of beautiful women, or that the success of the company and making a profit depends on the presence of an essential element, women? Instead of taking advantage of the image contributing to beautify them, women are the ones contributing to decorating the image, after the image of women in our time changed to simply a seductive body used for pleasure, in order to achieve the sales and promotion of goods.

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[326] Jeremy Rifkin. *The Age of Access: How the Shift from Ownership to Access Is Transforming Modern Life*. London: Penguin, 2000, 177.
[327] *Ibid.*
[328] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 51.

Figure 4-7 Kia K2, Guangzhou Auto Show

As Ernst Fischer notes, "in so far as the average capitalist needs art at all, he needs it as embellishment of his private life or else as a good investment." [329] This is why some companies exploit the image of woman and the idea that women love to seduce men and men love women who seduce them. When a woman stands in front of the items displayed, the male buyer may well notice the glamorous image of the woman and, thus a sense of excitement and provocation is generated to provoke the consumer who is often a *Homo consumericus*: "in all the forms of its development, in dignity and fun, persuasion and exaggeration, sense and nonsense, fantasy and reality, art always has a little to do with magic." [330]

There is no more obvious use of magic in this era that the charm and beauty of women offered by the advertising capitalist-oriented, as beautiful and playful, stealing men's minds with their beauty and decoration. So the body is one of the important elements that visual discourse employs to build its visual message, given what it provides to potential communication, which is what semiology focused upon in dealing with the image of the body in advertising, as a communicative pantomimic pattern, from the perspective that it expresses our biological and cultural assimilations. As if the truth hides behind the attractive women,

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[329] Ernst Fischer. *The Necessity of Art, with an introduction by John Berger*, Verso Books, London: 2010, 62.
[330] *Ibid*, 23.

after their bodies became one of the most widely used means of communication and the production of semantic meanings.

The art of marketing has been able to tame the body; the advertising industries have considered the image of women a means to produce meanings that language is unable to express so directly. So, we can say that a woman's body has become a language. It has its own rules and methodology in the production of connotations, through various metaphoric uses. Dealing with the image of women in advertising for marketing the product, in all its forms, "distils the symbolic essence out of cultural experience and transforms it digitally into make-believe images and forms, which when communicated, seem even more vivid and real than the original phenomena and therefore become the experience."[331]

In front of each photograph of a semi-naked woman marketing a product, there are questions raised in the boisterous atmosphere of excitement and fascination that can be summed up in this question: what is the element that causes the attractive glow of the image, the form or the content? The advertisers have their own philosophy; they use such images to reveal the meaning and connotations of marketing, based on manipulation, for a profit, regardless of the ethics and principles. They encourage the viewer to consume the product in one of two options: consciously, as if the image tells the viewer *buy the product and you will be close to this charming atmosphere*, or unconsciously, a rush toward the goal of buying under the influence of the conditioned stimulus, or, as Pavlov called it, *reinforcement*, which in this case represents the image of the semi-naked woman in advertising. In both options the viewer (the consumer) becomes a producer of fictional dreams that serve their own psychological and cultural dispersion, for as Lyotard explained, "the social subject itself seems to dissolve in this dissemination of language games."[332] The postmodern generation became linked with the attractive image all the time, everywhere, until the image became dominant in the era of images, and the determination of the visual (i.e., what the image wants) in pushing people towards all that is amazing, stunning, and beautiful. Guy Debord argued that the main product of modern society is being "a society of the spectacle", and viewing, according to

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[331] Jeremy Rifkin. *The Age of Access: How the Shift from Ownership to Access Is Transforming Modern Life*. London: Penguin, 2000, 169.

[332] Jean-François Lyotard. *The Postmodern condition: A Report on Knowledge*, Manchester: Manchester University Press, 1984, 40.

him, "is *capital* accumulated to the point where it becomes image";[333] what was physical becomes a representation of the material. Thereby the art of the image in our modern world works to undermining the dialectic of consciousness between the producer and what is produced, creating what could be called the world of reification. This is a world without a humanitarian character, in which the possibilities of social relationships are reduced to mere imagery employed to market material goods. The world of commodity fetishism anticipated by Marx has become the social system in which we live.

While some images can contribute to the production of social ideas and meanings, such as in the graffiti of Banksy, for example, or fine arts or cinematographic images, the advertising image mostly produces an imagined fiction set within the logic of policy mechanisms of "target marketing" that does not deal with people and their world, only as consumers and goods for consumption. Even within art, automated reproduction tries to render the human element in its creativity as another product. The images of digital technology (Photoshop) provide another example, enabling mass production like any other commodity from sport shoes to ready meals. This situation is criticized by many contemporary artists, such as Simon Penny, who are saying that technology contributed in providing speed, accuracy and saving efforts of labour, connected with consumption of quick response to market demands, and that "an artist cannot engage technology without engaging consumer commodity economics."[334]

The cultural awareness and consciousness of the society of the spectacle surrendered to all that floats on the semiological surface. A lot of people clutch these floats, in other words, holding everything that is light, without planning for the course of their life, thus, "as politics were spectacularized, commodities aestheticized, consumption eroticized and commerce semioticized, culture seemed to have become the new social 'dominant', as entrenched and pervasive in its own way as religion in the Middle Ages."[335]

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[333] Guy Debord. *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), 34

[334] Simon Penny. "Consumer Culture and the Technological Imperative: The Artist in Dataspace", *Critical Issues in Electronic Media*, (ed.) Simon Penny, NY: State of New York UP, 1995: 47 – 50.

[335] Terry Eagleton. *The Idea of Culture*. Malden, Mass. Blackwell Publishing, 2005, 126.

4.3.3 The aesthetic of appearances

I have previously discussed how the image has become more exciting and more tempting in our visual world, in line with the aesthetic appearances of contemporary life. As marketing aesthetics have blended with an art aesthetic, which is no longer important for the intellectual elite, the result has been new values appealing to mobile consumption, by providing fun and entertainment. As Gianni Vattimo notes, "the way in which artists often respond to the death of art at the hands of the mass media also belongs to the category of death, for it appears as a suicidal gesture of protest. To protest against *Kitsch*, a manipulative mass culture, and the aestheticization of existence at a low and weak level."[336]

The dominant image in our daily life became predominantly connected to pleasure rather than cultural or traditional values or authority. This had an impact on the artistic image so that its production tends to the visual horror or excessive pleasure, to create the idea of shallowness, the thinness of performance, and to encourage clowning and humour in all fields of art, particularly the art of the image in all its forms without taking into account the taste interest of the audience. The receiver has to accept any image faced with, making anyone confused with what is seen in the streets, in the malls, exhibitions, seminars, meetings, gatherings such as concerts, weddings... etc. Walter Benjamin concluded the relationship of art and show, when he said "this is comparable to the situation of the work of art in prehistoric times when, by the absolute emphasis on its cult value, it was, first and foremost, an instrument of magic. Only later did it come to be recognized as a work of art. In the same way today, by the absolute emphasis on its exhibition value the work of art becomes a creation with entirely new functions, among which the one we are conscious of, the artistic function, later may be recognized as incidental."[337] Reality becomes overtaken by a new aesthetics of appearance, such as that adopted by Hollywood stars, sports celebrities, actors and singers. For example, the image of the singer Lady Gaga is one with her flamboyant, miscellaneous, and outré fashion style.

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[336] Gianni Vattimo. *The End of Modernity: Nihilism and Hermeneutics in Post-modern Culture*, Translated by John R. Snyder, Polity Press, 1991, 56.
[337] Walter Benjamin, (1969 [1936]). "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. Ed. H. Arendt. New York, Schocken, 217–251.

Another type of image appears as an essential element of contemporary culture, namely the art of tattoos which has invaded optical vision by using high quality techniques to paint colours, lines and shapes on the human body. The art of tattoos is a form of body art, which is considered as one of the types of conceptual art, relying on the body as a material for artwork. It depends on a deviation of art, in which the artist abandons all aesthetic standards and ethics in a celebration of bodily pleasure. Some of the images terrorize and evoke the eye, raising the question as to whether there is a sense of meaning and usefulness of taste in these images? Or is the need for fun in the temptation of the human body overwhelming to our tastes in comparison to the fun of high art? When pleasure turned from the spiritual and artistic side of art to the desire of temptation located within the body, then culture encourages deviation, pushing art away from traditions. As Debray observes, "'new images' so far confined in special effects... offer evidence of intoxicating possibilities playful, ironic, and fantastic also, reviving the wonderful ancient texts by impeccable special effects."[338]

Thus body art has become a dismantling of the artistic practice in drawing, and paved the way to artwork associated with daily events, which has moved away from traditional aesthetic, ethical and cognitive standards. Neither does body art encourage any semantic innovation, or production of meaning apart from pleasure, because it is displayed as a pure visual sign. It is far from being realistic, and hard to accept that such images are artistic or have any social, moral, or utilitarian function, except in the sense that they serve capitalist ideology in marketing fashion. It seeks to generate new shopping needs, where aesthetics is reduced to another product. As Fischer argues:

> the capitalist's increasing wealth also brought new luxuries with it, but, as Marx pointed out, '... the capitalist's extravagance never has the genuine character of unbridled prodigality which was typical of certain feudal magnates... behind it there lurk sordid avarice and anxious calculation'. For the capitalist, luxury may mean the purely private satisfaction of his desires, but it also means the chance of displaying his wealth for prestige reasons. Capitalism is not essentially a social force that is well disposed to art or that promotes art.[339]

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[338] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, 303.
[339] Ernst Fischer. *The Necessity of Art, with an introduction by John Berger*, Verso Books, London: 2010, 62.

Thus art like this is far from being linked to the production of any useful meaning, and as close as possible to the transient consuming look. It is an incentive to stimulate the recipient to enjoy the loot, which does not exceed the production of the look and feeling pleasure, and the biggest proof of this is that Hollywood stars promote this art: for example, Angelina Jolie, as in the images below, showing her tattoos.

Figure 4-8 Angelina Jolie Tattoos

Each recipient considers the art of tattoos and body art as a visual sign to satisfy the desires of the recipient, fit for consumption only in a society dominated by the character of marketing. The image in such a situation produces a responsive eye and that is why we find the photographic image, painting, advertising, posters, graffiti, or tattoos on the body, eye-catching in order to deliver formal information or a transient visual message. This means that the culture of tattoos seeks to decorate the image of the body in a provocative manner; therefore the tattoos on the body produce different signs and indications that create two types of displacement in the optical vision. They either encourage departing from common visual standards, from the perspective of drawing attention to all that is extraordinary and strange, or they represent temptation and seduction, which calls for the creation of a new culture that should be followed, as it is the case when people imitate Hollywood stars, such as Angelina Jolie. Thus the image of the body is governed by consumerist and instinctive functional uses through the connotations produced, based on the nature of temptation, absurdism, and irrationality. All of this has created a new culture, and produced a new art and new institutions that, as Porteous notes, they "make up a multibillion dollar industry based wholly on a false and historically extremely recent body aesthetic."[340]

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[340] J. Douglas Porteous. *Environmental aesthetics: ideas, politics and planning*. London: Routledge, 1996, 5.

The art of tattoos contains signs picked up by the viewer in the form of a visual flash, which reflects only the external visible shape of the signifier, and does not provide any connotations that can be used in relation to the artwork, moral, or social development. Additionally, all that can be provided by this art of meaning is that it enhances the visual images that pervade our visible daily spectacle. It consists of icons that do not have any signification apart from a presence in the viewers' eyes, without any importance beyond superficial appearance.

The surface culture of postmodernism has become obsessed with the beauty of outer appearance and the production of a miraculous aesthetic. On this basis, such images adopted by fashion, encouraged by celebrities and athletes, produce a world concerned with showing off. It is not strange that these images reflect the reality of the new generation, especially the cinematographic image, which no longer presents itself as a reflection of taste that appeals to segments of society, as much as it presents itself as producing entertainment and pleasure from the perspective identified by Vattimo that

> the experience of a distracted perception no longer comes into contact with works themselves, but rather operates in an atmosphere of twilight, decline, and disseminated meanings as well. This occurs in the same way in which, for instance, moral experience is no longer forced to choose between the absolute values of good and evil, but only between micrological facts in regard to which traditional notions appear grandiose and empty, as is the case with art.[341]

No one denies that this randomness of the image aims to express the subconscious mind, to spread the culture of expression above visual reality, or virtual reality. This image is close to reviving the thought of surrealism, by producing a reality predominantly improvised and randomized, blending fiction with the truth, and the transfer of awareness from a reality to a dream, and from the truth to the illusion. It is an image that provokes our feelings, and excites our senses by restoring all virtual senses, partial meanings, and minor details that are not of any importance sometimes, imaginably justified. It falsifies reality, and makes it something metaphysically unreasonable.

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[341] Gianni Vattimo. *The End of Modernity: Nihilism and Hermeneutics in Post-modern Culture*, Translated by John R. Snyder, Polity Press, 1991, 61.

Even architecture has become dominated by the character of the absurd in many designs, which sometimes violate the environment, and also violate traditional construction, in order to bring attention and achieve fascination, and show the ability to create something new. The recipient judges this enigmatic type of art as very similar to absurd modernity, free from spirituality and art and aesthetic. It directs the community to create a reality based on chaos and despair, involving the destruction of civilized, architectural, artistic, aesthetic and humanitarian values. It is the subordination of artistic talent to nihilism, and the pursuit of money and profit at any cost, and the desire to perpetuate the name of the artist through the building or design; to say that this building was designed by the renowned architect.

It seems that the taste of the new generation is trying to justify its creativity by different arguments, such as the revolution on the past, to rebel against traditions, anti-form, dismantling the visual reality, responding to freedom of expression, trying to prove themselves, the discovery of the unknown, or search for the new, and other big excuses. Perhaps what these images demonstrate is that the new generation can no longer tolerate the old art scene and the traditional aesthetic taste which is based on generalization. Now it tends to think in terms of the production of a form of aesthetic culture that, according to Wolfhart Henckmann seeks to turn "more and more into an industry of leisure and entertainment, which submits the aesthetic experience when stigmatized as elitist, to a force of attraction and assimilation almost irresistible."[342]

The new cultural shift to the art of the image has been met, in general, by a loss of confidence within the public with high artistic taste. This shift has also led to the lack of attention to everything that is true and realistic, and in return it cares only to transmit the meaning of the spectacle. It takes us from the search for the topic to the attention being paid to the unauthentic, without looking for the content of the message contained in the image presented to us, and perhaps that is what has made Gianni Vattimo announce the death of modern art in general:

> like the whole of the heritage of metaphysics, the death of art cannot be
> understood as a "notion" which could be said to correspond (or fail to correspond)
> to a certain state of things... The death of art concerns us in this *geschicklich*

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[342] Wolfhart Henckmann, "Remarques sur le concept d'éxperience esthétique", dans *Revue d'Esthétique*, 36, 1999, 56.

sense of what is "destined" for us, and is something which we simply cannot ignore. First of all, it concerns us as the prophecy or utopia of a society in which art no longer exists as a specific phenomenon, but has been suppressed and ablated – in a Hegelian way – through a general aestheticization of existence.[343]

Most of the art of the image, in all its forms of our time, does not exceed the current value of the spectacle, either in designated areas of the arts, in mass communication, in the street, or in the shops full of commodities. In this context the art of the image produced the idea of the commodification of aspects of life in all its forms, as the last form of the development of civilization, and the disintegration of life and schizophrenia. There are many good reasons "to believe that 'alienation of the subject is displaced by fragmentation of the subject' in postmodern aesthetics."[344] As a result of these new values in contemporary art, art may be liberated from the basis of rituals, losing the appearance of relative independence, which once characterized it. The techniques of the image including the reproduced image have changed the function of the art, from creativity among the elite to a mass form of communication.

The new generation, in this fast-paced world, finds itself subject to what is produced by the advertising image, and doomed to engage in a network of complex relations, without having any choice, as the image employs methods of temptation, and forces people to recognise the frustration and futility of any attempt at salvation. Under the directions of globalization, art no longer depends on geniuses, but became available as a product to ordinary people in the streets or in the markets. However, we consider them arts, according to the concept of Walter Benjamin, who considered that a lot of the arts could lose their splendour due to the reproduction. Additionally, this art led its artistic features according to the standards of postmodernism; require loosening contexts, history and controls in everything.

Therefore, the artistic work lost its usual features and expanded its borders, which resulted in new different arts, such as the installation art (which connects the artistic work, the public and the industrial and technological life), the art of the fashion industry and its media coverage, the art of the video clip, the art of designing books, magazines, advertising, and other arts created, which is now imposing itself as part of a movement of contemporary art

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[343] Gianni Vattimo. *The End of Modernity: Nihilism and Hermeneutics in Post-modern Culture*, Translated by John R. Snyder, Polity Press, 1991, 52

[344] Fredric Jameson. "The politics of theory: ideological positions in the post-modernism debate." *New German Critique*, 1984, 33, 53-65

and mass culture. Thus, the image no longer reflects reality as much as it drowns us in its illusions. Images move from the natural visual space to cyberspace, and become part of the art of the commercial market, which is interested in the form and its aesthetic concepts, through technological means of high-quality.

4.3.4 The production of fake images

'The illiterate of the future', it has been said, 'will not be the man who cannot read the alphabet, but the one who cannot take a photograph'. But must we not also count as illiterate the photographer who cannot read his own pictures? Will not the caption become the most important component of the shot?[345]

Technology is now capable of imitating or simulating reality beyond the human capacity to absorb the falsification of the image. The photographer is able to use the tools available for manipulating digital technology to control the image as wanted. This means that the photographer controls our consciousness and our visual perceptions, whether deliberately misleading us or not. We are encouraged to abandon confidence in our natural senses and give up on trying to perceive reality. We are not convinced of what our eyes see, but of what technology reveals of a reproduction of the real image, and in this respect, as Baudrillard argues:

representation starts from the principle that the sign and the real are equivalent (even if this equivalence is Utopian, it is a fundamental axiom). Conversely, simulation starts from the Utopia of this principle of equivalence, from the radical negation of the sign as value, from the sign as reversion and death sentence of every reference. Whereas representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation as itself a simulacrum.[346]

The image is subjected to automatic industrial production, or what Walter Benjamin called mechanical reproduction, to create the structure of a new image-based aesthetic that in return cancels the preceding aesthetics. The reproduction of the image reshapes the art forms in a

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[345] Walter Benjamin. "A Short History of Photography", *Screen* Vol. 13, No. 1, Spring 1972, 25.
[346] Jean Baudrillard. *Selected Writings*, Stanford University Press, California, 2001, 173.

manner that makes things or colours visible or realizable in a false way, and contrary to what it is originally, and unlike its natural state. This can be called the art of the manufactured image, or the art of optical illusionist image which purports to show an image that hides its facts, and it is this distortion of reality, captured by the eye in the first moment which led Walter Benjamin to consider that art in such a case loses its meaning under the effects of mechanical reproduction. This had a negative impact on natural artistic production, as Paul Valéry noted: "the astounding growth that our resources have undergone in terms of their precision and adaptability will in the near future confront us with very radical changes indeed in the ancient industry of the beautiful. In all arts there is a physical component that cannot continue to be considered and treated in the same way as before; no longer can it escape the effects of modern knowledge and modern practice."[347]

It is not surprising, therefore, that the image, as indicated by all previous selections in this chapter, is a tool of control, misinformation and guidance. It can also be an indicator of how the receiver overlooks the reality seen, as in the image of the Iraqi old man kissing the hand of U.S. Marine Cpl. Joseph Sharp from Peoria, Ill., after marines gave him and his family a supply of food and water in Fallujah, Iraq. It can also be an indication of coercive persuasion which determines how the recipient's reactions will be confused. It is sufficient here to note that the image, discussed earlier, of former President George W. Bush addressing sailors during the "Mission Accomplished" speech, May 1, 2003, shows the reality of using technology to mislead while apparently showing the challenge to America and its motivation in facing terrorism. The image shows Bush on the aircraft carrier USS *Abraham Lincoln*, addressing Americans convincing them they have achieved victories, with the banner stating *Mission Accomplished* in the background of the image. Although Bush did not pronounce the words mission accomplished, these two words were there behind him, and this raised questions by reporters of the meaning of this banner. CNN reporter John King observed

> when we see the president stride across the deck of the *Abraham Lincoln* about thirty minutes from now, he'll walk past two Navy fighter jets and past a banner that say, 'Mission Accomplished'. Now that might raise some eyebrows... Many will question, how can you say mission accomplished when the United States has

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[347] Quoted from Paul Valéry, Aesthetics, "The Conquest of Ubiquity", translated by Ralph Manheim, p. 225. Pantheon Books, Bollingen Series, New York, 1964.

yet to find any evidence of weapons of mass destruction, the reason Mr. Bush launched this war to begin with?[348]

Bush regretted the use of the banner; although the White House claimed that it was requested by the crew and was meant to signify that the aircraft carrier's 10-month deployment before returning to the US was over, and that "it truly did signify a mission accomplished for the crew."[349] Bush stated in a CNN interview in November 2008, "to some, it said, well, 'Bush thinks the war in Iran is over,' when I didn't think that. It conveyed the wrong message."[350] He then stated in January 2009 that "clearly, putting 'Mission Accomplished' on an aircraft carrier was a mistake",[351] realizing that years after the controversial banner, the war was still going on in Iraq. Innocent people continue to die today, which makes the "mission" unaccomplished to a certain extent even though the American troops have now returned to the USA.

The advent of the electronic image competes the evolution of the artwork into an accessible commodity. Once any image is copied, its meaning is no longer in what it says or implies, but in what it is after it has become accessible to any person in control of the means of information technology. According to the American journalist Thomas Friedman "when everyone has a blog, a MySpace page or Facebook entry, everyone is a publisher. When everyone has a cellphone with a camera in it, everyone is a paparazzo. When everyone can upload video on YouTube, everyone is filmmaker. When everyone is a publisher, paparazzo or filmmaker, everyone else is a public figure. We're all public figures now."[352] But, does the digital image produce a semantic meaning? Does sensuous art, which the artistic taste is used to, become an art controlled by sophisticated imaging devices, cables and satellites? Do techniques adapted to the new technological culture and art matter?

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[348] CNN News Transcripts, "Live from the Headlines 19:00", May 1, 2003 < http://edition.cnn.com/TRANSCRIPTS/0305/01/se.00.html>
[349] Jarrett Murphy, "'Mission Accomplished' Whodunit", *CBSNEWS*, Oct. 29, 2003
[350] Holly Roswenkrantz. "Bush Says He Regrets Use of Iraq `Mission Accomplished' Banner", *Bloomberg News*, Nov 12, 2008.
[351] Mark Thompson. "Seeking a Legacy, Bush Cites Security". *Time*. January 12, 2009
[352] Thomas Friedman. "The Whole World Is Watching", *The New York Times*, June 27, 2007

Who knows? Perhaps some users of computer software for images, such as *Photoshop*, *CorelDRAW*, *GIMP* and other competitive programs, make art digitally, faster than we may imagine, which can be applied to new art "digital art", specifically the digital image. This can be done by processing images that are difficult to separate into original and copy, or processing by means of information technology, "we must be prepared for such profound changes to alter the entire technological aspect of the arts, influencing invention itself as a result, and eventually, it may be, contriving to alter the very concept of art in the most magical fashion."[353] The strange thing is that some of the art institutions and education in schools contribute to the strengthening of the rules of image processing with electronic devices, especially computers, which reflects the role played by the techniques of modern image in the production of new concepts to develop it according to the taste of each creator, or its recipients.

This opens a wider range of photography art in the future to activate the digital art and considers it a visual art, that tends to make the image necessary for taste and expression, analyzing artistically, and multiple artistic analysis by the multiplicity of photographers. With the presence of millions of digital cameras in the world, including digital video cameras, there are millions of commentators on the images taken daily, and everyone is able to produce an image, or to produce opinions and counter opinions. Therefore, society transforms from a mind society to a visual society, "when everything is seen, nothing is of value. The indifference to differences increases with the reduction of valuable to visible. The semblance as ideal carries a virus of resemblance... a ubiquitous videosphere would have cynicism for virtue, conformism to resort and to a nihilism horizon completed."[354]

What the era of reproduction has eliminated is the idea of originality and individuality that was central to art long ago. There is no longer a problem with mediocrity, insignificancy, transient expressions, or using garbage in the concept of postmodernism. Once Marcel Duchamp made a urinal into an art-work which he called *Fountain* and installed it in an art gallery, it was obvious that art was in real trouble. Such art is not beyond being an abstract act, it does not produce any value to the meaning of beneficial taste; on the contrary, it produces a sense that makes the viewer confused because it is contrary to fact and reality. Stephen Hicks argues that Duchamp was making a deliberately provocative statement with

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[353] Quoted from Paul Valéry, Aesthetics, "The Conquest of Ubiquity", translated by Ralph Manheim, 225. Pantheon Books, Bollingen Series, New York, 1964.

[354] Régis Debray. *Vie et mort de l'image; Une histoire du regard en Occident*. Éditions Gallimard, 1992, 394.

Fountain: "[he] is a not great creator—Duchamp went shopping at a plumbing store. The artwork is not a special object—it was mass-produced in a factory. The experience of art is not exciting and ennobling—at best it is puzzling and mostly leaves one with a sense of distaste. But over and above that, Duchamp did not select just any ready-made object to display. In selecting the urinal, his message was clear: Art is something you piss on."[355]

Therefore the image is far from forming a meaning, as in this advertising image below. If one is asked about the relationship between the image (below) and the content of the meaning it carries, anyone would be confused, and attribute that to the fact that everything produced by this image lacks sense. This may stem from the absurd thinking of some of the companies that are trying to exploit the spiritual and intellectual space to convince us that everything connected to us is through sexual temptation and seduction, otherwise what is the relationship between the products displayed in the image and the image itself?

Figure 4-9 T3 Magazine Cover - October 2009

Such an image is dedicated to the phenomenon of tempting the consumer by the deceptive vision, which led to the breakdown of society and its disintegration. There are no longer links between the fake image and the content it exposes. Additionally, such an image gives the

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[355] Stephen Hicks. *Explaining Postmodernism: Skepticism and Socialism from Rousseau to Foucault*, Tempe AZ: Scholargy Press, 2004, 196.

impression that focusing on images this way, including their falsity and loss of clear vision, transforms life into existence that does not have a taste and does not make sense. This was expressed by Baudrillard:

> as long as art was making use of its own disappearance and the disappearance of its object, it still was a major enterprise. But art trying to recycle itself indefinitely by storming reality? The majority of contemporary art has attempted to do precisely that by confiscating banality, waste and mediocrity as values and ideologies... Raising originality, banality and nullity to the level of values or even to perverse aesthetic pleasure… The passage to the aesthetic level salvages nothing; on the contrary, it is mediocrity squared. It claims to be null -- "I am null! I am null! – *and it truly is null*".[356]

The absurdity of the image in our daily lives no longer restricts itself at all, not even with recourse to any artistic values, and there is no longer any real substance behind the purpose of the image. This is the influence of technological development on the paths of life, to a point where it has made the human being a slave for developed electronic devices, and produces only what is dictated by views and ideas without any real meaning, indicting how, as David Harvey describes:

> 'the cinema is everywhere, most of all in the city, incessant and marvellous film and scenario.' Places portrayed in a certain way, particularly if they have the capacity to attract tourists, may begin to 'dress themselves up' as the fantasy images prescribe. Medieval castles offer medieval weekends (food, dress, but not of course the primitive heating arrangements). Vicarious participation in these various worlds has real effects on the way in which these worlds get ordered.[357]

Additionally, the image in the age of reproduction no longer gives the receiver any reliable taste gains in recognizing the reproduced image, for its lack of originality and credibility, without any moral, artistic, or taste purpose. It shows the absurdity in the distortion of some of the images, under the pretext of satisfying a daily transient moment, or distortion of a certain position, or the exploitation of the fake image motivated by advertising and propaganda, or deforms the facts, or says what the image itself did not say by hermeneutical analysis as in the image below:

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[356] Jean Baudrillard. *The Conspiracy of Art: Manifestos, Texts, Interviews*. Ed. Sylvère Lotringer, Trans. Ames Hodges. New York: Semiotext(e)/MIT, 2005, 27.

[357] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 300.

Figure 4-10 Bush Reads Book Upside-Down

It is the image of the former U.S. President George Bush holding the book *America: A Patriotic Primer*, by Lynne Cheney, upside down on a visit to Emma E. Booker Elementary School, on the morning of September 11, 2001. After a few days, everyone discovered that the image is fake and manipulated; noting that the image of the book Bush was holding was inverted from left to right, unlike the image of the book the schoolgirl was holding. Although there are many signs of digital editing of this image, this image is still popular and was spread widely, and is considered one of the most famous images of Bush among many other images that have spread to discredit him, whether such images are true or fake, although most of them are fake. Otherwise, how come the White House allows the publication of these images? Perhaps what confirms this conjecture is an image where the idea is similar, involving U.S. President Barack Obama.

This image was published in 2008 of Obama holding a handset upside down, which was a fake image. We can also see the time, set to 3:00 on the far wall, which was also added to the manipulated image, presumably as an allusion to Senator Hillary Clinton's controversial "3:00 AM phone call" campaign commercial. Perhaps the implicit message carried by this image is the same message carried by the previous image of Bush, and the image also appears to be a revenge of the Republicans for the Bush flipped-book image.

Figure 4-11 President Obama Answers the Call[358]

There are many examples of this type of manipulation, such as the alleged shot from March, 31, 2003 which shows an image of a British soldier telling Iraqi civilians to take cover, in the city of Basra, and appeared in *The Los Angeles Times*. It turns out that the photographer Brian Walski used his computer and merged two photographs taken few seconds apart "to improve the composition";[359] some civilians in the background are visible twice in the altered image.

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[358] First posted on IMAO website, on 3 March 2008 <http://www.imao.us/archives/009724.html>
[359] Scot Macdonald. *Propaganda and Information Warfare in the Twenty-First Century: Altered Images and Deception Operations*, Routledge, 2006

The original photographs:

The altered photograph:

Figure 4-12 Iraqi Civilians

Such images support the conclusions of Jean Baudrillard, that our society is a society of fake images producing facts that are different than reality. As Walter Benjamin described:

> the whole sphere of authenticity is outside technical – and, of course, not only technical – reproducibility. Confronted with its manual reproduction, which was usually branded as a forgery, the original preserved all its authority; not so *vis à vis* technical reproduction. The reason is twofold... For example, in photography, process reproduction can bring out those aspects of the original that are unattainable to the naked eye yet accessible to the lens, which is adjustable and chooses its angle at will. And photographic reproduction, with the aid of certain

processes, such as enlargement or slow motion, can capture images which escape natural vision."[360]

What we discover across the fake images is only the work of absurdity, reflecting the state of vulgarity reached by the art of photography as a whole, without real meanings, without a message aimed at. These images have lost their relevance to good taste, and have no reasons for the kind of meditation, which is referred to by Walter Benjamin: "for the first time in the process of pictorial reproduction, photography freed the hand of the most important artistic functions which henceforth devolved only upon the eye looking into a lens. Since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was accelerated so enormously that it could keep pace with speech."[361]

If the image produced by the human's imagination has declined relatively, and has been replaced by the reproduced image, it is also natural for the awareness of artistic analysis to retreat. The means of technology have contributed to change the taste of art, and accepting it, to turn the art of attention to what should be received by the ideal receiver, to what all people savour in everyday life, (i.e., from elitism to populism). Therefore art no longer retains the prestigious place it held before the end of the twentieth century, but has fallen into falsehood, after the technological innovations, and the advanced means of communication, have dominated the overall life of humanity, which prompted traders to reproduce a lot of images.

From this perspective the development of automated reproduction techniques has led to a radical change in the production of works of art. It became possible to create images extremely similar to the original, whether it is a painting, a photograph, or any image in general, and in large quantities. This has led to the disappearance of the concept of originality in the artwork, because it does not exist in the style of mechanical reproduction. However, the method of reproduction presented a greater potential for art rather than originality, for example reproduction can highlight aspects of the work that can escape the naked eye. It can,

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[360] Walter Benjamin, (1969 [1936]). "The Work of Art in the Age of Mechanical Reproduction." *Illuminations.* Ed. H. Arendt. New York, Schocken. 217–251

[361] *Ibid.*

also, through zooming and slow motion of the camera; come to facts unknown to natural vision and visual perception, and through this technique the recipient can know the details of things in any image, as in these images below:

The original photograph:

The altered photographs:

Figure 4-13 Missiles

In 2008 Iran's Revolutionary Guards released a photograph via Agence France-Presset, of a manoeuvre and experiment of its missiles that are claimed to be able to reach Israel. The image was spread in the U.S. media in *The Los Angeles Times* and *The Chicago Tribune* in their page one, as well as BBC News, MSNBC, Yahoo! News, NYTimes.com and many other major news Web sites. After a period of time, the image of the 4 missiles was revealed

to be fake. Photoshop was used to hide the failure of a launch of one of the missiles in the process of manoeuvring. Fiona Shields, the picture editor of the Guardian, noted

> in this age of digital imagery it's very simple to manipulate a picture. Software allows you to clone or replicate parts of an image which can easily be spotted in this example when you examine the patterns in the smoke billowing out from beneath the missiles to the right blended with the vapour trail on the two missiles in the centre. It's a very crude example of the technique as the skill involved in photo manipulation is in disguising any repetitive patterns.[362]

The original image was then published in the media and caused a big uproar, including proposals to make pre-emptive strikes against Iran. Therefore the misleading nature of this image stems from the allegation, which reflects the slander and lies, and flipping the concepts and obscuring the truth, illusion, fraud by add some comments and information misleading to hide the failure, or deliver a message made to give a certain impression, because

> the production of images as simulacra is relatively easy, given modern techniques. Insofar as identity is increasingly dependent upon images, this means that the serial and recursive replications of identities (individual, corporate, institutional, and political) becomes a very real possibility and problem. We can certainly see it at work in the realm of politics as the image makers and the media assume a more powerful role in the shaping of political identities.[363]

Nowadays, digital manipulation of images is omnipresent everywhere, it is becoming harder to detect with all the fast and easy computer programs to use, and which are accessible to almost everyone, both amateur and professionals.[364]

In this sense, the role of the art within the image in general declined as it became controlled by a commodity and consumer policy simulation, depending on the idea and the concept of supply by linking the image to all audiences, wherever they are, at any time, and by all means, including advanced industrial and technological means. Therefore art became transformed into an artisan professional career, and lost its status gained from distinctiveness and the sanctity of its taste and independence. The artistic image in all its forms no longer

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[362] Haroon Siddique. "Has Iran joined the axis of Photoshop?", *The Guardian*, 10 July 2008
<http://www.theguardian.com/news/blog/2008/jul/10/iranianmissiletestsnotwhat>
[363] David Harvey, *The Condition of Postmodernity*, Blackwell Publishers, Oxford, 1990, 289.
[364] Mia Fineman. *Faking it: Manipulated Photography Before Photoshop*, Metropolitan Museum of Art, New York, 2012, 5.

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stems from the dreamer or elite mind, which leaves its mark and its impact in reality, contributing to high human thoughts and civilization. Instead, it has become dominated by the character of cloning and reproduction. Therefore the image became part of the market; subject to the system governed by the standards of supply and demand. Now, the consumption value becomes the standard value for the mainstream taste. It is not surprising in this case, for example, to see many images, paintings and other valuable artworks in the auction market as a commodity, valued in the consumer societies of the bourgeoisie class solely for the sake of showing off having that piece of art. In all these visual situations the visual look establishes and organizes what is the subject of vision or what is shown to us, it is the perspective that defines and directs the visual field, and it is the place where one follows what falls under the eyes.[365]

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[365] Francesco Casetti, Christian Metz, Jean Châteauvert, and Martine Joly. *D'un Regard L'autre: Le Film Et Son Spectateur*. Lyon: Presses universitaires de Lyon, 1990, 43.

Conclusion

The world today is witnessing a cultural paradigm shift, as visual communication through the image assumes dominance. We live in the age of the image in more than one meaning; this is also the era of glorifying the image compared to the content or the expressive word, shape rather than content, and the surface rather than depth.

This era is permeated and dominated by the image everywhere. The image is in newspapers, magazines, books, advertisements, television, computer, Internet and mobile phones, etc. It is present in every moment of our daily life, and therefore it is difficult for us to imagine our life without images, even thinking is impossible without images.

The image plays an essential role in the formation of human consciousness, relating thinking to visual thinking; trying to understand the world through the language of form and image. Thinking with images is associated with imagination, and imagination is associated with creativity, and creativity is associated with the ability to produce connotations. Connotations are the means of getting out of limited and narrow reality to the spacious freest and most humane horizons. However, the image, especially from the end of the twentieth century to the present day, has created the form of prescriptive, intensive signs, and made these "signs" essential in our life. Therefore the image enables the enormous role played by signs and symbols in controlling our daily lives.

In the context of the invasion of the image and its hegemony over all areas in our daily lives, the image occupies an essential part in the cultural, intellectual, and ideological orientations. It has significant benefits in stimulating attention, cognition, memory, imagination, and creativity. Jerome Bruner confirmed that people tend to remember 10% of what they read, 30% of what they see, 80% of what they see and do.[366]

Analyzing the image has become an important area of research due to its spread in our daily life. The semiotic approach is the effective tool to detect the significance of the image, and reproduces the hidden meaning of the image by highlighting the overall implications raised by the visual message, which communicate with the receiver according to his culture, taste

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[366] Jerome Bruner, as cited by Paul Martin Lester in *Syntactic Theory of Visual Communication*

and his ability to analyze the aesthetic, cultural, intellectual, anthropological, social, and political dimensions of the image.

I have tried, in this thesis, to detect the effectiveness of semiotics of the image in terms of creativity and semantics, and from the perspective of the relationships within the social life, in order to show the semantic relations through the direct emergence of the image, and the production of meaning. There are meanings that lie within the image that may not appear clearly visible.

I have used in my analysis of this study the semiotic approach, as I believe that semiotics is a key strategy in reading the image that contributes to the development of creativity and creative thinking with its components. It is also an essential strategy in the development of the ability of the receiver to generate connotations from the image. I have used the semiotic analysis to study the image in all its aspects, which delve into the depths of its meaning, and explore the potential implications, with the attempt to link the image with the reality in which we live our daily lives.

Perhaps what justifies the validity of semiotic research into the visual image, which I discussed in this research, is this remarkable penetration of the image in its various forms into our daily lives, whether through direct explicit meaning, or connotative meaning. Society and culture tend to naturalize the symbolic, cultural and ideological dimensions of the image, according to Roland Barthes. The use of the semiotics approach is in my view an important step in detecting semantic values, and producing a meaning of the image.

This research focuses on the image perception and the signs the image present referring to a particular topic in its cultural patterns. It is inevitable that the analysis is characterized by the nature of totalitarianism, in order to trace the evolution of image patterns as an art medium, because of the connotations it carries. This research addressed the various roles of the image socially, and culturally, in terms of the development of awareness of different social strata and community concerns and problems; and the development of a critical sense among people, including awareness of the problems caused by the increasing marginalization and the collapse of the value systems. It also addressed the need for the rationalization of cultural production by raising the level, from seeing the image as an entertainment, to dealing with the image as a product committed with educating the community.

The image transmits to the viewer a message, because the image expresses a certain meaning. Hence, the language of the image carries many meanings through implication semiotics; because through the image we can recognize colour, shape, and movement at once. Unlike the textual language that needs many words to express all of that. Therefore, the image is a tool of communication that came as a stage in the evolution of communication.

The forms of some of iconic images (advertising, photography, cinema, paintings and graffiti) involve words in their ordinary meaning or connotative meaning, in order to convince the receiver in the communication process of cultural continuity. The absence of double articulation in the visual image makes reading and interpretation of the image reflect on the capacity of the receiver to see it with relative probability.

If the image is a significance pattern, this significance must be linked to what is produced from the language associated with it. Moreover, if some researchers believe that the world can only communicate through linguistic language, and things can only be expressed and explained using a language, I believe that the image shares the meaning of the word in its significance. The image in all its forms suggests semantic meanings, and gains its semantic value only by using a language, as we find, for example, in cinematic image, advertising, photography, graffiti, and other images, because signs and symbols rule the world, not words or laws, according to Confucius. The receiver of the image needs to use a verbal or written language to produce a meaning of the image presented to him, and thus recent studies have exceeded the findings of Roland Barthes, as he believed that we live nowadays in a civilization of writing more than ever before,[367] in spite of the invasion of the image in our life.

Eric Buyssens admits that there are non-lingual sign patterns fully independent, such as scientific symbols, traffic signs, the church bells, tourist guide, etc; all of these signals could express and produce meanings without using any linguistic pattern. The semantic pattern of the image has an essential function in communication, and language is often in need of such semiological patterns to achieve its communication.

From this viewpoint, we can raise the issue of the sign and significance in the visual image in general, and how this image turned from neutrality and silence to a sign, and a discourse with suggestive meaning. But if the image as stated in this research is a language, then what is the

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[367] Barthes Roland. "Rhétorique de l'image." In: *Communications*, 4, 1964. pp. 40-51.

relationship between the visual image and the tongue, which we use to read in terms of linguistic studies? Did semiotic studies draw clear lines between the *signifier and signified* functions of the image? How does the representation in the visual image happen, and according to what structural mechanisms is it achieved to demonstrate ways of significance?

To answer these questions, one must consider the image as a semiotic sign. If the image is just like words, involved in figurative meaning, then the important thing is to stand by the principles that distinguish between the visual image as an iconic sign, and the tongue as a linguistic interpreting pattern for the creative act. Perhaps the intersection between what is iconic and what is linguistic, as they constitute a sign together, is what made most of the linguistics and semiotics studies at the beginning of the twentieth century confuse the two fields. Both fields were within the comprehensive language framework, and thus the differences between the iconic expression and the linguistic expression were ignored. Therefore, the first methodology step, which leads to identify the visual image and set patterns of meaning functions within it, is how to distinguish between semiotics patterns that carry significance by expressive word, and semiotics patterns expressed by the image, through visual expression? Such questions make us consider, in the future, distinguishing between the expressive artistic significance of the image and its relationship to the artistic visual image.

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