The de-construction of image, text and sound in audio/visual communication: a semiotic analysis of specific cultural examples

[Abstract] The aim of this paper is to present how multiple layers of meaning are constructed, coexist and interrelate between image, text and sound using specific audio/visual communication examples. It will investigate this triangular relationship through a semiotic analysis of specific film stills from Alfred Hitchcock (1960) Psycho, Krzysztof Kieslowski (1993) Three colors-Blue and of selected work from a poster exhibition themed Walking-27 graphistes de Europe that took place at Paris airports in the summer of 2008 and was organized by CultureFrance. The paper will also explore how these three elements are structured to portray connotative meanings and investigate how this overlapping influences interpretation. The paradigms of film stills and posters are drawn as samples to suggest a platform for semiotic analysis. When meaning is decoded, it usually exposes various hidden intentions of the designer/producer. This revelation contributes towards a conceptual communication, which is often intertextual; it does not only intrigue the curiosity of viewers for other possible interpretations, but it also enhances, broadens perception and rises the level of creativity in audio/visual communication. In Hitchcock's film the text eroika/hero on vinyl is analysed in relationship with image and sound, and similarly in Kieslowski's film, a background sign text au revoir a bientot/we meet again. In the case of posters, specific images (iconic or symbolic), will be analysed in relationship with the airport sounds, texts used or heard randomly in the specific environment

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Semiotics can at times be highly technical and complicated, which is why I will try to keep things as simple as possible. If I have done my job well, then by the end of this post you will have a better idea of what a signal is, what the difference between an icon and an index is, what a code does, and what semiosis means.

Similarly, music can be an excellent way to guide the perception of images. Music scores for movies aptly demonstrate this. As I hope these examples have demonstrated, semiotics is an exciting perspective for thinking about political communication. It not only captures the “micro” elements of communication processes, it also highlights how these processes follow certain rules, opening them up to scientific analysis. Visual semiotics is a sub-domain of semiotics that analyses the way visual images communicate a message. Studies of meaning evolve from semiotics, a philosophical approach that seeks to interpret messages in terms of signs and patterns of symbolism. Originating in literary and linguistic contexts, the study of semiotics (or semiology in France) has been expanding in a number of directions since the early turn-of-the-century work of Charles Sanders Peirce in the U.S. and Claude Lévi-Strauss and Visual semiotics deconstructs the communicative visuals while in its attempt to attain the meaning and ideology. Human being is acquainted with this signs throughout his life learning to use and signify them. A sign can be a word, a sound, or a visual image. Saussure (1985) divides linguistic signs into two components—the signifier (the sound, image, or word) and the signified, which is the concept the signifier represents, or the meaning. Analysis Of Magazine Advertisements with Semiotics Approach