

CAN PICTURES BEAR WITNESS:
THE REPRESENTATIVE POTENTIAL OF PAINTING AND PHOTOGRAPHY

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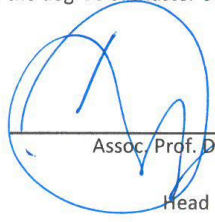
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TEŞEKKÜR

Öncelikle, sevgili hocam A.Özgür Gürsoy, süreç boyunca yardımlarınızı ve bilgilerinizi esirgemediğiniz için, verdiğiniz bütün emekler için teşekkür ederim.

Sevgisini, desteğini hayatımın her alanında hissettiğim, yüksek lisanstaki ilk senemi mükemmel kılan, dünyanın en harika ev arkadaşı Anneannem, Naymuşum,elinin değdiği her şeyi güzelleştiriyorsun. Her şey için teşekkür ederim.

Hayatımın kızları ve grubun böceği, Özge Deli'si, Damla Dobby'si, Zeynep Her'i ve Emir Abi'si, kahrımı çektiğiniz, bu sürecin her düşüşünde itinayla beni kendime getirip yola devam ettirdiğiniz için çok teşekkür ederim.

Dünyanın en harika tez yazma mate'i, yeri geldiğinde beni benden çok düşünen, bütün "Ceeem, bir şey sorucam" çağrılarına koşan, en büyük yardımcım, sorun çözücüm, baya baya bu sürecimin kahramanı, yüksek mühendis ve sevgili nişanlım Cem Kurt. Çok büyük bir İyi ki'sin. Teşekkür ederim.

Annem, Şebom, bana sunduğun her şans, gösterdiğin her yol, örmek olduğun, destek çıktığın, yüreklendirdiğin, güldürürken düşündürdüğün kısacası hayatımın her anında olduğu gibi bu dönemde de yaptığın ve olduğun her şey için en çok sana teşekkür ederim. En büyük şansısın.

ABSTRACT

Can Pictures Bear Witness:

The Representative Potential Of Painting And Photography

Hasçiftçi, İrem

Master's Thesis

Supervisor: Asst. Prof. A. Özgür Gürsoy

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Human perception consists of the data sets that sense organs receive and the processing of these data sets. External reality is independent from human perception. At least according to scientific understanding, meaning and value are not intrinsic to the external world but are projected onto it. Because human beings are social beings, the meaning and value so projected is always already shared with others.

The concept of bearing witness is about this sharing process: the one who witnesses an event communicates this event to another subject. An important question concerns how anyone can communicate an event to another subject? Painting, language, writing, photography and cinema are at the service of this desire to communicate.

This thesis examines the relationship between bearing witness and reality in photography and painting. This examination is carried out by analyzing forms of photography and painting as modes of representation and by interrogating the presuppositions of the model of representation itself.

Drawing on Stuart Hall's discussion of the concept of representation—especially one of the two approaches he proposes—a certain kind of semiotic approach is developed and applied to the analysis of photographs and paintings. The paintings and the photographs selected

for analysis are iconic witnesses of historical events and they have paradigmatic status.

The argument developed in the thesis claims that, although there are significant differences between photography and painting, they both create and communicate meaning. However the process of creation must be distinguished from a purely spontaneous and subjective activity. It is the concept of bearing witness which does justice to the sense of passivity and fidelity also implied by the concepts of representation and reality—without eliminating that aspect of communication which is a creative activity. Therefore, whether it is photography or painting which bears “better” witness cannot be decided on considerations of objectivity alone and must incorporate contextual elements forming the particular event in question. And also, preferring one transferring way rather than other is up to the functionality of the photography or painting while they bears witnessing to the selected event.

Keywords: Bearing Witness, Reality, Painting, Photography, Representation, Semiotics

ÖZET

Görsellerin Tanıklığı:

Fotoğraf ve Resim Sanatının Temsil Potansiyeli

Hasçiftçi, İrem

Master Tezi

Danışman: Asst. Prof. A. Özgür Gürsoy

Eylül, 2019

Anlamlandırma insan yapımı bir pratiktir. Dış dünyada bulunan her türlü "şey" anlamdan yoksun ve insandan bağımsız bir şekilde varolmaktadır. Duyu organları dış dünyadaki bu bağımsız varoluşları kendi sınırlarınca alımlayarak algılamayı ve beraberinde anlamı oluşturur. İnsanlar bu yaratılan anlamlar sayesinde, çevreleri ile iletişime geçerler.

Bu iletişim süreci sosyal bir varlık olan insanca sürekli bir gelişime uğratarak evrilmiştir. Öyle ki teknolojinin de etkisiyle iletişimin sınırları zamanı ve mekanı aşmaktadır. Bir yerde olan olaya zaman ve mekan farketmeksizin ulaşmak mümkün hale gelmiştir.

Tanıklık, böyle bir iletişim ortamında sorgulanan bir kavram haline gelmiştir. Basitçe şahit olunan bir olayın başkalarına aktarılması olarak tanımlanabilecek olan tanıklığın aktarımı resimden yazıya, fotoğraftan sinemaya kadar bir çok yol ile sağlanabilmektedir.

Bu tezde tanıklık ederken gerçeklikle kurulan ilişki, tanıklığın fotoğraf ve resim sanatları ile aktarımı üzerinden incelenecektir. Bu inceleme yapılırken, fotoğraf ve resim sanatında kullanılan temsil formlarına da anlamın deşifre edilmesi için bakılacaktır.

Temsil formları dolayımı yaratılan anlamlar, Roland Barthes'ın göstergebilim analizi ile çözümlenecek ve tanıklığın gücü, bu anlamların optimize edilmiş gerçeklik ile karşılaştırılmasıyla ölçülecektir. Örneklem olarak tarihsel olaylara tanıklık eden ikonik fotoğraf ve resimler seçilmiştir.

Ulaşmak istenen noktalar öncelikle , her iki aktarım yolunun da, farklılıklarına rağmen tanıklık ederken temsil formlarını kullandıklarını göstermektir. Bunun yanında; iki aktarım yolundan birinin tercih edilmesinin, seçilen olaya tanıklık etmede hangisinin daha işlevsel olduğuna bağlı olduğunu göstermektir.

Anahtar Kelimeler: Tanıklık, Gerçeklik, Fotoğraf, Resim Sanatı, Temsil, Göstergebilim

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CHAPTER 1 : INTRODUCTION

Painting and photography may be understood as visual signs and both develop out of the mimetic interests of humanity. Before the invention of written language, humanity uses drawings for the expression of this mimetic interest. They imitate the forms that they see in nature. Painting becomes an individual activity for the imitation of reality. With technological developments photography takes the place of painting because of its ability to copy the moment. Photography works by a mechanical process and seems to eliminate any subjective mediation. Therefore in the nineteenth century photography comes to be characterized as the reflection of reality itself, whereas painting is seen as a synthesis.

Even though both of these two types of making sense of reality and communication may be said to bear witness to events, it is actually not they, in their inert materiality, but their creators who bear witness to something. These creators use forms of visual communication to express what they see. But the meaning which a painting or a photograph may be said to have is “made” by these creators. In other words, despite the mimetic elements they contain, photography and painting are interpretations. Part of what is expressed by these representations is the self who makes or takes them.

Despite the significant differences between painting and photography, attention to this common element they share—namely, their status as interpretations of the meaning and value of what is taken to be reality—enables one to analyze them according to the terms of the same conceptual framework. The framework for analysis developed in what follows has three axes: 1) Stuart Hall's (Hall,2017) account of the concept of representation provides the means for understanding how it is possible to talk of meaning and value with respect to visual images; 2)

Roland Barthes' (Barthes, 1979) ideas concerning semiotics provides the means for analysing visual images in their complexity and without neglecting their historical context; 3) The concept of bearing witness articulates both the subjective and the objective aspects of communication so understood without giving up the concept of reality altogether—as some theories of semiology tend to do.

The central argument of this thesis is that, the development of such a tripartite framework enables us to make sense of both photographs and paintings as ways of bearing witness while acknowledging the different ways in which they carry this out. However, how they do this can only be shown by analysing particular images. A number of images that are paradigmatic cases of bearing witness are selected and so analyzed in the final chapter of the thesis.

CHAPTER 2 : CONCEPTUAL BACKGROUND

2.1. Between Subjects and Objects: The Concept of Bearing Witness

An investigation of the representative values of photography and painting may be carried out on two primary axes, namely, what may be called their subjective dimension and what may be called their objective dimension. Even though this opposition between the subjective and the objective—as well as the concept of representation which they condition—will turn out to be problematic, setting up the discussion in their terms will bring to sharper focus some of the problems that will be addressed gradually in this study. Photographs and paintings are kinds of visuals. As such, they have been traditionally placed in relationship with, on the one hand, the subjects who make, consume, view, or otherwise act on them and, on the other hand, with the objects or events which they are supposed to represent. The concept of bearing witness is invoked in part to overcome the polar nature of these traditional oppositions. However, in order to examine what it might be to bear witness and what it is that is so witnessed in different ways in photography and painting, this chapter will argue that one must confront a number of problems that can only be understood in relation to the problematic of representation.

Nowadays, the meaning of witnessing has started to be used in different ways. There is a huge distinction between the traditional meanings of witnessing and the witnessing that is linked with new technological developments. These developments have provided a new context for witnessing. For the traditional meaning of witnessing these definitions are possible; 1- To give testimony. 2- To be evidence or proof of. (Collins English Dictionary). Taking these definitions as a starting point, it is possible to say that bearing witness consists of two main actions. The first action is experiencing the actual event, the second is the

transmission of this experience. Witnessing takes place when the actual event is experienced and transmitted to another person. There are different types of transmission, such as statements, literature and using images. The transmission channel that this thesis focuses on is using images. As images, both photographs and paintings are taken into consideration. When these visuals are mentioned, it is not possible to ignore the media. The media uses visuals to transmit information and news from everywhere. By using visuals, the media bears witness to most events or news that occur in the world. With regard to media witnessing, Frosh & Pinchevski state;

Media witnessing teeters on the brink of tautology. On the one hand, every act of witnessing implies some kind of mediation: most fundamentally, putting an experience into language for the benefit of those who were not there. On the other hand, every act of mediation entails a kind of witnessing, particularly the use of technology as a surrogate for an absent audience. ... Media witnessing is the witnessing performed in, by, and through the media. It is about the systematic and ongoing reporting of the experiences and realities of distant others to mass audiences. (Frosh & Pinchevski, 2008).

In addition, Tait mentions bearing witness as follows;

Bearing witness conceptually organizes what journalism does, and names a subject position for audiences other than voyeurism, but what it means requires clarification. I detail the plasticity of bearing witness within the discourses of media witnessing in order to demonstrate the resulting paucity of the explanatory labour the term is able to perform for studies of news media. Central to the lack of clarity within this literature is the conflation of eye-witnessing and bearing witness. ... Discourses of media witnessing take up the moral, political, epistemological and aesthetic questions posed by the experience of proximity to events afforded by audiovisual media. (Tait, 2011).

As can be seen through these definitions, there is a big distinction between traditional witnessing and media witnessing. To transform an activity into a singular and repeatable phenomenon at the same time by using technology; can increase the number of witnesses by emphasizing the recoverable temporality of the time passing. Even if the actual occurrence of the activity is true to life at once, recorded copies of this actual event can be experienced an infinite number of times. On the other hand, whether there are an infinite number of repetitions of the activity or not, the actual occurrence of the activity and its' witnesses are forever irreplaceable. John Durham Peters divides witnessing into four categories: Being There: Present in the time and space, Live Transmissions: Absent in space, present in time, Historicity: Absent in time, present in space, Recording: Neither present in time nor space.

According to Durham's categorization; photography and painting both falls into the category of "Recording" if the audience is absent both in space and time, and "Historicity" if the audience present in space but not in time.

Also Guerin & Hallas, related with the categorization of Peters state;

Through its role in the process of witnessing, the image enables such imaginative excursions between past, present and future, between the site of the original trauma (albeit usually repressed or absent) and the geographical, social and cultural locations of the spectator. While the trafficking between often disparate times, places and spaces is usually marked by ineffability and fluidity, the image functions to ground the process of witnessing, if only through its own formal dimensionality. (Guerin & Hallas, 2007).

It is possible to say that in these four categories only the first one is about traditional witnessing. Traditional witnessing corresponds to eye-witnessing. The difference between eye-witnessing and media witnessing is about being witness of the actual event or its copies. In the other three categories; there is an addition to the two main actions involved in the

witnessing (experience and transmission). The addition is the audiences who receive these transmissions. As Sue Tait states; the ability level of the witnessing is measured by the audiences' response. Similarly to Tait's opinion;

Zelizer conceives of bearing witness as practices of taking responsibility for the events of our times, which in this context substantively meant the imperative to confront evidence of atrocity (through being there or through photographic representation) in order to transform scepticism into belief. (Tait, 2011).

Also Peters mentions that; "When looking at witnessing as a noun, it features all three points of a basic communication triangle: the agent who bears witness, the utterance or text itself, and the audience who witnesses." (Peters, 2001). As seen by this triangle, in contrast to traditional witnessing, audiences become an inseparable part of the witnessing. The repeatability of the actual event and the ability to watch the event instantly on television (or something else) that technology provides; brings forth the discussions and positions about the idea of involving audiences as a witness or not. Depending on all this information, the ideas about media witnessing show that audiences have an important role to play in this witnessing process.

Another categorization about the positioning of the media audiences in the witnessing has been suggested by Frosh & Pinchevski;

According to Frosh & Pinchevski media witnessing 'refers simultaneously to the appearance of witnesses in media reports, the possibility of media themselves bearing witness, and the positioning of media audiences as witnesses to depicted events. (Tait, 2011).

As confirmed by the necessity of this categorization, increasingly media witnessing is preferred to traditional witnessing. Technological tools provide witnessing for media reports. Çakırkaya states that;

On the one hand, there is a tendency that has been observed among photojournalists about the art world, on the other, citizen journalism has become popular for breaking news. Maybe for the first time in history, in the hands of people who directly take part in events, a tool like a mobile phone is available for recording and sharing the exact moment of an actual event. For the transmission of a sudden terrorist incident or the outbreak of war, the existence of photos that a citizen takes becomes a huge event in the media. Big newspapers or tv channels work with citizens in the event of their reporters being unable to reach dangerous areas. Although there are no ethical rules and regulations, photos that citizens take are candid and sincere. Maybe for this reason, their effect on audiences is more powerful and convincing. (Çakırkaya, 2017)

The subject to be discussed here is about considering witnessing through the media as being a bearing witness or not. For being a witness the first condition is to experience the actual event. Through the media, receiving copies of the actual events doesn't mean experiencing the actual event. It means experiencing copies of the event, copies produced using somebody else's eyes, copies which have somebody else's point of view. In a basic way, bearing witness is more than having access to a photograph or a visual.

The logical extension of this emphasis is that media audiences are not the witnesses of the events they see, but the recipients of someone else's testimony. Frosh takes issue with this view, claiming that contemporary witnessing has become a general mode of receptivity to electronic media reports about distant others. (Frosh & Pinchevski, 2008).

Although technology replicates the moment, actually it replicates a product of a perspective. The images taken have an author and they are a representation of a point of view. They can't show the whole event. Frosh suggests the following idea about this topic; " The logical extension of this emphasis is that media audiences are not the witnesses

of the events they see, but the recipients of someone else's testimony." (Frosh & Pinchevski, 2008).

It can be said from the discussions that audiences, who one way or another become an inseparable part of the witnessing, cause alterations in the relationship between bearing witness and reality. First of all, thanks to the easy access and recording practices of technology, an ordinary citizen can become a witness for media reports. This point causes considerable discussion and poses something of a paradox. One aspect of this paradox is that maybe an ordinary citizen who has no relationship with any media establishment can record the actual event more objectively. From this perspective, the witnessing of a citizen can be the most reliable, critical and of greatest public benefit. However, totally opposed to this idea, although it is assumed that there is not a recording process which occurs without due care and attention, bias can be seen in citizens just as in media organs. On the other hand, an ordinary citizen is not qualified to undertake these recording practices.

For media witnessing as we have described it – a perpetual, generalized apparatus that welds together singularity and its ceaseless representation, the exceptional and the routine, specialized communication bureaucracies and ordinary people with their everyday gadgets – has become autotelic. Unlike traditional notions of judicial or scientific witnessing, and unlike the panopticon, it does not only serve an instrumental purpose (to enable a judgment, furnish a replicable result, discipline bodies and behavior). Contemporary media witnessing serves as its own justification, putting society permanently on view to itself for its own sake, as the audience perpetually witnesses its own shared world because this is what mass media do. (Frosh & Pinchevski, 2008).

As previously stated audiences assume the role of receiving the transmission.

First, his account suggests the fraught practice of attempting to represent trauma and atrocity through words and images that always function reductively. Second, his description of being 'enraged' connects with emergent discourses of journalism as 'affective labour'; forms of embodied practice that exceed normative renderings of impartiality and detachment. Finally, and the substantive focus of this article, Kristof's account implies that his ability to bear witness is contingent on a from his readers: crucially, a that manifests as action, response public reaction rather than a 'collective shrug. (Tait, 2011).

It can be clearly stated that the reality of the witnessing is measured in terms of the reaction of audiences. So much so that, according to Peters, the term bearing witness that is used in journalism practices is the construction of legitimacy through offering distance to audiences. Now the quality of the witnessing depends on capturing the interest of audiences and much sharing may not be true but is convincing and attracts public attention instead of speaking the truth, raising awareness or creating a truthful moment in the collective memory. It means reality is constructed in the name of witnessing. Actual events become real for a large majority of the world's population when secondary witnesses prefer to see them through the perspective of primary witnesses. Having experience in the outside world is not known and will not take place in social life unless transferred. For this reason, this act of transmission removes reality from those who experience the actual event and assigns it to witnesses. As Susan Sontag states; In short when something is being photographed, it becomes real for the audiences who watch it as a news item. However, the actual disaster will usually turn into a formidable representation of it. So that, as Sontag goes on to mention, the lion's share of the information always belongs to images of violence. The first motivation of the media proprietors is based on the understanding of "blood really does work." As Rentschler mentions in his research about mass communication, Mass communication, in its' own interest (which

in this capitalist world order is seen as a capital of advertising and thus capital through over-rating, and view) tells the story and the image of the suffering of others, whether it is a collective expression or not. Also Sontag, according to the capitalist relationship between the media and reality considers that, "In the age of cameras there are new demands for reality. Given that the real thing may not be sufficiently scary; this impression may need to be reinforced or even reconstructed." (Sontag, 2004).

At this point the issue ceases to bear witness to the facts and events, and is derived from subjective influences such as the selection of the events, and it creates a new reality by taking advantage of the fact that the photo copies the image of the moment. As previously mentioned; capitalism by its very nature brings this type of corruption with itself. Reality becomes something created for the gain of the media proprietors.

In an era of tele-controlled battles against the innumerable enemies of American power, the policies that will determine what the public should not see and see, are still being long held. Producers of TV news and photo editors of newspapers and magazines make every day, without exception, decisions that fix the ambivalence about the limits of the information that the public will have and reinforce the consensus in the direction that they desire to be formed. Moreover, their decisions often appear in the form of judgments about the common appreciation and are always an oppressive standard when applied by institutions. (Sontag, 2004).

In this type of environment, the reality of the media (if a photographer provides his or her maximum capacity for an objective bearing witness process) becomes the reality of all society. Photographs will always be the products of collective memory that are intended to be created. Actually, photographs and technologies, instead of bringing the events that happen on the other side of the world to our home, act as

intermediaries that bring to our home what media proprietors want us to see. Frosh & Pinchevski pass judgement on the effect of the media on bearing witness and they conclude that this effect is on the testimony of the media;

There is clearly an institutional politics of contemporary media witnessing that informs how witnessed worlds are represented as shared and who may depict them and appear in them. [...] For media witnessing as we have described it – a perpetual, generalized apparatus that welds together singularity and its ceaseless representation, the exceptional and the routine, specialized communication bureaucracies and ordinary people with their everyday gadgets – has become autotelic. Unlike traditional notions of judicial or scientific witnessing, and unlike the panopticon, it does not only serve an instrumental purpose (to enable a judgment, furnish a replicable result, discipline bodies and behavior). Contemporary media witnessing serves as its own justification, putting society permanently on view to itself for its own sake, as the audience perpetually witnesses its own shared world because this is what mass media do.(Frosh & Pinchevski, 2008).

When the effect of audiences and media proprietors on reality through the media concerning the bearing witness issue is discussed, a basic discussion of communication research is also involved. Is content imposed on audiences or is content produced according to the audiences' wishes? It is possible to say that, when referring to media witnessing, the answer to this question is “both”. It is not possible to make the audiences' role inactive, because it is the reaction of audiences that testify to witnessing. However, the media also have an active role in the testimony, since it is the media that prepare and present the testimony according to their own interests. However, when all these dilemmas are taken into consideration, the concept of bearing witness is damaged. Bearing witness is suspended from veridicality, (not a distinction from reality, this detail will be focused on in another the section of the thesis:

Reality). However, as Sontag once again stated, newspaper photographers should create a history of their own ages as forensic witnesses who did not give premiums to chauvinist prejudices, whether they were covering wartime or peace. In fact, when considering the witnessing of the media in the 19th century, although there were crises concerning the credibility of the witnessing and the truth of the witnessing, these were actually the building blocks of the media's norms. Today's media practices have moved away from the concept of witnessing which provided the media with building blocks. As Sontag mentions, this type of capitalist media order produces witnesses who are stars. At this point, the benefits and technology that the qualitative features of the photography bring are, the aim of conveying the experiences of the witnessed and the people, which has evolved into fanaticism, monopolization and individual reputation within the capitalist order. By using all these tools, the aim of the witnessing evolves to capture the most widely circulated photograph instead of creating awareness and showing reality in order to construct the collective memory properly. These conditions narrow the area of choice among the realities existing in the outside world, making the frames taken to be only a very small part of reality.

Considering this foundation in the 19th century, in fact, it is possible to say that photography has a technical advantage in terms of the reliability of the testimony. Sontag discusses the connection of the photo with the truth as follows;

The camera is the eye of history. Therefore, the history which was applied as a truth beyond attraction was gaining a different power with the increase of the prestige of a certain approach which requires more attention and known as reality. In the name of reality, it was allowed to show the unpleasant things, solid facts. (Sontag, 2010)

According to Peters, witnessing is twofold, in a way that may be deemed to be linked to Sontag's remarks about allowing the demonstration of facts. The first is the passive emotional experience, and the second is the discursive action of what one sees. This two-way distinction of Peters supports the experience and transferal steps of the aforementioned testimony. Peters makes a particular point here concerning difficulties in merging experience and discourse; it is the difficulty of the transmission of consciousness into a reality that illustrates visual memories. This is where discourse fails and visuals achieve results. The photo is a correct, passive and subjective witness if it's as Sontag states; in theory, it is an objective witness of history, if it is not exposed to inaccuracies. In the face of the problem of memory loss, the image mechanically records the same story and repeats it several times. Thus, there is an opportunity for witnessing many times the event that has been witnessed before. Frosh & Pinchevski cite Roland Barthes on this point;

This logic of media witnessing, this inclusion of the instance within the instant and the representation within the event, is embedded in the communicative structures and aesthetics of audiovisual media themselves. Photography, cinema, television, and video are Technologies that, notwithstanding their reliance upon cultural conventions of production and interpretation, nevertheless produce an indexical or 'referential excess' that cannot be entirely controlled. That is why, for Barthes, the photograph is the 'absolute Particular, the sovereign Contingency', a unique material trace of its referent in an irredeemable context that nevertheless – and here is the key paradox – 'mechanically repeats what could never be repeated existentially. (Frosh & Pinchevski, 2008)

When bearing witness, one of the relationships that makes it so important is its relationship with reality. The witnessing is tested by the reliability of the actual event, whether it is witnessing in the media or as a traditional kind of witnessing. As mentioned earlier, the introduction of

audiences into the media had changed the relationship between bearing witness and reality in a particular channel. Here is another channel we will focus on, the relationship between witness and reality as a form of reproduction.

For a witness to perform an act of bearing witness, she must address another, a listener who consequently functions as a witness to the original witness. The act of bearing witness thus constitutes a specific form of address to another. It occurs only in a framework of relationality, in which the testimonial act is itself witnessed by another. (Guerin & Hallas, 2007).

As stated by Guerin & Hallas about bearing witness, the act of witnessing is a transitional process in a relationship. Transmission of the reference point occurs, and as long as there is an interfering transmission, it is possible to say that reality will be reproduced. Guerin & Hallas give another description of bearing witness;

It is not a constative act, which would merely depict or report an event that takes place in the historical world. In its address to another, whether a therapist, a jury or an audience, the performative act of bearing witness affirms the reality of the event witnessed. Moreover, it produces its 'truth' in the moment of testimonial enunciation. The nature of the truth produced by the testimonial act depends on the discursive and institutional context in which it functions.(Guerin & Hallas, 2007).

It is clear from this definition that another reality is produced at the moment of witnessing. If the person who witnesses records the actual event and then uses whatever medium he uses; there will be a reproduction. At this point, although the medium used may provide a different level of objectivity in the perceptions of the transmitted reality, witnessing can only be positioned as the most reproducible reproduction of reality. Another point that is important in this discussion about witnessing and reality is that is a copy of the moment the essence of the

transference of the witness? (Because without this technology requires a testimony that man can never provide, which will only lead to a compelling testimony to tools such as photography or video.) Or is it the answer to the question of whether there is an assertion about reality passing through a specific process? The answer can, of course, be established with a common denominator, which will include both. However, what cannot be ignored is that securing accuracy through an objective and passive witness is a reliable tradition. Most of the time, the repercussions of this tradition are to believe in the accuracy of the event, so it is preferable to a supporting photograph in a newspaper.

Linfield's faith in photography rests on her belief that photography forces the viewer to see cruelty and "the reality of physical suffering with a literalness and an irrefutability that neither literature nor painting can claim. (Linfield, 2012).

The realistic depiction of events is recognized as the defining feature of the photograph. Simple or mechanical witnesses are preferred because they can not give any prior opinion contrary to human witnesses. In the discussion about the separation of the essence of witnessing (copy or assertion), Guerin & Hallas state;

While the imaging technologies embedded in processes of surveillance, science and industrial production increasingly generate automatic images without a human agent, such images are not considered to bear witness to any specific event they happen to record. Rather, they are understood to provide evidentiary proof of the event. Jacques Derrida reminds us that bearing witness is not proving: Whoever bears witness does not bring a proof; he is someone whose experience, in principle singular and irreplaceable (even if it can be cross-checked with others to become proof, to become conclusive in a process of verification) comes to attest, precisely, that some 'thing' has been present to him. (Guerin & Hallas, 2007).

Guerin & Hallas also maintain the following in terms of the credibility claimed by the photograph; “ Despite the privilege given to the authority and presence of the photograph -, it is, after all, just an image, a picture. It might be manipulated, biased in perspective: it does not fully reveal the truth of what it claims to represent. ” Based on these opinions, a question mark appears in our minds. So how can you be sure that the photographed image is a copy of the truth? They can be used as a process of uncovering mechanisms or ideology, which can easily be distorted and represented arbitrarily by human hands. The claim of photography ‘to copy the moment’ and the hunger for visuals while any kind of written or spoken news is received, make people trust photography. This trust in their reality causes photography to become a medium which is clearly open to manipulation.

These thoughts and the allegations about the fact that photography is a verbatim copy of the reality, displace the focus of the discussion by mentioning the problem of unreliability with the inclusion of the human factor. The records that people did not enter into the work counted as evidence; but here we can talk about a passive record, when the person gets involved in the work, these records turn into witnessing. For example; a passive and objective shooting is the evidence that a security camera collects all day, but the images that a news photographer takes using a process of selection when he goes to the scene is witnessing. Here, the reason for the effect of human factor on objectivity comes from, as Derrida mentions, people’s own unique experiences which affect their choices. Because the existing image is mediated by this unique experience; from that time on, it is chosen from thousands of possible realities. Despite the fact that the camera is an observation point, the action of taking a photograph goes beyond that of an observation.

As John Berger mentions, photography is the result of a decision to document a particular event. Human beings are thought to be

documented at that time through their unique experiences and this causes an infinite number of repetitions of that moment. This mechanical copying process provided by the camera and the effect of human nature on this process has given rise to different types of opinions about this subject. Sontag mentions two features of the photograph, implying that it has a superiority that includes both mechanical copying and a human perspective.

Superiority of photography; it was the ability to combine two contradictory features. Nobody could say anything to their objectivity. Yet there would always be a point of view in the photographs. Because he was a recording machine in the middle, he recorded something that was real (in a way that no verbal narration could ever be fulfilled, no matter how neutral it was), so that they were witnessing something that was real because there was the one who takes what was in the real time. (Sontag, 2004).

This assertion of Sontag's is clearly about the superiority of photography, both for its objectivity and for its interpretation, which is what witnessing needs, and for the fact that the photograph uses both of these features effectively together.

The concept of the objectivity of the photo and its mechanically presented, instant copying ability, in events such as witnessing addresses concerns about reality with a concept that is more intertwined than other means of transmission. Word or literature when it comes to witnessing practices are not as reliable as visuals. When we look at historical development, it is possible to say that art of painting is the ancestor of photography. Kings, wars, and religious elements all became permanently recorded through painting. Nobles retained painters to make portraits of themselves, and the clergy decorated their palaces with the instantiation of sacred books.

The making visible of an invisible God, that is, the making visible and present of what is otherwise unrepresentable, has powerful ramifications for the conception of representing traumatic historical events. Like the absent God who is given human form in the figuration of medieval icons, images of cataclysmic historical events have come to imply the appearance and presence of the event itself. (Guerin & Hallas, 2007)

In fact, the art of painting witnessed history when looking from a wider perspective. Of course, the conditions in the operation of these two tools (photographs and paintings) used in the transmission of witnesses differ. First of all, the examples of the historical point of the paintings as the starting point and the ancestor of the photo while emphasizing the importance of the examples are mostly works in the period when the photograph had not yet been invented. In fact,

The Spanish Civil War (1936-1939) was the first war witnessed in the modern sense; this war was followed by an army of professional photographers who worked in hot collision lines and cities under bombardment, and their work was published immediately in Spain and other countries' newspapers and magazines. (Sontag, 2004).

However, when we look at the art of painting, the cave paintings hieroglyphics, etc., which existed even before writing prove that painting is the oldest witnessing tool. However, there is no consciousness about the presenting of the witness during the periods when we say that painting is a historical witness. The most common media before the development of photography and media systems, technology, were weekly newsletters and newspapers. It is not possible to talk about a visual hunger like today. The painters who painted the paintings which were previously mentioned, did so with the aim of earning money and surviving. They did paintings for nobles for that reason. They were far removed from concerns about daily communication. They just wanted to paint the living conditions of society or imitate something that had

impressed them. In this historical difference with photography, we can use the term “witness” for these paintings because they have made historical information related to this time available years later, they carry the traces of their time. Their aim was different time by time, but witnessing was not their main aim. They might have wanted to depict what was happening in times of war or poverty. Maybe they did these paintings just for money or not. They wanted to show something clearly, but witnessing can only have been the second or third aim of the painters. As Guerin & Hallas state, in the process of the conceptualization of this historical witness, there is a role in the mission of portraying the past and the role of visual work, image and visual representation in the modern truth and knowledge regimes. As a historical witnessing, the paintings play an important role in the unique collective memorandums of cultures (because the circulation of media in the media decreases the space of cultural collective memories and increases humanity’s whole collective memories). The mainstream media occupy a large space because the actual event always involves the same witnessing to the whole world. Since the art of painting is not dependent on previous historical witness bearing like the conditions before media circulations existed, the question of the essence of witnessing comes up one more time. The question is; ‘’ Is the essence of the witnessing a transference of a one-to-one copy of the moment? Or is it an assertion that goes through a process and becomes veridical?’’ In the case of an active tool such as a painting, it is possible to say that the argument that is true is that reality passing through a process constitutes the essence of mediation. Guerin & Hallas elucidate the role of the visuals in the process of testimony;

Thus, the image’s role in the process of bearing witness can be seen to rely not upon a faith in the image’s technological ability to furnish empirical evidence of the event, but upon a faith in the image’s phenomenological capacity to bring the event into iconic presence and to

mediate the intersubjective relations that ground the act of bearing witness. (Guerin & Hallas, 2007).

In this role description, it can be said that there is a more relational and representative infrastructure in the witnessing of painting. In the case of painting, the reality exists in conditions of similarity throughout the witnessing. This prevents the painting from making a claim that it is copying something exactly as it was at one given moment. According to Yıldız, in "20.yy'da Tanıklık Olarak Savaş Fotoğrafları ve Resim Üzerine Bir İnceleme" The photograph is the vision and the painting is the result of the filtering of these concepts. The mission that Adorno allocates to art that is relevant to witnessing is as follows; "Today the obvious fact is that the only area in which pain can be transformed into an audible voice, where there is a consolation that cannot be betrayed shortly, is art". When considering the concept of witnessing, the capacity of art, of painting, essentially succeeds through its ability to imitate. Artwork obtains assistance from icons and schematic images when using its imitation abilities. According to E.H Gombrich, it is highly possible to learn and remember symbols, even though they are so rich and varied that we cannot reproduce what we call reality. Using these symbols, the real is imitated and the painting in a conceptual way, is in accordance with its original.

From this point of view, the audience becomes aware that the image does not present a copy of the actual event while witnessing. Furthermore, he approaches the witnessing of art with this expectation. The writer of "Disaster Drawn: Visual Witness, Comics, and Documentary Form" mentions the following about witnessing through art in an interview; "Bearing witness to that is, as you note, truly existentially horrifying; and harder than picking a side for whose suffering to reveal. In these works, suffering is everywhere. They bear witness to human capacities in both admirable and truly terrifying

iterations but they are not polemical.’’ Chute refers to the idea of a mechanical copy of the moment through the photography as being chemical. In this process, the painter creates meaning and a form of representation about the event that he witnesses by emphasizing the important aspects of the event. However, in the long run, it can be said that the time of the painting was witnessed rather than the subject matter in the painting.

Most researchers who are interested in the concept of bearing witness through art criticize this mechanical repetition ability of the photograph and refer to the rapid deterioration of circulated photographs and the fact that they create desensitization. In today's consumer society, images are circulated and removed temporarily so as not to allow us to perceive and analyze their meaning. It becomes very difficult to relate to the image and we begin to become insensitive to the dozens of images passing in front of our eyes because we cannot enter into a close relationship with anyone that can criticize them. The photo is inevitably involved with the instant feature inherent in this quick consumption habit. Looking at art, in this fast-paced consumer society, it differs because it has a structure that aims to reveal the invisible aspects of appearance, that which is located under the surface. Guerin & Hallas refer to the rivalry between photography and art that reflects what is visible and reveals the invisible in this pattern of consumption;

[...]These films and photographs may have shown the devastating physical consequences of the camp system on the bodies of its victims, but they did not even begin to approximate either the existential or metaphysical reality of the prisoners' debasement... (Guerin & Hallas, 2007).

In addition to this finding of Guerin & Hallas, Yıldız argues that the painting of Guernica confronted the audience more strikingly with reality

compared to many photographs taken during the bombing of Guernica. When the art of painting and active human efforts are taken into consideration at this point, it appears to possess a more organic, a more diffuse and a more spiritual character rather than a mechanical repetition. Thanks to these features, it does not seem wrong to say that the art of painting comes closer to reality because it has the ability to include that which cannot be seen in its quest for the truth. "Philosophers repeatedly look to art as a blackboard for truth, expecting their independently conceived-in-advance notion of truth to be discovered by the viewer when face to face with the image". (Guerin & Hallas, 2007).

However, as mentioned earlier, the connection between art and reality and the act of bearing witnessing cannot change the belief that the role of the human being is more visible than photography, even if it is ontological, but also that painting is more distant from objectivity, judicial, and from a certain perspective. The reason behind the judicial characteristic of painting is due to the perception process. As it will be mentioned later, a human being can not perceive external reality without a cultural and experiential backgrounds. These backgrounds construct thoughts, judgements and aspects, which means that unlike the mechanical reception of the photography, painting always includes thoughts, aspects and judgements.

In all these discussions about bearing witness, there are also criticisms of the concept. The first of these criticisms is based on the approach that the bearing witness concept is insufficient to convey the experience of a living person.

This iconoclasm that pervades the production, dissemination and philosophy of the image in the twenty-first century is nowhere more pronounced than it is in relation to images of traumatic historical events. In spite of the ubiquity of public images that witness such events, there is

a persistent scepticism expressed toward their capacity to remember or redeem the experience of the traumatised victim. Similarly, images have been repeatedly deemed inadequate in the face of events understood to be too heinous to be represented. This is because, hitherto, images have been embraced for their mimetic promise, for their perceived ability to produce a representation which addresses the demand for evidence triggered by historical trauma. (Guerin & Hallas, 2007).

In fact, at this point in the discussion of the inadequacy in the two-stage structure of the bearing witness concept, it is possible to say that there is an inability to get results from the second process. This kind of criticism points to a problem that arises in the point of transferring this experience, not to actually experiencing the event. Guerin & Hallas continue their criticism by giving examples in particular relating to World War II;

The ambivalence towards the truth status of images is also linked to the ever changing definition of 'appropriate' and 'responsible' representation. When the Allied forces went into the camps and filmed the survivors as they walked around like skeletons, unable to speak for themselves, the resultant images were offensive, disrespectful and transgressed the integrity of the human subject. Ever since, doubt has been cast over the ability of the image to capture ethically the magnitude of the suffering of trauma victims. (Guerin & Hallas, 2007).

When witnessing the bitter experiences of the human subject, it is ethically a highly controversial area. The people who experienced the actual events could not participate in the production of their own experiences. Because of this problem in the testimony, the images of the traumatic events were considered as the point of view of the ones who speak for them. Tait states the following about the bearing witness concept, which may be linked to these criticisms; "It ostensibly justifies intrusion into the suffering of others; of making demands of powerless

subjects who are perhaps not in a position to consent to being represented." The problems with the objectivity of the bearing witness concept when referring the incident to others leads to its inadequacy. In particular, in the case of the transfer of incidents involving brutality, the people who actually experienced the events are unable to participate in production and when the ethical issues of such brutality are more visible than other issues, for this reason inadequacy becomes more obvious. Even the trust that we can call the most reliable of the sources of transmission begins to be shaken at this point. .

Concern around the status of photography as a mode of representing atrocity was compounded as images entered circulation after the war, the source of which could not necessarily be verified. These included images taken by Nazis as trophies or records of the sadistic practices with the camps. (Zelizer, 1998).

Although the photo might have witnessed the actual event, when it is circulated it becomes abused. In this question of the witness, Ron Haviv's photos taken in Bijeljina are given as examples. Haviv photographed the losses that the paramilitary leader Željko "Arkan" Ražnatović and his militia caused in Bosnia-Herzegovina in 1992. Although these photographs were later used as evidence in court and caused Arkan to be tried as a war criminal, it raised questions about the objectivity and misuse of the photographs.

Still, it is important to ask to what degree Haviv's presence contributed to the war crimes. Was Haviv's camera a mirror through which Arkan was able to promote his terrifying images to the world and his victims' community? Was Haviv an unwitting accomplice to Arkan's massacre of unarmed civilians? How did the kneeling young man feel about being photographed before his execution? (Lukk & Doubt, 2005).

If Haviv had not been there, would not have been a perverted, violent ceremony without witnesses. This point helps to explain the strange fact that Arkan invited Haviv to a place where unarmed civilians were being held. Arkan gave what he wanted to give to the camera, the camera became the tool and therefore also Haviv. So Haviv was just passive and stopped being an audience. He witnessed this perverted ceremony and played his role. Regarding the fact that the camera was a tool for the escalation of this violence while witnessing, Reinhardt points out the following about the camera's presence at this place where the actual event occurred.

Although it is likely that such dehumanizing acts of torture took place on occasions when the camera was not present, the decision to capture such sadistic and degrading acts of violence suggests, the cameras “were instruments used to abuse and humiliate prisoners. (Reinhardt, 2007).

Another issue that has been the focus of criticism for bearing witness is criticism of collective memory. Photographs used in witnessing are an important way of shaping public awareness and reporting ways in which individuals choose to remember and witness. It has been argued by Sontag and others that, due to desensitization, numerous photographs of brutality have failed to get a sufficient ethical and emotional response.

The numbing of viewers to the images of violence becomes even more important when acts of violence are actually committed with the aim of creating an image. The role of photographs in creating collective memory is so important that one false step about photography and witnessing will be reflected in the collective memory instantly. In today's media conditions, it is possible to say that there are very few channels in which bearing witness is as objective as in theory. In addition to these transmission problems, witnesses experiencing the actual event generally

do not prefer to participate in the production of the witnessing. As an example of this view;

Consider the telling testimony of one Rwandan genocide survivor shared with Hatzfeld: “[t]he intimate truth of the genocide belongs to those who lived it, and so does the right to withhold this truth, for it is not something to be shared with just anyone.” (Hatzfeld, 2010).

In many ways, it is possible to say that much of the criticism is photo-mediated. This is because the circulation area of the witness is the media. The media has a relationship based on self-interest and dynamics within it as it is the 4th Power on many issues such as the functioning of economic systems in today's conditions, international relations and so on. These dynamics often require that society be directed in one way or another, and that the level of knowledge is kept under control, so they do not regard objectivity as important. For this reason, photographs and bearing witness arise as a product of a particular perspective. At this point, the transfer form that will save the testimony shifts towards art rather than photography. In terms of art and aesthetics, comprehension can prevent desensitization and in the words of Edkins; ” Art provides space for critical unification with the fact of trauma. ”

Finally, issues that are addressed throughout the thesis are, how the testimonial of photographs and the forms of representation of paintings are intrinsically used and the connotations that can be reached by the semiotic analysis of the effects of witnessing. Furthermore, how these effects reconstruct the relationship between reality and witnessing and what the aim of the witnessing of photography and painting is.

2.2. Who witnesses what? : Reality in Photography and Painting

The second part of the thesis consists of discussions on what is real and what is the perception of reality. After a description of the concept of reality and the perception of reality, these ideas will be discussed in terms of painting and photography. The reason why reality is considered important for the thesis is that as one of the most important problems while bearing witness, whether photographs or paintings can reflect reality directly through forms of representation or whether they cannot. The actuality of the transmission methods mentioned in the bearing witness or their performance in transmitting the perceived reality affects the reliability of these transfer methods. Photography and the art of painting, which are the transfer methods discussed, will be examined through their ability to reflect reality through the forms of representation considering their own capacities, taking into account that the issue being discussed is bearing witness. It would be useful to draw up a conceptual scheme before entering into these discussions about reality.

Real is that which is not false, lying or imaginary. False, lying or imaginary things are not real. A true thing, is something that is veridical, true to the laws of logical and scientific thinking. The concept of reality, as a philosophical concept, in a general sense, means that it exists outside the imagined. Things which exist separately from design and imagery are called real but also there are trends that see reality as a part of a design. The concept of reality also refers to all the things that really exist. Reality is unlike thought, conceived and imagined, it is what is actually existing and independent from perception. The real or reality exists independently of consciousness, thought, and fiction.” (Poyraz, 2002).

Another meaning of reality is about the way reality is perceived.

Perceptions are perceived differently, reality really shows what exists. Reality is not a product of a mental design or a mental creation. In the perception of stimuli, while subjectivity is always in question, there is objectivity, not relativity and subjectivity in reality. Reality is not a mental product like perception, perception is the projection of reality on the mind. In other words, it is a state of existence independent of mental processes. Real is objective reality and objectivity which not related to subjective and value judgments. (Sakallı, 2001).

The question that comes to the fore with these definitions is how an externally existing reality is perceived. These perceptions are formed by our experience and the information we receive from other narrators. With regard to the issue of bearing witness, there are the ones who bear witness, perceive their own experience, then this experience reaches other people through the transmission paths within this circle and these "other people" perceive the information that comes second hand. The real exists independently from people and thought. However, when someone perceives this reality, it is seen as its own reflection that exists in our minds. This is because it is impossible for us to understand that it exists independently, without our perceptions.

The perception of reality has been one of the topics most discussed by philosophers in the history of human civilization. Plato, one of the philosophers of antiquity, states that we do not see the truth directly, and that we can perceive it indirectly or as a shadow of the truth. (Türk, Ağustos 2015).

As seen from this perspective, perceptions are limited. And the data that are experienced or received through sensory organs are appearances of the truth through the capacity of the perceptions. Scientific studies have shown that the external world reaches us with the data transferred to our snaps. Thus, the concept of perception is the process of organizing and interpreting stimulus patterns in the environment." (Atkinson & Etkinson

& Hilgard, 1995). The perception process, which is the only way to process data in the external world, can be inadequate and limited from time to time for an understanding of the truth, because it is the boundaries of sensory organs that determine the limits of perception. Of course, although technology is so developed that it can close this gap, the determinant of perception will remain as sensory organs. It may be said that these ideas for the capacity of perception reveal the difficulty of determining the concept of reality. Ponty mentions the distinction between our real world and our perceptions; ‘’ The real world is not the lights and the colors, not the image of my eyes; the real world is the waves and particles that science has told us are behind these sensory illusions.’’ (Merleau-Ponty, 2017)2005). In order to understand the difference between our perceptions and this external world, Gombrich's ideas are interesting, a lightning bolt taken after the camera's exposure time is set is very different from what anybody might have seen when watching the lightning. It is not a visual reality taken by the camera. It is an objective recording, but it is a recording that needs to be interpreted in the light of additional information. This is because it is not possible for the image presented by the human perception to access the image that the camera accesses.

All this appears in the discussion of perception and reality, that is perceptions are the connection with the external World, which means the real world and the mind. As Yılmaz and Taşkiran have mentioned, our perceptions function as an image in the mind as a result of mediated reception. The term image is expressed conceptually as:

A mental picture, copy or design of objects in the external world; the design of the mind in a real or unreal thing; the existing form of the mind; design with pictorial character; the mental object, which is the product of the process of creating a sensory attribute, or a copy of an existing thing, in the absence of sensory stimuli. (Cevizci, 2005).

Another definition of the concept of image was made by Mutlu; “Visual representation of reality, physically (as in a painting or photograph), or imaginary (as in summer or music).” (Mutlu, 1998). Based on these definitions, it can be said that the image is the result of the designs taken from the outside world through the filter of the perceptions. Images are positioned as designs created in the mind through our perceptions, and they enable us to define factual reality. However, truth is determined not through images, but symbols, because symbols serve as stabilizers of images in the mind. While images are more volatile, instantaneous and complex, symbols are simple, understandable anchors that remain unchanged. Cevizci describes this function that symbols have as follows; the symbol is used to denote a meaning, quality, abstraction, or object, used as a word, sign or gesture to express something, it is the constitutional sign, a specific object, process or description that is meant to imply something. Symbols emerge as a result of the tendency towards truth. The working process of these images and symbols through the perception of reality transferring itself as forms of representation. Based on the knowledge that language is also a symbol,

According to Lacan, what we see and describe as reality is that which is constructed and reflected by the language and changes with linguistic changes. Reality is determined by language. There is no subordinate to describe the ultimate reality behind what has been given to us by the language we use. He thus reverses the traditional order between what is symbolized by the symbolic (here, the language): the latter is not the first, but the former creates the latter. (Cevizci,2005).

“ In this respect, the storage function of the symbols position them as the main determining factor for reality. As a result of this definition: Man lives in a symbolic universe, not in a physical universe.” (Cassirer, 1997). As a result of this judgment given by Cassirer, it would not be wrong to say that what is important is the images and symbols created by

perceptions, regardless of the reality that is given outside. The reason why symbols rise to such an important position arises from the broad perspective that extends to the basis of human communication and the human being as a social being who leads a social life. Gombrich in "The Image & The Eye" establishes the relationship between reality and symbol as follows;

Because what we call reality, even which are rich as we cannot produce whenever we want and include variety, it is possible largely to learn and remember symbols. Perhaps the person who cannot remember the appearance of his right hand can recite many Shakespeare sonnets to you, or he can list the results of cricket and basketball matches. Of course, the power to remember symbols varies tremendously. But thanks to the economics of its elements, symbols are very likely to be in hiding and remembered in the mind. Everything that can be encoded in the form of symbols is relatively easily recalled and remembered. ’’(Gombrich, 2015).

As Gombrich emphasizes, symbols can be thought of as an easier way of sharing and transferring for the mind when compared to image and reality. The way that commonly used icons simulate a familiar reality, (the familiar reality is encoded with symbols in the mind), makes it easier to witness transmitted reality, the facts can be easily identified. In addition to these possible uses, there are some areas where an icon is inadequate to communicate the truth. In these areas, the power of the image which is formed before the symbol in the mind is more effective. By discussing language as a symbol, Gombrich discusses the power of expression between the image and the symbol as follows; ‘’ The visual image's power to stimulate emotions - excitement is extraordinary; use for narrative purposes is problematic; it lacks the ability to perform the function of language without aid.’’ (Gombrich, 2015). Thus, the perception of reality in different situations, together with the perception

of reality, enables the reality created by perceptions to become closer to the reality in the external world.

There are many options in the perception and transmission of the reality in the outside world. Because our perceptions are generally of the same capacity, although perceptions are not so varied, the transmission paths of these perceptions and experiences are much more varied. Functionality is decisive in making these choices. Sometimes in the transmission of reality, visuals (painting or photography) become a more functional means of transferring, sometimes icons do. Gombrich states the following concerning the matter of functionality;

A selective code, which is understood to be a code, allows the person who created the image to filter out and exclude a certain type of information and to encode only those features that are interesting to the recipient. This is why a selective representation that sets forth its own electoral principles is more informative than a one-to-one copy. Anatomical drawings are an example of this. A realistic photograph of cutting a cadaver can not only create a sense of repulsion, but it can easily fail to show the aspects that need to be shown. Even today, surgeons often use medical artists to record selective information that cannot be transmitted by color photographs.” (Gombrich, 2015).

Considering all these choices and sensing processes, it would not be wrong to say that sensing reality and conveying an understanding of it are quite controversial issues. However, since it is not possible to exist in the world of facts without anchoring the reality in our environment, the most reliable sensory organ is the eye when it comes to our perceptions. For this reason, the credibility of an image is more effective than data obtained by other senses. However, when we perceive this detection process, even the visual that when encoded can be the most objective one cannot fully ensure its reliability. At this point, the owner of this visual emerges as an important factor that determines the credibility of the

visual. According to Gombrich, this is an issue of trust; ‘‘ Even today, it is only our confidence in certain sources of information or institutions that prevent us from doubting that a photograph in a book, in a newspaper, or on the screen really shows what it aims to show.’’ (Gombrich, 2015).

With the belief that our perceptions cannot perform effectively in the realization of reality, and with the concern about imitating the truth, various steps have been taken in the art of painting to conform to reality. The introduction of perspective greatly increased the effect of reality in painting, and triggered the idea of the emergence of various discoveries.

The artist has been constantly striving to produce new tools to reduce the three-dimensional reality of nature to two dimensions. The mechanical perspective tool that was made in the Renaissance period is one of the first complicated tools to solve the problem. During the use of this instrument a human is replaced by the lens, the light-sensitive material and the viewfinder and the most primitive recording tool was invented. During the primitive image recording, the light was still free and the camera obscura, which was another tool that could guide the light by collecting and focusing the light in the free state, could be used to transform reality and this invention created a revolution with the aim for transferring reality exactly as it was.’’ (Oskay, 2014).

From a historical perspective, the camera obscura transformed reality and perspective to a second dimensional surface much more easily than ever before. Although it had no past or future, "that moment" became a flow that could now be observed on a two-dimensional surface. For this reason, artists began to use the camera obscura to transfer reality through painting. The process of recording reality, however, was still dependent on the artist and hence his dexterity. Although the reality in the outside world could be transferred perfectly to the surface depending on the artist's dexterity, a process of image stabilization had not been achieved by any chemical recording method.

When it is simplified, there must be two factors in order to take a picture. The first one is the optical system that will focus the light and the second one is the chemical process that will record the focused image. If the development of the optical and chemical process is examined, the only obstacle to delay the appearance of the photograph is that the image recorded in the light-free environment cannot be brought back into the daylight. In 1827 (in some sources 1826), Joseph Nicéphore completed the process of fixing the optical image, which was the last incomplete phase of the process of transferring the reality of nature to a surface through the use of tools or machines. (Oskay, 2014)

In this historical development, it is possible to see how intense the effort was to reach reality in its purest form. The idea of "recover the reality from human perception and trying to make it into a mechanical process that can bring a retainable and understandable reality" was predominant in these developments.

The photograph is more than just a tool for recording images. In the 19th century, the production by hand began to lose value. Mechanical production provided access to products that had been difficult to reach before. During this background to the nineteenth century, there were some thoughts about photography. “ Visuals produced by the camera, which do not take sides and record what is as it is, have definitely reflected the reality. Visuals produced by manual dexterity are now only a waste of time. Moreover, they do not fully reflect the truth because they are produced by the human hand." (Oskay, 2014). In the process of transmitting nature and reality, and minimizing human impact, reality produced by machines became a commodity that could be bought and sold. The photograph was considered to be more real than its counterpart found in external reality. Oskay asks these questions; “ Which is the true one? Doesn't that tree exist anymore? “Or the two-dimensional image of the tree in the past?” Oskay also makes an analogy for photography; “ Photography restrains the concept of time into a small, two-dimensional

cave like he is a three-legged guardian cyclops.’’ (Oskay, 2014). These possibilities provided by photography have brought about many new debates concerning the concept of reality. It can be said that the capture of the moment, the fact that the eyes were unable to make the machines, and the reality difference between what the machine saw and what the eye saw, caused an image-reality discussion in which the painting was left out of the debate. As Değirmenci mentioned, photography states the claim to a reality that the painting cannot convey, although it was painting that had taken the first steps in the effort to approach reality.

Although the controversy of about one and a half centuries on the subject of photography has brought new dimensions to the relationship with the object of photography, photography maintains to a great extent the cultural and social characteristics of being a means of evidence with the qualities of directness it establishes with its object. (Değirmenci, 2018)

In view of choosing the transmission path for functionality in the transmission of reality we mentioned previously, the preferred transmission path for the function of conveying reality, taking into consideration concerns such as credibility, trust gain, truthfulness, documentation, and historical records has been the photo. It would not be wrong to say that the photo has replaced memory. There is now a new, more precise, physical method of recording all those memories that we previously recorded in our memory. Berger mentions that the photograph is a substitute for memory;

What was the equivalent of the photograph before the camera was invented? The response to this question would be engravings, paintings and oil paints. A more enlightening response might be the following: memory. What the photograph did outside was done at first in thought.(Berger, 2013).

The replacement of memory in terms of usage allows more precise access to the past without loss of data. The power to reflect the truth does not interfere with time. In this respect, it is possible to say that it is more reliable than memory, but the difference between the reality of photography and the reality of the eye gives rise to the possibility that we have never actually seen things in reality like their aspects in photograph. ‘‘ Because we compile the sequential stages of movements and never see static views as they are.’’ (Gombrich, 2015). The defects of the eye and the fact that reality passes by so quickly that the eye can not catch it naturally reinforces the hypothesis that we will reach the truth that exists in the outside world through science and questions the capacities of the perceptions. ‘‘ Paradoxically, what makes television possible is the limiting power of the eye: the varying densities of a single light spot that travels across the screen forms the image in our eyes.’’ (Gombrich, 2015). These kinds of disadvantages of our perceptions are recognized and used. If the eye was capable of detecting these varying light intensities, then the perception of reality formed by watching television would be very different. This difference complicates the question of which ways we can rely on for the transmission of reality. Berger is of the opinion that what the photo can do and the eye can not do is to stop capture a small view of what we see. Despite this advantageous ability, the moment that is captured in the time passing by has no sense. Because, unlike memory, photos cannot hide meanings. ‘‘ They give us views that are detached from their meaning - with all the credibility and seriousness we normally assign to appearances.’’ (Berger, 2013). To give meaning to these views again will be done in the mind after a perceptual process.

In addition to this capacity of the photo that the eye does not have, it should not be forgotten that the perception that the moment is worth photographing is also necessary. It is decided to record that moment with the viewed and perceived images. Both the mechanics and the work as a

means of human perceptions cause the photograph to be a cultural product or an objective and mechanical copy of the truth. ‘‘Is the appearance of the camera a construction, a man-made structure, a cultural product manager, or a trace of a past thing, such as a footprint in the sand? The answer is both.’’ (Berger, 2013). Berger, like Sontag, argues that the feature that distinguishes the photograph is that it can fulfill two functions that seem exactly the opposite.

The photographer chooses the picture to take. This selection can also be viewed as a cultural construction. The space of this construction was determined by the photographer’s rejection of what he did not choose to photograph. This is the construction of the event in front of his eyes. It is this intuitive and fast reading which determines the photographer’s choice of the moment to be photographed [...] The photographer selects the desired image, the type of film, the focus, the filter, the exposure time, the strength of the printing solution, the type of paper it is to be printed on, the lightness or darkness of the print, the frame of the print - and so on. But the point is that this does not interfere - and the photo cannot be interfered with without changing its quality - the point is that the light from the tree passes through the lens and that it is left on the film. (Berger, 2013).

In this case, the idea that the photo contains the process of perception will find support. If the photograph captures the details that cannot be captured by the eye, it will challenge the capacity of memory, but it will be a part of its experiences and perceptions as long as whoever takes the photograph is a person. Thus, there is no break in reality from the construction through the photograph, and it passes through the filter of perception.

In the historical process, photography has become very important in the historical background. As mentioned in the bearing witness section the photograph and before the art of painting are at the forefront because

of the functions of witnessing history. In the general view, the photograph's propensity for historical testimony is at the top level and it provides convincing credibility. As far as historical evidence is concerned, the only reality we can obtain from past time is the reality provided by these documents and visuals, since there may not be a source other than the documents and figures related to those days.

God's judgment shifted from the fate of History to progress. Democracy and Science became effective agents of such a judiciary. In a short period of time, the photograph was enlisted as the help of these agents as we saw above. Here the photo still owes its reputation to Truth as its own.(Berger, 2013).

It was previously mentioned that different mediators provided different ways to perceive and communicate reality, and that the reason for choosing these paths was functionality. After examining the functionality of the photograph another path of transmission that will be examined is the art of painting on the basis of reality. It would be a good start to discuss the general differences between photography and drawing when starting the examination of painting. First of all, drawing is a creation mediated by consciousness. According to Berger, it is a translation. A figure made in the drawing has been previously selected, perceived, designed in the mind and then transferred to the paper which is designed keeping in mind forms of representation. However, the source of the photo is the reflection of light and shadow. The meaning is acquired in photography through the selections that photographer made, these are the forms of representation of the photo. Apart from this basic difference, the other difference that should not be overlooked is the time difference between the photo and the painting.

The time in the drawing is not uniform. The painter spends more time on what he finds important. A face will probably take more time than the sky. The time in the drawing takes place according to human values. The

time in the photograph is uniform: Each part of the image has been subjected to a uniform chemical treatment. In the process of its production, all parts are equal. (Berger, 2013).

Painting includes cognitive processes such as perception, judgment and decision, whereas as well as the cognitive process of photography includes only the choice of the frame. The rest of the process is chemical and mechanical in photography. As in Berger's translation metaphor, drawings refer to a language that recreates scenes. The photograph does not have a language. Barthes states that for the first time in the history of mankind he has encountered a code-free message about the silence of photography. 'Photos do not translate from views. They quote them. ' (Berger, 2013). In examining the art of painting, it would not be wrong to view it as an interpretation and narration of the world.

Realistic representation [...] is not based on imitation, illusion, or knowledge, but on instilling something into the mind of man. Almost every painting can represent almost anything; in other words, when we have the object with the painting, we usually have a representation system, a reciprocal link plan, in which the painting represents the object. (Goodman, 1976).

Looking at this narrative, it would not be wrong to say that the painting has its own language and code, a wide network of meanings and interpretations. The painting offers a connected plan which is arranged according to our perception. With this plan the mind does the data processing. While the photo is an isolated moment, the painting can be a compilation of many moments, but that should not damage its reliability, because it is up to people's personal preference whether to stay connected to the reality perceived in both photography and painting.

The first repercussions of the desire to reach the real truth emerged in the art of painting with the concept of mimesis. " The world of antiquity, of course, saw the evolution of art as fundamentally a technical advance, which dominates the mimesis, like it is considered as the basis of art." (Gombrich, 2015). This ability to mimic can be defined by its ability to translate into a two-dimensional reality that is closest to what it is perceived. During this transition, the mind undertakes a certain task. The mind creates the appropriate codes for drawing by transforming the scattered images created by recognizing images or recalling them as symbols. The fact that we see the three-dimensional reality transformed into two dimensions is quite remarkable.

What we see spreads in depth, while the surface of our picture is flat. The elements of what we see differ in color. It is of course the success of naturalism to create a code of color combinations spread over a surface to reflect the diversity of experience in the real world. There is a simple reason why this is a success: [...] The real world does not look like a normal , but a flat can be seen as a real world. The reason for this paradox is discussed under the heading of invariants in psychology." (Gombrich, 2015).

Perspective has been developed as a method of overcoming the difficulty of dimension difference. A painting drawn according to the laws of perspective will lead to effortless recognition because of the effect of the painting invariance rule. The school of classical painting was built on the principle of geometrical perspective. When the painter places himself in front of what he decides to draw, he transfers the truth to his canvas with certain amount of compromise. This transferred reality is still and stable. Ponty explains that this classical mindset is opposed to the perceptions:

When our gaze is scanning the image, we are always constrained by a certain point of view, and it is not possible to join up these snapshots from a certain part of the landscape. The painter interferes with the naturalness of seeing as he overcomes this series of visual impressions and manages to produce one lasting view from this series. He occasionally disregards his eye, measures the apparent magnitude of a detail with a pencil, changes that detail when he measures it, and links all the details to this analytic view to create a representation of free visual impressions of the landscape that do not fully match the landscape itself.(Merleau-Ponty, 2017).

At this point, discussions about the reality that the painting will convey can begin. Since the image is formed by passing through cognitive processes and human perceptions, it is suggested that a reality is created that reflects perceptions and activates emotions instead of a concrete and static representation.

Since Cezanne, many painters have rebelled against the rules of geometrical perspective, they want to capture and reflect how they see the landscape with their own eyes, and they want to maintain the emotion of the visual perception experience, reaching beyond an analytical approach. (Merleau-Ponty, 2017) 2017)

Based on these quotations, it would not be correct to say that the art of painting cannot represent reality as it is. It will, of course, remain a process of representation as it will go through a process of recognition. However, it would also be wrong to say that this representation is completely removed from the visuals of the external world or completely false. The art of painting can sometimes act as a simple teacher that interprets and explains a complex sentence. Or it may be asking us questions to make us think about the reality we encounter.

Another issue that can be addressed by the art of painting and which the photo cannot address, and which can be considered under the theme of harmony with what is real, is the relative lack of a feeling of "reverse recognition". It would be appropriate to mention "recognition" before defining "reverse recognition."

In the Poetry of Aristotle, which was written in the 4th century BC, it is understood that imitating gives pleasure to people, why we enjoy looking at perfect copies of what we find painful when we see it in real life. Aristotle connects this pleasure to the love of human learning which is in ate. (Gombrich, 2015).

For Aristotle, the reason we enjoy seeing similarities is that when we look at them we find out what each similarity is. While these similarities are recognized and not surprising for the age we live in, it seems more possible to get the pleasure similar to the pleasure of this recognition from reverse recognition in this century. Good examples are Pissarro or Whistler. Of course, the first condition of reverse recognition is recognition. Gombrich explains this condition as follows;

We have to reach the second experience through the first. Because if Whistler or Pissarro could not create recognizable images of the world that were visible on their canvases, we could not recognize their images in nature. (Gombrich, 2015).

Recognition is a process that arises from the relationship between reality and mind. With the photograph, it is not possible to talk about this kind of recognition pleasure, because in the process, there is no known and created image in the mind. In the photograph, this recognition can only be found with an understanding of a photographer's style, but it cannot give fully enjoyable recognition like the recognition in the painting. In such a case it is clear that the relation between reality and

painting is more enjoyable than it is between reality and photography, and it is based on knowledge and learning. This emphasizes once again the importance of the understanding of functionality in the selection of transmission paths.

Another decisive difference between painting and photography is the semantic concern of the painting Orient when compared with the concern for the moment of the photograph. While the reality of photography is based on the similarity of a particular moment, reality in the painting can refer to a period, not a single moment. And after this explanation, both of them can be counted to the same extent for the process of transmission of reality.

How does music open itself in terms of sentences, action opens itself in stages, and the moments experienced over time are somehow these units. The short period of time the theoreticians have mentioned, however, is an invalid abstraction when the time is stopped - even if the snapshot has made this old idea a false reason. (Gombrich, 2015).

Based on this interpretation, it would not be wrong to say that the narrative of the painting is a more continuous interpretation (although it is a still image). A continuous interpretation requires a meaning, not a particular moment. Besides, it is possible to see how the painting and photo go in different directions from the perspective of reality when we look at the difference in capturing this meaning and moment in photography. In the painting, when the movement of people is considered, the main movement is a familiar form of perception. However, the photograph of a movement that was taken from a moment in photography can be an image that the eye could never catch. Of course, this does not mean that moment is not real. It is real, but it is not included in the reality that the eye can perceive. Still, it is necessary to oppose the allegation that the photograph has stopped the moment. A

movement cut out of a film frame will always ask what is really there. ‘’ The moment we accept a tiny piece of time without movement, the movement becomes inexplicable as we know it.’’ (Gombrich, 2015). For this reason, making the movement static is difficult in terms of photography, but the painting is the product of the images in the mind and this means that the art of painting doesn't have to overcome this kind of problem.

Another subject that can be dealt with in relation to reality is the matter of objectivity after the approaches and the ability to reflect reality of the photography and art of painting. Objectivity is a necessary prerequisite for the truth to be established in accordance with reality. However, controversy over the possibility of objectivity is quite common. Moreover, these arguments, in contrast to the common belief, are not only about the difficulty of objectivity in social sciences, but also the difficulty of objectivity in science. Ponty states;

Relativity physics also affirms that absolute and definite objectivity is a dream: it confirms that each observation is tightly bound to the position of the observer, and that it leaves aside an absolute observer's thought. (Merleau-Ponty, 2017)

The reason why this idea is applicable in photography and painting is this, the artist and the photographer are also observers. Even if these observers are influenced by the fact that they exist in the real moment, both the social and physical positions in which they are involved will interfere with the desire for objectivity in conveying reality. If it is necessary to look at this problem from a closer perspective with the social sciences, Merleau-Ponty states that;

Ten years ago, a philosopher showed that no definite objective knowledge of history could be considered, because the interpretation of

the past and its establishment in a certain perspective depend on the moral and political choices of the historian (these choices also depend on the interpretation and perspective of the past); In this cycle in which human beings take part, human existence cannot self-abstract and reach the naked reality; progress can be achieved in objectification, but complete objectivity cannot be reached. (Merleau-Ponty, 2017) .

These debates in which objectivity is in place lead to questioning the harmony between reality and transfer paths and perceptions, because on the basis of these considerations it does not seem possible to reach external reality in its most transparent form. In this case, the unpretentiousness of the art of painting can take it a step further. While art presents itself and reality, it does not do so on a one-to-one basis. Although art has been put in a valid and acceptable denomination in terms of fairness, art can be the spokesperson of our perceptions only as an argument based on the nature of being a result of a cognitive process. This means that the art of painting or, in general, art, does not have to give up the connection completely while relaxing its hold on the connection with what is real.

In believing that what is seen when looking at people's experiences other than behind a camera is bare reality, there is a risk of mixing up very different levels of reality. This risk is still common today in the public use of photography.

Photographs are used in scientific research: medicine, physics in meteorology, astronomy, biology. Photographic information is used in social and political control systems - files, passports, military intelligence. Other photographs are used in the mass media. All three contexts are different; however, it is generally assumed that the accuracy of the photograph - or the way that this line works - is the same in all three.

In fact, when the photograph is used scientifically, evidence that does not require questioning is useful in reaching a conclusion: This evidence provides information within the conceptual framework of the research. It completes an incomplete detail. When they are used in photographic control systems, the evidence they provide is limited to creating identity and assets. However, when photography is used as a communication tool; then the reality becomes complicated.

The X-ray of a wounded leg can provide a bare fact about whether the bones are broken or not. However, how can photography explain the 'bare truth' of a man's experience of hunger? (Berger, 2013).

While Berger's quote questions the connection between the photograph and the author's expression "bare truth", he also touches upon the issue of functionality that has been mentioned many times in this part of the thesis. Considering the areas of use of photography, the ability to transmit reality in many areas is quite high, so it is functional and is highly preferred. Even though the photograph was not enough to transfer the truth of the moment, it was only able to transfer a part of the truth. As mentioned in the previous section on bearing witness about the witnessing process, such a kind of mechanical copying may be inadequate.

It is possible to say that a wide visual barrier dominates the time when the use of photography is thought to be mediated. In this wide network, it is not easy to decide which image is real or which image is not. One of the reasons for this instability is the credibility and reassuring character of photography. This character of the photograph causes a space to open for exploitation and the creation of unrealistic visuals. Berger calls this a paradox and states; "To make the photo lie openly, you need to play it fine, to make a collage, to take a photo again. In this way, it is not called taking pictures anymore." (Berger, 2013). Even though the visuals that photograph contains are incorrect, the photograph adds a sense of reality

to these visuals. In this respect, the content of the photograph is not true. It's not the action involve in the taking of the photograph. In this sense, this action of the photo, which is distinct and limited, creates a limitation in itself. This limitation prevents the photo from lying, (the image can lie because the situation that the photo records is a lie), in some ways it will make the transmission of reality inadequate. Berger states that; ‘’ The photograph cannot lie by itself, but for the same reason it can not tell the truth; rather, the truth that the photo can defend by itself is a limited truth.’’ (Berger, 2013).

As art conveys the truth, it looks behind the perceptions and expresses the world to the extent that it sees, knows, understands and feels it. From this point of view, it will be possible to find the reflection of a real feeling even looking at the most surreal painting. A painting made with a historical background much earlier will have a great deal to say about the reality of that period. Even though images do not really lead to the capture of a moment, they can present knowledge about an extensive period by focusing attention on a real event. From this point of view, art starts from micro level when it has an effect on societies. It develops by emotionally affecting individuals and stimulating them with a feeling or a thought. It may be seen as an information tool, but rather an introverted network of information. In many ways like this, painting as an art form and the media in which the photo is included can separated from each other along certain lines.

To sum up, in this section, reality, the ways of perceiving reality and the advantages and disadvantages of photography and painting as transmission paths that are used for the transmission of reality have been discussed. It would not be wrong to say that which transmission path is chosen depends on how reality will be used. In short, it would be correct to say that the difference between the cognitive perception processes

associated with painting and the mechanical copying of the photo is the main reason for choosing one rather than the other.

CHAPTER 3 : METHODOLOGY

3.1. Modes of Representation and Semiotics

Chapters one and two argued for a two-pronged investigation of photographs and paintings in terms of their subjective and objective dimensions. This provided a better understanding of what it might be to characterize them as modes of bearing witness and their similarities and differences. However, the discussion so far has also revealed that, as visuals, photographs and paintings are inextricably related to problems of meaning and language. This chapter aims to bring into sharper focus the notion of representative content of such images and situate it in semiotic discussions concerning sign systems. Drawing on Stuart Hall and a number of other theorists of cultural practice, the chapter argues that a certain kind of semiological analysis, one that is freed from an excessive emphasis on the formal properties of signs, is best suited to understand how the visuals discussed in the next chapter create meaning and bear witness.

Representation systems are used both in relation to witnessing and reality as well as in the relationship with photography and the art of painting , since they convey the culture of the time, practices of daily meaning, and are a product of the perception of reality of the time.

While painting and photography bear witness to their time; experience and transfer processes enter the relationship between reality and them. The painter and the photographer firstly perceive the reality they witness and then convey the reconstructed state of this reality through forms of representation of that reality. Audiences also perceive representations of this witnessed reality and have knowledge of this re-constructed reality and the meanings created by these representations.

Stuart Hall's conceptualization of representation will be discussed, then why semiology is chosen and how it is applied to analyze visuals, and

representation discussions in the fields of painting and photography will be discussed.

Although the functioning of the representation systems is generally based on the same principals, the technical and ontological differences between photography and the art of painting have led to shifts in the focus of representation discussions towards these two mediums from time to time. Before entering into these different debates, it is necessary to discuss culture when it comes to representation and the meanings created by representation.

Culture is about the production and exchange of meaning between members of a community or group, in other words is about 'giving and receiving the meaning'. To say that two people belong to the same culture is to say that they interpret the world roughly in the same way, and express themselves in a way that can be understood by the other. Culture is based on the meaningful interpretation of what is happening around the participants and based on this participants infer similar meanings from the world. (Hall, 2017)

As Hall pointed out, culture is an issue that emphasizes the sharing of meanings within it. Factors such as geographical proximity, daily life practices, traditions and doctrines transferred from generation to generation affect the views of the groups that live together towards the world. For this reason; the practices they perceive outside the world are similar mentally. For this reason it can be said that this way of thinking has been taught in a rough and broad sense or it has been experienced and shared with other group members in its time. In addition; "Cultural meanings are not only within a person's head. They regulate, adjust, affect social practices, and therefore have real, practical effects." (Hall, 2017) From this perspective, culture can be said to have a complex structure that creates common interpretation practices and is also created by them.

Another concept that needs to be emphasized at this point is the concept of meaning and interpretation. "Meaning constitutes the most abstract, the most intellectual and the hardest area to define among the language layers." (Kıran, Spring 2014) Meaning is information about signs that are shared by individuals in the same culture. This information is exchanged between the people who share the culture as mentioned earlier. It can be expressed as a perception of what is given in the outside world and the creation of a thought or information about this external world and this reality, which exists in the outside World, corresponding to a meaning, a notion in the mind. Representation has a very important place in the production of this meaning. Stuart Hall states that for the place of representation in the production of meaning: "Representation is an essential part of the process in which meaning is produced and exchanged among members of a culture. " (Hall, 2017) It would not be wrong to say that this close relationship of representation and meaning especially was especially strengthened with the emergence of the social constructivist approach. "In the 'material and natural world' there are 'things', properties that designate and constitute these "Things" as material and natural, and they have a clear meaning beyond how they are represented". From this quote, it can be considered that meaning is attributed to common and fixed knowledge of those things that are in the outside world. In such a perspective, the place of representation is rarely seen.

The relationship between things and their meaning is quite strong, because they are the meanings that are constructed on the cultural and human level. "Things become visible only after they are fully formed and their meaning has been determined." However, as previously mentioned, since the cultural change in the humanities and social sciences, it is thought that instead of meaning being founded, it is produced and constructed. As a result, in the view called 'the social constructivist approach', representation is considered as being involved

in the creation of things, and culture is not as a reflection of the world after events, but is an important, major or essential process in shaping social issues and historical events. As Hall pointed out; elements that carry meaning like, sounds, words, figures, gestures, symbols, drawings build and convey meaning through representation. From this point of view, meaning can be said to be the innermost abstract and existing unit in the mind, and the interpretation that this innermost abstract and mental unit has in relation to external reality, sounds, gestures and figures determines the way this interpretation is transmitted. Before defining this relationship, Hall states:

Representation means the use of language to say something meaningful about something, or to describe the world in a meaningful way to other people. [...] Representation is to produce meaning in our minds for concepts through language. Concepts and languages are a link that allows us to point to objects of the 'real' world, people, events, or the world of fictional objects, people, and events. (Hall, 2017)

The relationship between representation, meaning and language is defined in Hall as follows:

So, at the center of the process of meaning in culture are two related 'representation systems'. First, things an people, objects, events, abstract ideas, etc. and our system of concepts, conceptual maps, and this conceptual map allow us to make sense of the world by building a series of chains of equivalents. Secondly, the relationship between our conceptual map and a series of signs arranged or lined up in various languages, representing these concepts lies at the center of the production of meaning in language. The process that connects these three elements is called representation '. (Hall, 2017)

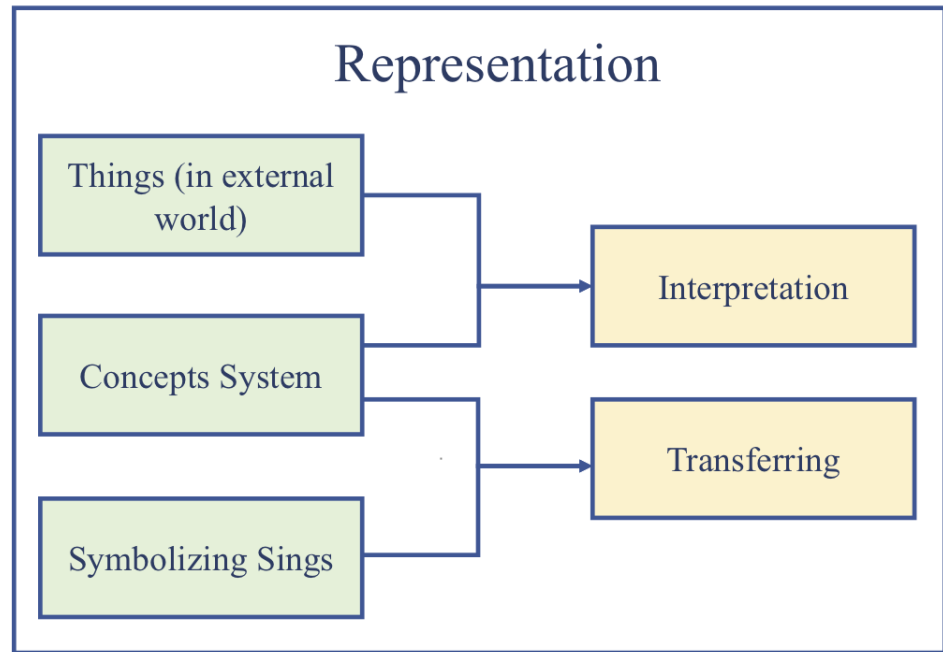


Figure 1: Hall's Representation

When talking about language throughout this conceptual representation subject, it should not be forgotten that meaning is not limited to the spoken language and that the visual language is within the meaning limits within the context of the thesis. With this explanation, Hall refers to three different theories of how language is used to describe the world;

1-Reflective: What language does is to reflect a meaning that already exists in the world of objects and events.

2 - Intentional: What language does is to express what the speaker, author or painter wants to say, what he / she personally means.

3-Constructor: Meaning is built in and through language. (Hall, 2017)

It is possible to think of different approaches to answer the question of "How do we know the 'true' meaning of a word or image? " (Hall, 2017)

In the reflective approach, it is thought that meaning lies in the real world object, person, idea, even event, and that language acts as a mirror and reflects the real meaning that already exists in the world. [...] Language only says that it functions by reflecting or imitating the already existing and fixed truth in the world. (Hall, 2017)

The theory that states this is called the mimetic, which is mentioned in the reality section.

The intentional approach is the second approach in representation; "The speaker says that the official imposes his or her unique interpretation of the world through language." (Hall, 2017) Signifiers can be said to be the meaning that the sender is trying to give. Although there is some accuracy in this approach, it is not possible to be an individual and unique source of meaning. "Our deliberate meanings, although private to us, must participate in the rules, codes and traditions of the language in order to be shared and understood. " (Hall, 2017)

Moving on to the third approach to representation, Hall makes the following definition; "It affirms this public, social character of language. It acknowledges that neither things nor individual users can fix meaning on their own. Things have no meaning; using representation systems, concepts and signs, we build meaning. " (Hall, 2017) Throughout the thesis, the main emphasis is on the idea that meaning is constructed through forms of representation. In parallel with this idea, Hall says: "The real issue is that meaning is not in the nature of things, in the world. Meaning is built, produced. Meaning is the result of a practice of meaning (a practice that produces meaning, makes things meaningful). " (Hall, 2017) At this point, this thought that seem confusing; that even the meaning of things that exist in nature, in the outside world, is built. Certainly, the objects and events which Hall coded as 'things' that exist in nature independently of man and his perceptions are devoid of meaning. Because they exist independently of human beings; they don't

have to be meaningful. Meaning is the information about these 'things ' that the human mind needs and produces. However, of course, this information needs to be taken into consideration; As a result of human perception and mental processes, thought is directed to these things in the world. It is not possible to say that they are independent of them. As a result of perceptions and experiences, meanings are loaded onto these things that exist in the outside world. This is achieved through the representation of those existing things. "The advocates of the constructivist approach do not deny the existence of the material world. However, the material that conveys meaning is not the world, but the language system or the system we use to represent our understanding. " (Hall, 2017)

When it comes to this discussion of language representation and meaning; the social constructivist approach to language and representation owes much to the work and influence of Ferdinand De Saussure. It is possible to say that the most important reason for Saussure's great influence on this issue is that his work separates and examines the sign.

*On the one hand, form (real words, images, pictures, etc.) and on the other hand, the form is related, the idea or concept in your mind, he suggested. Saussure called the first element 'signifier' the second element * - the meaning it triggered in your head - 'signified'. Every time you hear, read or see the signifier, you associate it with the signified. Both are necessary to produce meaning, but what remains representative is the relationship between the two, which is fixed by our cultural and linguistic codes. In other words, a sign is a combination of a signifier with a signified idea. (Hall, 2017)*

The relationship between culture and the sign requires an active relationship. Hall states the following about this active relationship;

If the relationship between a signifier and signified is the result of a system of social traditions specific to each society and specific historical moments, then all meanings are produced in history and culture. They can never be finally fixed, but they are constantly subject to change from one cultural context to another. That is, there is no single, unchangeable, universal, 'true meaning'. (Hall, 2017)

Culler summarizes this relationship as follows; "Since it is arbitrary, the sign depends entirely on history and the combination of a particular moment in which the signifier and the signified are the accidental outcome of the historical process. " (Culler, 1976) This situation opens up meaning and representation to changes in historical and cultural influences.

When it comes to representation and interpretation, semiotics seems to provide the most suitable approach for this analysis, especially if the analysis is going to be done about visual materials, as in this thesis. This is because "Semiotics aims to describe the most fundamental principles and the system of distinctions that make possible meaningful events." (Bircan, 2015) Pierre Guiraud states the following for the relationship between semiotics and meaning; "Semiotics aims to analyze the universe of meaning: the first things that comes to mind about meaning is the formation of meaning, the creation of meaning, the sequencing of abstract states such as meaning. In this respect, everything about meaning falls into the field of semiotics." When it comes to meaning, representation and semiotics work together, including cultural and historical changes. Çiğdem Baydar quotes Barthes's thoughts in "Image, Music and Text" as follows:

Meaning emerges as a set of codes and semantics that can effectively represent this context. Here the context and the relation of meaning as a set of codes and connotations that represent this context are directly related to the cultural, political and ideological meaning mechanisms in

society. [...] As stated earlier, meanings are formed within social relations and social structures. The functionality relationship of meaning with the social system can be established by showing how specific cultural and political practices of meaning are articulated into the positions and attitudes of social actors, how meaning constitutes and rebuilds the positions of social actors. The meaning in the language is formed by codes, denotations, connotations and myths. All of these are vital in order to determine in which social and cultural context the meaning is formed and which social and cultural practices are articulated. (Baydar, Yazılı Basında Haber Söyleminin Oluşturulması, Yayınlanmamış YL Tezi, İstanbul, 1998 akt. Ahmet Özgür, p.27,28)

However, as we have mentioned above, semiology has spread widely range with different approaches and pioneering names starting from Saussure. The approach to be used in the thesis and the concepts to be applied in the analyzes are the concepts that Roland Barthes mentioned in semiotics theory. First of all, in order for the sign to be possible, an object needs to gain a meaning that makes it possible to replace something else through reconciliation and use. In Barthes, "the sign is the relationship between the signifier and the signified, and meaning emerges from the establishment of this relationship. In semiotics, meaning is treated as denotation and connotation." (Culler, 2008, p.81 akt. Ufuk Bircan, 2015) Barthes states that the denotation, what the sign represents, and the connotation Show how the sign performs its representation.

The signifier names a special object in an unambiguous way or explicitly specifies what it refers to. In addition, the signs refer to culturally determined meanings, or to connotations that also have meanings. [...] A sign may be the signifier of another sign, a connotation of itself, or of a secondary sign that shows a cultural value such as position. In this case, the sign becomes an indicator bearer for the

semantic aspects of culture, such as the position structure in society.
(Gottdiener, 2005)

The distinction between the signifier and the signified is important for understanding the concepts of denotation and connotation that provide meaning. Therefore, to sharpen the distinction between the signifier and the signified, Barthes says: "What the user of the sign understands from it' is signified. Thus, we achieve a purely functional definition: The signified is one of the two connected elements of the sign. The only distinction that makes it the opposite of the signifier is that the signifier bears an intermediary identity." (Barthes, 1979) So, it is not wrong to say that it is the unit that signifier, which transmits the sign, and which carries the signified in it. This unitary binary contrast is the sign. The sign is one of the building blocks of semiotic analysis. Following this discussion, it would be appropriate to proceed to the analysis of signs at the level of meaning.

As stated earlier, meanings are formed within social relations and social structures. The relationship of meaning to functionality with the social system can be established by showing how specific cultural and political practices of meaning are articulated into the positions and attitudes of social actors, how meaning constitutes and rebuilds the positions of social actors. The meaning in the language is formed by codes, denotations, connotations and myths. All of these are vital in order to determine in which social and cultural context the meaning is formed and which social and cultural practices are articulated. (Baydar, Yazılı Basında Haber Söyleminin Oluşturulması, Yayınlanmamış YL Tezi, İstanbul, 1998 akt. Ahmet Özgür, p.36-37)

The first system consisting of the sign, the signifier, and the signified gives us the denotation. The denotation takes first place at the meaning level and refers to meaning in its visible form. The connotation level makes the signifier of the first system the sign of its own system.

According to Barthes; the first system is denotation, the second system that includes the first system is connotation. Another opinion that should be mentioned about the denotation is; "Denotation level is the level that describes the relationship between the signifier and the signified of the sign and its relationship with the reference of the sign in external reality." (Özgür, p.37). It would not be wrong to say that the denotation level refers to primary meanings that are very clear in the practice of interpretation. In the denotation level, the interpretation is at the first level. In the connotation level; because the first levels' signifier becomes the sign of connotation, interpretation occurs at the second level.

Connotation also includes the world of culture and history and even includes subjective interpretations and sociocultural situations as it includes the dimensions of myth and association. Thus, the fact that ideologies coexist with cultural and historical changes in the analysis of narratives also makes it possible to actively interpret. As John Fiske mentioned;

The concept describes the interaction that occurs when the indicator meets the emotions or excitement and cultural values of the users. This is the area in which meanings shift towards subjectivity, or at least inter-subjectivity: At this moment, interpretation is influenced by the interpreter as well as by the object or sign. (Fiske, 2003)

It is possible to say that the connotation is usually arbitrary, although it has a visual dimension. However, besides this arbitrariness, it is unique to cultural processes. In summary; 'Connotation means that human beings adopt the world of history and culture within the system. Since the meaning has dimensions of myth and connotation, it includes subjective interpretations and sociocultural situations and is used in the analysis of ideologies and narratives. (Bircan, 2005)

Another important concept that Barthes emphasizes is the concept of myth. Barthes says that myths, which have a dynamic structure, change

very quickly to adapt to the needs and values of culture. This is the reason for the necessity of active interpretation mentioned earlier. Myth is a message and always operates at the second and third level of meaning. However, in the case of myths, the message is transmitted in secret. According to Barthes, what is meant in the myth is not to state explicitly what is clearly expressed. The meaning in the underlying structure is intended. Each myth is surrounded by ideological and social elements. For this reason, it always carries the ideology of the culture and social structure which underlies it. The new order created with myths is a virtual world. Reality is established in myths through images, so there are relations, not objects. The main purpose of myths; it is to depoliticize people by creating a world that is not open in society. "Myths convey the message that being an individual of bourgeois society is valuable. By expressing the antithesis of the myth, which is defined as a semiotic system, the sign can be destroyed, thus eliminating the myth." (Bircan, 2015) According to Barthes, myths gain meaning in history and society. Myth is not an object, a concept or a thing, it is a form of understanding. Besides, it can easily insert itself into any sign. Myth does not fill the gaps of meaning, it translates full meaning into a signifier.

As Eliade Mircea states; "Myth is an extremely complex cultural reality that can be interpreted from multiple, complementary perspectives." Myths it can be seen as structures in which the ruling class promotes their ideas that must be accepted by other classes, thus making them unquestionable . It would not be wrong to say that myth makes a society think according to the ideology of the ruling class, thus hiding it behind its visible face. The fact that myths do this in a secret and implicit way has made them one of the greatest weapons of the ruling class.

Stuart Hall mentioned semiotics in "Representation: Cultural Representations and Signifying Practices" semiotics, and states that the point that connects discussions of representation and meaning to

linguistics, one of the theories of representation, the constructivist theory, suggests a complex and mediated relationship between things in the world, concepts in thought and language. As mentioned earlier, this relationship is governed by the interrelations between material, conceptual and semantic levels, cultural and linguistic codes, and he also states that this is a series of connections, and that the general model of how representation systems work in the production of this meaning primarily belongs to Ferdinand De Saussure and then "semiotics studies". For this reason, an attempt to analyze the forms of representation in the thesis, their meanings and the relationships they establish with reality while witnessing has been made by using semiotics.

Throughout the thesis, it is necessary to show the relationship between representation and these two fields, photography and painting, as semiotic analysis will be conducted by emphasizing how representation works in these two fields. When it comes to art; it is appropriate to say that the knowledge of past cultures, together with its place in history, which is based on what happened long ago, is understood in the most general sense by looking at the forms of representation of the past. At this point, art can be said to provide a large scaled testimony to the cultural and social reality of the period, since the impact of the forms of representation is higher than that of photography. In the testimony of photography, representation systems are directed towards the reality of the instant moment. "Historically, representation was based not only on the work that artist created, it was also based on the social conditions and dynamics that constructed the work. In this context, representation is both a sign (albeit relative) of its age and society and a projection of the perception of reality of that age and society." (Alp, 2013) At this point, the difference in the forms of representation is related to the perception of reality.

Especially in the field of painting, representation has historically continued as a connection between “reality” and “exposition”. Reality refers to the object (external reality), while exposition refers to the image. This connection between reality and representation is in itself tense most of the time. This tension between represented and representer historically did not show a linear behavior and varied according to the economic, scientific, philosophical and cultural determinants of each age. However, there are two main reasons for this tension in each period. The first is the question of what reality is and how it functions (the point of view to reality).

The second is the question of the establishment of all quantities and attributes, depending on the first (according to the definition and function of reality), that is, represented on the basis of assumed reality criteria. This actually constitutes the historical conditions of representation. In this regard, if reality carries a range of meaning by representation, meaning is most commonly linked with the forms of representation. Today, we obtain the knowledge and experience of yesterday to some extent by examining the fields of representation of the past. Understanding how these areas of representation saw reality and / or how they wanted to show reality makes it possible to understand the historical conditions of the past. (Alp, 2013)

From this perspective, it can be clearly stated that in the case of art, the connection of representation and reality is based on a representation of the perception of reality about a period instead reality of the instant moment. Changes in the ways of perceiving and transmitting reality due to time and cultures have also caused changes in the forms of representation. It would not be wrong to say that

We make sense of the knowledge of past cultures in the most general sense with the forms of representation of the past and the references of these forms of representation. [...] In this context, representation is both

a sign of its age and society (albeit relatively) and a projection of the perception of reality of that age and society. (Alp, 2013)

Throughout the history of art, the relationship between reality and its representation has been influenced by social conditions, perceptions and dynamics, that is why the representation of each period differs. Starting from Antiquity, it is possible to examine the relationship between the reality perceptions of these periods and the forms of representation in the field of painting. First of all, according to philosophers such as Democritus and Aristotle, the observable features are matters or objects. According to this view, the universe is composed of objects and their different forms of coming together." (Denkel, 1998, p.14 akt. Kadriye Özlem Alp, 2013) "This objective view of external reality reflected the establishment of representation in ancient Greece as an attitude towards understanding and perceiving the object, a given reality, independent of human experience. " (Alp, 2013)

Ancient Greek art, with people as the most component object, representing the most component way (by analogy), has prepared the ground for Hellenistic art, Roman art, Christian art, European art and the Renaissance. In fact, it has prepared not only this process, which is referred to as traditional art in art history, but also today's art. This is the age that became the basis for today's science and philosophy. And naturally, the objective perception of reality of this age has provided the direction in which representation has been established in order to understand, investigate and perceive the object. In other words, an understanding of representation aimed at accepting the object as a given reality, searching for it and then obtaining information from the object came to the fore. (Alp, 2013)

Besides this, there was also a period in which the scholastic thought of the Western Middle Ages contributed to the discussion about the representation of art. At this point, the church acquired great power and

controlled social life and forms of thought through art. Therefore, the forms of representation were at the service of scholastic thought. Thus, the objective external reality and its representation were completely separated . "Scholastic thought also determined the hierarchy and centrality in the establishment of representation. The figures were arranged in large or small groups, at the center or at the edge, according to their degree of sacredness." (Alp, 2013)

In medieval painting, the church acts as an intermediary in the representation of the painting. It is expressed in a letter written by Pope Gregory I (590-604) to a bishop.

Worshipping painting s is a different thing, it is a different thing to learn what is to be worshipped with their help. Writing is for educated people, and paintings are for ignorant people who understand what they have to accept through paintings. They read from the paintings what they can't read from books. (Daşçı, 2011, p.32 akt. Kadriye Özlem Alp, 2013)

This letter shows that in the West, art had gone far beyond the boundaries of aesthetic concerns and had adopted a doctrinal mission. Thus, a narrative representation structure was created.

Sacred figures are motionless, lacking personal expression, central and symbolic. This understanding is represented by a two-dimensional, superficial and ornamental narrative rather than depiction. In summary, the representational qualities of Western medieval art are far from objective external reality, supernatural, symbolic, ornamental, hierarchical, repetitive, narrative and they can be defined by a stylization that undertakes its own mission. Throughout the Middle Ages, the most striking examples of this representation that includes theologichal subjects with an iconic and a symbolic expositions are wall paintings, pictorial writings, architectural and stained glass art.(Alp, 2013)

When the scholastic thought of the Middle Ages changed with the Renaissance, an understanding of representation dating back to Antiquity began to become established again and the human subject that had been lost in society before, became the subject of research.

The Renaissance, brought into the field of representation nature doctrines, science, reason, philosophy and humanism. It would not be incorrect to see the representation of the Renaissance, which was a period of exploration, in the emphasis of the ideal, determined by humanism. The understanding of humanism emphasizes the perception of representation shaped in human form in Renaissance painting. The portrait, which was divine in the Middle Ages, became human in the Renaissance. Human beings were represented in portrait form rather than remarked upon in the Renaissance. This was an important stage in representation. The prominence of personality is reflected in representation with this period. For example, artists such as Jan Van Eyck, Giovanni Bellini and Leonardo are good examples of personal portrait artists. (Alp, 2013, p.47)

In the direction of humanism, idealized representations stand out rather than external reality. The representation of external reality depicted is based on how it should be rather than how it is in reality.

As Tzvetan Todorov points out, idealized representation always shares the same mental framework and codes of interpretation in the Renaissance. Todorov points out that these codes remain within Christian doctrine, in a sense, the individual who emerged in the Renaissance painting could not be fully liberated. Because while the Renaissance artist looks at nature with one eye, he looks at the true and beautiful with the other eye. The sacred themes that he depicted and made his subject almost required the perfection of his form and aesthetic fiction. However, the anatomical, perspective, balance and harmony research that the Renaissance artist carried out with great care took

place in the conflict between the desires of the guardians of the artists and the wishes of artists' countries as Gombrich stated. (Gombrich, 1992)

To sum up these ideas; The representational characteristics of the Renaissance painting is defined through the structure of Christian doctrines and art sponsors. Also established on observation of nature and its idealisation.

The organization of this representation is depicted with a reflective and imitative understanding of perspective, anatomy, classical balance and harmony within a certain time-space perception. (Alp, 2013)

The transmission between the art of Renaissance and Modern art, it can be said that there is a revolution which is realized through the changes in social life, industrial developments and rising urban society.

Modern art has emerged with the understanding of a period that tries to change the world. With modernism, to destroy the traditional understanding of representation and to create a new understanding of representation is not a matter of spontaneity, but of the historical conditions of the time. (Alp, 2013)

"The new social transformation first required art to have a functional dimension and the convergence of art and design. At the turn of the century, artists had to solve social problems, not reflect social reality. This necessity brought artists together to reflect on the new identity of art." (Alp, 2013) With this newly acquired identity of art, the forms of representation in which external reality is reflected are replaced by forms of an abstract and introverted representation of art.

This change of the perception about external reality now includes involving the emotions. Since feelings and experiences are also seen as a form of perception during the perception of external reality, modern art has become a representation of them.

These changes in the perception of reality determined the forms of representation of the works of art. In addition, the invention of photography caused another tension within this reality and relationship with art. Art has shifted its connection with external reality in the representation of thoughts and emotions. Representations have become more conceptual and represent the reality of the mind. However, it would not be wrong to say that photography has become a representation of "a constant now". Until the 1970s, photography was dealt with by considering the direct causal relationship with objective reality rather than by meaning and representation. Views about representation were evaluated through the concept of mimesis, which has been going on since the Classical Greek period. It is possible to say that the photograph is a copy of a certain moment of reality. While anything represented in the painting may look different from what it actually looks like, it is not possible in the photograph. The meaning and representation that is created by external reality in the representation of photography is mediated by those entering the frame and their relationship with each other. The most striking feature that distinguishes photography from other forms of expression is that there is little human influence on its object and its relationship. Değirmenci refers to this issue in "Fotoğrafın İmgeleri" as markedness and says that for the relationship between representation and markedness, the identification of photography with clarity, transparency and markedness force a duality of presentation and re-presentation, which is the basis of the integrity of the concept of representation. In this respect, photography and representation is a controversial field. Since the photograph makes a copy of reality, it would not be possible to say that it is a representation, and as already mentioned, the idea of the presence of elements such as light, shooting angle, scale, frame and the relations of these elements with each other create a representation area; these are two opposite aspects of these discussions about photography and representation. In these discussions,

Barthes approaches the relationship between photographic representation and reality in a different way.

Each photograph is a “document of existence.” According to Barthes, those who saw the photograph for the first time must have perceived these 'mutant' images as 'neither images nor reality but as an untouchable reality.' (Barthes,1977). Note that Barthes sees photography as a mode or surface of reality within itself rather than as a representation of reality. In another context, Barthes (Barthes,1977) regards the photographic message as a 'codeless message' and says that photography is a medium that includes a message that destroys its own mode of existence as a mechanical analogue of reality and does not specify anything other than itself. Thus, in Barthes' narrative, photographs go beyond a simple relationship of representation, and as they are processed through the traces of their objects, they become almost black holes for representation. In visual mediums, only the photograph makes the object that it shows more real, visible and important than itself. In the representation process, the medium takes precedence over the content; in fact it is called re-presentation, not presentation. Representation thus shows the dominant presence of the medium and the concept of Platonic reality. (Değirmenci, 2015)

At this point, Barthes encodes the photograph with a separate reality of his own. And therefore, what the photograph represents is no longer a reference to external reality, but it constructs meaning within the photograph's own reality. Barthes accepts photography as a spell, not art, because it confirms, represents past existence and originates from a past reality. According to him, the verification power of the photograph exceeds its' power of representation. The photograph, which is different from other representation systems, really depicts the existing; the words and brush strokes in painting and literature do not necessarily have to be completely correct. Barthes emphasizes that the recording of the object

with the help of light only reveals what really happened and that the photographs do not deny reality. (Orhan, 2011)

Similar to Barthes' understanding, Sontag states that photography is not merely an observation; 'Although the camera functions as an observation station, the act of taking photographs is an act that exceeds passive observation.' This situation is also related to the debates concerning bearing witness. In witnessing photography, the point where the concept of representation is involved is deciding what to include in the frame. It is not possible to reach all the events taking place in the outside world with photographs only. The photo is a cross section. And the actual event is represented by this cross-section. For example, when you look at a newspaper article, it is noticeable that a large and impressive photograph is used to describe the whole event, mostly because the most striking and memorable moment of reality is used to represent the whole reality.

The differences between photography and painting naturally shaped the discussion of the representation of both transmission paths. Firstly; the thought of 'the image in the painting is the expression of the thought, the image in the photograph is a record of what the reality looks like, which causes a tense relationship between photography and representation. This similarity-based feature of photography has led to the discussion of the concept of similarity in photographic representation. Goodman mentions that similarity is not enough to represent; "A person can't even be represented by a twin sister." (Orhan, 2011) Goodman's statement confirms that the signification of x by y in representation requires a conceptual and culturally intelligible, anchored connotative knowledge as well as similarity. Umberto Eco adds to this discussion of similarity by pointing out to "the icon" which was proposed by Pierce;

Iconic signs are not only partially guided, but also motivated; some of them refer to the institutionalized stylistic rule, while others aim for a

new rule. In other cases, although operational rules govern, the formation of similarity seems to depend more on basic perception mechanisms than on cultural habits. At this point, only one result seems possible: iconism is neither a singular phenomenon nor the only semiotic phenomenon. It is a collection of phenomena that can be put together under every label. (just as the term "epidemic" in the Dark Ages probably includes many diseases). (Mitchell, 2005, p.73'ten akt. Suzan Orhan, 2011)

Umberto Eco's critical approach to the iconic sign, has also led to critical approaches to the discussion of representation for photography, which is directly linked to similarity. The features of the photographic sign, such as its commitment to its object, its recording of what is visible, have led to the disregard of the contextual choices of the photographer, that is, the connotation and thus the layers that constitute the representation system. As Orhan points out, the fact that it was motivated and that the choices of the photographer were ignored has led to the claim that photography cannot be a representation.

At this point, the name that should be given as an example is Scruton. Scruton leaves the photographic issues outside the representation area. Scruton uses a methodological distinction from the outset in his analysis and says that his analysis can be applied to the ideal concept of photography that he puts against real photography. [...] Scruton likewise uses the concept of ideal painting and defines this form as a field in a 'designed' relationship with its object, that is, the conceptualization of the representation of the object in a process that occurs regardless of whether the object actually exists. In contrast, the ideal photograph is a photograph of something that "exists"; The relationship with the object is causal, not designed. At this point, Scruton can be criticized for claiming that photography practice may have been designed. But what Scruton wants to say is that the design doesn't belong to the

photographic process. So, the distinctive point for the photographic process is that it is causal. (Değirmenci, 2015)

As mentioned before, it is not the interpretation of reality which takes place in photography, but the presentation of how something looks.

Scruton claims that looking at a photograph of an object can be a substitute for looking at the object itself. If there is a photo of someone, that person must really exist. This makes the photo different from the painting. With Scruton's example, I can take a photograph of a nude covered in cloth and call it Venus, but this is not a photographic representation of Venus, but a photograph of a representation of Venus. The representation is therefore completed before the photograph is taken. The camera is used for pointing to something, not for representing it. (Değirmenci, 2015)

Scruton divides images into representations and mirrors and he places photographs in the category of mirrors and judges that the painter is more familiar with the details in his painting than the photographer. Despite all these approaches that exclude photography from the field of representation, he mentions that acceptance and the style of approach can determine the characteristics of the vehicle. "If the viewer approaches aesthetically pleasing photography with a sense of curiosity and sees it as a means of representation, then he accepts that photography can be a representative art." (Orhan, 2011)

It is possible to mention the views of Robert Wicks as directly opposite to Scruton. Wicks sees photography as a representative art. This is because at the feature of the photo is that it captures the things that the eye cannot detect. "Wicks argues that it is a false belief that the photography and the object that photographed can be exchanged aesthetically with each other because they do not always share the same aesthetic features." (Orhan, 2011) Wicks is also firmly opposed to Scruton's view that painters have more control over the details in their

paintings than photographers and "It is not a problem to check the detail in the photo, because a photographer will slowly turn the lens, attach a filter to the lens, or use a lens of varying size to obtain all the details in the image down to the finest detail." (Orhan, 2011)

In the relationship between representation and photography, Wicks primarily determines the way in which expression is represented in a photograph-specific way of thinking. The first of these forms occurs by freezing the image of the moving object by simply pressing the shutter button. Other forms of representation come from "the photographer's special film selection (color, black-and-white, infra-red, various grain films, prints and slides) and shooting techniques (time exposure, long-term exposure, panning or telescopic exposure)." (Orhan, 2011) These processes of representation like, such as bringing together the elements in the photo or emphasizing certain aspects; are brought together with things that exist in external world; these are the connotations that will appear in photography

All these photographic options allow the photographer to create the image of the object from the experience of the naked eye. The production of the photographic image can be made possible by using the visual features that emerge through the unique methods of photography as a special medium. Wicks argues that it is possible to achieve a photographic representation of thought by blending all of these features in accordance with the subject content.(Orhan, 2011)

Walton emphasizes one of the issues of photographic representation in "Mimesis As Make Believe, On The Foundations Of The Representational Arts". He accepts the casual link that exists between the determining factors of representations like Scruton maintains, but with a difference. He reveals that it is like a form, a method of representation. While Scruton claims that photography has a causal link, therefore it can not be a representation, Walton supports the view that photography and

painting both have a casual link, because in both these means of transmission, the aim is to capture and reflect what has happened in real life. However, the reflection here is an expression for both the inner world and emotions.

In addition, in Hall's constructive approach, in the process of representation, which is formed through the interpretation and transferring, the link between the Things in the Natural World and the symbolic signs corresponds to the causal link that Walton mentions, and lies at the heart of the practice of representation.

Wicks rejects Scruton's thesis that the causal link is not sufficient for representation and finds that this aspect of photography can be regarded as an advantage, and that the art of painting has both fictional representation and naturalistic representation capacity. In addition to this, technical possibilities that are increasing infinitely with developing technology and the fact that the content of the subjects is lost in these techniques is also being experienced in both art fields. (Orhan, 2011)

As a result, representation systems emerge as soon as the transmission of witnessed reality is at stake. Although the type of medium causes variation in the appearance of forms of representation, it would not be wrong to state that representation consists of codes that operate with connotations and coincide during the re-presentation of reality.

The witnessing of the art of painting is shaped according to the perception of reality of the period when it is understood through the representation systems. The reason why this representation of painting is more dominant than photograph is that it is produced by a completely social entity that lacks a mechanical process. In photography, the discussion of representation about witnessing and reality extends to the view that photography is too much of a copy of reality to enter the field of representation. However, this opinion ignores many changes made by people who add connotations to the photograph.

The use of semiotics in both visual signs, i.e. meaning and representation arise from cultural codes, connotations and myths. Roland Barthes' conceptualization of semiotics seems to be the most appropriate method of analysis in this sense.

CHAPTER 4 : ANALYSIS

First, the information about the historical context of where and when these visuals were shot or drawn will be given. Then, the definition of formal properties and signs will be determined. With the analysis of these signs, the subject matter will be determined.

Finally, by making a connection between signs and historical context, the semiotic analysis will be done. The aim of this procedure is to answer this question; how do forms of representation build the meaning? While doing this analysing concepts of bearing witness and reality are also taken into consideration.

4.1. Goya's 3 May Analysing



Figure 2: Fransico De Goya (1814), 3 May 1808

(Source: www.museodelprado.es)

Using this road map, the first visual to be analyzed is Goya's "3 May 1808" artwork. However, before doing the analysis why Goya's 3 May table was selected should be mentioned. There are many reasons to choose Goya's "3 May 1808" painting. First of all, when the period before the photograph is examined, starting with cave paintings, the art of painting bears witness to history. Hence, it would be possible to say that the information from those periods would have been considerably diminished without the testimony of these paintings. As Burke mentions; " The paintings that were made makes it possible to study social habits, art and the history of nations."(Burke, 2006) According to him, the value of images as evidence is that it makes it possible to study aspects of the past in a way that no other sources can provide.

When considering the concepts of bearing witness and reality, while examine the position of the painting, it is necessary to see it as something which represents an event that allows opposing views to be compared and the reality of the event examined, as is the case with Goya's 3 May. In this way, the relationship between the witnessing of the painter, the meaning that representations forms of the painting build and this optimum reality will be examined. From this standpoint, Goya's 3 May is suitable for examination. Moreover, Goya's stance as a painter also gives the impression that he can depict events accurately without distorting reality. In order to considering the reasons supporting this impression, it is necessary to start with his youth.

In his youth, he produced baroque paintings and one of the most renowned painters of the region of Martinez. Then in 1763, he attended the San Fernando Academy, He came to Madrid to enter the Academy but he met with the palace painter Bayeau. During this period, he found the opportunity to get to know the work of two different painters who had an understanding of art, Anton Raphael Mengs and Giambattista Tiepolo. He was influenced by both of them. But the person that Goya

was more influenced by was Tiepolo's son Domenico. Influences of Domenico's paintings, which included people and behavior can be found in Goya's art. [...] "What Goya did for the palace and the church in 1786, finally came as a result of his appointment as Pintor del Rey, that is, painter to the King. As King's Painter, one of his early works was *The Duke of Osuna and his Family*' (1788). (Okan, 2006)

Besides these points; as Okan mentions these points from Üstünipek;

The 1789 French Revolution and enlightened people that Goya developed relations with allowed Goya to adopt an attitude close to the idea of the Enlightenment on social, psychological and mental development. He was closely interested in these concepts

With this information, it can be said that Goya supported the ideas of the French Revolution. At this point, one should not forget that Goya's 3 May painting was about the occupation after the French Revolution. In the light of this knowledge, Goya's sense of art becomes more complicated for audiences. Okan states the following for Goya's complicated and various art work;

Given Goya's closeness to the values revealed by the Enlightenment thought and the sovereignty of the traditional power relations governing Spain in the chaotic environment into which Spain was dragged, there is some uncertainty about his attitude. In Goya's series of "The Disasters of War" and other paintings of this series, he created an extraordinary portrait of an artist who tries to live his life, caught between his values and the realities he faced puts before his life. Maybe here, with the Disasters of War" series, considering the fact that it was exhibited thirty-five years after his death, it would be possible to see that his deliberately hidden works have emerged as a way to understand Goya. (Okan, 2006)

Goya's works which were exhibited after his death, like the Disasters of War which did not provide anything like fame and fortune for him, did reflect the atmosphere of the time. They reflected the reflecting the atmosphere of the period, which shows that his representations and the meaning he created were in accordance with the reality of the period. Goya's attitude played an important role in the selection of subject matter for the May 3 painting.

Another important area that will be mentioned before analysing the painting is Burke's opinions about things to consider when referring to the testimony of images. Firstly, " Images do not directly provide access to social life, but to contemporary ideas of that world - such as the way men look at women, middle-class at peasants, civilians at war. Historians cannot ignore the painter's opposing tendencies to idealize and ridicule the world they depict." (Burke, 2006) In connection with this first point, in 3 May Goya allows us to see how the Spanish people saw French soldiers. The representations of the French soldiers are like they are part of a machine and the Spaniards that are being executed by gunfire in a position that can be empathized with. Another connection with this point is about "two major changes in Western war depictions". The first is idealization, the second is getting away from romantic distortions." (Burke, 2006) In his time, with the 3 May painting Goya orients contemporary ideas in this direction and he initiates the second change. For this reason, his hero-free representations can be evaluated as the first point. The second point is, "The existence of images must be placed in a context or, more precisely, a set of contexts; these contexts may also be artistic patterns in the description of time and space, the intentions of the artist and his protector or the client, and the intended function of the description." (Burke, 2006) Looking at Goya's 3 May shows that the context is about the French occupation and Spanish resistance. However, as it will be discussed later on, the context of this painting also includes

the corruption of the French Revolution and end of the rewarding of heroism. Also, the position of painter (in this case because Goya decided to paint this painting by himself) needs to be considered. As previously stated when discussing why Goya's 3 May painting was chosen, he concentrated on witnessing history. The third point is; "Whether the historian focuses on all the existing images that audiences have seen at certain times and in places, or examines change in the long run, a series of depictions provide a more reliable testimony than individual images." (Burke, 2006) Most of Goya's works, including a historical testimony, are in the form of a series, The Disasters of War and Caprichos are the best examples of this. However, when May 3 is considered, Goya describes the events that preceded it in The Second of May 1808, also known as The Charge of the Mamelukes. The fourth point is; "As in the case of images, historians should read between the lines, find small but important details or absences, and use them as clues to information they do not know or assumptions they do not know." (Burke, 2006) This point will be discussed during the analysis of the painting.

There are some other things to remember when examining the painting in the context of testimony and reality before proceeding to a detailed analysis of the representation in the painting. Regarding the reality witnessed by the painting, Sontag states:

The fact that the murders committed by the French soldiers in Spain are not exactly as depicted do not detract from the Disasters of War. The landscapes in Goya's paintings are a synthesis. The paintings reflect the idea that something similar to this synthesis actually took place. (Sontag, 2004)

Berger considers this idea in a different way;

The power of a painting depends on its inner affirmation. The reference to the natural world beyond the confined surface of painting is never directly but through its equivalents in other words, painting interprets the world and transmits it in its own language. (Berger, 2013)

It would not be wrong to say that what Berger meant as equivalents is to create forms of representation of the truth. Before proceeding to the analysis of the painting, it should be said that it was mostly painting, rather than the exact testimony of the event, that witnessed the thoughts of the period and the dominant perspectives.

In this artwork, in front of the representation of a city (which includes a church), soldiers with their guns pointed towards civilians can be seen. These civilians shield their faces with their hands, and among them there are people who raise their arms along with people who are lying on top of each other, portrayed in a visceral fashion. The civilians are located between the soldiers and a hill. A light source can also be seen between these two entities. This light source illuminates only the civilians, not the soldiers. Soldiers are arranged diagonally, and their faces can't be seen. In contrast, the faces of the civilians can be seen clearly due to the lighting mentioned. One of the people, who is lying on the ground, is located much closer to the audience than the others. Because of this, he is represented in more detail in comparison with the others. The person who is located in the center of the artwork wears a white shirt and is raising his arms. The sky is painted completely black.

These are the formal properties of the art work. In the following section; the forms of representation will be analyzed by using semiotics. In order to use semiotics, as mentioned before; the forms of representations are considered as signs and they are separated as signifier and signified.

After this separation, they are examined according to their denotation and connotation. This two-meaning section gives an opportunity to understand the relationship between reality and meaning. It is important to mention that when the main visual is a painting; the reality that is witnessed becomes an assertion.

The first sign to be examined is the black sky; at the denotation level, the black sky tells us that it is night. At the connotation level, the black sky, while creating the dark atmosphere of the painting, tells us that the things to be explained in the painting will not be good things. At a glance, another sign that attracts attention is the light source that divides the painting and creates an extreme contrast with the dark atmosphere. The sign of light source; at the denotation level, it is a source that enables the soldiers to see well enough to shoot the people. However, at the connotation level, it indicates the confrontation of good and evil. These two signs also support the myth of good being encoded with light and the evil being encoded with dark. The soldiers aim their guns at the people who have no means to defend themselves, and at the denotation level, it is clear that soldiers could have murdered all these people. At the connotation level, this unequal situation is a sign refers which shows the idea of an unfair power which belongs to the soldiers. Also, at the connotation level, this sign indicates the innocence of the citizens.

The position of the soldiers is also a sign. The audience can't see the faces of the soldiers. The soldiers are facing away from the point of view, and they are lined up diagonally. At the denotation level, this position is for shooting the people that are located in front of them. At the connotation level, they are a machine-like firing squad, and Goya has prevented them from establishing empathy.

Moving on to the vulnerable citizens, the first sign to mention is the mountain that traps the citizens between it self and the soldiers. At the

connotation level; this mountain suggests the desperation of the citizens because of the implication that they have no chance to escape. Also, it refers to the power that these citizens trust, which ultimately led them to this position of no escape. In this context, the connotation of the mountain has a sense of trust and power.

Therefore, the meaning becomes more effective. With this background of desperation, it would be appropriate to look at the figure in the middle. Goya focuses the gaze of the audience especially on this figure. The gaze comes down from the mountain and from the weapons in the hands of the soldiers and becomes focused on this figure who has a white shirt and is raising his arms. .

His white shirt; at the connotation level this shows his innocence. Another sign that is related with this man is the position of his arms. This movement, which shows that he has no weapon, at the connotation level, actually shows his intention to surrender. The body language of the victims that are positioned next to him is also a sign and at the connotation level it shows fear and desperation. Another important sign is the citizens that are lying on top of each other and are covered with blood. Goya did not hesitate to show this state of savagery. The body position of a citizen who is lying on the ground and is located much closer to the audiences than the others, is another sign to examine. At the connotation level this disposition of the body proves that he is dead.

Also, the way the bodies of the victims are lying is a sign. At the connotation level, dead bodies that are lying on top of each other refer to the past, the man who is raising his hands and the victims near him refer to now, and the following victims who wait their turns refer to the future.

When connotations of these representations (signs) and the context merge, it is possible to understand how forms of representation build the meaning. In the process of understanding the construction of the

meaning, it would not be wrong to say that the process of representation is more than copying a specific moment of time, in fact it is the very assertion of the reality of the Spanish people (May 2nd resistance and May 3rd massacre) and as a product of this process Goya's May 3rd painting bears witness to this time.

When carrying out this analysis, it is a necessity to compare well-known facts and the meaning of these forms of representation. After this comparison, a decision can be made as to whether or not "Goya's representations bear witness to his time". In this case, can be taken the historical context can be taken as the well-known facts.

Goya finished this painting in 1814. However, the exact day this painting represents is in 1808. This difference of time is also a sign for understanding; the reality that Goya referred to is an assertion.

It is known that during all of his period Napoleon had an impact on all European countries. Also, Spain, since the beginning of the 19th century, had tried to deal with the demands for change from the middle class. Spain was stuck between absolute monarchy and revolution. At this point, the revolution in France turned into a massacre, which caused Goya, as a liberal, to stop supporting the revolution. It would not be wrong to say that the revolution started to move away from the ideas that it should have kept to. With this historical context, the representation of the revolutionary years with the background of a dark night would not be wrong.

Also, another sign that becomes more powerful with historical context is the light source. No doubt the French revolution emerged as a libertarian and critical social movement supported by the people who were conscious and wanted to decide their own future. The revolution, which began with the idea of enlightenment had, when it came to 1808,

become a cause of bloodshed where the Spanish people were shot to death because of their resistance. Considering this information, the light source shows the true face of the French Revolution and what it brings in Spain. This meaning was constructed by Goya himself. The way that he locates the light source and the light that this light source gives only shows the pain that Spanish citizens experience. This means that the enlightenment of the French Revolution only causes suffering in Spain.

Another form of representation to examine is the mountain. The meaning of the mountain at the connotation level as power, which refers to the Spanish Royal Family. As mentioned in (Philips&Philips, 2018) when it became known that Napoleon intended to occupy Spain, the Spanish prime minister, Godoy, suggested to the King of Spain, Carlos the 4th that he flee as the Portuguese royal family had done.

When Carlos the 4th set out from Madrid, he encountered the resistance of the Spanish people, for the people wanted to see his son Ferdinand the 7th on the throne instead of him. Napoleon, who had the opportunity take advantage of this conflict in Spain assigned his general Joachim Murat, to take Madrid. The uprising that began on May 2 turned into a bloody battle at Puerta - Del Sol. (Goya's May 2nd painting.) As a result of the failure of the rebellion, thousands of Spanish troops under the command of Murat shot civilians en masse on the Prado. Spain thus fell under the control of Napoleon. Two members of the royal family were taken captive and taken to France, to Bayonne and on May 5th, 1808 they renounced their right to the throne under duress. Napoleon installed his brother Joseph Bonaparte as King of Spain. ("[Gazete Bilkent Website](#)") As a result, 400 Spaniards were killed in those two days, and the stunning news about the events spread at incredible speed throughout the country. (Phillips&Phillips, 2016) As mentioned in his book and which is quoted in Phillips Jr. and Phillips' own work, Joseph wrote in a letter to his brother "It seems that no one wants to tell the truth to Your

Majesty. I'm not worried about my own position, but this is unprecedented. I don't have a single supporter here." These sentences that Joseph Bonaparte used in his letter are an indication of the resistance of the Spanish people who could not give support to a foreign king. "The wars against France in this period were called Revolutionary Wars or Coalition Wars'. In these wars, which started in 1792 and lasted until 1815, France claimed that they fought for the liberation of nations under the rule of monarchs, and the monarchic states in Europe acted with the aim of reestablishing the absolute kingdom in France." (Yakut, Fransız İhtilali Ders Notları, Anadolu Üniversitesi). In addition to this general historical information, as Aydoğan mentioned, Goya explained the purpose of making these paintings in a letter he wrote in Aragonese; "To perpetuate the most extraordinary movements of the rebellion against the tyrants of Europe with my brush strokes." It is also known that Goya's house was in a position to see these executions and that Goya said 'I saw human pieces lying on the ground covered in blood.'

When all of this historical process is taken into consideration, Goya's meaning becomes clear. In the face of the French threat, the members of the absolute monarchy left the people defenseless, left them nothing to save themselves people and simply left them to die. The representation of the mountain which blocked the Spanish people from running away from the soldiers, gets an absolute and appropriate meaning. Goya created this meaning with the mountain as a sign. This type of representation and meaning entirely matches the reality that has been generally accepted. In Khansacademy's analysis about Goya's May 3rd the following is explained, as another provider of meaning; the form of representation of the hand of the white-shirted victim resembles the stigmata. This important sign is one of the important and remarkable representations in the painting. In this form of representation used by Goya, this poor man resembles Jesus. There can be many reasons why Goya decided to represent this religious element in his painting. The

forms of representation are what create the meaning, so in the light of the historical context, (with the knowledge about French revolution was also a movement which was against the Christian church's corruption)

It can be extrapolated that the Revolution, while opposing religion, which had become corrupt, became as corrupt as the Church. Another reading that will be mentioned in this study of meaning related to all of this historical context is about the locations of victims according to their connotation level as past, present and future.

As mentioned before; Goya finished these two paintings in 1814, although all these events took place in 1808. At this point; the form of representation that Goya chose refers to the general reality about the occupation, not a specific copy of the moment. For this reason, it can be said that during the domination of Bonaparte, in Spain innocent people continued to die. With this perspective, with the placing of all these victims Goya creates the meaning of the continual suffering of Spanish people while under the domination of Bonaparte.

As can be seen, Goya, who witnessed the occupation of Spain and immortalized it with the paintings of May 2 and May 3, did not create them as propaganda for one of the sides in the war. The meanings that Goya built up, with the help of the representations of war, were created as an assertion about the reality of the outside world. From a wider perspective; it is not possible to understand the meaning of "not to reward sacrifice" in the external world. This is a meaning that Goya's forms of representation give to audiences. Despite the sacrifices made by the Spanish to protect their cities, the only thing they gained was death. This meaning of "not to reward sacrifice"; is a consequence of a process in which representations work with context. Also, this meaning undoubtedly lies in its relationship with the effect of a historical and

cultural infrastructure. Goya's forms of representation, by creating these meanings, bear witness for future generations of the French Revolution's attempt to establish a corrupt sovereignty over Europe.

These forms of representation are decisions made by Goya. These decisions create meaning in boundless stimuli from reality by focusing attention on specific concepts.

As can be seen in the historical context, which was built from many different perspectives; Napoleon's entry into Spain on May 2 with the Mameluke forces, and his order for those responsible for the subsequent rebellion of May 3 to be massacred, could be considered an optimized reality. The intentions of both the Spanish and the French with this behavior becomes less important at this stage and remains in the dimension of mental interpretation. The optimum reality that is agreed upon in the context of external reality is that 400 Spaniards were killed by the French forces. Considering that Goya may have seen this event, it would be possible to say that the bearing witness of the representation corresponds to reality. The existence of this historical context has also provided the second point (the context in which images must be placed and an understanding of Goya's intention) of the things that should be considered in the use of images as evidence. This has made it possible to call "May 3" the proof of a real event.

There is another witnessing to be made after this witnessing of the optimized reality. The meaning that Goya pioneered and expressed throughout the painting, which was shaped around forms of representation is "the meaning of not to reward for sacrifice". As previously mentioned, there have been two major changes in representation in Western Art. As Alp states; The Renaissance brought humanism which was based on the teachings of nature, science, reason, philosophy and humanity in the field of representation. In addition to the

search for external reality in human representations of humanism, an idealized morality and therefore an internal reality of the artist's understanding of idealism are represented together. After the understanding of representation in which the scholastic thought of the Middle Ages is at the center is considered, this informative and idealizing understanding of the Renaissance is the first major change in Western art forms. In another change; art not only represents heroism, the wishes of the church or the palace, but also with the changing social structure; social problems. The earliest example of this change was Goya with "May 3". The exaggeration of Heroism that was strengthened by the Romanticism movement was replaced by the forms of representation which constitute the meaning of sacrifice without reward. Thus, the second major change in the description of Western art was started. Besides, Goya's paintings of May 3 witnessed the impact on Spain after the French Revolution; With reference to Burke's opinion that "What one must wish to remember is that the images bear witness to past social arrangements and, above all, to their views and ways of thinking." (Burke, 2006) on May 3, it can be said that Goya's witnessing of the forms of representation witnessed the second of the two major changes in the description.

As a result; In the case of Goya, it is possible to say that the forms of representation are created in connection with the perception of reality in the context of the witnessing of the work of art and its relation to reality, so that each painting at least witnesses the perception of reality, the way of thinking of its period in the right way. However, when switching to external reality, first of all, it is important to remember that at the denotation level of the painting is not a copy of the moment, but an assertion. After all, meaning is a process that is constructed as one of the concepts of representation, which is based on the constructivist approach. This is the approach used in this thesis. Once reality is perceived by sensory organs, it is matched to concepts in the mind and

the process of meaning begins. At this point, connotations are also involved in the process of meaning with many factors such as culture and experience and the painter's preferred point of view, together with his talent. Considering this process, it is possible to say that Goya moves from a very appropriate perspective with external reality when compared with the optimized reality from different sources. Besides that, he also represents the perception of reality of that time through the change that Goya's 3 May made in the field of "two major changes in western war depictions" (As mentioned before, the perception of reality and the forms of representation are totally related.) .However, as can be seen, the art of painting does not bear witness to the moment but the period, the interpretations and the insights, and it does so by means of the meanings it creates.

4.2. Last Jewish In Vinnitsa Analysing

Using this road map the second visual that will be analyzed is this photograph, "The Last Jew in Vinnitsa, 1941".



Figure 3: Unknown, Last Jewish in Vinnitsa (1941)

(Source: www.yadvashem.org)

In this photograph which was taken in 1941, in Vinnitsa, Ukraine, German soldiers of the Waffen-SS and the Reich Labor Service look on as a member of an Einsatzgruppe unit prepares to shoot a Ukrainian Jew kneeling on the edge of a mass grave filled with corpses. (<https://collections.ushmm.org>). This photo was found in the personal album of an Einsatzgruppe soldier. It's labelled on the back as "the last Jew in Vinnitsa". 28,000 Jews from Vinnitsa and the surrounding settlements were massacred during the period in which the photograph was taken.

Before looking at the historical background of this photograph, it is necessary to mention why this photograph was chosen for the analysis of representation and bearing witness. One of the most important

reasons is that the photograph was taken from a German soldier's personal album. In the case of photography, the link between the testimony and reality of the photograph which is circulated by publication may be damaged by the perspective of that publication. Photographs that are taken in times of war especially mostly become means of propaganda, and become a witness and an example of the understanding of propaganda. They lose their witnessing characteristics for the instant moment. What makes the photo important at this point is that it was taken from the eyes of the people committing the massacres. It means the photograph shows the witnessing of the soldiers who committed genocide. Although it is not known by whom the photograph was taken, the fact that the photograph was found in the personal album of the Einsatzgruppe soldier reinforces the possibility that the photograph was taken by a member of the German execution squad. Considering that the photograph could be used against the Germans, it will be seen in the historical background examination that the witnessing which is provided by the photograph corresponds with the reality of that moment.

The purpose of establishing the Einsatzgruppen, the Nazi death squads, was to find and destroy the enemies of Nazism (Jews and Communists). As Browning mentions in the Documentary about "Einsatzgruppe" the Nazis took advantage of the Soviet withdrawal, divided into four groups and entered eastern Europe. Ukraine, Lithuania and Latvia believed that they would gain national independence as a result of co-operation with the Nazis. Of course, the Nazis had no intention of doing so but they still let them think like that. Thus, the local people began to engage in anti-Jewish actions, and the Einsatzgruppen encouraged it.

Einsatzgruppe D, is one of the four groups that entered eastern Europe, was in charge in Vinnitsa where the this photo was taken. The most striking information about the events that occurred in Vinnitsa comes from the witnessing of Erwin Bingel who was a German Army Officer.

Erwin describes the events that they witnessed in Vinnitsa from their arrival;

We had been barely been two days in Vinnitsa when we received orders to proceed to Uman. We arrived there on September 15. I reported to the Town Commandant's office and received further orders. These were: firstly, to have all railroads in this area guarded permanently; secondly to surround the airport of Uman. In addition to these orders, Special Orders had been added, to the effect that the airport of Uman was to be closed the following day to all traffic, including members of the German Army. (Erwin Bingel's Testimony, p.304)

Following these orders that Erwin had been given, he mentions the crowd that started to gather in the square.

We soon observed that they included not only men, but also women and children of all ages. Nobody could imagine the possible purpose of bringing this crowd of people there, and the whole affair became still more mysterious when I was given orders to withdraw my guards from the nearest posts. (Erwin Bingel's Testimony, p. 305)

He continues to explain the events in the square as follows:

When the people had crowded into the square in front of the airport, a few trucks drove up from the direction of the town. From these vehicles a troop of field gendarmes alighted, and were immediately led aside. A number of tables were then unloaded from one of the trucks and placed in a line at distances from each other. Meanwhile, a few more trucks with Ukranian Militiamen commanded by SS officers had arrived. These Militiamen had work tools with them and one of their trucks also carried lime. [...] The truck now drew alongside these ditches and the men on them uploaded 6-8 sacks of lime at intervals of 15-20 metres. In the meantime, a number of transport planes (Model 'Junker 52') had landed at the airport. Out of these stepped several units of SS soldiers who, having fallen in, marched up to the Field Gendarmerie unit,

subsequently taking up positions alongside it. (Erwin Bingel's Testimony, p.305)

Erwin then learns from his personal translator that Ukrainian Militia had posted an order on the streets. The order is as follows;

Concerning the Jewish population in the town of Uman and its sub-district:

[p.5] Order

For the purpose of preparing an exact census of the Jewish population in the town of Uman, and its sub-district, all Jews, of all ages, must appear on the day appointed hereunder at the respective places of registration.

Persons failing to comply with this order will be punished most severely. (Erwin Bingel's Testimony, p.306)

According to Erwin, as a result of the proclamation, everyone followed orders;

One row of Jews was ordered to move forward and was then allocated to the different tables where they had to undress completely and hand over everything they wore and carried. Some still carried jewellery which they had to put on the table. Then, having taken off all their clothes, they were made to stand in line in front of the ditches, irrespective of their sex. The commandos then marched behind the line and began to perform the inhuman acts, the horror of which is now known to whole world. [...] The people in the first row thus having been killed in the most inhuman manner, those the second row were now ordered to step forward. The men in this row were ordered to step out and were handed shovels with which to heap lime upon the still partly – moving bodies in the ditch. Thereafter, they returned to the tables and undressed. After they had to set out on the same last walk as their murdered bretheren, with one exception – this time the men of the

alternative firing squad surpassed each other in cruelty, lest they lag behind their predecessors.(Erwin Bingel's Testimony, p.306-307)

According to Erwin's testimony, the whole 'action' took place between 8 a.m and 4.30 p.m. Erwin expressed his fear and says;

The whole thing might have seemed to me to be a terrifying nightmare but for the sparsely covered ditches which gleamed at us accusingly. All this was so incomprehensible. How could a nation have the audacity to perpetrate, through its supreme leader and his elite troop, acts such as these for which there could be no excuse under any circumstances? (Erwin Bingel's Testimony, p.307)

In these sentences, in which Erwin expresses his feelings and dissent about the incident, it is possible to say that there are soldiers who regret the actions of the Germans and do not want to follow orders. Another view that reinforces Erwin's statements is mentioned in the documentary 'Einsatzgruppen'. Firstly, the documentary describes how they persuaded soldiers to kill even women and children. Then the process that started with this persuasion is explained in terms of the psychology of the soldiers. According to Christian Ingrao;

Most of the Gestapo troops were legally scholars. There were also young graduates, recruited between 1933 and 1937. Linguists, historians, economists, philosophers... Men of letters. They all came from the same social class and were the same age. Most of them were born between 1900 and 1915. They were young, quite young for the duties incumbent on them as officers in the Gestapo and SD and the Einsatzgruppen. They only gradually convinced themselves the extermination was necessary. Then they led their men further in the killing spirit, convincing them to kill men... They called them security threats; "troublemakers", "partisans", "conspirators", "bloodsuckers". These categorizations enabled the officers to justify, to themselves shooting grown men. Next, when the order came in August 1941 to kill women and children... They switched from total-war, us-or-them

rhetoric, to a utopian one: " They must be killed to fulfill our dream", when Einsatzgruppen officers addressed their men, who did the task. It's not surprising that men of letters were selected. As experts in rhetoric, they were the most apt to be eloquent enough to convince men who weren't born killers to kill women and children. (Einsatzgruppen Documentary, Netflix)

As Ingrao recounts, one of the methods developed to persuade soldiers who were under command to kill, was that the officers of the upper ranks were trained and skilled in rhetoric. However, all these persuasion efforts led to the actions being carried out, but could not prevent the damage to the psychology of the soldiers. Although the amount of vodka given to the killers was doubled, the soldiers gradually became more affected by sadism, madness or depression. Christian Ingrao says:

The psychological impact of so much violence was an issue that was fundamental and the top Nazi officials had been aware of it since the campaign started. The first report to mention these "psychic tensions" was filed by Einsatzgruppen A chief, Walter Stahlecker and dates from mid-July 1941. It almost portrays an epidemic of nervous breakdowns, widespread alcoholism--, that is addiction to alcohol and also strategies for dodging the violence of the genocide by getting sick leave, finding excuses, refusing certain duties, etc. These avoidance strategies were quite prevalent. (Einsatzgruppen Documentary, Netflix)

Browning also adds to Ingrao's remarks;

It was also the fact, we know from many people who we have been able to get testimony from, that for an alarming number of people even if it was stressful in the beginning, eventually, they became so numb and so inured to what they were doing, it became a casual routine. Helped by copious amounts of alcohol. But they did literally become numb to what was happening, and some people got used to it. Other people actually learned to enjoy it. (Einsatzgruppen Documentary, Netflix)

At this point, the context provides information that can be used about the forms of representation of the photograph and the quality of its witnessing. Before moving on to the semiotic analysis of photography, it should be said that this contextual background provides informations about who was taking the photo. The fact that the photograph was found in the personal album of an Einsatzgruppen soldier shows that the one who took this photo was most likely an Einsatzgruppen soldier. In addition, considering the psychological tensions that the soldiers were experiencing, it would probably not be wrong to say that the soldier who took the photograph was suffering from some of these tensions.

This historical context functions for understanding the representation systems of the photograph. As mentioned before, the position of the photographer dictates the location of the forms of representation and the connotation works on this level with photography. In photographic art, the main meaning is that what is photographed, and the connotation is how it is taken. At this point, as Wicks mentioned concerning the issue of the relationship between photography and representation; various formats offer selections which construct the representation of thoughts. The reality of the photograph is established by testimonies, informations and documents. With this property, this photograph provides an ultimate testimony to the moment. Now it is a fact that a German soldier killed the last Jew in Vinnitsia. Other information about what was happening in Vinnitsa, can be understood by means of a semiotic analyses. While doing this analysis taking the position of the soldier who took the photograph from two different perspectives would be more accurate since there was no information other than that the photographer was an Einsatzgruppen soldier. It is also one of the factors that refute the idea that photography is only a record of external reality. The first of these two perspectives is based on the photograph being taken by a soldier who regrets genocides because of remorse and wants to keep a record of what happened in Vinnitsa. (In the testimony of Erwin Bingel, he mentions that two of his soldiers were arrested while taking photographs.) The second perspective is based on Browning's statements

("Other people actually learned to enjoy it.") Taking this and the psychology of soldiers into consideration, perhaps the photograph was taken by a soldier who adheres to the Nazi doctrine and ideologies.

In this photograph, there is a man on his knees in front of a ditch. This is the first sign that attracts attention because it is located in the center when looking at the photo. Because of his location in the frame it is clear that this photograph is about this man. It wouldn't be wrong to say that the positioning is a choice that produces connotations. The position of the man, on the denotation level, attracts the audience's attention. On the connotation level, it shows that this man is important, it says the whole story is shaped around this man. It would not be wrong to say that the man's representation as a sign also carries signs within itself. The fact that the man is kneeling is one of these detail signs.

Kneeling, at the level of connotation, implies helplessness, impotency. It also strengthens the features that this connotation implies by making it look smaller than it actually is. Another detail sign in the man's sign is that, although the face of the man is clearly visible, he does not make any eye contact with the photographer and the audiences. His body is facing the photographer, but his gaze is looking away. When this sign is examined at the level of connotation, it can be concluded that he does not have any intention to pity himself or ask for help. Since it is difficult to recognize whether this act of not making eye contact is a choice or a coincidence for the moment, it would not be right to accept this sign as a form of representation. However, in any case, this sign shows that at the connotation level the kneeling man is aware that the photographer will not help him. And this knowledge also confirms the approach that the photographer is a German soldier. This sign can be read in same way for the two perspectives about the soldiers' psychological condition. However, the fact that the photograph was taken at the eye level of the kneeling man creates a selective connotation within the representation system. at this point the angle of shooting can be interpreted separately for both perspectives.

From the perspective that the remorseful soldier may have taken the photograph, it is possible to say that the angle of shooting is at eye level with the kneeling man, increasing the possibility of empathy with the man. Although kneeling man is not looking at the camera makes it difficult to empathize, it can be said that the effort of the soldier who took the photo is directed towards it. It is possible to see that this effort is a one-way effort. Taking the photograph won't stop the kneeling man from getting killed. What is witnessed at this point is both the desperation arising from the murder of the man and the desperation of the soldier who took the photograph. If the testimony of the photograph about the moment is taken as a denotation, the testimony to the helplessness of the photographer can be coded as connotation. The meaning of the testimony to the helplessness of the photographer was made by means of representation, in this case by means of the angle of photography.

From the other perspective, it is seen from the perspective that the photographer is a soldier committed to Nazi doctrines and ideologies; it is possible to say that this angle of shooting makes the soldiers gathered behind and the Einsatzgruppen soldier who will shoot the kneeling man seem larger than they really are. This form of representation attributes a force to the armed soldier and the soldiers standing behind him. It would not be wrong to say that this connotation also supports the myth common in Second World War Germany. It is possible to define this myth as follows: It is the minority that holds power. This ruling minority should be above and superior to others. They can crush you and destroy you. Although such ideas were rendered invisible in myths, Hitler's struggle on the road to genocide was based on the superiority of the German race, so no attempt was made to conceal the myth as often as it had been before. Germany's power, Hitler's power was a subject that was often emphasized in German propaganda. It is possible to illustrate this view to consolidate it. Almost all of Hitler's photos are taken from the bottom angle to elevate him. The continuation of the myth mentioned in this photograph is provided by the devolution of German soldiers. As

Tuğan mentions, in the most general sense, " Lower angles are often the expression of a strong subject who looks from the top. " (Tuğan, 2017)

In Hitler's propaganda, both the poster and the film, the bottom angle was particularly preferred and used. Thus, the myth based on Hitler's superiority was established ideologically. Inoculating Hitler's superiority to society through hidden ways, such as the bottom angle, makes society accept this superiority, one-man leadership as if it were a natural phenomenon. By using elements such as myth, religion and history, he puts the mentioned naturalization into a historical determinism. In doing so, however, myth positions itself as a completely natural entity, taking advantage of things related to history and sociality. "Based on Barthes, Fiske points out the fact that the main function of myths is to naturalize history and also that a social class is dominant in a certain historical period and that they are all products of this class." (Poyraz, 2002 akt. Ahmet Özgür, p.40) They point to it, but it is hidden. They try to prevent society from knowing this. Therefore, they proceed along the path of historical naturalization. At this point, for example, they try to convince the society that Hitler's superiority, greatness is not a phenomenon produced by ruling class itself, but a natural phenomenon. "In order for myths to be natural, the meanings they emit have to be natural rather than historical or social. In fact, myths mystify or conceal their historical roots and therefore their social and political dimensions." (Poyraz, 2002 akt. Ahmet Özgür, p.40) One of the best examples of this is Hitler's "God with us" propaganda poster.



Figure 4: "God With Us" Propoganda Poster

(Source: https://religiosity-of-nazism.fandom.com/wiki/Photos_of_Adolf_Hitler?file=Image1150.jpg)

In this propaganda poster, Hitler is located in front of a cathedral in Germany. Hitler, wearing a party uniform, raises his right hand and draws a stern face in the presentation codes. The size of the cathedral, just behind Hitler, is shown to be smaller than Hitler. Immediately above the image is written in German "Gott mit uns / God with us". (Çakı, 2018)

In the poster, the lower angle was used and the superiority of Hitler (god like because of his size) with elements like cathedral and god was naturalized by using the concept of religion.

The power of the lower angle in the construction of myth is highly influential, as can be seen in both visuals. On the other hand, given the fact that the visual elements in Germany were mostly observed in these parameters during World War II, the interpretation in the perspective

that internalizes German ideology becomes stronger when looking at the photo again. In summary, assuming that the soldier taking the photograph was bound to the German ideology, the lower shooting angle appears as a form of representation that reminds us about and supports the dominant myth in Germany and marks the supremacy of the German soldier at the connotation level.

Another important point that can be said is about the title of the photo "The Last Jew in Vinnitsa" gives a different meaning to the sign of the man on his knees in the center. This information strengthens every connotation of the sign that is mentioned before. This meaning-enhancing function stems from the distinctive and complementary structure of photography and text. Correspondingly Çetin states the following about the relationship between photography and text;

The photo always points to a reality. If there is a photograph, the "thing seen in the photograph must also exist; at least within the time the photo was taken. There is no such obligation in text. So what it is written does not have to exist. In other words, unlike photography, the word has no direct connection to reality, at most it can be assumed. On the other hand, there is something which photography lacks, and text is rich in. It is meaning. The photo has no meaning. We associate the meaning of what it seems to contain with our subjective connotations. But word is purely meaning. In short, photography and text can be combined to meet each other's need for reality and meaning.(<https://haberler.boun.edu.tr/tr/haber/fotograf-ve-metin-birbirinin-gerceklik-ve-anlam-ihtiyacini-giderir>)

From this point of view, as the title of the photo gives meaning to the man standing on his knees, it can be said that the photo has completed this title.

Another sign directly linked to the last Jewish sign in Vinnitsa is the man standing behind the Jewish man and pointing a gun at him. In the dimension of denotation, the soldier, who was a member of the

Einsatzgruppen, (based on the information obtained from the historical context analysis.) is pointing his gun at the back of the Jewish man. When the sign is examined, it is clear that this soldier which is about to shoot the Jewish man, has no eye contact with the person who took the photo. This situation blocks empathy with this soldier at the connotation level. In addition, the executioner soldier is looking directly at the Jewish man. The direction of the gun and the gaze of the man meet on the Jewish man and this increases the central effect that was mentioned before. Until this point the examination of this sign is identical for the two different perspectives of the photographer.

When this sign is analyzed through the perspective that the photographer is an Einsatzgruppen soldier who is committed to the Nazi's doctrines and ideologies, it is clear that with the effect of the lower angle, the difference in size between the soldier and the Jewish man is remarkable. This type of representation form strengthens the superiority of the German soldiers at the connotation level. Because the lower angle is the chosen form of representation for the photography, it can be said that this meaning is constructed by the photographer. However, when switching to the other perspective, that the photographer is an Einsatzgruppen soldier who is penitent about the events in Vinnitsa, the important connotation is that the soldier is going to shoot the Jewish man from behind. However, this connotation may not be a form of representation. Since the testimony necessitates not intervening directly in the photograph, this connotation may only have occurred by coincidence. For this reason this signified fact can't construct a form of representation for the photography. However, the fact that the photographer has pressed the button just a moment before the execution can turn this signified into a representation. Shooting in the back, at the connotation level brings a feeling of injustice. This type of connotation consists of forms of representation forms that construct the meaning of "on the Jewish man' side" based on the perspective that the photographer is a penitent man.

Another important sign in the photo is the ditch. Inside this ditch there are the bodies of the Jews who had died before. The sign of the dead bodies in the ditch secures the connotation of the ditch sign with its denotation of the meaning of "death". This connotation works in a similar way for both perspectives about the photographer.

When looking at the photo with the penitent man's eyes, this ditch also refers to the distance between the execution and the photographer. At the connotation level, the meaning can be; distance, the other side, vacancy. With this ditch, the photographer cannot intervene, but he can observe the event in the best way. The distance that the ditch provides at the connotation level and the meaning of distance can bring about the meaning that the photographer wants to prevent the execution. At this point, what makes this connotation is that all the boundaries of the ditch are not visible, which is a form of representation. It requires the photographer to selectively take the photo at that proximity, at that angle.

When this sign of the ditch is analyzed through the perspective that the photographer is an Einsatzgruppen soldier who is committed to Nazi doctrines and ideologies, showing the bodies in the ditch makes it easier for the Jewish man to think that he will become one of them after the moment the photograph is taken. In this respect, the photographer gives information about the end of this moment. However, because the boundaries of the ditch are not specified, it may be used in this perspective to leave the number of deaths to the imagination of the audience. To sum up, the ditch sign at the connotation level can be said to show that the end of this last Jew in Vinnitsa will not be different, with the help of a large number of corpses sign that are not different from each other.

Another sign that should be examined and which works together with the ditch sign is the sign of corpses stacked on top of each other. The denotation of this sign indicates death. However, at the connotation level a meaning can be attributed that exceeds the testimony of the

moment. The fact that they were thrown on top of each other gives the meaning of unworthiness. Especially when the things thrown on top of each other become corpses, the meaning becomes stronger. At this point, it can be said that this sign shows how Second World War Germany looked at the Jews. From both perspectives of the photographer, the connotation of the bodies is the same. However, the intention of the photographer changes, in one perspective, the bodies may be framed to be proof of what has happened, and for the other perspective they may be used as objects of pleasure. (Browning mentioned that the soldiers began to enjoy killing.)

Another sign to review is the crowd in the photo. A group of soldiers at the denotation level is watching the execution. Their gaze is concentrated on the man, which reinforces the meaning of the Jewish man being at the center. As such, the sign has the same denotation for both perspectives towards the photographer and has an effect that reinforces the centrality of the Jewish man. By looking at the perspective that the photographer is a penitent man, the sign has a lot of details than this denotation. Because of the soldiers' gaze make an eye to eye contact with audiences or photographer, it can be said that the empathizing is not blocked. The reason for this ability to empathise is due to the fact that he is one of them. However, this empathising may not have prevented the remorse of the photographer. For this reason with an examination of the meaning of the photo as a whole; the sign of crowded soldiers and the connotation of the ditch which is distance, work together and as a form of representation, the connotation that is reached is that the soldier who is a photographer stands against them and the whole event. This connotation is formed by the choice of position by the photographer for the shot. Since this position is one that is totally against them, it constructs this type of connotation. For the penitent soldier who took the photo maybe this was a confrontation. All these meanings are in accordance with the context about the war and the remorseful soldier and also the position of the photographer. The context and the method of shooting designate the meaning.

Considering the other perspective which takes the photographer to be an Einsatzgruppen soldier who is committed to Nazi doctrines and ideologies, the meaning that the method of shooting creates is not about opposition to the crowd of soldiers. In the eye of the Einsatzgruppen soldier who is committed to Nazi doctrines and ideologies, this choice may only be about functionality. The reason for this is an important sub-sign of the sign of the crowd of soldiers, which is that they are completely relaxed. They are watching this execution like a totally normal daily routine. Moreover, this position that the photographer chooses provides the perfect angle for showing this. At the connotation level, the meaning of "killing someone is not important anymore" can be inferred.

When the whole photograph is taken as a sign, an important form of representation is revealed. This representation gives the meaning of "there is no information in the photograph other than the event except for the last Jew in Vinnitsa and those around him". Nothing about the place, time, or other people is available in the photo. This form of representation, combined with the centrality of the last Jew, reduces the event to a single focus and puts each sign in the photograph into a relationship where they are related to each other and they add meaning to each other, but no other meaning can be given. This reminds us that "Barthes' message is achieved when the sign is evaluated as a whole." (Çakır, 2018). Derman states the following about the selection of the elements which take a place in a photo; "The boundaries of the photographic image frame are important because they separate certain elements from ordinary reality. This selection is the result of a certain intention." (Derman, 2010).

When the photograph is taken, it is necessary to make a choice about time and place. These two choices, which mediate the emergence of the photographic image, are a choice made from the continuity experienced, because the subject to be displayed is located at the intersection of this photographic time and space. In this sense, each photograph can be

considered unique, because the reality of the photographic image changes before and after the moment photographed. (Derman, 1991, p.71-74 akt. Sefa Doğru, 2019)

Considering this opinion of Derman about separating the exact moment from the continuity of time in the situation, the last Jewish in Vinnitsa becomes more disturbing. Because of the nature of photography, the meaning that the man did not live more than seconds after this moment is strengthened. This connotation is ensured by the momental nature of the photograph. "The most striking message that the photograph sends to the audience is the disconnection caused by the disappearance of continuity. Photography abstracts a certain moment through continuity and protects it from the changes of the next moments." (Derman, 2010) When the examination is made from the two perspectives, the function of this nature of photography causes different meanings. From the perspective of the photographer as a penitent man, because the photograph protects that moment from the changes of the next moments, the intent of the photographer may be to protect the Jewish victim from death. Because that's all he can do. This connotation is formed largely by the contextual information about the soldiers that suffered from the violence of these executions and didn't want to continue, as Browning reports. From the other perspective of the photographer who is an Einsatzgruppen soldier who is committed to the Nazis orders and ideologies, the nature of photography works in a different way. The photograph works with the other signs like the gun pointed at the man's head, the corpses in the ditch and the information that this kneeling man is the last Jew in Vinnitsa. Thus the meaning at the the connotation level is about a witnessing the last moments of this Jewish victim. The audience and the photographer know that this man may be dead after a few moments. With this connotation the criminality of this situation becomes more effective.

In Goya's May 3 painting the situation that the Spanish people find them selves in is similar to this photo. In Goya's painting a Spanish

person wearing a white shirt surrenders and puts his arms up, while the firing squad points their guns at him. The audience knows that he will die in a few minutes later. However, when it comes to the photograph, because of its features of copying the moment, this same connotation that selected painting and the photograph have, is stronger in the photograph. For the reason of this different impact; Derman states; "Another reason for the trust attributed to the photograph is that the perceptions created by the resulting image in the audience are very close to the causes of reality." (Derman, 2010).

In conclusion, when the photo is examined through the representation systems, the source of the representation and the connotation comes from the choices of the photographer. "The invention of photography has brought up a new form of painting which is based on selection rather than synthesis." (Derman, 2010) Meaning is constructed with the selections of the photographer. Derman states the following about the construction of the meaning and the photography ;

In life meaning is not instant. Meaning emerges through before and after. It is unthinkable without development. There can be no mention of meaning without a story or at least an explanation. Information or events themselves do not make sense. Events enter like a data into a computer and can be used in calculations. But they can not reach us in the same way as a comment or meaning. When we make sense of something, we evaluate the known and the unknown together. (Derman, 2010)

For this reason the information about Vinnitsa or the Einsatzgruppen helps to understand the event that occurred at the time the photograph was taken and also for this reason, that Derman mentions, the title of the photography strengthens the meaning. An other important result that can be understood by this examination is, in Stuart Halls' representation system, that there is a part of interpretation. This part is related with two elements. These elements are; "Things in the external world and the Concepts System". Of course the things that are photographed include

the element of "Things in the external world" but another important thing that is included into this element is information about the photographer. In this examination, two different possibilities that the photographer can be considered. These two possibilities are chosen from the general historical information. That the photograph was found in the personal album of an Einsatzgruppen soldier, that reports exist about the psychological state of the soldiers in these death battalions, together with the statements of historians, suggest that the soldier who took the photograph may have been a soldier who was suffering because of these executions. Alternatively, he may have been a soldier who was actually starting to enjoy what he was doing. These are the strongest possibilities for the position of the photographer. As can be seen in the analyses, these two different position change the meaning even though the external factors are identical. There is a one photo and two different meanings, which one is true depends entirely on the photographer.

Considering the conscience-stricken soldier, this photo could be a last resort for saving the Jewish victim and could have been taken as evidence for these executions in general. If the photo was taken by one of the Einsatzgruppen soldiers who was fully committed to Nazi doctrines and ideologies, this photo is an evidence that, in general, they felt proud of their actions.

In this case, interpretation becomes more important than external reality when discussing communication forms like painting or photography. External reality can exist independently, but without meaning it means nothing for humanity.

To sum up, it would be a mistake to say that photography only reflects reality. Photography is a trace of the meaning created by interpretation and representation practices as much as painting is and its connotations can change by means of the contextual background.

CHAPTER 5 : CONCLUSION

Primarily, it should not be forgotten that while doing these analyses some variants are ignored in order to concentrate on the specific discussions. Considering Stuart Hall's "Encoding/Decoding Theory", variations in all receivers' decoding processes are taken disregarded. The reason behind this choice is about the examination of the ability that creators have while they bear witness to a particular reality. Because of the important point of this thesis based on the relationship of bearing witness and reality, the thesis' focal point is not the perceptions of the audiences. Audiences' perceptual process would be an important point to consider in extending the topic discussed here. However in the interest of focusing the discussion, this study limits itself to the source, the encoding process, the message and the medium. Roland Barthes' semiotic analysis is used for understanding the encoding process of the communication and the different features of the mediums.

Another issue that is important for knowing the boundaries of the thesis is comparison that is made for measuring the veridicality of selected photograph and painting, ground on historical documentaries and information that comes from confidential sources. Thus the concept that is determined as "external reality" is optimized.

Bearing witness and reality are the concepts that are interwoven. Bearing witness to an event is about experiencing the actual event and its transmission to another subject. This actual event is located in the field of "reality". For this reason bearing witness and reality are always closely related. The capacity of the bearing witness act is measured with suitability to reality. But bearing witness does not only consist of experiencing the actual event. Moreover, there is another main action which is the transmission of the event to another. With this transmission level of the bearing witness, the ability of bearing witness' measurement

parameters increase and the audience's response is added to the measurement parameters.

When the human perspective is involved in the relationship between reality and bearing witness, the content that is witnessed is not the reality but is the reception of someone else's witnessing. Reception is constructed by the perspective of another. But the important thing in this discussion is that external reality has no importance for humanity without meaning. Things become visible only after they are fully formed and their meaning has been determined. This hypothesis is useful also for bearing witness itself because it includes a transferring process. And for transference, the first condition is interpretation.

The representation scheme presented by Stuart Hall would be valid for all kind of ways of transmission since any connection that an individual set with the surrounding is an interpretative relation. Hall's conceptualization that converts interpreted inputs to representations is based on perceiving the data and transferring it to the others in a form that is shaped by the experience and the culture of the individual. These transferred outputs are forms of representation. In conclusion, for the tension that has been faced throughout this thesis in the relationship between the witness and the reality, photograph is more useful for obtaining efficient results in the relation of witnessing and reality-humanity, whereas the art of painting has a larger radius of action in reception and transmission while generates the meaning.

When these two ways of transference are compared according to their relation with reality, the fact that they are both based on the religious imitation activities and representative process is seen. "It is religious use, then, that lays bare the primordial function of statuary, namely the preservation of life by a representation of life." (Bazin, 1960)

Photography offers a close relationship with reality when it compares with painting. But that does not mean that as a common belief in the 19th century, photography is the exact copy of the moment, reality. This

means that due to the mechanical nature of photography, in the creation process, the human impact is more limited than painting. According to Bazin, "No matter how skillful the painter, his work was always in fee to an inescapable subjectivity. The fact that a human hand intervened cast a shadow of doubt over the image." (Bazin, 1960) Photography needs something that "exists" in external world. Its witnessing is momental, attached to the moment, to the moment's existences. But this close connection with the external world does not mean that photography is not a representation. With the selections that the photographer does, photography becomes a representation system. With every choice about the elements located in the frame, the moment that photographer pushes shutter button, camera angles, filters photography gains a perception, connotations and diverges from the meaning-free external reality. Even so, photography is more complex than painting because of this contradictory nature.

This complex nature of photography aggravates the separation of representation and external existence elements. More precisely, representation forms have to be intentional. If some traces of external reality is in the frame by coincidence this sign cannot be counted as a representation form. Therefore, the intention of the photographer and the context are so important for doing the division of representation form or not. The information about photographer becomes more significant for appreciating his/her intention. Without this contextual information, analyzing the meaning that photography has while bearing witness to an event becomes impossible.

For example in the case of "Last Jewish in Vinnitsa" without knowing the photographer of this photo, meaning is analyzed through the assertions about the position of the photographer. As result, there are two different meanings reached. Denotations mostly do not change but the connotations majorly are identified through the context, the position of the photographer. Consequently, bearing witness ability through the representation forms are dependant on photographer intention. If

photographer's intention are specific, photography's complex structure is more advantageous than painting. Because photography provides a trust with its close relationship with reality and a meaningful substructure with representation forms, its potential of bearing witness to something is high.

An important disadvantage of the photography comes from its momental ability. In witnessing photography, it is not possible to reach all the events which happen in the outside world. Photograph is a cross-section and the actual event is represented by this cross-section. Because of photography's feature about the choosing one moment and isolates this moment from the following moments, the meaning of the event divides. The role of the photographer gets involved once again in this situation. The intention of the photographer designates the chosen moment. The important point is whether the chosen moment is the right moment to witness the actual event. Because choice has an intentional aspect, photography can be called a representation.

But painting just consists of representation forms. Every detail in a painting is a decision that is made by painter. Primarily painter witnesses an event, then he/she transmits this event with colors and shape. There is a huge distinction between photography and painting which shows up in this issue. The creative moment of photography and the witnessed moment are the same moment. But in painting there is a time difference between creation and witnessing. Painter firstly bears witness, subsequently paints what he/she is witnessed. This time differences have advantages and disadvantages for a proper witnessing. First advantage is, ensuring a witnessing that miss understandings caused by the abstraction of the moment from the following moments are avoided through observing the whole event and establishing representation systems respecting the whole event. Another advantage is about putting forward the significant moment of the whole event that is witnessed, through the representation forms. (Painter doesn't spend his/her time to every component in the painting, the significant ones

take more time than the others. But in photography the same time is spent for each component entering the frame.)

Because of this time difference between witnessing and creation that painting has, painting represents an assertion that painter constitutes about the event that he/she witnessed. As a consequence of that some disadvantages are formed. One disadvantage is that whole painting is attached to the intention of painter. Painting does not have to represent the exact moment of course, but if it claims that it represents a true event, it bears witness, the expectation of the audience is about a true assertion of this event that is witnessed. Once again the intention of the creator becomes important in representation and bearing witness. Due to this time difference, the second disadvantage of painting is that painter might miss out an important detail or disregard it according to his/her point of view.

Another disadvantage that painting has is the handcraft dependence. All representation forms are shaped by the skill of the painter. This feature of the photography restricts painting's bearing witness and representation ability.

Despite the characteristic dividedness of photography and painting, they both bear the trace of their date. Since the external reality and human concepts system constructs interpretation, culture and perceptions, thinking process takes form through this interpretation. This means that whatever the creator's intention was, painting and photography bear witness to his/her time's frame of mind and reality perception.

In conclusion, looking at both transmission ways, preferring one of them depends on which features are more functional in the specific subject. They have both a potential to bear witness, the important thing is for both, the intention of the creator. They have potential but using this potential depends on the creator.

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