

According to an ancient etymology, the word *image* should be linked to the root *imitari*. Thus we find ourselves immediately at the heart of the most important problem facing the semiology of images: can analogical representation (the 'copy') produce true systems of signs and not merely simple agglutinations of symbols? It is possible to conceive of an analogical 'code' (as opposed to a digital one)? We know that linguists refuse the status of language to all communication by analogy – from the 'language' of bees to the 'language' of gesture – the moment such communications are not doubly articulated, are not founded on a combinatory system of digital units as phonemes are. Nor are linguists the only ones to be suspicious as to the linguistic nature of the image; general opinion too has a vague conception of the image as an area of resistance to meaning – this in the name of a certain mythical idea of Life: the image is re-presentation, which is to say ultimately resurrection, and, as we know, the intelligible is reputed antipathetic to lived experience. Thus from both sides the image is felt to be weak in respect of meaning: there are those who think that the image is an extremely rudimentary system in comparison with language and those who think that signification cannot exhaust the image's ineffable richness. Now even – and above all if – the image is in a certain manner the *limit* of meaning, it permits the consideration of a veritable ontology of the process of signification. How does meaning get into the image? Where does it end? And if it ends, what is there *beyond*? Such are the questions that I wish to raise by submitting the image to a spectral analysis of the messages it may contain. We will start by making it considerably easier for ourselves: we will only study the advertising image. Why? Because in advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed *a priori* by certain attributes of the product and these signifieds have to be transmitted as clearly

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as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading: the advertising image is *frank*, or at least emphatic.

### The three messages

Here we have a Panzani advertisement (Figure 2.1): some packets of pasta, a tin, a sachet, some tomatoes, onions, peppers, a mushroom, all emerging from a half-open string bag, in yellows and greens on a red background.<sup>1</sup> Let us try to 'skim off' the different messages it contains.

The image immediately yields a first message whose substance is linguistic; its supports are the caption, which is marginal, and the labels, these being inserted into the natural disposition of the scene '*en abyme*'. The code from which this message has been taken is none other than that of the French language; the only knowledge required to decipher it is a knowledge of writing and French. In fact, this message can itself be further broken down, for the sign *Panzani* gives not simply the name of the firm but also, by its assonance, an additional signified, that of 'Italianness'. The linguistic message is thus twofold (at least in this particular image): denotational and connotational. Since, however, we have here only a single typical sign,<sup>2</sup> namely that of articulated (written) language, it will be counted as one message.

Putting aside the linguistic message, we are left with the pure image (even if the labels are part of it, anecdotally). This image straightaway provides a series of discontinuous signs. First (the order is unimportant as these signs are not linear), the idea that what we have in the scene represented is a return from the market. A signified which itself implies two euphoric values: that of the freshness of the products and that of the



**Figure 2.1**  
Panzani  
advertisement  
(Panzani Freres)

essentially domestic preparation for which they are destined. Its signifier is the half-open bag which lets the provisions spill out over the table, 'unpacked'. To read this first sign requires only a knowledge which is in some sort implanted as part of the habits of a very widespread culture where 'shopping around for oneself' is opposed to the hasty stocking up (preserves, refrigerators) of a more 'mechanical' civilization. A second sign is more or less equally evident; its signifier is the bringing together of the tomato, the pepper and the tricoloured hues (yellow, green, red) of the

poster; its signified is Italy or rather *Italianicity*. This sign stands in a relation of redundancy with the connoted sign of the linguistic message (the Italian assonance of the name *Panzani*) and the knowledge it draws upon is already more particular; it is a specifically 'French' knowledge (an Italian would barely perceive the connotation of the name, no more probably than he would the 'Italianicity' of tomato and pepper), based on a familiarity with certain tourist stereotypes. Continuing to explore the image (which is not to say that it is not entirely clear at the first glance), there is no difficulty in discovering at least two other signs: in the first, the serried collection of different objects transmits the idea of a total culinary service, on the one hand as though Panzani furnished everything necessary for a carefully balanced dish and, on the other, as though the concentrate in the tin were equivalent to the natural produce surrounding it; in the other sign, the composition of the image, evoking the memory of innumerable alimentary paintings, sends us to an aesthetic signified: the '*nature morte*' or, as it is better expressed in other languages, the 'still life';<sup>3</sup> the knowledge on which this sign depends is heavily cultural. It might be suggested that, in addition to these four signs, there is a further information pointer, that which tells us that this is an advertisement and which arises both from the place of the image in the magazine and from the emphasis of the labels (not to mention the caption). This last information, however, is co-extensive with the scene; it eludes signification insofar as the advertising nature of the image is essentially functional: to utter something is not necessarily to declare *I am speaking*, except in a deliberately reflexive system such as literature.

Thus there are four signs for this image and we will assume that they form a coherent whole (for they are all discontinuous), require a generally cultural knowledge, and refer back to signifieds each of which is global (for example, *Italianicity*), imbued with euphoric values. After the linguistic message, then, we can see a second, iconic message. Is that the end? If all these signs are removed from the image, we are still left with a certain informational matter; deprived of all knowledge, I continue to 'read' the image, to 'understand' that it assembles in a common space a number of identifiable (nameable) objects, not merely shapes and colours. The signifieds of this third message are constituted by the real objects in the scene, the signifiers by these same objects photographed, for, given that the relation between thing signified and image signifying in analogical representation is not 'arbitrary' (as it is in language), it is no longer necessary to dose the relay with a third term in the guise of the psychic image of the object. What defines the third message is precisely that the relation between signified and signifier is quasi-tautological; no doubt the photograph involves a certain arrangement of the scene (framing, reduction, flattening) but this transition is not a *transformation* (in the way a coding can be); we have here a loss of the equivalence characteristic of true sign systems and a statement of quasi-identity. In other words, the sign of this message is not drawn from an institutional stock, is not coded, and we are brought up against the paradox (to which we will return) of a *message without a code*. This peculiarity can be seen again at the level of the knowledge invested in the reading of the message; in order to 'read' this last (or first) level of the image, all that is



needed is the knowledge bound up with our perception. That knowledge is not nil, for we need to know what an image is (children only learn this at about the age of four) and what a tomato, a string bag, a packet of pasta are, but it is a matter of an almost anthropological knowledge. This message corresponds, as it were, to the letter of the image and we can agree to call it the literal message, as opposed to the previous symbolic message.

If our reading is satisfactory, the photograph analysed offers us three messages: a linguistic message, a coded iconic message, and a non-coded iconic message. The linguistic message can be readily separated from the other two, but since the latter share the same (iconic) substance, to what extent have we the right to separate them? It is certain that the distinction between the two iconic messages is not made spontaneously in ordinary reading: the viewer of the image receives *at one and the same time* the perceptual message and the cultural message, and it will be seen later that this confusion in reading corresponds to the function of the mass image (our concern here). The distinction, however, has an operational validity, analogous to that which allows the distinction in the linguistic sign of a signifier and a signified (even though in reality no one is able to separate the 'word' from its meaning except by recourse to the metalanguage of a definition). If the distinction permits us to describe the structure of the image in a simple and coherent fashion and if this description paves the way for an explanation of the role of the image in society, we will take it to be justified. The task now is thus to reconsider each type of message so as to explore it in its generality, without losing sight of our aim of understanding the overall structure of the image, the final inter-relationship of the three messages. Given that what is in question is not a 'naïve' analysis but a structural description,<sup>4</sup> the order of the messages will be modified a little by the inversion of the cultural message and the literal message; of the two iconic messages, the first is in some sort imprinted on the second: the literal message appears as the *support* of the 'symbolic' message. Hence, knowing that a system which takes over the signs of another system in order to make them its signifiers is a system of connotation,<sup>5</sup> we may say immediately that the literal image is *denoted* and the symbolic image *connoted*. Successively, then, we shall look at the linguistic message, the denoted image, and the connoted image. [Editor's note: Barthes goes on to discuss the connoted aspect of the image but our extract concerns itself only with the complexity of the denoted message.]

### The linguistic message

Is the linguistic message constant? Is there always textual matter in, under, or around the image? In order to find images given without words, it is doubtless necessary to go back to partially illiterate societies, to a sort of pictographic state of the image. From the moment of the appearance of the book, the linking of text and image is frequent, though it seems to have been little studied from a structural point of view. What is the signifying structure of 'illustration'? Does the image duplicate certain of the informations given

in the text by a phenomenon of redundancy or does the text add a fresh information to the image? [...] Today, at the level of mass communications, it appears that the linguistic message is indeed present in every image: as title, caption, accompanying press article, film dialogue, comic strip balloon. Which shows that it is not very accurate to talk of a civilization of the image – we are still, and more than ever, a civilization of writing,<sup>6</sup> writing and speech continuing to be the full terms of the informational structure. In fact, it is simply the presence of the linguistic message that counts, for neither its position nor its length seems to be pertinent (a long text may only comprise a single global signified, thanks to connotation, and it is this signified which is put in relation with the image). What are the functions of the linguistic message with regard to the (twofold) iconic message? There appear to be two: *anchorage* and *relay*.

As will be seen more clearly in a moment, all images are polysemous; they imply, underlying their signifiers, a 'floating chain' of signifieds, the reader able to choose some and ignore others. Polysemy poses a question of meaning and this question always comes through as a dysfunction, even if this dysfunction is recuperated by society as a tragic (silent, God provides no possibility of choosing between signs) or a poetic (the panic 'shudder of meaning' of the Ancient Greeks) game; in the cinema itself, traumatic images are bound up with an uncertainty (an anxiety) concerning the meaning of objects or attitudes. Hence in every society various techniques are developed intended to *fix* the floating chain of signifieds in such a way as to counter the terror of uncertain signs; the linguistic message is one of these techniques. At the level of the literal message, the text replies – in a more or less direct, more or less partial manner – to the question: *what is it?* The text helps to identify purely and simply the elements of the scene and the scene itself; it is a matter of a denoted description of the image (a description which is often incomplete) or, in Hjelmslev's terminology, of an *operation* (as opposed to connotation).<sup>7</sup> The denominative function corresponds exactly to an *anchorage* of all the possible (denoted) meanings of the object by recourse to a nomenclature. Shown a plateful of something (in an *Amieux* advertisement), I may hesitate in identifying the forms and masses; the caption ('*rice and tuna fish with mushrooms*') helps me to choose *the correct level of perception*, permits me to focus not simply my gaze but also my understanding. When it comes to the 'symbolic message', the linguistic message no longer guides identification but interpretation, constituting a kind of vice which holds the connoted meanings from proliferating, whether towards excessively individual regions (it limits, that is to say, the projective power of the image) or towards dysphoric values. An advertisement (for *d'Arcy* preserves) shows a few fruits scattered around a ladder; the caption ('*as if from your own garden*') banishes one possible signified (parsimony, the paucity of the harvest) because of its unpleasantness and orientates the reading towards a more flattering signified (the natural and personal character of fruit from a private garden); it acts here as a counter-taboo, combatting the disagreeable myth of the artificial usually associated with preserves. Of course, elsewhere than in advertising, the anchorage may be ideological and indeed this is its principal function; the text *directs* the

reader through the signifieds of the image, causing him to avoid some and receive others; by means of an often subtle *dispatching*, it remote-controls him towards a meaning chosen in advance. In all these cases of anchorage, language clearly has a function of elucidation, but this elucidation is selective, a metalanguage applied not to the totality of the iconic message but only to certain of its signs. The text is indeed the creator's (and hence society's) right of inspection over the image; anchorage is a control, bearing a responsibility – in the face of the projective power of pictures – for the use of the message. With respect to the liberty of the signifieds of the image, the text has thus a *repressive* value and we can see that it is at this level that the morality and ideology of a society are above all invested.

Anchorage is the most frequent function of the linguistic message and is commonly found in press photographs and advertisements. The function of relay is less common (at least as far as the fixed image is concerned); it can be seen particularly in cartoons and comic strips. Here text (most often a snatch of dialogue) and image stand in a complementary relationship; the words, in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level, that of the story, the anecdote, the diegesis (which is ample confirmation that the diegesis must be treated as an autonomous system).<sup>8</sup> While rare in the fixed image, this relay-text becomes very important in film, where dialogue functions not simply as elucidation but really does advance the action by setting out, in the sequence of messages, meanings that are not to be found in the image itself. Obviously, the two functions of the linguistic message can co-exist in the one iconic whole, but the dominance of the one or the other is of consequence for the general economy of a work. When the text has the diegetic value of relay, the information is more costly, requiring as it does the learning of a digital code (the system of language); when it has a substitute value (anchorage, control), it is the image which detains the informational charge and, the image being analogical, the information is then 'lazier': in certain comic strips intended for 'quick' reading the diegesis is confided above all to the text, the image gathering the attributive informations of a paradigmatic order (the stereotyped status of the characters); the costly message and the discursive message are made to coincide so that the hurried reader may be spared the boredom of verbal 'descriptions', which are entrusted to the image, that is to say to a less 'laborious' system.

### The denoted image

We have seen that in the image properly speaking, the distinction between the literal message and the symbolic message is operational; we never encounter (at least in advertising) a literal image in a pure state. Even if a totally 'naïve' image were to be achieved, it would immediately join the sign of naïvety and be completed by a third – symbolic – message. Thus the characteristics of the literal message cannot be substantial but only relational. It is first of all, so to speak, a message by eviction, constituted by what is left in the image when the signs of connotation are mentally deleted

(it would not be possible actually to remove them for they can impregnate the whole of the image, as in the case of the 'still life composition'). This evictive state naturally corresponds to a plenitude of virtualities: it is an absence of meaning full of all the meanings. Then again (and there is no contradiction with what has just been said), it is a sufficient message, since it has at least one meaning at the level of the identification of the scene represented; the letter of the image corresponds in short to the first degree of intelligibility (below which the reader would perceive only lines, forms, and colours), but this intelligibility remains virtual by reason of its very poverty, for everyone from a real society always disposes of a knowledge superior to the merely anthropological and perceives more than just the letter. Since it is both evictive and sufficient, it will be understood that from an aesthetic point of view the denoted image can appear as a kind of Edenic state of the image; cleared utopianically of its connotations, the image would become radically objective, or, in the last analysis, innocent.

This utopian character of denotation is considerably reinforced by the paradox already mentioned, that the photograph (in its literal state), by virtue of its absolutely analogical nature, seems to constitute a message without a code. Here, however, structural analysis must differentiate, for of all the kinds of image only the photograph is able to transmit the (literal) information without forming it by means of discontinuous signs and rules of transformation. The photograph, message without a code, must thus be opposed to the drawing which, even when denoted, is a coded message. The coded nature of the drawing can be seen at three levels. First, to reproduce an object or a scene in a drawing requires a set of *rule-governed* transpositions; there is no essential nature of the pictorial copy and the codes of transposition are historical (notably those concerning perspective). Secondly, the operation of the drawing (the coding) immediately necessitates a certain division between the significant and the insignificant: the drawing does not reproduce *everything* (often it reproduces very little), without its ceasing, however, to be a strong message; whereas the photograph, although it can choose its subject, its point of view and its angle, cannot intervene *within* the object (except by trick effects). In other words, the denotation of the drawing is less pure than that of the photograph, for there is no drawing without style. Finally, like all codes, the drawing demands an apprenticeship (Saussure attributed a great importance to this semiological fact). Does the coding of the denoted message have consequences for the connoted message? It is certain that the coding of the literal prepares and facilitates connotation since it at once establishes a certain discontinuity in the image: the 'execution' of a drawing itself constitutes a connotation. But at the same time, insofar as the drawing displays its coding, the relationship between the two messages is profoundly modified: it is no longer the relationship between a nature and a culture (as with the photograph) but that between two cultures; the 'ethic' of the drawing is not the same as that of the photograph.

In the photograph – at least at the level of the literal message – the relationship of signifieds to signifiers is not one of 'transformation' but of 'recording', and the absence of a code clearly reinforces the myth of



photographic 'naturalness': the scene *is there*, captured mechanically, not humanly (the mechanical is here a guarantee of objectivity). Man's interventions in the photograph (framing, distance, lighting, focus, speed) all effectively belong to the plane of connotation; it is as though in the beginning (even if utopian) there were a brute photograph (frontal and clear) on which man would then lay out, with the aid of various techniques, the signs drawn from a cultural code. Only the opposition of the cultural code and the natural non-code can, it seems, account for the specific character of the photograph and allow the assessment of the anthropological revolution it represents in man's history. The type of consciousness the photograph involves is indeed truly unprecedented, since it establishes not a consciousness of the *being-there* of the thing (which any copy could provoke) but an awareness of its *having-been-there*. What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the *here-now* and the *there-then*. [...]

At all events, the denoted image, to the extent to which it does not imply any code (the case with the advertising photograph), plays a special role in the general structure of the iconic message which we can begin to define (returning to this question after discussion of the third message); the denoted image naturalizes the symbolic message, it innocents the semantic artifice of connotation, which is extremely dense, especially in advertising. Although the *Panzani* poster is full of 'symbols', there nonetheless remains in the photograph, insofar as the literal message is sufficient, a kind of natural *being-there* of objects: nature seems spontaneously to produce the scene represented. [...] This is without doubt an important historical paradox: the more technology develops the diffusion of information (and notably of images), the more it provides the means of masking the constructed meaning under the appearance of the given meaning. [...]

## Notes

- 1 The *description* of the photograph is given here with prudence, for it already constitutes a metalanguage. The reader is asked to refer to the reproduction.
- 2 By *typical sign* is meant the sign of a system insofar as it is adequately defined by its substance: the verbal sign, the iconic sign, the gestural sign are so many typical signs.
- 3 In French, the expression *nature morte* refers to the original presence of funereal objects, such as a skull, in certain pictures.
- 4 'Naïve' analysis is an enumeration of elements; structural description aims to grasp the relation of these elements by virtue of the principle of the solidarity holding between the terms of a structure: if one term changes, so also do the others.
- 5 Cf. R. Barthes, 'Éléments de sémiologie', *Communications* 4 (1964), p. 130 (trans. *Elements of Semiology*, London, 1967; New York, 1968, pp. 89-92).
- 6 Images without words can certainly be found in certain cartoons, but by way of a paradox; the absence of words always covers an enigmatic intention.
- 7 Barthes, 'Éléments de sémiologie', pp. 131-2 (trans. pp. 90-4).
- 8 Cf. Claude Bremond, 'Le message narratif', *Communications*, 4 (1964).