

## **Visual Culture: History and Development**

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### **Abstract :**

As a global art style, visual culture has changed throughout time. Artistic representations of vibrant sceneries and emotions have long been an integral part of popular culture, dating back to the earliest days of advertising and public communications. African, popular, folk, high, and other cultures have been created as a result of how visual culture has affected art, music, and other civilizations. Pop art, which gained popularity during the early 1970s fashion shows, was created as a consequence of advertising, fashion, and advertising. Visual art's popular culture employs visual design to entice customers and communicate brands via signs, symbols, and color perception via nonverbal or verbal communication. As a cultural agent in communication across multiple traditional and digital platforms, symbolic communication is additionally employed.

### **1: Introduction**

Along with the establishment of image culture through image technology, we are building a foothold by permeating global culture in general. In his 1960s commentary, Debord defined modern society as a society of spectators consuming images, visuals and spectacles removed from real life (Trier, 2007: 68–73). Similarly, Barnard argued that our culture is becoming a

product of our audience (Barnard, 2010: 13). Human behavior to transform nature and give meaning to its existence, and the information and products obtained as a result, constitute the entire culture. It is currently observed that such information, promotions and products are technologybased. These technologies add to the prejudices of the prevailing ideologies (such as capitalism) and bring the psyche and social relations of today. In what Jameson calls 'late capitalism', human processes of perception, learning and cognition began to be largely determined by visual culture (Jameson, 1994). Postmodernism comes to the fore as the cultural framework of this event. It is characterized by the fact that it expresses a new age and is critical of the basic thesis and consensus of modernity. The decisive parameters of postmodernism are the highly technological media, the visual culture and the accompanying changes in social conditions. Technology and its artifacts are therefore also ideological tools for shaping culture. Technology and its visual by-products also create fallacies as they influence and shape culture .

Technologies with imaging capabilities are seen as recording truth, and their visual output is shown as truth (Aslan, 2003: 39-64). Power is exercised over individuals by building relationships between subjects who can perceive and acquire knowledge, and by scientifically managing images (Artun, 2011). The dominant ideology (capitalism) can sustain the system it enacted by disabling society's critical capacity. Dominant ideological messages and values propagated through visual culture distort other

existing cultures and gradually move them closer to the mainstream. When mainstream culture is mentioned, it usually refers to Western culture.

Just as popular culture and mass culture are brought together by the media as they are disseminated visually, this affects art as well. Visual culture and the tools at our disposal as sources of cultural creation are beginning to influence and change the qualitative basis of our aesthetic sense. Danto argues that our current definition of art readily accepts all works as art. This era began with pop art, the branch of art that first made use of visual culture (Danto, 1997). Greenberg's criticism could no longer distinguish between reality and works of art. Create multicultural and multilingual datasets. In particular, he invites members of the community of native speakers to choose both concepts and images. We focus on different cultures and languages such as Indonesian, Swahili, Tamil, Turkish and Mandarin. In addition, we collect natively language descriptions by having annotators compare and contrast pairs of images.

### **1.1. CULTURE**

Culture is the interplay of a set of tangible, substantive, and abstract factors such as values, beliefs, and social norms (Sezal, 2002). Culture is the result of people theorizing about their existence, transforming nature to assert themselves, create products and symbols. Changing nature and giving meaning to one's existence is only possible through the knowledge and tools that humanity has developed for this purpose. Today's technology has become an integral part of culture, especially popular visual culture and

the art that emerges from it. On the other hand, the production methods and materials of art and visual culture, and the indicators they sometimes use, are beginning to work together. One can ask what is the difference between a work of art that is part of visual culture and enters into linguistic and semiotic interaction with visual culture, and a product of visual culture.

Visual culture includes a very wide range of products, from architectural design to advertising, movies, computer games, websites, newspapers and magazines. In terms of the state of art today, we can say that this distinction is determined by context and institutions, and in terms of products it is determined by artist choice, methods of production and transmission, meaning and limits. implication. Art is an important aspect of visual culture, not only contributing to visual culture, but also influenced by the aesthetics of visual culture. Contemporary art practice today embodies many elements from everyday life: visual culture and aesthetics. Different classes and groups may interpret and consume visual culture differently. Time and context can change what it means to consume visual culture. These variants are also interesting for visual cultural studies.

The focus of visual issues in visual culture research has an interdisciplinary approach across all disciplines. However, the fact that a major field of visual culture research is concerned with meaning and the creation of meaning may mean that meaningfocused analytical methods will be central to these studies.

As the definition suggests, visual culture consists primarily of visual indicators. The meaning conveyed by all these indicators is related to semiotics. Therefore, it is necessary to consider what constitutes a semiotic method that is believed to be effective in visual culture research. We also need to identify research methods in visual culture research and explain what they are.

Visual Culture Studies studies the social and cultural aspects of visual experience. These studies not only examine the messages, meanings and criticisms of visuals, but also focus on how different visuals are created (Aslan, 2003:39-64). Fundamentally, research follows a critical approach.

An analytical and critical approach to visual culture studies can be built on the meaning of visible, invisible, or deliberately hidden objects (Rogoff, 1998). Anything made or produced or formed under other conditions may be subject to examination. Images and indicators are evaluated based on economic and political context. The political relevance of visual representation has been questioned. A visual cultural study reveals the underlying meaning of a painting, advertisement, television show, photograph, or film. We also consider the role of gaze and perception, their social underpinnings, and the relationship between audience and observer (Duncum, 2003:

19-25).

## 1.2. VISUAL POWER: The visual as a form of power

Given the current state of virtual reality and the Internet in the West, together with the immense popularity of television, videotapes, and movies throughout the world, it is quite probable that this trend will continue. Such theories, however, make the odd assumption that a civilization dominated by visuals must be secondary.

There is a lengthy history of this critique. Visual culture, which has its roots in Plato's philosophy, has always been antagonistic to Western ideas. According to Plato, people and other daily objects are only imperfect representations of their ideal forms. He likened the shadows cast by the fire on the cave walls to their replicas. Whoever or whatever casts the shadow may be seen, but the picture will be warped from its true form. Thus, the "real" universe is really a representation of something else. Painting from life would mean creating a duplicate, which increases the likelihood of distortion, for the artist. Additionally, art satisfies our sentimental and hedonistic needs, but Plato's ideal society calls for strong-willed, self-controlled citizens. Therefore, his country did not support the arts.

The assumption shared by all of these critics is that a visually dominated culture necessarily be destitute or maybe mentally unstable. Even while televisions have made a name for itself in academic settings, there is still a healthy dose of skepticism about audiovisual entertainment among thinkers. Also (John Baird 1888 – 1946) invented the television and the first pictures

showed it not working very well. In the words of David Morley, television is often described as "picture radio," as if the pictures were just decoration.

While news and other "talking head" television formats may benefit from an emphasis on textual elements, what distinguishing features of television are there in soap operas, nature documentaries, game shows, and sports coverage? There isn't a partnership. Although there is usually a "mute" button on the remote control, it is notable that there isn't a feature to turn off the picture. Programs are common household appliances that can be easily watched with the sound turned off, and watching TV is not the main part of household chores, but a part of it.

Rather than listen, we watch television. For many intellectuals, this is the breaking point. Sociologist Pierre Bourdieu is one of several academics who have joined forces with organizations like Britain's White Dot and a string of other academics to bemoan how television has embarrassed Western culture. In colleges, a particular outrage is pouring out of the so-called "Big Book" of research to turn to television and other visual media.

#### **1.4. Visual Culture and language :**

Languages differ interestingly in how they describe behavior in space (eg Talmy 1985; 2000). Some languages, often called sage languages, have a rich vocabulary of verbs that describe how to move. For example, in English you can go in and out of rooms, go up and down hills. These verbs vividly convey the nature of the action, but not the path of movement.

Add prepositional or adverbial phrases such as in, across, and around to convey the path of movement. Humans are therefore not passive observers in perceiving the world. Cognitive data, memories, and experiences combine to give meaning to what we see, and the world is almost reconstructed in our minds. Our previous experience and knowledge play a dominant role in this interpretation process. John Berger (2009,8) supports this idea, stating that "how you see things depends on what you know and what you believe". In this context, culture can be said to have a direct impact on the form of perception and interpretation of vision as a factor that shapes and shapes people throughout their lives.

The cultural bearer of our time is the visual image. In this new age of visibility and visual representation, the internet, smartphones, television, movies, virtual reality, augmented reality applications and multimedia devices are constantly generating and transmitting images. These tools are programmed to continuously broadcast messages to see, be seen, or present new ideas (Tavin, 2009).

The generated visuals make a statement of uniformity. The influence of Western imagery is prominent in many fields such as design, fashion, decoration, advertising and film. In our time, the reality is that the West is the dominant power in the technology, culture and media industries. Kress and van Leeuwen (2006) argue that no matter how dominant Western culture is and its visual language is prevalent through various resources

around the world, the images produced will always be influenced by local culture. says.

The culture and local approach of the place where the images are born interacts with the global visual language of the West. It reflects the image of the culture to which it belongs. Cultural differences in the production of images are supported by Hodgetts and Ruthan's statement that aesthetics is a matter of society's artistic tastes, and that people's aesthetic values regarding art, music, and literature can vary from country to country. increase. : Yesil, 2009, 111).

### **1.5. Images: Technology and the image**

Technology itself is of course cultural. For example, Kellner (2002), in his work on new technology and youth culture, addresses the role of markets and commercialization in shaping access, new literacy, and youth culture (his work on play culture See also Beavis (1998). With the advent of the Internet and the various forms of groups that can be achieved online, another dimension of groupness has become available. Online groups and the resulting 'digital culture' offer new venues for the creation and maintenance of groups and communities (see Kim, 2000). Online groups require rethinking issues of identity, membership and community, how individuals become members of such groups, and how messages contribute to group identity and culture.

As Salmon (2004) points out when discussing variations in email communication and group meeting netiquette, the issue of convention and code of conduct in this environment is very important (see also Murphy & Levy, 2006). . Gatekeeping issues are also important in this environment, including considering how specific individuals within the group achieve leadership positions and influence the development and development of the group over time. As seen in the Hanna and de Nooy (2003) project discussion, the role and behavior of the gatekeeper, or facilitator in an online context, is also important. The process of vision has become the primary object of vision itself and, consequently, of theory. In a way, the new understanding of light and time can be said to be the main source of the phenomenology and ontology of the visual arts of the century.

Technological modernization has also brought about a re-evaluation of vision, paving the way for new understandings of imagery and vision in contemporary technical art. Aesthetics is now a philosophy that deals primarily with light and perception. It is no coincidence that an author as confident as Goethe emphasizes the process of perception itself, the essential object of perception and the principal object of aesthetics. At this tipping point, artistic concepts no longer seek confirmation from reality. The artist makes the object's inadequacy visible to his concept (and soon all objects will play this role). Does art history match the possibility of perceptual history?

Art critics and scholars today are bound by the strange cognitive asymmetry of storytelling. In the process of turning a blind eye to the weakened aesthetic quality of today's works of art, they simultaneously dynamize all the technological frameworks that support contemporary art and not the teleological justification of technology itself. Indeed, cultural studies increasingly face the need to conceptualize technology as culture. Digital imaging plays a central role in this kind of double restraint, defining today's problematic observer phenomenon.

As I attempt to argue in this essay, such narrative asymmetry becomes a powerful and disturbing flash of memory and perception, apparently ignoring the observer's supposed ethical stance.

The radical separation of art and technology is a historically recent achievement. In fact, their fundamental separation is an integral part of their current particular makeup as a arena for human knowledge and agency, especially as these concern issues of utility, usefulness, and purpose. It seems that art, in so far as it has been removed from other forms of activity and inquiry, such as technology and science, was constituted precisely as 'art'. Moreover, this fundamental decoupling does not begin with a single, clearly framed project, but rather shows that it is entwined with the complex historical process of modernization. The new image and information culture are combined with a new reliance on technological solutions to human culture and existential problems. New technologies have revived utopian aspirations in contemporary techno-rationalist projects. This progressive,

utopian spirit is articulated in the usual spontaneous and rational explanations for what is happening. Across cultures, there is a sense of almost limitless potential inherent in the cyber revolution. In fact, the dominant technological imagination is so firmly entrenched that it is almost impossible to discuss the new tech culture any other way.

### **GLOBAL/LOCAL visual culture**

Hall (1997) argues that mass global visual culture is controlled by cultural production, which is dominated by visual images. Images constitute everyday life and popular culture. It is naturally guided and constructed by elements and material objects.

There are many characteristics of global-local visual culture, but let me mention two. One is that the majority of it is located in Western countries. Various aspects of Western culture include Western technology, myths and images of Western society, and the concentration of money, technology, and advanced labor in Western countries.

They continue to be the engine that propels this globally popular culture. That is, it is constantly talking about the West and uses English. Numerous factors and analyses of globalization's dynamics have evolved since Hall wrote this piece almost twenty years ago. English remains the language of choice for most modern communications, despite the belief that the Internet is becoming more democratic in its usage (Young, undated; Graham and Zook, 2013). Additionally, a small number of major Western organizations

The way data travels over the web is largely under your control. Information

is vital because it shapes and preserves our consumption and interaction behaviors. Mediating and permeating commodification, production, consumption, local and international politics, the global economy, and lived experience is the sphere of popular culture, which is a complex nexus of socially positioned identities (Chen, 2004).

It is becoming more and more apparent that visual imagery provides us with a wealth of context and insight as we sift through the preceding sections on visibility in culture and study, imaging in relation to technical innovation, and globalization as a catalyst and conveyor. Visual media consumption has real-world consequences that influence our choices, cultures, economies, and even whole nations. The article continues by praising pictures for what they can teach and by demanding an improved visual and media literacy curriculum.

### **2.3 . Visual Components in Written Speech: Graphics, Colours, Images.**

A variety of factors provide credence to the claim about visual culture. Visual culture offers a helpful framework for comprehending the many facets of the area of graphic design.

To answer the question, "What is visual culture?" graphic design is an integral part of the surrounding visual environment. As with visual and ethnographic orientations, it depends on cultural comprehension and decoding, viewers, and viewing circumstances. Print and screen media are

both used in modern graphic design. All of these may be approached via visual culture as a whole, using an interdisciplinary lens. Furthermore, don't graphic artists include elements of visual culture into their work? Considering this, it's easy to see how creating a framework to examine these visual cultural settings might aid in comprehending the piece. To sum up, it is appropriate for the graphic design concept.

In addition, graphic design has been neglected throughout design history. Despite its successes and advocates, the history of graphic design is very limited in its scope (Heller 2011). This is to be expected as she tries to assert her hard-won territory and subject matter defensively. Telling you that there are has been limited. The goal here is not to cast doubt on the substantial effort put in, but rather to raise the issue of whether the results may benefit from more thorough analysis. Modernist artists like El Lissitzky and Moholy Nagy were practitioners of visual culture who created works of art that crossed the frontiers of art, design, and media. Heroes of graphic design history include both of these artists.

You've decided to draw boundaries and divide your work into pieces, does that make sense? For the field to thrive, the complex cultural role of graphic design in the visual experience of the world and The approach needs to be more interdisciplinary, while genuinely considering manipulation. It also needs to involve the broader academic community to advance the discipline and science beyond the history of design and graphic design. I have. This

last point, recently picked up by Poynor (2011), is another important aspect of developing a good critical framework.

Visual culture respects historical conventions in visual communication, so when discussing graphic language, we tend to refer to the dominant traditions associated with the influence of painting and photography rather than purely graphic design precedents. I have. Viewing techniques and media are important aspects of visual culture. Not only in relation to production and materiality, but also in relation to visibility .

Today, some might argue that claim has been largely dismissed, but the elements of Aguirre's case still need to be pondered. It also discusses gender and the messages it contains, pointing out the importance of generations growing up in this context as well as passively consuming these messages. In order to properly evaluate the validity and worth of the information they encounter, students are taught fundamental abilities that help them discern between genuine and needless, required and free. According to Avgerinou and Ericson (1997), on page 285 of their theoretical review, the following topics are covered: studies of hemisphere processes, visual cognition, cognitive styles, visual pictures, and visual language. Everything points to the significance of vision in our everyday lives, how it impacts our comprehension, and its role in our social development, as well as in our cognition, perception, and overall cognitive capacity..

## 2.4. Visual Metaphor: Notion and Research (Theory).

When we define visual metaphor as a concept and study (theory), i.e. any image intended to evoke metaphorical thought", we first face multiple reading problems. Obviously, it is always possible to clearly determine what 'thinking' a particular depiction is intended to evoke, let alone what it actually means to an individual reader/viewer. This is not necessarily the case .

Meaning is not simply inherent in the (image) text, it is jointly negotiated by producers and viewers. Therefore, the analyst can only point out possible meanings or preferred readings, and cannot assume that this corresponds exactly to the actual reading of the text. For example, Forceville (1995, 1996), in his experiments with billboard pictorial metaphors, found that the central meaning of the visual metaphor tends to be highly implied, while the more associative interpretations It shows that it can vary greatly from person to person. Cognitive definition of visual metaphor:

The problem of distinguishing between literal and figurative ideas. Once his cognitive approach was established in the 1980s, the distinction long taken for granted between the literal and the figurative was suddenly questioned. The main observation of Lakoff and Johnson (1980) was that figurative language is ubiquitous, highly systematic rather than arbitrary. They argue that this is because many of our usual conceptual systems are metaphorically structured, allowing us to understand complex areas of experience in more familiar terms. increase.

Metaphors are ubiquitous in strategic communication. Language is often composed or formed of metaphors, but purely visual communication (that is, images and diagrams) often uses metaphors. Visual metaphors are now used in science education, but are most prominent in editorial design and advertising, where designers are most interested in persuading readers of something.

Two of his principal investigators (Peterson & Wise) developed and challenged visual metaphor typologies using the example of advertising, whose goal is relatively simple and whose image is the most direct application area. bottom. According to Phillips and McQuarrie (2004), visual metaphors are used in this context to affect the results of memory, attention, and attitude modification. Lastly, Lindgren, the principal investigator, looked at the possibility of using body-based metaphors (such "my body is an asteroid") to help students understand difficult scientific ideas by shifting their viewpoints. The study was conducted by Lindgren and Moshell in 2011. Through print and digital media, including textbooks and tablets, he is curious about how these embodied metaphors are evoked. In the dynamic visualization of complicated data sets, a fourth principal scientist (Cox) extensively used what he termed "basic" visual metaphors (graphical components like arrows).

The concept of "visual culture" emerged primarily as a function of his 20th century culture. This function reinvigorates the problem of images and reaffirms their centrality in expressing the meaning of the world. Feminist

criticism has been invested in investigating the negative effects of dominant visual representations (identities, bodies, cultural conventions, etc.) on the experiential lives of women and men. maintain male dominance. The paradigm was an assumption about maledominated power exerted by looking.

## **2.5. Visual Metaphor: Notion and Research (Case Studies in multilingual environment).**

Several works that critically analyzed components and subjects related with visual cultures and education emerged between 1990 and 2000 in the area of educational studies. Henry Giroux (1994, 2000), Elizabeth Ellsworth (1997), Mary Dalton (1999), and Karen Anijar (2000) also examined popular media, marketing, and cinema to highlight the profound influence of visual culture on educational institutions, students, and instructors.

Furthermore, scholars created intriguing initiatives in which the phenomena related to visual culture were not only examined but also included in academic output, as shown in the following works:

- Sandra Weber and Claudia Mitchell (1995, 1998) investigated instructors' and students' drawings in regard to the impact of popular culture on teachers' identities.
- Eric Margolis (2000) examined the use of photographs in educational research.

- Ian Grosvenor et al. (2000) discussed the use of photographic evidence in historical research.
- Robert Coles and Nicholas Nixon (1998) conducted a combined photographic and textual examination of school life.
- Diamond and Mullen (1999) investigated the possibilities for arts-based research.

Despite these admirable attempts, the study of education as a subject of inquiry has a history of avoiding visual culture and the crucial discussions on the epistemological usefulness of images in educational studies (Bogdan & Biklen, 1998). Feeling a part of something or somewhere, leaving an impression on the urban landscape, and expressing oneself by ignoring the rules controlling sanctioned sites for personal expression are all goals of graffiti art. Even though "writing culture has never been static or singular and never, in the end, truly definable," this section cites anthropological research on graffiti from the '70s and '80s that traces certain practices and patterns.

Although not all graffiti writers have taken the same road, some truths may be better understood by drawing on previous scholarly work that has made extensive use of graffiti artists' own words to characterize the culture. The most important of these truths depends on a shared ambition to "be the best [graffiti writer], the most famous, the most respected," and eventually to establish in oneself "a strong self-concept." According to earlier studies on graffiti, it developed as a youth culture that offered a way out of gang

participation, a way to express artistic and social demands, and a way to establish one's own identity in urban areas.

The rapid economic and demographic growth in one of Asia's most populous and rapidly industrializing regions has coincided with a meteoric rise in the country's software development industry and export of related services, thanks in large part to its highly educated and multilingual workforce (CIA, 2015). "English enjoys the status of a subsidiary official language but is the most important language for national, political, and commercial communication" (CIA, 2015), despite the fact that almost half of the country's population speaks Hindi as their first language. This undoubtedly influences the media's impact.

Extreme specialization in computer technology. Virtual reality users have an "interface" with their computer. This gives you physical access to the visualized world. This world is entirely 'internal' in that it cannot be experienced in his threedimensional world of everyday life, but it is a compelling 'reality'. (Woolley 1992). There are two key differences between computer-generated virtual reality and the other forms of virtual reality discussed above. The perspective of the virtual environment is determined by the user, not the media. This means that when you watch a movie or TV show, you don't get to choose how you view the scenes being presented. The camera's point of view inevitably becomes ours. We may choose to empathize with the Indians more than the cowboys, but that doesn't stop the cowboy from winning. In his virtual reality, the user is no longer restricted to a

single point of view, but is free to relate to space. You can change it. At the same time, virtual environments have become interactive. This means that the user can change the conditions found within certain limits. This interactive, user-driven virtual reality dimension transcends the conventional pictorial space while inevitably maintaining his three-dimensional space of conventional geometry.

### **2.10. Media Studies:**

This creates space for images and an enhanced vision of images that help connect users to the transition from paper to screen. This creates a community that shares a particular way of sharing images, not in phenomenological terms for the viewer or in relation to the object the viewer is looking at, but in something very material and social. conditions for. Even for digital imaging, it is now fairly common to emphasize the importance of what is called an enhanced screen. produce new forms of communication and behavior (see Schäfer 2010 for an overview of these mutations). Clearly, this type of research can provide new insights into perhaps overused notions of interactivity. However, the role of the public should not be overestimated .

As science and technology research has long demonstrated, innovation research should never be reduced to the supply side alone. The key is creative, open and unpredictable encounters with users. User reactions are mostly positive reappropriation and transformation of given new technology rather than simple answers and responses to questions and suggestions.

One of the many shiny surfaces that appeared in a variety of shapes, sizes, and styles was the television screen. Images of local goods and international triumphs (and tragedies) were brought to the living room by televisions, which transformed private houses. Public areas also feel its effects, but most people think of it in terms of bringing it in. The 'visual messages' and social situations created by different displays in public settings are described by Anna McCarthy in her book *Ambient Television....* Malls, airports, and McCarthy stores are just a few examples.

Stores that create relational spaces through other visual cues, especially placement within and between buildings. McCarthy demonstrates how screens are created, deployed, and utilized effectively in a number of ways throughout, emphasizing the necessity of conscious differentiation in terms of size, diversity, and access. It might be ambiguous and encouraging, reassuring and grounded, or frustrating and bewildering. Their surroundings are shaped by them. In the context of the evolving politics of visibility, representation, attention, awareness, and existence brought about by the intertwining of body, media, and space, the insights offered by Benjamin's filmography and McCarthy's work on the public screen serve as diagnostic instruments for screen-based media. Describes how the diverse uses of technology and artistic advancements continue to have distinctive and substantial influence on our connection to public space and the politics that take place there. As an intriguing example of this kind of innovation, public screens and projections facilitate the entanglement of material, spatial, and

temporal contexts through digitally networked media, which in turn complicates and enhances the relationship between different entities in public space.

The 'visual' aspect is often equated with 'image' in the concept of 'visual culture' and is further reduced to visual 'media' products. But it can also be a visual object or a 'performance' that can be accessed by direct observation (architecture, fashion, forms of interaction, etc.). That's why we shouldn't narrow down visual culture to "visual culture." The "visual" aspect of our world does not appear primarily on film or television screens, but in reality, in all aspects of what we see, are seen, visualize, represent (reproduce), etc. has permeated the daily lives of The interaction between images and directly visually observable reality. Reality remains the source of inspiration for many images (from the very real to the very schematic), and conversely existing images are strongly influenced by our perception of this directly observed reality. affect. Visual cultural objects are not only innocent reflections of cultural beliefs and values, but sometimes they are also ideological divergences and tools.

### **Conclusion :**

All cultures have a set of values that have been formed over centuries. According to cultural value-based models, this corpus of values is found within the moral dimension of culture. Research shows that there are still cross-cultural differences when it comes to "values." Cultural values contain an invisible moral component and are therefore not a clear, obvious visible

and concrete structure. However, reflections of the moral dimension of culture can be found in artifacts, the visible elements of culture. The fact that visible cultural elements contain cultural values indicates that globalization affects images only to some extent. Research has shown that regardless of how the images of the dominant culture are diffused through various resources around the world, the images generated are always influenced by local culture. In our visual age, there are differences in images across cultures, even though the dominant culture prevails. interacts with dominant cultural images. In this context, some aspects of the generated images inevitably reflect the visual language of the culture to which they belong, while some aspects are influenced by the dominant visual culture.

Language is a system of symbols that people use to communicate and express their ideas and thoughts. The language used influences the culture and influences the culture and vice versa. Therefore, language and culture are closely related. Interlocutors can usually perceive a speaker's background through their language. This is the parable that the language shows the country. It is still very difficult to draw clear conclusions from the above perspectives, studies and examples. It is widely recognized that images are not only visual or retinal: they can only be seriously examined within a broader framework of non-visual media and non-visual objects. That is no longer disputed .

Some of the main tenets of Conceptual Metaphor Theory, which are currently the predominant approach in the field. The ambiguity of boundaries arises from the fact that metaphor can be a common element in many ordinary thought processes, and from the realization that all visual symbols are more or less dependent on the process of making analogies. increase. Certain metaphors emerged as a "natural" rational way of expressing certain meanings. Language is a system of symbols that people use to communicate and express their ideas and thoughts. The language used influences the culture and influences the culture and vice versa. Therefore, language and culture are closely related. Interlocutors can usually perceive a speaker's background through their language. There is a parable that the language shows the country.

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