

Eğitim Hedefli Poster Tasarımlarının Göstergebilimsel Açından Çözümlemesi

Semiotic analysis of Education Oriented Poster Designs

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Özet: Posterler tarihleri boyunca çizim, renk, fotoğraf ve tipografi öğelerinin bir araya getirilmesiyle tasarlanmıştır. Günümüzde ise çağdaş bir iletişim aracı haline gelmiş estetik ve işlevsel nitelikler kazanmıştır. Anlamsal olarak ele alındığında poster tasarımlarının temel amacı, toplumun belirli konularına dikkat çekerek farkındalık yaratan bir iletişim bağlantısı oluşturmaya çalışmaktır. Bu görsel iletişim aracı aynı zamanda belirli prensipler doğrultusunda alıcıya verdiği mesajlarla hedeflediği kitleye yönelik özellikleri yansıtırken, bir yandan da konusuna göre işlevsel bir biçim yaratmaktadır. Poster tasarımlarının çözümlemesine ilişkin farklı anlamlandırma yöntemleri vardır ve göstergebilim bu yöntemlerden biridir. Araştırmanın amacı, göstergebilim yöntemi ile poster tasarımlarında görünen, görünenin altında yatan göstergeleri analiz ederek alt metinleri açığa çıkarmaktır. Çalışma kapsamında; göstergebilim belirli başlıklarla ele alınarak, dört uluslararası sanatçıya ait eğitim hedefli poster tasarımı örnekleri üzerinde çözümleme analizleri yapılmış ve Ferdinand de Saussure'un metodu kullanılmıştır. Çözümleme için seçilen örnekler, 2011 yılında "Eğitim Hakkı" temasıyla düzenlenen jüri bir tasarım yarışmasında, farklı açılardan eğitim konusunu ele alan posterlerden oluşmaktadır. Yapılan çözümlerler doğrultusunda posterlerde yer alan mesajlardaki anlamların algılanmasında kullanılan göstergebilimsel çözümleme yönteminin, alıcıya anlam kargaşası yaratmadan daha açık ve anlaşılır veriler sağlayabildiği tanınmıştır. Buna ek olarak araştırmada kullanılan metot ile poster çözümlerinde göstergebilim yönteminin kullanılmasının önemi ortaya konmuştur.

Abstract: Combining drawing, color, photography, and typography elements, posters have evolved into a communication tool that possesses both aesthetic and functional qualities. The aim of poster designs is to raise awareness about societal issues. This communication tool reflects the characteristics of the target audience with its messages in line with certain principles while also creating a functional form according to its subject. There are different methods to analyze poster designs, and semiotics is one of these methods. This research aims to uncover subtexts by analyzing visible signs and underlying signs in poster designs using semiotics. Within the scope of the study, semiotics was handled under certain headings and analyses were made on educational posters of international and national artists and Ferdinand de Saussure 's method was used. The examples selected for analysis consist of posters from a juried design competition held in 2011 under the theme of "Right to Education" addressing the topic of education from various perspectives. In line with the analyses, it has been determined that the semiotic analysis method can provide clearer data. In addition to this, the importance of using this analysis has been revealed with the method used in the research.

1. INTRODUCTION

Today, graphic design is known as one of the main branches of visual communication, which has become an indispensable element of the modern age. Poster designs in this field are the result of combining drawing, colour, photography and typography. This formation has gained aesthetic and functional qualities throughout history and has become a contemporary visual

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communication tool. Poster designs, which appear in different formatting techniques and for a wide variety of purposes, can reflect any subject, thought or idea in a communicative way. In the study, in addition to examining examples of posters with the subject of education, the study is based on the idea that signs provide the dissemination of various information, events, thoughts and teachings among the communities while directing the society. Based on this context, it is stated that the best method that can be used to make correct analyses while examining the poster designs targeting education in the research is the semiotic analysis method. Semiotic analyses inform, guide and draw attention to a number of issues by reaching the conclusion of how the semiotic meanings in various subjects and messages are produced by adding to each other. The signs in the poster examples in the findings section of the study will be analysed consistently with the methods and principles of a semiotic thinker Ferdinand de Saussure.

2. POSTER DESIGNS

Posters are known as visual communication tools that serve the purpose of promoting an idea or a product by pursuing design considerations. Today, it is possible to encounter posters in various locations within urban life. Posters, a graphic design product that has maintained its widespread and effective use throughout every period of history, continue to exist by benefiting from cultural industrialization and social developments, despite the prevalence of modern mass communication tools. Modern urban environments have made it impossible to ignore the images of this graphic design product, and regardless of the medium of presentation, it stands as a significant cultural phenomenon that shapes our lives. Frequently used in visual communication, poster designs create a functional form according to their purpose while reflecting the characteristics aimed at their target audience through the messages they convey. These functional transfers, categorized according to the forms and types of poster designs, are achieved through various codes, symbols, and visuals. Although poster designs in modern graphic design consist of three different categories—social, cultural, and commercial—their underlying purpose is to create a communication channel that raises awareness of certain issues within society.

3. SEMIOTIC ANALYSIS IN POSTER DESIGNS

Since poster designs, as visual compositions, create judgments on the audience according to specific principles, the choice of technique and how to emphasize certain elements are realized in a syntagmatic manner during their preparation. Thus, the syntagmatic form and the messages prepared within certain systems create a semiotic language. Given that semiotics, a systematic method of semantics, is designed to examine the universe of meaning, it can be considered beneficial for poster analyses.

Issues such as the formation of meaning, the creation of meaning, and the systematization and revelation of abstract situations such as interpretation are the first things that come to mind with meaning. In this respect, everything related to meaning is included in semiotics" (Guiraud, 1990).

Semiotics, which consists of meaningful text wholes, has developed methods that enable people to perceive the world they live in. Semiotics, which analyses the structuring of meanings by analysing them with certain planes, establishes contexts by making use of the relationships within the strings.

No matter what type of communication is created, it contains signs and codes. Signs are signifying structures and actions that refer to something other than themselves. Signs are exchanged through people, objects or emotions in the process of replacing something, which could be a concept, an object, or a situation. This is how the exchange of meaning is depicted in posters. An object takes the place of an image or an emotion and becomes its expression by appropriating all its characteristics (Williamson, 2000).

Using the semiotics method, one can conduct detailed analyses of the signs in poster designs to understand the arrangement of meaning. These analyses enhance the clarity and accuracy of the messages conveyed in the interpretations.

3.1 Semiotics

The sense of sight, which is accepted as the starting point of visual communication, and the researches conducted with the development of communication have revealed the existence of a semiotic language. Semiotics is known as a branch of science consisting of different methods according to researchers and thinkers, which enables verbal, visuals or written signs in daily life to be identified and interpreted and transformed into a correct message.

"At first glance, semiotics (*sémiotique* or *sémiologie* in French) is defined as 'the branch of science that studies signs' or 'the scientific study of signs (Rifat, 1992, p. 11).

The scope of the field of semiotics is to describe the methods of signs, to find the joint forms of meanings by determining the connections between signs, to classify signs and sign systems and to create a consistent and simple theory in methodological and descriptive terms. Apart from images, signs and symbols, language is the most common form of use of signs that refer to various meanings. The thinkers of semiotics, which is an endeavour to interpret, have expanded semiotics from different perspectives and put forward different methods, so it is difficult to limit the field of semiotics with clear statements. Ferdinand de Saussure designed semiotics as a science to analyse the life of signs in society. According to Saussure, language is a set of signs indicating concepts. For this reason, the forms of behaviour that are considered to be signs of refinement in a society involve sign strings, but language is the most important of these strings. Saussure envisaged the establishment of another branch of science that would investigate the functioning of sign strings other than natural languages, and called this branch *semiology* (semiotics). Saussure introduced semiotics in the following manner: follows:

One could conceive of a science that would analyse the life of signs in society: a science that would be linked to social psychology, and consequently to general psychology. We shall call this science *semiotics* (French *sémiologie*, and Greek *sémeion* "sign"). Furthermore Semiotics will teach us what signs are and what laws they are bound by (Saussure 1976).

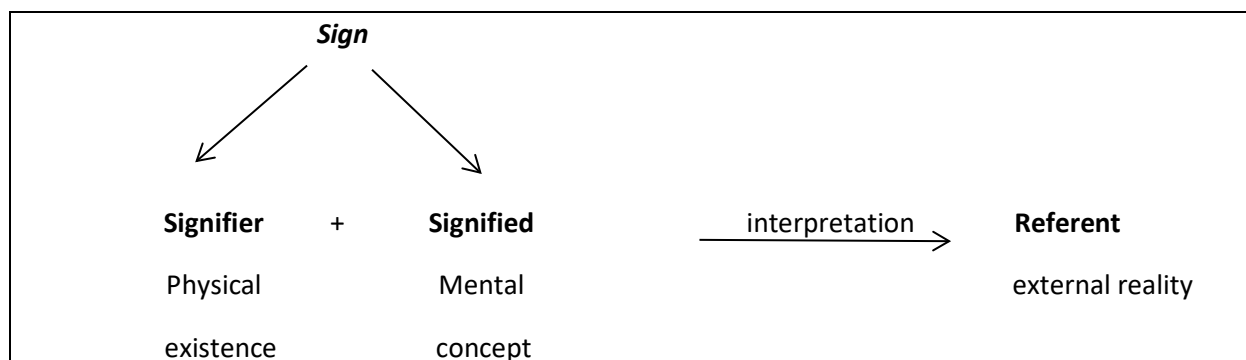


Figure 1. Saussure's elements of meaning

3.2 Signs

Signs, which have become an indispensable phenomenon in the visual communication dimension of contemporary life, are used to understand and interpret the reality behind what we see and what is seen. Although the signs may seem to be successful in representing a concept alone, the meaning we reveal in the semiotic reading process is the result of their articulation with each other. Signs, which are explained by a systemic cycle, transfer meaning to the signified and signifiers interact with different signifiers. In this cycle, meaning describes the image that will emerge as a result. As an illustration of the signification process, once the mind signifies each signifier in a photo frame individually, it then unveils the overall image within the photo.

According to Barthes, a French philosopher and semiotician, everything we experience consists of signs. These signs gain meaning if they are analysed. Barthes argued that a sign is a tool that creates communication by evoking it, even though the sign itself is not that thing. Signs can also be called actions or structures that refer to something other than themselves. R. Barthes developed two different methods to interpret signs. These are known as denotation and connotation. Denotation refers to what a sign represents, while connotation refers to how the sign is represented.

3.3. Interpretation of Signs

3.3.1 Denotation

The denotations, which refer to the common sensory meaning of the signifier, constitute the nature and structure of the message given. The denotation plane refers to the primary meanings that are clear in interpretation and determines the signs in the connotations. Barthes said that the most obvious example to show the difference between denotation and connotation is photography. The literal meaning is the mechanical reproduction of the object by the camera, while the connotation is the photographer's calculation of the angle, focus, light and what will enter the frame (URL-2).

3.3.2 Connotation

The connotation, which takes place in Barthes' second level of interpretation, describes the interaction dominated by cultural values and subjectivity. In these interactions, interpretation is influenced by the object or signs as much as it is influenced by the interpreter. The connotation that distinguishes them renders signs more significant and varies among individuals.

3.3.3 Myths

Myths, which can adapt to the changing needs and values of the culture of which they are a part with signs and symbols, are known as forms of widespread beliefs that affect the oral culture and beliefs of the society and their objectivity remains uncertain. According to the Turkish Language Association (TDK), folk tales with an imaginary narrative about the creation of the universe, which have traditionally spread or have changed shape with the influence of the imagination of the society, are called "myth". Myths consist of a complex cultural reality that has a small share of reality but varies greatly according to societies (URL-3).

3.3.4 Metaphor

Metaphor is the term for the entire set of comparisons made by attributing different meanings to an object, phrase, or sign. In other words, the person or object gains the power of

representation by replacing an image or emotion. In a metaphor, a concrete object is used to express an abstract concept. People frequently use figurative metaphors in their daily communication. For example, we can find metaphors in expressions such as "She is as sharp as a razor blade" or "She is as good as an angel" (Berger, 1996). Metaphors may have different meanings in different cultures. The snake, which is a metaphor for evil and jealousy in some geographies, is a sign of immortality in others (Özmutlu, 2009).

3.3.5. Metonymy

Metonymy allows a part to represent the whole. Metonyms in a text are formed by the connotations of the meanings that connect the part to the signifier and signified in the whole and reference the part to the whole. In metaphorical expression, a concept is replaced by another physical object, while in metonymy the connection is established through association (Fiske, 2003).

A setting sun evoking romance can be given as an example of a metonymy. While metonyms work syntagmatically to create a realistic effect, metaphors work paradigmatically to create an imaginative or surrealist effect, and the connotation also works in a metaphorical style.

3.3.6. Interpretation Forms of Signs

In the analysis of the meanings carried by the signs, linguistic or visual codes need to be organised in order to create literal and connotative meanings. Saussure identified two ways of selecting and correlating signs with codes. The first of these is the paradigmatic dimension (paradigm). The second one is the syntagmatic dimension (syntagm) (Rifat, 1992).

3.3.7. Paradigmatic Dimension (Paradigm)

Paradigmaticity is defined as subtracting one and adding the other among different numbers of signs of the same type that can replace each other. There is a combination of elements brought together in the same field in the mental field. Existing units are connected to each other by association and this connection has a mental dimension (Fiske, 2003). Although the total units in a sequence have common features, all units in the sequence must be different from other units. For example, a pine tree among hundreds of trees in a forest can be said to have a paradigmatic dimension.

3.3.8. Syntagmatic Dimension (Syntagm)

To select and form a meaningful whole, units in different sequences must establish relationships within themselves. These units come together according to certain rules in order to create the targeted meaning, and the structure they establish is called syntagm. (Erkman, 1987). Syntagm is interpreted as the message formed by the signs and the messages are combined as a sequence to give meaning. An example of the syntagmatic dimension creating a whole of meaning by juxtaposition is a food list; the options given for each service (paradigm) are complete and the customer turns them into a meal by choosing them from the menu and the order given to the waiter is a syntagm. In short, Paradigmatic is by selecting and syntagmatic is by placing the selected items. (Özmutlu, 2009).

3.3.9. Codes

By establishing a connection between social structure and values, codes, akin to a general concept map of semiotic interpretation, serve as messengers in both the transmitting and receiving environments, ensuring a consistent perception of the message. Codes used to show

the physical presence of messages can be images, text, and photographs, and they are also used prominently in poster designs.

4. FINDINGS

4.1. Analyzing Educational Poster Designs with the Semiotic Analysis Method

In this section, aligned with Ferdinand de Saussure's theory, the educational posters will be visually described first. Following this, the analysis will focus on how these posters' signs relate to various concepts or events in an imagery dimension.

This will be elucidated using the signifier and signified concepts found in the constructed sign tables. Discussions will encompass metaphor, metonymy, as well as syntagmatic and paradigmatic dimensions.

4.2. Yossi Lemel's Poster Named "Power"



Image 1. Yossi Lemel, "Power", 2011

4.2.1 Definition of Poster

In 2011, international artists designed posters under the title "The Right to Education", emphasizing that everyone in the world has the same chance to learn the same skills and achieve the same success. Yossi Lemel created a composition emphasizing the power of education with his poster titled Power.

4.2.2 Semiotic Analysis of the Poster

Table 4.1 Analysing table of Yossi Lemel's poster, Power

Sign	Signifier	Signified
Human	Child silhouette	The right to education for children in South Africa
Object	Pointed green pencil	Symbolising the power of education by likening the pen to a spear (target)
Power (Primary text in Visual Hierarchy in Typography)	The word power in large font	Emphasis on the power of education
Slogan	Nelson Mandela's belief that education can change the world	The Republic of South Africa is far from equal opportunities in education
Colour	Red, Green, Black and White	The colour red, which represents power, and other colours Evoking the flag of the Republic of South Africa

When the signs in the table consisting of five sign groups are examined, the silhouette figure, which is part of the message to be given, symbolises the right to education of the black child race. At the same time, the fact that the child figure is black in colour and has a weak body shape supports this sign. Another sign is the light green pencil in the figure's hand. The artist symbolises the power of education by considering the pencil in the figure's hand as a spear that acts as a weapon. Another sign emphasising the power of education is the slogan *Power* written in large font. Nelson Mandela's quote next to this slogan, "Education is the most powerful weapon that can be used to change the world", symbolically emphasises the universal importance of education. The reason for using this quote in the poster is that Mandela was a politician who focused on preventing racism, poverty and inequality during his presidency of the Republic of South Africa. The fact that the colours red, green and white used in the poster evoke the South African flag also creates a symbolic meaning. To summarise, it can be concluded that the poster emphasises that individuals are deprived of the powers such as learning, teaching, education and self-development due to the inequalities in education that have existed in Africa for years.

4.2.3 Metaphors and Metonymies Used in the Poster

When we look at the poster metaphorically, we can say that a metaphor is made by comparing the pointed pencil in the hand of the child figure to a spear. At the same time, Nelson Mandela's statement on the poster that education is the greatest weapon supports this metaphor. When we metonymically consider the figure in the poster, there is an emphasis on children of the black African race, and the fact that the figure is black in colour and has a weak child structure is indicated by metonymy.

4.2.4 Codes on the Poster

In the context of codes established with signs that refer to something other than themselves, since the red colour used in the background of the poster symbolises power, there is a coded approach with the slogan of the poster. The red, green, white and black colours and the association of the South African flag create an inter-sign code. The other code is that the country of South Africa, a society deprived of the right to education, was chosen for this poster design. As a result, by analysing the meanings and interpretations in the signs of the poster in three different ways, it was concluded that there are children who cannot have the universal right to education and that education is a powerful force that can impact the entire world.

4.3 Kristy Birtwistle’s Poster Named “The Strongest Future”



Image 2. Kristy Birtwistle, “The Strongest Future”, 2011

4.3.1 Definition of Poster

The poster design, *The Strongest Future*, created by Kristy Birtwistle under the title Right to Education, the significance of preschool, primary, and secondary education for a strong future.

4.3.2 Semiotic Analysis of the Poster

Table 4.2 Analysing table of Kristy Birtwistle's poster, *The Strongest Future*

Sign	Signifier	Signified
Object	Straw House	Weakness and poor quality of the pre-school education system
Object	House Created with Green Leafy Branches	Although the primary school education system provides a better education than pre-school education, it has flaws
Object	Brick House	Secondary education has a strong system
Slogan	Give Every Child The Strongest Future	Ensuring the strongest future for children at all levels of education
Colour	Yellow, Grey	The colour yellow represents the contribution of school education to reason and intelligence. Grey represents compromise and equality in education.

When we analyze the poster based on the semiotic analysis table, it is understood that a reference is made to the education and training system with house shapes made of different building materials. With the house shape made of straw in the first row, it is symbolically expressed that the preschool education system has an unqualified structure. In this sign, the artist has established a connection between straw, a weak building material, and the weakness of pre-school education. In the second row, the house shape formed with green leafy branches representing primary education is stronger compared to pre-school, but the deficiencies and inadequacies at this level of education are indicated by the irregular and sparse formation of the branches and create a semiotic meaning. The third house, which has a brick appearance, represents secondary education. The reason why brick, which is a strong and robust building material, is used in this house shape is that secondary education has a high quality education system. With the slogan "Give every child the strongest future" at the bottom of the poster, the artist symbolically emphasizes that the best education should be given to children at every level of education and argues that universal education should be a high quality education. As a result, with the analyzed signs in the poster, it can be inferred that the inefficiency in Birtwistle's pre-school and primary education system is not included in the secondary education system.

4.3.3 Metaphors and Metonymies Used in the Poster

In the her poster design, Kristy Birtwistle stated that she created a metaphor inspired by the tale of the three little pigs. As it is known in the fairy tale, three houses are made of straw, branches and bricks but except for the brick house, the houses of two pigs are destroyed because they are flimsy. Birtwistle expressed the metaphorical context she established between education and the future of the recipient in this way. At the same time, the poster establishes a metaphorical connection between different levels of school education and the building materials of houses. With this metaphor, the quality of preschool, primary, and secondary school education can be determined by the straw, branches and bricks that determine the quality of houses. Metonymically, it can be said that these three houses, which

describe the stages of school education, form a part-whole relationship with the levels of education.

4.3.4. Codes on the Poster

In the poster, the codes related to the signs were created with semantic colours. In the background of the work, the colour grey, which symbolises balance, was chosen to represent reconciliation and equality in education. The yellow colour used in the house shapes symbolises the contribution of school education to reason and intelligence.

4.4 Arda Cem Yılmaz's "Education Drop" Poster

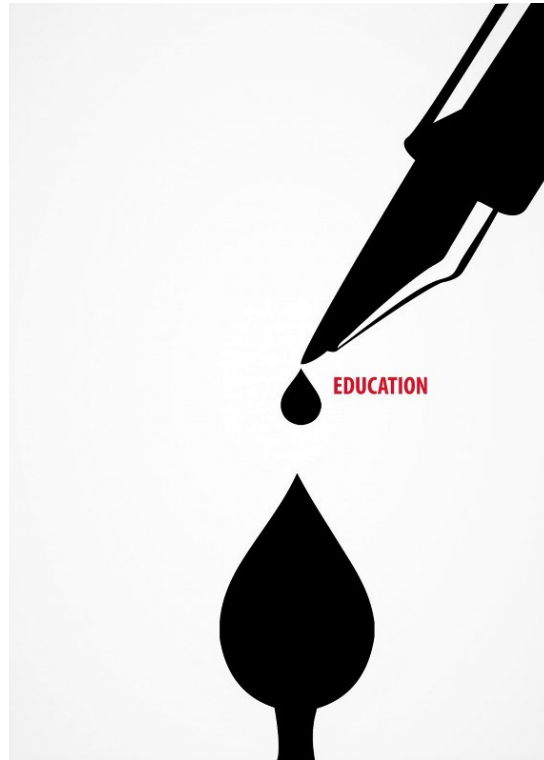


Image 3. Arda Cem Yılmaz, “Education Drop”, 2011

4.4.1 Definition of Poster

Graphic designer Arda Cem Yılmaz tried to explain that the concept of education is a power that benefits the development of new generations in his poster titled *Education Drop*. In the poster with a minimal composition, the benefits of education to individuals are emphasised.

4.4.2 Semiotic Analysis of the Poster

Table 4.3 Analysing table of Arda Cem Yilmaz's poster, *Education Drop*

Sign	Signifier	Signified
Object	Fountain Pen	High level of education
Object	Drop	Education is a force that benefits new generations and helps them develop
Object	Sapling	Developing new generations
Slogan	Education	The value that the training benefits
Colour	Black, White	The colour white emphasises the sanctity and neutrality of education, while the colour black symbolises the authoritarianism of education.

According to the analysis table, the concept of education is represented by the fountain pen, which constitutes the main theme of the poster, titled *Education Drop*. The artist tried to explain that education provides a beneficial value with the ink drop flowing from this pen to the sapling. We can say that the red coloured education slogan next to the drop supports this sign. The poster uses a sapling as a symbol for the children in school, who will shape the future. Additionally, the flowing drop illustrates how education contributes to these children's development.

4.4.3 Metaphors and Metonymies Used in the Poster

The word meaning of sapling, which is a part of the poster's composition, means newly grown and the youngest one. Based on this definition, we can understand that the artist makes a metaphor by comparing the sapling to young children. The fountain pen on the poster symbolizes the power that nourishes the sapling, a metaphor for the children receiving education. In this context, when a relationship is established with the subject of education, the flowing ink drop can be considered as a drop of water that the sapling needs to develop. Metonymically, it can be said that the poster makes a connotation about the sanctity of education.

4.4.4 Codes on the Poster

The white colour used in the background of the poster symbolises purity, holiness and neutrality in most cultures. For this reason, we can say that the colour creates the sanctity of education codically together with the composition elements in the poster. The fact that the word *Education* has the colour red, which is a remarkable, energetic and powerful colour is an emphasis on education when considered in a coded context. Although the black colour used in the poster is known for its bad meaning, it symbolises power, discipline, and authority in a psychological sense. Consequently, an algorithmic examination of the poster's symbols communicates to the audience that education is a crucial factor in shaping the future.

4.5 Toshifumi Kawaguchi’s “Right To Education For All” Poster

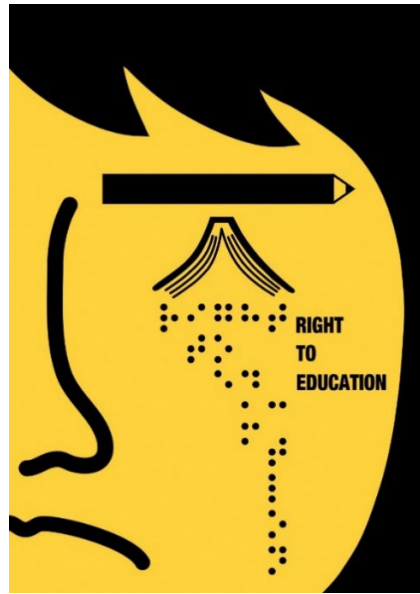


Image 4. Toshifumi Kawaguchi, “Right to Education For All”, 2011

4.5.1 Definition of Poster

The poster titled 'Right to Education for All' designed by Toshifumi Kawaguchi under the theme of the right to education, addresses the challenges and inequalities faced by visually impaired children in their education, emphasising that visually impaired individuals, like other able-bodied individuals, also have the same rights to education.

4.5.2 Semiotic Analysis of the Poster

Table 4.4 Analysing table of Toshifumi Kawaguchi’s poster, Right to Education For All

Sign	Signifier	Signified
Object	Pen	A functional element symbolizing the concept of education
Object	Book	It is as important and functional as an eye in education
Object	Written in Braille: 'Right to Education'	The difficulties faced by visually impaired children in the education system.
Slogan	Right To Education	Every child, whether disabled or able-bodied, has the right to education
Colour	Black, Yellow	The yellow colour, representing intellect and wisdom, creates harmony with black, thereby highlighting the facial form

When first viewed, Japanese graphic designer Toshifumi Kawaguchi's 'Right to Education for All' poster initially resembles a visually impaired person in its composition. Based on the signs in the poster, one can infer that, although all visually impaired children have the same right to

education as their able-bodied peers, they face certain challenges in their educational experiences. The poster uses a pen, a book, and a Braille alphabet depiction to illustrate a human face, placing the pen over the eyebrow area and the book in the eye region. While these two objects form the main theme of the poster, the text written in Braille, resembling tears flowing from the book downward, along with the phrase 'right to education,' emphasizes the sadness of visually impaired individuals due to the issues they encounter in the education system. The shape of the mouth at the bottom of the face also supports this emphasis. Furthermore, it can be interpreted that Kawaguchi expresses the lack of recognition of the necessary privileges for visually impaired individuals in educational materials through these signs. The slogan 'right to education,' written in Braille, serves as an indication that visually impaired individuals also possess equal rights to education."

4.5.3 Metaphors and Metonymies Used in the Poster

From a metaphorical standpoint, the poster encompasses multiple layers of meaning, with the first prominent metaphor being the Braille written slogan. The slogan, which is designed to resemble tears, evokes a sense of sadness. The other metaphor is the book placed in the eye's position, which can be interpreted as representing the role of books in education. The pen used in the eyebrow area symbolizes education; however, it may not be possible to establish a semantic metaphor with this object. When examining the poster metonymically as a whole, it can also be argued that the face of the visually impaired person evokes the image of an East Asian individual.

4.5.4 Codes on the Poster

The white color, used in the background of the poster has many different meanings, but in most cultures, it symbolizes purity, holiness, and neutrality. This color can be interpreted as indicating that the concept of education is associated with sanctity in conjunction with the compositional elements of the poster. The choice of the word 'Education' in a striking red color represents power and energy, which can also be linked to an emphasis on education. Although the black color used in the poster is often associated with negativity, it symbolically represents authoritative power, strength, and discipline in a psychological context.

In conclusion, the semiotic meanings present in the poster have been algorithmically analyzed to convey the message that education is a fundamental element that shapes the future and holds significant importance and value.

5. CONCLUSION

The educational posters, which were analysed in accordance with the subject of the study, were discussed because they raise awareness about the problems experienced in education universally with both aesthetic and functional qualities and ensure the dissemination of events, thoughts and teachings on this subject among the communities.

The semiotic analysis method, which explains how the meanings in the subjects and messages in visual communication tools such as posters and poster design are produced as a result of the addition of meanings in each other, provides information to the audience, guides, and at the same time draws attention to a number of issues. The semiotic analysis method aims to resolve meanings by interpreting them comprehensively through analyses, incorporating the methods and principles of the chosen method's thinkers in the process. The poster examples given in the study were analysed with Ferdinand de Saussure's analysis theory, and the subtexts hidden

behind the visible ones were revealed. It has been concluded that signs can affect the message desired to be given and that these signs can change the meanings holistically with the tables of sign, signifier, syntagmatic analyses, signified, and paradigmatic. Despite the topics covered in the analysis of education-targeted posters, including racism and inequality, the three posters share a common emphasis on the significance of education. Simultaneously, it is concluded that the signs implying the signifiers in the education-targeted posters play a role in developing attitudes through messages, and the codes within the signs ensure the perceptibility of these messages for both the receiver and the transmitter. The analysis reveals that the semiotics method has yielded more successful results in creating meanings, transmitting messages, and analyzing the messages and meanings of educational posters.

RESOURCES

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EXTENDED ABSTRACT

In graphic design, posters created by combining drawing, colour, photography and typography, are known as visual communication tools that serve the purpose of introducing an idea or product. Although posters have been influenced by the eras in terms of form or language throughout history, it has been observed that their purpose and responsibilities in communication have remained the same. As technology advanced, the invention of colour printing machines and innovations brought by computer-aided designs to poster creation have increased the quality and attractiveness of these tools. As a product that has maintained its widespread effective use throughout every period of history, poster designs continue to exist by benefiting from cultural industrialisation and social developments, despite the prevalence of modern mass communication tools. In modern urban environments, it has become impossible to remain indifferent to the images of this graphic design product, and regardless of the medium through which it is presented, it is seen as an important cultural phenomenon that shapes our lives. Frequently used in visual communication, poster designs create a functional form according to their purpose while reflecting the characteristics aimed at their target audience through the messages they convey. These functional transfers, categorized according to the forms and types of poster designs, are achieved through various codes, symbols, and visuals. Although poster designs in modern graphic design consist of three different categories social, cultural, and commercial their underlying purpose is to create a communication channel that raises awareness of certain issues within society. The purpose of social poster designs, which are among the poster types, is to increase awareness of social problems. Considering the areas where social posters are used, it can be argued that the concept of education in this field has an important quality. There are different methods to analyze poster designs, and semiotics is one of these methods. Semiotics systematically interprets and reveals subtexts by analyzing, and interpreting signs underlying images. The semiotic analysis method, which explains how the meanings in the subjects and messages in visual communication tools such as posters and banners are produced by adding them together, informs, and guides the receiver and at the same time draws attention to certain issues. Within the scope of the study; semiotics was handled under certain headings, and analyses were made on educational posters of international and national artists and Ferdinand de Saussure 's method was used. The examples selected for analysis consist of four posters from a juried design competition held in 2011 under the theme of "Right to Education" addressing the topic of education from various perspectives. As a result of the analysis of the posters, it was observed that the issues of racism, inequality and ethnic groups were addressed and that most of them had in common an emphasis on the importance of education and training. In line with the analyses, it has been determined that the semiotic analysis method can provide clearer data. In addition, the importance of using the semiotic analysis method in the analysis of poster designs has been revealed through the method used in the research.