

“Image And Representation”: A Review

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Abstract: The present work is a review of the book "Image and Representation: Key Concepts in Media Studies" by Nick Lacey published in 1998 (Publisher: Palgrave (NY), Pgs. 256). It offers a detailed analysis of the book and also offers an example analyzed based on the concepts discussed in the book.

I. INTRODUCTION

The present work is a critical review of the book *Image and Representation: Key Concepts in Media Studies* by Nick Lacey published by New York, Palgrave publications. The book is a part of a series of three books on Media studies, the other two being *Narrative and Genre&Institution and Audience*, basically aimed to provide introduction to the field of Media studies. The book is published in 1998. In acknowledgement, itself, author made it clear that the book is introductory in nature for the undergraduate students of Media studies, and it can also be used as a text-book for similar level courses. There are seven chapters, an introduction and two appendices in the book. The book is full of diagrams, figures and pictures. Book provides the basic introduction to each and every concept with very clear and simple definitions, and then discusses the concept with the help of an example, and counter-example wherever necessary. There are exercises available for the reader to try their hands on concepts and analysis. Present review will also proceed in the similar fashion, evaluating the concepts and definitions and applying them on an example of advertisement. The book is written keeping the English speaking readers at the centre. The example from advertisements, cinema, and photographs are discussed elaborately. We will review chapter wise and will try to undergo the exercise discussed in them.

II. ABOUT THE AUTHOR

Nick Lacey is Head of Media Studies at Benton Park School in West Yorkshire. He has worked in a variety of media institutions, including Times Newspapers, EMAP and Yorkshire Television¹. He has written four important books on Media studies, which are:

1. *Image and Representation*
2. *Media Institutions and Audiences*
3. *Narrative and Genre*
4. *Introduction to Film*

Out of these four books, the fourth book 'Introduction to Film' is considered to be his bestseller. The other three, as mentioned earlier is part of the same series.

III. REVIEW

3.1 Introduction to Image Analysis

The book begins with the famous dictum of 'Seeing is believing', because it is an introduction to very idea of analysing the images, what we see all around us. Author argues that 'seeing comes before words', before we read or listen, we see, we observe and we develop a concept in our mind about the given situation or text. And then moves on to the process of communication. There are various types of communications, in which Speech communication is discussed with reference to Jakobson's model of communication. All six components of Jakobson's model: the addresser, the addressee, context, message, contact, and code are defined and exemplified. We will see them one by one with an example. In the example text, the addresser is the producer of the advertisement and the product, the addressee is the readers of the magazine (advertisement is taken from India Today Magazine). The context is the social situation of the communication; here the context is the leisure time, because we normally read such magazines in our leisure time, or travelling or waiting for something. Message of the advertisement is that if the consumers buy this product they will enhance the style in their kitchen, the message is nothing but the eulogy of the product. It basically tries to attract the consumers. Contact, the channel of communication, here is printed page of a magazine, if the reader doesn't know English language

or he or she is illiterate, this advertisement may not make sense to them. The code includes the English language and the body language of the female in the picture, the arrangement of the fonts, pictures and color combination are also codes. Author rightly remarks that code ‘could be any sign which is recognized by society to have a particular meaning’ (Lacey 1998: 7). The model makes a point that the act of communication is not just an exchange of messages, in order to understand communication completely it is essential to that all the constituent factors need to be analyzed. After discussing the model, author moves on to discuss the interpretation of a real life image, a photograph. The readers are encouraged to analyze a picture provided, to support the analysis; author has given few questions which can help the reader to come to some interpretation. On the basis of this picture, author discusses the Non-verbal communication, and various aspects of it like, facial expressions, gaze, gestures and other bodily movements, bodily posture, clothes and appearance, spatial behavior, and bodily contacts. In our advertisement, the facial expressions and the clothes are two important features. Broad smile, open hair, lining shirt and designer skirt; all these codes contribute to the meaning of the advertisement and its message. Author adds to the discussion by saying that ‘because photographs represent the ‘real world’ they are in some way natural; all we need do is look at them. The first objective in Media Studies should be, I think, to move from the passive consumption of images to an active reading of them.’ We do not simply have to accept the images and the messages conveyed by them, we need to become active interpreters of the images presented in front of us. And in order to do that, we need to understand the development of the form, how images are constructed? The discussion of form includes the sections on Framing, how the photograph/image is taken. There are basically six types of frames, which are discussed with examples.

1. Extreme long shot (a landscape)
2. Long shot (a group of people)
3. Medium shot (one or two people)
4. Medium close-up (part of body)
5. Close-up (face)
6. Extreme close-up (part of face)

Our example displays medium close-up. Normally, the relations between the addresser and addressees are defined through framing. Next important aspect of the image production is called *mise-en-scene*, meaning the content in the frame, which typically covers: 1. The subject, 2. The lighting and 3. The setting of the image. The subject normally refers to the theme or about whom/what the image is. The lighting decides the mood of the image and foregrounds the subject. In our example, the lighting is bright, which foregrounds both the female figure and the kitchen furniture. What is placed where in the image is called the setting of the image. In magazine advertisements, the juxtaposition and combinations of various aspects are very important. Where is the product on the page? What is the location of the product name and logo? Where is the tag-line? Where is the figure, if any, situated? All these aspects are parts of the setting of the image. Author, after discussing the components of image form, revises the definition of code by saying, ‘codes are any subjects or symbols (like words) which have a generally agreed meaning.’ (Ibid: 22) Then author proceeds to give another important aspect of image analysis: denotation and connotation, the distinction actually put forward by Barthes (1967), although author doesn’t mention his name. Two more images are given for the readers to exercise these concepts. The author elaborately discusses the notions of Context, Contact and Message. After that a section is devoted to the Code in which he author includes anchorage, image choice and cropping, juxtaposition, genre, and colour and discusses their impact on the message. And then author discusses an advertisement of Nokia 232 considering all the notions introduced so far. A section is devoted to sequential image and editing and then a section on the use of sounds.

3.2 Semiotics

Second chapter is devoted, as suggested by the title, to the basic understanding of and introduction to the science of signs – Semiotics. In the introduction to the science, author talks about its origin in modern era, Ferdinand de Saussure started working on the science of signs as a linguist at Switzerland which he called Semiology, at the similar time Charles Sanders Peirce, a logician, developed a theory of Signs in USA and referred to it as Semiotics. Both these scholars were unaware about each others’ works. Both these terms – Semiology and Semiotics – have their root in Greek word for Sign, *semeion*. The heart of the semiotic inquiry is the inspection of the language, but now it is extended to other codes as well, for example Image analysis. After providing this basic introduction, author moves on to take both these theorist individually and introduces their basic concepts and terminologies. While introducing Saussure’s ideas on Semiotics, Lacey makes it clear that, for Saussure ‘Language is the most fundamental system’ in his theory. Author proceeds to define and describe Saussure’s concept of Sign. The sign is made up of two counterparts, the signifier and the signified, when we combine these two we get a sign. The signifier is physical form in real world, written or verbal codes which

have conventionally associated meanings. For example, when we use the word DOG, either spoken or written, the string of these three sounds or the string of these three alphabets becomes the signifier in English language.

They denote ‘a four legged animal’; the meaning that we understand here is called signified. According to Saussure, this concept is mental and not material, signified evokes a concept in the mind. The thing or idea to which the sign refers to is called *referent*. Then, Lacey (1998: 57) says, “The relationship between the sign and its *referent* (the actual object the sign is representing) is the *signification*.” This is a grave factual mistake on the part of the author, because Saussure never talked about *signification*, the term he assigns here is *significance*. The notion of Signification was introduced by Roland Barthes in his discussion on the model of Myth (cf. 1967 & 1972). Then the author moves on to define the levels of Connotation and Denotation. The denotation means literal meaning of the sign or text, while connotation means the implicatures created by the sign or text. As mentioned above, these concepts are also presented by Barthes, but author discusses them as if they were out-an-out Saussurian concepts. In the discussion of Connotation, author presents the Barthesian diagram of myth without the name of Barthes or the original sources of his diagram. The name of Barthes was mentioned, albeit indirectly and without reference to his text, in, “Some signs carry particularly powerful connotations, these are (Barthesian) myths, which will be discussed later in the chapter and should not be confused with Greek myths or ‘untruths’.” (Lacey 1998: 59) Even this statement was not qualified by any reference or footnote. Thus, the name of Roland Barthes has been completely concealed from the readers, and his concepts are presented as Saussurian. A new reader of Semiotics would believe that all these concepts are presented by Saussure only. But, in this discussion Lacey (1998: 58) makes one important point, “Saussure’s description of signs is important in Media Studies because it emphasizes that they are constructed. Once this is understood, the task of analysis is to deconstruct not individual signs, but sign systems, or codes, to show how meaning is created.” This statement clearly emphasizes the role of arbitrariness of the sign, and the meaning is not ‘given’ but ‘created’, and thus, as per the ideology of the encoder of the message, the message can have different form and connotations. Then, author takes up another important dichotomy proposed by Saussure, i.e. *Langue* and *Parole*. Actually Saussure’s discussion had three concepts: *Langage*, *Langue*, *Parole*. But, the third concept is completely missing from Lacey’s discussion. He defines *langue* as ‘the rules of sign system and *parole* as ‘the articulation of signs’, and then he proceeds to give a formula of his own (1998: 60)

“language = langue + parole”

Then, he takes a very liberal position in discussing the relationship between *langue* and *parole*. He says, ‘*langue* could be the rules of, say, English Grammar, it does not mean *parole* always has to conform to the rules of standard English (what some people erroneously call ‘proper’ English)’ (Ibid: 60). He also says that *langue* is ‘less rigid’ and ‘more a guideline’ ‘inferred from the *parole*’. The biggest blunder in the discussion of semiotics is made in the discussion of the concepts of Synchrony and diachrony. Saussure basically had introduced this distinction to segregate the study of language in a given time: *synchrony*, and the study of a language across the time: *diachrony*.² But what Lacey (1998: 61) concludes is, “Synchrony is the vertical dimension of meaning and diachrony is the horizontal dimension of meaning.” And top of that, author doesn’t care to explain what does he mean by ‘dimension of meaning’. Next dichotomy, he takes up to explain is of Paradigm and Syntagm, also known as Syntagmatic and Paradigmatic relationships. The paradigm is the *vertical* set of associations; it provides the choices in terms of the selection of the sign. And the syntagm is the horizontal or combinatorial relations. Based on these relations, author proposes *commutation test*, a test in which we change the sign from the relational greed of the text. Say for example, in our advertisement, if we have a male instead of a female, what would have been various significations of such a change? On the similar level, instead of a white and blonde female if we have a Negro female, does it change the meaning of the text? Such changes made in the text are called *comutation test*.

After discussing Saussurian concepts, author moves on to introduce the concepts put forward by Peirce. First he introduced the tripartite categorization of signs:

1. Iconic
2. Indexical
3. Symbolic

An *iconic* sign bears a resemblance to that which it represents. A photograph is an iconic sign of the person or thing photographed. An *Indexical* sign has direct relationship, or causal link, to that which it represents. A thermometer is an index of temperature. In case of *symbolic* sign, the relationship between the sign and the concept it denotes is completely arbitrary. Language is the most important symbolic system that we use every day. But, the author fails to mention the other important characteristic of Peirce’s formulation, i.e. he

divided the sign into representamen, interpretant and object. The Saussurian distinction of signifier and signified is quite distinct from this formulation. After this, the author discusses the notions of Semiology put forward by Barthes; again in this discussion too, the references of Barthes original ideas are missing. It is only under the diagram of Mythical sign, the reference is provided. Author discusses the same example discussed by Barthes. The sign of rose made up of signifier the mental image of flower and the signified, the mental concept of this particular flower. This is a level of denotation. The second level described by Barthes is of the connotation, the mythic level. Here, the very notion of ‘Rose’ is equated with the notion of ‘love’; the ‘rose’ becomes the signifier of the ‘love’. Barthes calls this mythic level of the meaning.

3.3 Jakobson’s Model Revisited

The third chapter discusses the Jakobson’s updated model of communication. The model was first introduced in the introduction part of the book. This model is updated by Thwaites *et al.* (1994). The author (1998: 76) claims that Thwaites *et al.* has ‘follow(ed) Dell Hymes’ revision of Jakobson’, but no reference to Hymes is visible in the text. Jakobson’s model has six components, while this updated model has seven. One more component of the Form has been added in it. Interestingly, each component is associated with a function. Thus, this model discusses seven inherent functions of communication. The model establishes the fact that apparently simple process of communication has its own complications.

After introducing the revised model, author proceeds to discuss the functions of communication, which as below:

Referential Function: This function refers to the signs quality to refer to the real life objects and concepts. Majority of our communication is referential in nature.

Metalingual Function: Metalingual function, according to present author, is ‘codes should be used to read the communication’ (Lacey 1998: 78). Thus, as per this definition, tone, genre, dress, etc, can be taken as meta-linguistic codes. But, then the others define it as the language used to comment on and about language is the meta-linguistic function of communication.

Formal Function: The form plays a significant function in the interpretation of the message. Say for example, the format of the Business letter implies that this is a business letter. The form of the text allows us to read the text in a specific way, say for example, the form of Haiku is different from Sonnet. This function is very close to the previous function, but the author takes no trouble to chalk out how they are different.

Expressive and Conative Functions: Expressive function refers to the notion of expressive-ness. The way the ideas and emotions are expressed through the medium of language and body-language is considered expressive function. If one has nothing to express, s/he will not use any language. The Conative shows the direct engagement of addresser and addressee.

The Phatic Function: The exchanges which have the primary function of establishing or maintaining the relationship are considered Phatic function. Various greetings, jokes, etc. fall into this category.

Contextual Function: ‘a sign’s contextual function is the social situation in which the sign exists’ (Lacey 1998: 80). Classroom signifies that the communication is educational; courtroom signifies that the communication is related with jurisdiction.

3.4 Advanced Image Analysis

The author then proceeds to introduce the advanced image analysis which is mainly based on the concepts borrowed from literary studies. He claims that the texts in media, and elsewhere, are *polysemic*, i.e. having more than one meaning. In order to analyze such an open text, we have to depend on our ‘world view’ and ideology. Author claims that most of our linguistic performances are unconscious, we are not quite sure which are the linguistic data processed. Author begins his discussion by defining culture, or in better words, by saying that giving a specified definition of the culture is not possible. And hence, he takes a broad definition saying, “culture is any artefact created by human beings; so the Mona Lisa and the *Mahabharata* are examples of culture” (Lacey 1998: 84). Then, he distinguishes between the high and low culture. This distinction is important from the perspective of media studies, because different texts of media target different classes. There are shows and channels which are basically for pop(ular) culture, while others target only to ‘high brow’ culture. In image analysis we have to be aware about two interrelated facts, which are (Lacey 1998: 86):

- All the images are cultural artefacts and are therefore the products of a particular society at a particular time;
- Both the sender and receiver of any image have their own cultural backgrounds (though they may be the same) which have influenced, respectively, the creation and reading of the image.

The next important aspect that the author deems to be relevant is the ‘authorial intent’. In traditional literary criticism, the primary stress was given on this aspect of interpretation. In fact, the primary objective of the criticism was to identify what author means by the text and what is his/her motivation for writing it. But, the enterprise of media studies is little different in the sense that, while criticism was interested in *what* texts mean, Media Studies is more concerned with *why* texts mean what they do to particular audiences. The second aspect is “‘Preferred’ reading” of the text. Certain texts are ‘closed’ text, like advertisements. The texts of advertisements are heavily anchored, and thus the texts have closed interpretations. Texts like fictions, poetry, etc. are more or less open, one can have multiple interpretations. In this distinction, author brings in Stuart Hall’s discussion of three possible reader positions:

1. Dominant Hegemonic Position: The reader accepts the message given by a text.
2. Negotiated Position: Readers understand the dominant position but choose to apply it to their own social context.
3. Oppositional Position: Readers understand the dominant coding but reject the values it is putting forward.

To these three types, O’Sullivan *et al.* (1994) added the fourth type of *aberrant* reading, in which the preferred meaning is not understood and the text is read in a deviant fashion. Then author proceeds to discuss the cinema of Alfred Hitchcock and preferred reading therein. Next, author discusses the aspect of polysemy; the capacity of signs to generate more than one reading. Because of the arbitrary nature of the signs, polysemous readings are possible. We, the readers, are at liberty to make any reading of ‘a text *if it can be justified* by that text’ (Lacey 1998: 90, *Italics* in original). Countering Saussure’s view, author discusses Volosinov’s point saying that speech is not individual act but a social phenomenon, and hence sign’s meanings are not created by *langue*, but in the dialogic interaction and consequently, the possibilities of polysemic readings are even more. Volosinov described signs as being *multi-accentual*, i.e., signs are not fixed; their meanings are determined by their interaction with the other dimensions of communication. The anchorage in the text, generally suggests the preferred reading of it, not the only reading. The author talks about the intrapersonal communication, which is communication with the self. This intrapersonal communication is directly influenced by our self-image: name, bodily feelings, body-image, sex, age, job, achievements, social class, religion and personal success. These factors, directly or indirectly, influence our reading of the text. This self-esteem will lead to *ego-ideal*, a real or imaginary personality that a person aspires to be like. Next important aspect, according to the author, is Ideology. It is one of the central ideas in Media studies, and probably most difficult to understand. To define simply, it is ‘world view’, a system of beliefs. There are dominant ideologies and competing ideologies, but ‘at the core of all ideologies is their relationship with a society’s power structures’ (Lacey 1998: 98). Author made an important claim here that the ideology is the foundation for any structured communication; it does not act as a ‘window on the world’, but shapes our view of the world. This implies that it is impossible to ‘know’ the reality, as there are only ‘ways of seeing’. Reality in this sense is just a product of ideological framework. Afterwards, author discusses various institutions and their dominant ideologies: institutions like Family, Religion, Economics, etc. have been discussed from western perspective. Apart from, the dominant ideologies author mentions Raymond Williams’ two categories of non-dominant ideologies:

1. Residual ideology: This ideology belongs to past dominant ideology.
2. Emergent ideology: This ideology is a new cultural development which may eventually supplant the dominant ideology.

Author, then, ventures to claim that the ideology is manifested in discourse practices, and our job is to deconstruct the texts by analyzing the discourse practices. The field of linguistics defines discourse as, “a verbal utterance which is greater than one sentence.” Then author discusses the role of jargon in the execution of the ideology. If the appropriate jargon is used, the message can be conveyed incisively. And hence, many-a-times Jargon is considered a requirement to establish once knowledge and understanding of a field. The author discusses the concept of hegemony and argues, following Gramsci, that superstructure wields the power not only by coercion, but also by consent. And in fact, the concept is more prevalent form of wielding the power on the base making them realize that they require a governor. Hegemony, thus, is an extremely powerful tool of social control because it naturalizes the distribution of power. Then author talks about the alternative systems of editing, which is the soul of various forms of media. Editing can be used very effectively to give a powerful effect, say for example, the shower scene of the movie *Psycho*. He discusses Jump cut, Non-diegetic insert and

montage in introductory manner with one example for each. Author, then, proceeds to discuss the alternative cinema, in which he talks about the categories provided by Wollen and discusses them elaborately.

Narrative Transitivity & Intransitivity: The regular transitivity proceeds from *thesis* to *antithesis* and then to *synthesis*. In counter cinema, the process is opposite to narrative transitivity. In this narration, narrative is interrupted by digressions and irrelevances.

Identification versus Estrangement: In Old cinema characters are presented in a way that, audience can identify with them but in Counter cinema they are put at a distance from the audience. The audience is constantly reminded that they the people in cinema are actors and stars playing a character, not the characters demanding their sympathy.

Transparency versus Foregrounding: Conventional system tries to provide transparency to the audience; it gives the clear picture to the audience where they do not have to think to interpret the message conveyed on the screen. On the other hand, the counter cinema tries to foreground the harsh reality to the audience, which may be disturbing at times.

Single versus Multiple Diegesis: The old cinema represents presents the fantasy world while Counter cinema presents reality in the filmic world.

Closure versus Aperture: The text of old cinema is closed text, you get the meaning from the text only. Counter cinema is Intertextual, in order to get complete significance of the text one has to look beyond the same text.

Pleasure versus Un-pleasure: Conventional cinema gives pleasure to the audience and thereby earns profit. Counter cinema is not made to entertain; it is made to put forward reality. It tries to open the eyes of the audience to the harsh reality.

Fiction versus Reality: Conventional cinema presents the fiction in the guise or illusion of reality. Counter cinema produces the reality for the audience.

After discussing these differences, author provides an example of the counter cinema; he discusses the 1972 movie *Tout va Bien* by Jean-Luc Godard and Jean-Pierre Gorin. Then discusses was then led to the history of Western images, for which author declares two primary uses:

1. All images have histories which contribute to their meaning.
2. When we are analyzing images from the past we need to be aware of the codes current at the time of the text's creation; they may well have had very different meanings to contemporary audiences.

The section begins with a very important statement pertaining to image analysis, which says, “examples of early naturalistic art suggest that images are as much a fundamental part of the human psyche as storytelling” (Lacey 1998: 123). Author introduces Egyptian painting, Greek painting, Painting in the Pre-capitalist era, Renaissance painting and Photography with all its major and unique characteristics. Author discusses them with ample examples.

3.5 Representation

The next chapter is entitled ‘Representation’ in which author (Lacey 1998: 131) initiates the discussion with Richard Dyer’s typography of representation. He introduces them first as given below:

1. *Re-presentation* – this consists essentially of media language, the conventions which are used to represent the world to the audience;
2. *Being representative of* – the extent to which types are used to represent social groups – this is dealt with here in a consideration of stereotypes;
3. *Who is responsible for the representation, how the institution creating a media text influences representation* – this is particularly contentious in the representation of gender, as it is often men who are doing the representing;
4. *What does the audience think in being represented to them* – as we saw in our investigation of preferred readings, audiences can make different readings of media text from the one offered.

In rest of the chapter the author elaborately discusses these typographies with various examples. Author discusses some of the older examples of the films, which now have a different certification from the British and American film censored boards. These discussions evaluate the idea that the representation will have different reading at different times in different cultures. The case studies also talk about the news channels and their roles in establishing the images of various movements and personalities. The author claims that the BBC acted as an unofficial ‘Ministry for Propaganda’ for the government. The author enumerates the key influencing factors incorporated in day-to-day news stories from various sources. The author provides the case studies of Radio News, Television News, Magazine, Western society, Films and Photographs in order to understand the process of representation in Media. The next section on Propaganda discusses the propaganda techniques of Hitler and Roosevelt. It also enumerates how propaganda impacts the minds of the common public and hence it is a necessity that people should not realize the propaganda text as propaganda text, it should reach them as normal entertaining text.

3.6 Representation and Reality

This chapter deals with ‘what is being represented?’ Author claims that media texts cannot show the reality as it is because they mediate. Realism is one form of representation which is considered closest to the reality. Author begins with the depiction of the history of realism in first section. In this section he argues that the concept of realism embedded within the ideological discourses of a particular time. The historical development of aesthetics has affected the concept to the large extent. For Barthes, realism was ‘natural attitude’; the realism, according to him, is constrained by the particular conventional codes of the time the text is created. Author moves on to the discussion of Modern realism, depending on the book of Ian Watt, *The Rise of the Novel*. This discussion starts with Decartes famous aphorism, ‘I think therefore I am’, which goes against the Platonic belief of universal truth. The next thing author discusses is the Modernism which has been placed in contrast to modern realism. And he produces many examples from literature of modern age, dramas and cinema. The primary objective here is to emphasize that the realism is not a static concept and various people perceive it differently and can be represented in different manners.

3.7 Technology

The last chapter talks about the gradual development of technology and its impact on our day to day lives. The author briefly describes the innovations technology has brought in various forms of media. Now we have e-papers and magazines available, the cinema can utilize various types of special-effects, computers are now handy and available to all. In the beginning author raises the question “Are the side-effects of media technology potentially damaging to our health?” Rest of the chapter goes in answering the question. Author argues that with the advent of technology, there is the growth in the number of techno-savvy people and the people who are literate in the various forms of technology. Thus, it comes to the discretion of the people which would decide the fate of the techno-centric world.

IV. EXAMPLE

Considering various tools discussed by the author in the book, let us examine the advertisement provided below. The advertisement is already mentioned in the text above. In order to analyze the images, author basically presents semiotics and Jakobson’s model of communication. In terms of semiotics, author utilizes Saussure, Barthes, Peirce and at later stage while analyzing cinema he also mentions the semiotics models of Mulvey, Bazin, Brecht and many other film theorists. The advertisement is of *hettich kitchen furniture*. Full vertical page is allotted for the advertisement which is colorful, consisting of photographs and text. Two photographs are put side-by-by through montage, in one picture we can see the said product on the outer side of the page, and in another picture we can see a happy modern female. The tag-line below the picture of the kitchen says, “add style to your kitchen”. By this anchorage, as a reader we are to see the picture of kitchen from stylistic perspective. The advertisement also claims the ‘Lifetime warranty’ which suggests authenticity of the product. In the picture, we can clearly notice an open drawer from a cupboard. The drawer contains well-arranged things.



The second picture is of a female. Though the magazine and advertisement targets the Indian readership, the female presented here is a foreigner. She is a westerner in white skin, smiling brightly at the readers. This picture signifies that the product will make the house-wives and females happy. But, it has some deeper connotations as well. The picture of a foreign lady signifies that the notion of style can be best expressed by the foreign model. The Indian female cannot be stylish. And to stress on the notion of style the model is wearing a shirt and skirt, no jewellery is visible on her body. Her hairs are open. She smilingly looks into the eyes of the reader. Another important connotation is of modern technology, the modern technology can be conceived only if western countries or white skin is involved. It implies that the product is manufactured in foreign country and hence it is good in quality. Both these implications reflect our colonized mentality, even today in respect of quality and style; we believe that white people are superior to us. This product is German.

V. CONCLUSION

The book begins with the goal to educate a novice in the field of Media studies in general and image analysis in particular. The author introduces few of the most important models of communication and semiotics to venture in the field of image analysis. But, when we move to the later chapters, author talks more about the film analysis than images. Author mentions the ideologies like Marxism, Feminism, Colonialism, etc. but fails to develop any of them concretely. The concept of 'Representation' of the title of the book is not well articulated. No theories and consequences of representation have been introduced. There are plenty of typos in the book. But the more worry-some aspect is author's clear neglect of semiotic theory. He presented wrong ideas from Saussures' theory, which is not available in Saussure or any of his commentators. All the semiotic theories are incomplete and conveniently modified for the author's immediate purposes, which clearly suggest his raw understanding of them. Peirce did not get any place apart from a very brief and incomplete introduction to his notion of sign. Barthes notion of myth is introduced but not utilized in the analysis of the images. To conclude, one can say that though the book is well-arranged, one must not completely depend on it. It is a nice introduction, but should not be used for advanced purposes.

NOTES:

1. The information is retrieved from <http://us.macmillan.com/author/nicklacey> (retrieved on 21/05/2014)
2. For detailed discussion on Synchrony and Diachrony, one can check Elhindi 2005, Harris 2007, Hawkes 1977, Holdcroft 1991, Lechte 2005, Saussure 1974.

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