
DOCUMENTARY IMAGE ANALYSIS: A READING OF SEMIÓTIC CONTRIBUTIONS

ANÁLISE DOCUMENTAL DE IMAGEM:
UMA LEITURA DAS CONTRIBUIÇÕES
SEMIÓTICAS

ANÁLISIS DOCUMENTAL DE IMAGEN:
UNA LECTURA DE LAS CONTRIBUCIONES SEMIÓTICAS

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Submitted: 06/10/2017

Accepted: 13/11/2017

Published: 27/11/2017



JITA: IB. Content analysis (A and I, class.)

ABSTRACT: Analyzing the image as an object of scientific study, and being understood as a document, this article seeks to carry out a review about the studies on Documentary Analysis and Image Content Analysis being applied in photographic, artistic and media images, for indexing purposes, carried out by the author Maria del Carmen Agustín LaCruz, being reviewed through six articles dating from 1999 to 2015. The methodology used will be qualitative with a descriptive and objective character to present the main contributions of the author in the area of Visual Semiotics.

KEYWORDS: Document analysis. Semiotic. Content Analyse. Iconography. Visual materials..

RESUMO: Analisando a imagem como objeto de estudo científico e sendo compreendida como documento, o presente artigo busca realizar uma revisão acerca dos estudos sobre análise documental e análise de conteúdo da Imagem em imagens fotográficas, artísticas e midiáticas, para fins de indexação. A metodologia utilizada será qualitativa com caráter descritivo e objetiva apresentar as principais contribuições na área da semiótica visual. Conclui-se que a análise documental junto com as teorias semióticas, compreende as imagens como documento e, por meio da indexação, torna-o disseminado e recuperado.

PALAVRAS-CHAVE: Tratamento documental. Análise de conteúdo. Iconografia. Imagem. Semiótica.

RESUMEN: Se analiza la imagen como objeto de estudio científico y como documento, este artículo tiene como objetivo llevar a cabo una revisión de los estudios sobre el análisis de documentos para la indización de su contenido. La metodología fue cualitativa con carácter descriptivo y aquí se presentan las principales aportaciones del campo de la semiótica visual. Se concluye que el análisis de documentos recibe contribuciones de las teorías semióticas, y que la imagen es un documento fundamental para la recuperación de la información.

PALABRAS CLAVE: Análisis documental. Semiótica. Análisis de contenido. Iconografía. Materiales Visuales.

1 INTRODUCTION

Human communication, from inception, took place through iconographic symbols. A pre-historical painting was the first methods of visual communication between past and present generations were demonstrated aspects of pre-historical life. Thinking about communication as means of exchanging symbols that are assimilated and understood by a receiver, we have that information can be derived in various media, such as print, audiovisual and iconographic. The library as an information unit allows access to several documentary types, among them, the image. For more ephemeral as its character, the image has high information content, and can be used as a source of information.

Within librarianship are techniques for analyzing and describing documents in order to be represented and retrieved. As a first step, we have the Documentary Reading with Documentary Treatment in order to identify the most important aspects of textual records, to assign catchwords or descriptors. These descriptors are part of the indexing process, a task in which the subjects of the document are identified and determined (PIEDADE, 1983) in which concepts are assigned that characterize them and make them unique within the collection (PEROTA, 1997), making use of vocabularies and catchword that facilitate information storage and retrieval (PAZIN, 1993).

According to the authors Pinto, Meunier and Neto (2008), the process of indexing, whether of visual or textual documents, is related to cognitive processes by assigning concepts that best represent the content of the document, aimed at its recovery. For the success of this activity, a logical reading structure must be followed, document is analyzed by parts so that elements reflect the subject concerned. Like the textual ones, the Documentary Treatment of Image seeks to point out its most important aspects and represents in terms that best define them for the purposes of storage and retrieval.

The image is seen as a document in the Information Science, as well as a text, represents a historical context using iconic signs to transmit and communicate verbal information through the scenery, body expression of the characters and objects present. In order to understand the notion of image, we have used the works of Bléry (1981), Joly (1996), Manini (2002), Boccato and Fujita (2006), Panofsky (2002), Agustín LaCruz (2006, 2010) and Barthes (1971).

Thinking of the image as a system of non-linguistic signs, its analysis must be treated by a semiotic guideline. In this sense, we aim to analyze the contributions of semiotics in the theory of image analysis viewing information retrieval. In this way, we sought to review the conceptual bases of documentary image analysis to understand the semiotic theories used to index iconographic document.

2 SEMIOTICS AND IMAGE

Blackburn defines Semiotics (1997, p.355) as "the general study of symbolic systems", based on the Semiotics of Culture, French Semiotics, Linguistics and Peircean Semiotics, that will be used and analyzed in this article. With symbolic systems, Peircean theory identifies the elements called sign, object and interpretant. In this section we will deal with the general concepts of Peirce's semiotics (1839-1914) and how the image can be considered as a sign. We immediately accept the difficulty of working on this subject, given the complexity that would be summarized in a few pages of the various lines of semiotics.

According to Peirce (1990), semiotics would be a general science of signs, a kind of formal science dedicated to the study of representation. Peirce (1990) defined sign as that which in some respect represents something to someone. The first sign will create in the mind a sign equivalent to itself. This sign is called **interpretant** and what it represents is the **object**. Although Peirce has described ten trichotomies and sixty-six sign classes, only three trichotomies will be explained as being sufficient for an image analysis. The three trichotomies are the relation of the sign itself; the sign and the object; and the sign and your interpretant.

The first trichotomy, a Sign itself relationship is divided into **qualisigno**, **sinsigno** and **legisigno**. The first concerns the quality of the sign, the second refers to an event or thing taken as a sign, and the latter as a convention. As an example, we have, respectively, a color, a pinwheel and the written words. The second trichotomy, refers to the Sign in relation to the Object, can be divided into **icon**, **index** and **symbol**. "Icon is a sign that refers to the Object that denotes only by virtue of its own characters, characters that it also possesses, whether such an Object really exists or not" (PEIRCE, 1990, p.52), that is, icon are all the signs that bear some resemblance to the represented object, the real object. Index refers to the object denoted, thus, the sign is affected by this object, but has no similarity to it. Its denotation concerns the sinsign, in which we recognize the events of that sign without having to see the real object it comes from. Symbol refers to the object denoted, but different from the index, is affected by the object due to associations of ideas / conventions. The third trichotomy consider the sign in relation to your interpretant, which is not discussed in this article to be related to linguistics, are divided into **rema**, **dicente** and **argument**. A rema is a sign that for the interpretant can function as a sign that can or not be verified, like the word red. A dicissigno, or dicente, is a sign of a real existence, of a fact, and may be corresponding to a statement formed by remas. The argument is a sign of law, and this being a symbol must involve a Dicente Symbol, called the premise, "since the Argument can only underline the law by underlining it in a particular case" (PEIRCE 1990, p. 54), exemplified as a speech, in which the first paragraph has a connection with the second that gives rise to the third.

Paragraphs, for example, are made up of remas who become a dicente when meanings are assigned according to their speech and interpretation of the listener / reader.

The concepts of signs, object and interpretant, as well as the Peirce's tricotomies of the sign are fundamental to understand the image as a sign. The image, as we know, has several meanings, as Lalande cites in his entry (1962, p. 464-465), image is a "reproduction, sometimes concrete, other mental, which was perceived, it is a feeling [...] previously proven, a first instinct [...]; concrete representation built by the activities of the spirit; combinations by their form, not elements, resulting from the creation of the imagination; particularly, a concrete representation that illustrates an abstract idea "(our translation).

Santaella (2005) says that the image has three domains: 1) the domain of mental images; 2) the images directly perceptible; 3) visual representations, including drawings, paintings, engravings, photographs, cinematographic and television images. The image can name many things, among them are the figures, statues, shadows, photos, memories, spots and even ideas, also called, respectively, domain as visual representations and immaterial domain (SANTAELLA; NÖTH, 1997). In short, the image, being mental or not, is the reproduction of a sign, real or imaginary, that translates a concept, a context or a real object.

According to Joly (1996), studying semiotic phenomena means studying the mode of meaning production, "sign is only 'sign' if 'express ideas' and provoke in the mind of one or those who perceive an interpretative attitude" (JOLY, 1996, p.29). In this way, semiotics seeks to categorize the signs and their different types of specificity, laws and the process of signification. Images, when performing a sign function, represent an object to an interpreter who recognizes it as a sign, your representamen. According to Santaella and Nöth (1997) images that appear as similar to the sign are considered icons, it is a type of plastic sign, "a complete sign with its own expression and content. The content of a plastic sign results from each meaning that the observer attaches to quality as form, color and texture" (EDELIN et al., apud SANTAELLA; NÖTH, 1997).

After conceptualizing Peircean semiotics and understood image as sign, we must examine the notion of image adopted in documentary analysis.

3 IMAGE AND SEMIOTICS IN DOCUMENTAL ANALYSIS

Bearing in mind that the iconographic documents have bound information, and as Information Science objective the retrieval and dissemination of information, the images must pass a process of analysis, when the intrinsic and extrinsic aspects of the document can be identified, being expressed by access points through indexing. Based on Documentary Treatment and semiotics it is possible to describe the most important aspects of the image and make it recoverable. Next, we will relate the conceptual contributions of semiotics to

documentary image analysis. Before, however, it is worth noting what we mean by documentary analysis in the scope of Documentation.

The Documentary or Documentary Analysis has its origin in the Documentation and can be defined as a set of procedures that aim to express the content of the documents so that they become unique and, thus, enabling their recovery (CUNHA, 1987). In documentary analysis of content obtain relevant information of the document that generates secondary products such as index and summary. For this, indexing is used identifying the main content of the document, classification detects the central theme and the summary reduces all the content of the document with its main points following its same structure (PINTO MOLINA, 1993).

For the authors Boccato and Fujita (2006), the indexing of images can be based on two concepts: one based on the content that considers the color, shape and texture; another based on the concepts in which the images are identified and described in terms that they represent what would allow a high level of analysis.

Within the images we have the illustrations, more specifically the illustrations that accompany an old text. For Agustín LaCruz (2003), the study of these illustrations becomes a means to study the social repercussions by analyzing them as means of expression that use iconic language to transmit information, being divided into two major phases: the first that appeals in antiquity and goes through the late Middle Ages, with illustrations in the often colorful manuscripts that were called 'miniatures'; and the second phase that began around the fifteenth century with the invention of the press, being characterized by the middle of the century with prints of woodcuts technique in blocks of wood. In this context, there was the main transformation of the graphic system used for the transmission of knowledge, because with the typographic processes, it became possible to reproduce in a large scale the same image.

In addition to their decorative aspects, the images of the books are characterized by being linked to a content of the document. In comprehensive sense, the illustrations are means of visual expression that can facilitate the understanding of an idea or concept, aiming to "translate" knowledge through iconic aspects. The function of the image, in the first place, is informative, either documentary or interpretative, in order to make the information clearer, thus making the characters, nature and objects portrayed linguistically easier to identify. In addition, the illustrations fulfill the function of disseminating pictorial art through mechanized reproduction media.

This aspect leads to extend the conception of illustration to a cognitive role by relating the visualization of the written language with the purpose of facilitating and enriching its comprehension. They contribute to organize structure and join textual information favoring

its assimilation by the receiver. Thus, it translates the subjective process, the abstraction of ideas into information. The illustration uses iconic codes to transmit and communicate verbal information in the text increasing effectiveness in the communicative process, humans used the paralinguistic resources in interpersonal communication, such as intonation, look, body expression, the gesticulation, the robes and the posture.

In the first moment of analysis for the description, it is necessary to recognize the different data represented, be they shapes, number of figures, gestures, the position of the characters, the objects, and if they are books, the chapters, with the intention of generating an interpretation in which each element gains artistic and historical significance.

Thinking about the images that are not accompanied by a text, but which have their own discourse that can be analyzed, we have the pictorial works, which can be explored both in documentary and informative matters. The represented aesthetic objects that makes up this type of image are susceptible of being analyzed as a statement for the purpose of being described for its recovery. His speech can be analyzed according to context of production, emission and reception, besides the communicative functions that it develops and the codes used for its representation. Through a work, especially a portrait, it is possible to identify symbolic elements that define a time and exalt values of a specific society and culture.

The difficulty in analyzing this documentary type is due to the fact that the elements do not present themselves in a linear way, but through a tangle of symbolic conceptions that differ in interpretations of the receiver, taking into account their ideologies and knowledge. Through abstract representations that reflect a political, economic and social system that associated in symbolic forms and embodied representations, pictorial images are one of the most effective ways to maintain the link between the abstractions and reality of a particular society. In this way, these images materialize social, political, cultural and philosophical concepts through people who transform themselves into information through gestures, vestments and certain symbolic attributes.

For Agustín LaCruz (2006), the decoding can be analyzed in three successive levels: at first, must study the contexts of emission and reception, then analyze the image as a process of knowledge transfer in the information transmitted through people, objects, actions and events and analyzing the image as a sign system that goes beyond the image itself and relates to concrete issues such as the politics, ideological and economic system of the culture represented.

In this sense, Semiotics includes the artistic works as its object of study, understanding it as a system of signification whose sign maintains an arbitrary relation between a plastic signifier and a cultural meaning. By sign, in this case, we have the definition of an arbitrary system composed by a signified and signifier proposed by Saussure and a triadic relation

composed by the sign, object and interpretant of Peirce. Semiotics is used here to reconstruct what is projected through the image and how its meaning is organized, that is, to report what the author did not say, but which his work explicitly states.

When analyzed all the systems that make up the order of the setting, person and objects, the meaning of the work can be organized and verbalized. To this end, contributions from the science of documentation are used, making the image a document that can be recovered, as by the history of art that uses historical techniques and iconography, a study by Panofsky (2002) that analyzes the image through three levels of meaning.

For documentation, the image is an indexable document, and for this it observes the most important aspects of the document in order to create descriptors that represent its content. In this case, it is necessary to make use of the history of art which iconic signs are identified at first, analyzing the scenery and the objects that compose it, then assigning cultural signifiers and establishing a context and ideology, can be represented by keywords in order to retrieve this visual information.

Panofsky defined three levels of meaning, being the pre-iconographic one with the identification of all the objects that compose the scene, the iconographic level to assign concrete meanings to these objects and the iconology that confers symbolic elements as manifestations religious, political. For these last two analyzes, a prior knowledge of the professional, required that is acquired and improved over time.

The image is not only a type of iconic representation that uses cultural and historical elements as a means of expression and communication, but would be characterized as a specific documentary type, the advertising images, for example, constitutes a mechanism of mass communication with greater ability to intervene in the thinking systems of contemporary society and culture. In addition to these images constitute a large visual space where it is possible to observe significances relevant to the cultural, ideological, aesthetic, social, economic and political nature. In particular, advertising images constitute an interesting field of study for significant wealth and its proactive intentionality, it has an ability to sell a product, service or idea since it uses different aesthetic resources to suggest emotions and feelings that stimulate consumption.

For your analysis, the initial purpose describe iconographic message divided into phases such as content determination and documentary representation. For Agustín LaCruz (2010) understand three planes of meaning, always conscious of the theme, **gender**, **style** and **context**. The three planes are characterized as: description, which objectively characterizes beings and objects represented, including here physical data such as age, gender, expressions and gestures; the identification that individualizes the themes represented through these people and recognized objects; and interpretation, which must take into account the

intentionality of the creator, the historical-cultural environment, its scope and the purpose of propaganda.

Barthes (1977) analyzed the advertisement of a noodle brand, Panzani, setting identification between the package and the product, tomatoes, mushrooms, a can, peppers and garlic on a red background. For the theoretician, there are three messages that this propaganda can pass through: 1) a linguistic, in which the name of the product is identified by its origin, Italian in this case, which refers us to an image of "Italianicity", combining the connotative aspect with the denotative; 2) then we have the iconic message, resorting to two values, the product being manufactured with fresh produce and the preparation, which refers to something domestic; and 3) it constitutes the real objects of the scene and their signifiers and the meaning of the image, being defined as "the relation between meaning and the almost tautological signifier , involving a certain arrangement in the photograph [...]"(BARTHES, 1977, p. 154).

Thinking about the linguistic aspect, the message the brand wants to convey is that "shopping for you" is the opposite of stocking food. With the peppers and tomatoes, which together carry the colors red, yellow and green, the colors of the Italian flag, refer to the meaning of "italianicity", which is also exalted by the fact that the product is a mass, referring to Italian cuisine. Other signs that can be identified are the different objects that refer to cooking, in which Panzani is a balanced food and the can that identifies that only natural products are used. With these signs, we can note the cultural significance of typical Italian food.

In the analysis of the advertising image, we consider the different lexicons, that is, a symbolic plane (of the language) that corresponds to a set of practices and techniques, generating different readings of the same image, called an idiolet of a person, being defined by Jota (1976) as a set of linguistic habits considered determinants of a certain time. In this way, conotation of the image, consists in several variant signs of the idiolet, not harming its varied readings, being that "language is composed of idiolet, lexicons and subcodes" (BARTHES, 1977, p.160) (our translation).

Barthes (1977) concludes that in the total image system, we have two functions: first the paradigmatic condensation at the connotative level (symbols); on the other hand, we have the syntagmatic flow, at the level of denotation, as being close to speech, being an "iconic discourse" which "naturalizes" the symbols. For documenting purposes, Agustín LaCruz (2010) concluded that the description must contain the creator, agency, advertiser, product, slogan , date, argumentative strategy and semantic descriptors.

As a last analysis, we have the photographic image, in which the difficulty begins with the fact that it presents a reality of concrete formation, in this way, requiring an ability to

abstract words, and they have a characteristic of their own that Agustín LaCruz (2014) is called **semanticity**, they represent something that passes through someone who recognizes it. Conceiving photography as a fragment of something concrete in a physical medium that can be recognized as a mode of visual communication that uses a plastic-symbolic representation to generate a visual representation recognized by the receivers is, therefore, a medium of communication between times, people and places. For Gastaminza (1999, p. 113), "the photograph presents the appearance of people, objects, places or situations in a clearer, univocal, quick and accurate way than descriptive verbal information about it".

To read the photograph and the information, you must first be aware of the polysemy and the index characteristic of the photographic sign that refers to a record with information contained therein. Within the Information Science, photography is inserted into the dynamics of information flows because it is subject to reproduction, emphasizing that photography is composed of three biases: language, record and information (LIMA; MURGUIA, 2008).

The relationship between photography and language is based on the assumption of a mediator code between the receiver and the sender that generates a communication process, thus being of circularity. By issuer, we have the photographer and receiver the different demands on the image reading. In this language, not only the photographic productions themselves would be circumscribed, but the reflection about this production that materializes a sense in the receiver's mind. Considering the semiotics proposed by Peirce, the photographic image, because it resembles the real, is a *dicissign*, that is, it maintains a relation of real existence with the object portrayed, which is recognized, since the interpreter has knowledge of this object before the image (SHAEFFER, 1996 apud LIMA; MURGUIA, 2008). However, even in Peirce, when we relate the traces of the referential object of a photograph, we are highlighting the icons, which only work as a photograph in case they are referred to the object, that is, it becomes an index even before the message is transferred in the scope of *dicissigno*.

Photography as an *indicia* linked to the idea of registration would return to the notion of information from the point of view of photography, becomes object of information science by registering in a medium, which becomes a symbolic culture, what is linked to society. Thus, the photographic image would be "a social construction of historical subjects in determined temporal and spatial conditions" (LIMA; MURGUIA, 2008, p.10).

In order to understand social, historical and cultural aspects meaning must be taken into account in a diachronic perspective, focused on the facts within an evolution of time, and synchronous by studying the event in the period in which it occurred, in addition to considering receiver and the elements that compose this communicative process.

Currently, the photographic image is seen as an object of interdisciplinary study, as in the historical study as source of information and historical document .In the philosophical perspective field, it focus on the studies of the relations of the image with the verbal language and its ethnic aspects. From an artistic point of view, the visual forms and their meanings are analyzed. Anthropology studies the ability of photography to be used as an instrument capable of describing and analyzing human reality. Sociology observes in photography a means to study society and culture. Finally, the semiotic study values the image as iconic signs and the informative-documentary approach understands photography as evidence and source of recoverable information.

For the indexing of static images, Shatford Layne (1994) highlights four general categories: biographical; archetype; relationship and; of the subject, being the reflection of what people think, making, in the opinion of the author, the most important category, but less objective. For the subject category in the image is necessary to think of three attributes: 1) OF and ABOUT being the difference between the signifier and the signified (example: the image of someone crying may be ABOUT sadness), "therefore, when the image is **OF**, the most likely aspect is that the figuration is concrete and objective; when an image is **ON** , there is a greater propensity to be abstract and subjective" (SHATFORD LAYNE, 1994, p. 584). The OF is linked to the perception and description of what is observed in the image, being at a basic level, the ON requires knowledge to discover its meaning; 2) we have that the image can be generic or specific, where respectively, we can describe the image as something without deepening how we can clarify what this object is (for example a bridge, we can describe it only as a bridge or we can specify the Brooklyn Bridge); 3) and in the third aspect, the image can be classified into four facets: time, space, activities and events and objects, being animate or inanimate (PATO, 2014). And to translate or transcode the image, the author Bléry (1981 apud AMARAL, 2009) categorizes five fundamental questions: who?, how?, what?, where? and when?.

For Gastaminza (1999), when considering the image as objects of documentary analysis have to consider aspects such as biographical attributes. The photograph has an origin, being important to identify the artist, the school to which it belongs, the title of the image and thematic attributes, being the meaning of the image, its theme, "a thing is what appears in the image, what is seen, concrete and objective, and another what the image suggests, what the image deals with, abstract and subjective " (GASTAMINZA, 1999, p. 122).

Thinking about the description of the photographic, we have two important aspects, the lateral information and the photographic expression. The lateral information is understood here as what the image shows the meanings that the documentalist attributes to that document, the knowledge acquired over time, which can not be influenced by the legend,

which can cause misunderstanding and distortion of the original idea of the photographer, requiring a more detailed analysis (AMARAL, 2009).

The photographic expression would be how the image shows something determinate, analyzing here the characteristics of the photographer as the framing, light, optics of the lens and the disposition of the objects, animals or people in the photograph, "the descriptors of 'photographic expression' - when designate camera frames and positions - inform much more than simple technical issues, as it determines how much detail of the characters can be seen [...] and how much can be seen of the environment in which the characters meet" (SMIT, 2011, p. 275-276).

The photographic expression is also approached by Manini (2002) as an expressive dimension, which encompasses all the aspects referring to the technique used in photography. For the author, to consider the expressive dimension in documentary analysis of images lies in the fact that it is a decisive point in choosing a photograph when a set of images is retrieved in an information system.

In summary, within an information system the image has its own characteristics and iconographically represent reality. A historical fact can be evidenced iconographically by an image, painting, drawing or photograph, making possible the study of social, economic, historical and cultural contexts.

4 FINAL CONSIDERATIONS

Iconic documents, as seen, have their own and different meanings from textual documents, maintaining a relationship with ideological codes and communicating ideas without using oral language and becoming independent. The retrieval of a textual document implies analyzing content, and of the images, in identifying its icons and meanings.

We learn to read images when we learn to speak, relating words with iconographic representations. The search for meaning is related to the capacity and attitudes of the reader. In order to understand the global meaning of an image, the receiver considers a sequence of semantic acts that comprises six stages, according to Agustín Lacruz (2014): 1) iconographic competence: consisting in the observation and identification simple visual forms such as animals and people; 2) narrative competence: based on visual experience, the reader can establish relationships between people, animals and the setting; 3) aesthetic competence: the reader attributes dramatic meaning to his own symbolic and aesthetic experiences; 4) encyclopedic competence: based on their cultural experience and their own knowledge, the reader identifies relevant values and relationships with other information; 5) linguistic-communicative competences: the capacity of the reader to elaborate linguistic prepositions with who communicates and expresses the content of the image; and 6) modal

competence: with its space-time experience the reader understands the image as a representation of a given space and time.

The six steps proposed above, although dealing with different imagery types, may be related to Panofsky's (2002) levels of significance. Thinking that the pre-iconographic level recognizes figures, we have the iconographic and narrative competences have the same objective, to identify the representations of people and animals and to attribute, even in the initial stage, a relation between these symbols. The iconographic level, with the deepest recognition of who or what is being portrayed, is in tune with the aesthetic and encyclopedic competence, they are configured in a certain context, needing the linguistic-communicative skills to express the symbologies and modal competence, as well as iconology, to identify exactly the space and time of the presented objects.

The difficulty in analyzing the images, as cited by Agustín LaCruz (1999) is that they are not separated as texts, it is not possible to observe first the colors, then the objects and the contrasts, it is necessary to analyze it as a whole, which can generate ambiguity, and the images use both concrete and sensory realities that are interpreted by receivers differently. Besides that, the images convey different emotions to each person. Because it deals with a document with different meanings, it does not have an exact language, it represents ideas and concepts that are measured by the relation between signifiers and signifieds, always referring to the context.

Despite being structured as a whole, Agustín LaCruz (2014) separates the image into codes of various natures such as spatial, light, color, stenographic, gestural, clothing, making possible a stratified analysis of these codes that constitute a good exploration strategy. We have as a spatial code the whole plan that the image shows as a person/object/animal within a scenario, the sign code is a symbolic expression that can be corporal and facial. The clothing refers to clothes, which represents social, cultural, political and ideological issues, as in the case of pictorial works, the scenographic code indicates, through objects and their distribution in space, a means of discovering social status, values and conceptions of the world, pondering the value of the characters and their actions, allowing the identification of the event represented with the concrete geographical and chronological scope, also suggesting emotional aspects. Light and color are subjective characteristics that convey feelings and are used to attribute harmony and balance to the image.

Barthes's (1977) analysis of the Panzani mass propaganda is associated with the divisions of the Agustín LaCruz (2014) codes for providing a first look at what the image presents, as well as in the spatial code. In this way, the gestural code is the observation of how foods are organized in space, passing into the clothing when the value of "italicity" becomes clear. In the case of advertising, colors and light emphasize Italian cuisine and the

notion of pleasant food, connoting the sentiments that Barthes identified as linguistic messages, fresh produce and homemade preparation.

In the case of the photographic image, we can divide it into four steps, the first being the identification of iconographic aspects such as the people and objects that make up the scene, the second is to create a narration, that is, to assign an "action" to what is being seen to then grant feelings before the aesthetics of the photo. The last step is to seek the authorship of the photo, where it was published, in which context, the date to thus describe context and make projection at a global scope.

As a result of the reflections, we consider that the main semiotic and semiological concepts to contribute to documentary image analysis are: having sign as everything that is susceptible of interpretation and subjectivities, the images are composed of systems of signs, since they are formed by the tricotomy icons, indexes and symbols, we have them refer ideologies, histories and contexts. This representation occurs through the icons that maintains a connection of similarity with the real object, such as people, animals and objects. When named, that is, when recognized as real elements - name of the person, exact animal, object as part of a whole - when identified the traces of reality, as well as an exact date, we have what we call index. The symbols are the agreed signs, and thus, the whole that compose the image receives a unique meaning for each society, determined by the cultural aspects.

As it was seen, the work had as objective the analysis of the semiotic contributions in the documentary analysis of image, in this sense, we consider that the list of concepts indicated above meets the established purpose. In any case, for a more complete analysis of the iconographic documents, it is necessary to have prior knowledge, cultural and historical, and identify the symbolic aspects that each element attributed to the final meaning that the photographer or painter wanted to portray. Therefore, because it is a document with different meanings for representing ideas and concepts, it does not have an exact language, but is measured by the relation between signifiers and signifieds, always focusing on the context for a more complete description.

With this article focused on a small part of the semiotic studies, a detailed study of the different signic elements of Peircean semiotics and other aspects, such as semiotics of culture and semiology, besides the methods of analysis of the image used by different authors and with contributions to the field of information science.

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