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Chapter 1

THE INTERSECTION OF NEUROMARKETING AND VISUAL COMMUNICATION DESIGN: A LITERATURE REVIEW

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Neuroscience is an interdisciplinary field dedicated to understanding the complexities of the nervous system, including the brain, spinal cord, and extensive network of neurons. This scientific discipline integrates biology, psychology, and medicine principles to explore neural systems' structure, function, development, genetics, and biochemistry. By examining how neural mechanisms underlie behaviors, cognitive processes, and bodily functions, neuroscience seeks to unravel the mysteries of the mind and body. This fascinating endeavor not only sparks curiosity but also addresses the challenges posed by neurological and psychiatric disorders, aiming to develop effective treatments and interventions. Through a combination of cutting-edge research and clinical applications, neuroscience continues to advance our knowledge of how the nervous system operates and its profound impact on human life. This journey is both captivating and enlightening.

Cognitive psychology, a branch of psychology, is not just a field of study but a guiding light that helps us understand mental processes such as perception, memory, reasoning, and problem-solving. It focuses on how we acquire, process, store, and retrieve information and how these cognitive functions influence our behavior and emotions. Cognitive psychologists use scientific and experimental techniques to uncover the internal mechanisms that drive thought and learning. These insights are foundational to our understanding of visual communication design, helping us comprehend how humans interpret and interact with visual information. This interdisciplinary approach is crucial for developing effective visual communication strategies and instilling confidence in their practical application.

Neuroscience is a theoretical concept and a game-changer in marketing and design. It offers profound insights into consumer behavior and decision-making processes. By understanding how the brain reacts to various stimuli, marketers and designers can craft more effective strategies and products that resonate with their target audiences. Neuroimaging and biometric analysis provide windows into our subconscious reactions to advertisements, branding, and product designs, unveiling preferences and emotional responses that traditional methods might miss. This knowledge paves the way for creating more engaging and persuasive marketing campaigns and user-friendly designs that enhance customer experience. In this way, neuroscience is a bridge between cognitive science and practical application and a catalyst for innovation in how businesses connect with and understand their consumers.

Neuromarketing is an interdisciplinary field that combines neuroscience and marketing to better understand consumer behavior by analyzing brain activity and physiological responses to marketing stimuli. Using advanced techniques such as functional magnetic resonance imaging (fMRI), electroencephalography (EEG), and eye-tracking, neuromarketing uncovers the subconscious processes that drive purchasing decisions and

brand preferences. These insights enable marketers to design more effective advertising campaigns, product placements, and customer experiences that resonate on a deeper neurological level. Research in this area has demonstrated that emotional engagement, rather than rational deliberation, often guides consumer choices, highlighting the importance of targeting the brain's emotional centers (Ariely & Berns, 2010). By leveraging the principles of neuromarketing, businesses can optimize their strategies better to meet the needs and desires of their customers, ultimately enhancing brand loyalty and market success (Plassmann et al., 2012). Studies have also shown that these methods can help marketers determine the most effective timing for advertisements, optimize product placements, and design more engaging customer experiences by tapping into emotional and cognitive responses (Alsakaa et al., 2020). Moreover, gender-specific differences in neural responses to marketing stimuli have been identified, allowing for more targeted and effective advertising strategies (Uva et al., 2015). These insights enable businesses to create marketing campaigns that resonate more deeply with consumers, enhancing brand loyalty and market success (Šola, 2021).

Moreover, brand experiences play a significant role in building customer loyalty and brand equity. Research indicates that sensory experiences are a significant driver of brand love and influence brand loyalty (Huang, 2017). Brand love is highlighted as a crucial antecedent of brand addiction, showcasing the deep emotional connections consumers can form with brands (Junaid et al., 2022). Additionally, perceived high quality from positive brand-related experiences leads to a favorable purchase intention among consumers (Sun et al., 2022). Marketers, advertisers, and designers collaborate to craft a brand's visual identity, which reflects the brand's values and personality (Brakus et al., 2009). Designers, in particular, play a unique role in visually articulating the brand concept through the development of visual identity projects (Brakus et al., 2009). This visual identity, encompassing elements like emblems, logos, icons, fonts, and colors, enhances brand awareness and recognition among consumers.

Designers utilize neuromarketing techniques to enhance brand engagement, optimize product design, and create more effective advertising campaigns by leveraging insights from neuroscientific methods applied in consumer behavior research. Neuromarketing involves the application of neuroimaging tools such as MRI, EEG, TMS, MEG, fMRI, and others to understand consumers' responses to marketing stimuli (Hammou et al., 2013). This approach allows designers to tap into consumers' subconscious reactions toward products, services, and advertisements, enabling marketing strategies based on neurological responses (Hammou et al., 2013). By using techniques like fMRI, EEG, GSR, and eye-tracking, neuromarketing can measure processes and behaviors that individuals may not be consciously aware of,

aiding in designing more appealing products and engaging advertising campaigns (Moya et al., 2020).

Adopting neuromarketing techniques can improve branding by enhancing brand representation and engagement (Nilashi et al., 2020). These methods can also be instrumental in understanding consumer behavior, emotions, attention, motivation, reward processing, and perception, which are crucial factors in designing effective marketing campaigns (Alsharif et al., 2023). Additionally, neuromarketing can help in decision-making related to sustainable product marketing, thereby increasing efficiency and effectiveness and aiding in better decision-making for marketers (Rejeb et al., 2022). By utilizing galvanic skin response, eye tracking, and electroencephalography tools, designers can gain insights into consumer emotional reactions and customize marketing strategies accordingly (Kim et al., 2013). Inferring emotional states from electroencephalography (EEG) has garnered significant attention due to its ability to directly reflect emotional states at relatively low costs and simplicity (Pieters & Warlop, 1999). Additionally, electroencephalography (EEG), heart rate (HR), and skin conductance have been suggested as suitable measures of emotional experience (Hetland et al., 2019).

Eye tracking has been recognized as a valuable tool in understanding consumer decision-making processes, with studies using eye tracking to analyze how consumers select products from various displays (Duchowski, 2002). Furthermore, eye tracking has been instrumental in revealing that increased visual attention to warnings on advertisements and packages is associated with improved cognitive processing and better warning recall (Reutskaja et al., 2011). Researchers have also explored emotion recognition in response to multimedia content using electroencephalography, peripheral physiological signals, and facial expressions (Shimomura & Katsuura, 2013). Moreover, combining neuroimaging, electroencephalography, event-related potentials, peripheral psychophysiology, and behavioral and subjective measures can provide a deeper understanding of emotion regulation (Bettiga et al., 2020). Neuromarketing is not limited to traditional product design but extends to sustainable product marketing, helping marketers improve efficiency and decision-making (Rejeb et al., 2022). Applying neurophysiological tools like EEG and skin conductance in market research design has become common practice in various industries (Cartocci et al., 2017). Neuromarketing techniques offer opportunities for successful product launches, store ambiance design, integrated marketing communication, and effective prediction of customer preferences (Gani et al., 2018). Understanding consumer behavior through neuroscience aids in planning new marketing strategies based on scientific principles. GSR is a valuable tool for measuring emotional arousal by tracking changes in skin conductance. It provides insights into how people emotionally react to various stimuli, making it useful

in fields like marketing, user experience research, gaming, and psychology. By understanding these responses, designers and researchers can create more engaging and effective products and content. This approach allows designers to create products, advertisements, and packaging that are more effective and appealing to consumers (Kim et al., 2016).

Neurodesign, a field that integrates psychology and neuroscience to analyze human responses to visual designs, is crucial in understanding how individuals process information and make decisions. By leveraging insights from these disciplines, designers can effectively optimize visual elements such as color, layout, and fonts to capture attention (Bonetti & Casoni, 2021). Visual attention is a competitive process where multiple objects in the environment vie for representation in the visual cortex, highlighting the significance of understanding how attention operates in the human brain (Godwin et al., 2022). This understanding is further enhanced by computational models that simulate visual attention mechanisms, aiding in comprehending how individuals interact with visual stimuli (Itti & Koch, 2001). Moreover, research has delved into the impact of visual elements on user attention in various contexts. For instance, studies have explored how different occupational backgrounds and educational levels influence attention to web design visual elements, emphasizing the importance of tailoring designs to specific user characteristics (Qing, 2024). Understanding these nuances is crucial for creating engaging and compelling visual designs.

Furthermore, eye-tracking technology has been instrumental in studying visual attention patterns in different scenarios, such as analyzing the attention of snow and ice athletes and evaluating in-game advertising during esports viewing experiences (Mancini et al., 2022; Liu, 2024). By employing eye-tracking experiments and optimization algorithms, researchers have been able to assess users' attention to products and enhance the visual appeal of designs (Ouyang, 2024). These methodologies provide valuable insights into how individuals interact with visual stimuli, aiding in developing more engaging and impactful designs. The interdisciplinary nature of neurodesign, drawing from psychology, neuroscience, and design principles, offers a comprehensive framework for optimizing visual elements to capture attention effectively. By leveraging computational models, eye-tracking technology, and user studies, designers can tailor visual designs to specific audiences, enhance visual appeal, and improve user engagement and decision-making processes.

Conclusion

Integrating neuromarketing techniques in the design process allows designers to gain valuable insights into consumer behavior, preferences, and responses, ultimately creating more engaging brands, optimized product designs, and impactful advertising campaigns. Tools like galvanic skin response, eye tracking, and electroencephalography offer designers

a comprehensive understanding of consumer emotional responses, enabling them to tailor marketing strategies effectively. By leveraging these neuroimaging methods and neurophysiological tools, designers can create more effective advertising campaigns, improve product design, and make informed decisions based on consumer responses.

Neuromarketing techniques provide a unique and valuable way to uncover subconscious reactions to marketing materials, allowing marketers to resonate more effectively with their target audience. This approach goes beyond traditional market research by delving into the underlying emotional and cognitive processes that drive consumer decisions. As a promising approach to understanding consumer behavior, neuromarketing enables the creation of compelling products, advertisements, and packaging that resonate deeply with consumers. By integrating cognitive psychology, consumer behavior, and visual neuroscience insights, businesses and designers can create more engaging brand experiences and shape brand perceptions. These insights help craft narratives and visuals that align with consumers' subconscious desires and motivations, fostering stronger brand loyalty and emotional connections.

Visual communication design plays a pivotal role in the success of marketing strategies as it is the primary medium through which consumers interact with brands and products. Neuromarketing significantly enhances visual communication design by providing empirical data on how consumers perceive and emotionally respond to visual stimuli. Through techniques like eye tracking, designers can identify which elements of a visual design capture attention and which areas are overlooked. This allows for optimizing visual layouts to ensure that critical messages are effectively conveyed and that the design elements work harmoniously to engage the audience.

Furthermore, neuromarketing can help identify the specific elements of a design or advertisement that trigger positive or negative responses, allowing for precise adjustments and refinements. This iterative process ensures the final product is appealing and emotionally compelling, driving higher engagement and conversion rates. For instance, designers can create visuals that align with the desired brand message and consumer expectations by understanding which colors, shapes, and compositions evoke particular emotional responses. This scientific approach to visual design ensures that marketing materials are aesthetically pleasing and psychologically effective. Neuromarketing also has ethical considerations. While these techniques offer powerful tools for understanding and influencing consumer behavior, businesses must use them responsibly. Transparency, consent, and respect for consumer privacy must be maintained to ensure that the benefits of neuromarketing are realized without compromising ethical standards.

The integration of neuromarketing techniques represents a significant advancement in the field of design and marketing. By harnessing the power of neuroimaging and neurophysiological tools, designers and marketers can better understand consumer behavior, creating more engaging, effective, and emotionally resonant products and campaigns. This holistic approach enhances the consumer experience and drives business success in an increasingly competitive marketplace. Augmented by neuromarketing insights, visual communication design stands at the forefront of this evolution, ensuring that every visual element contributes to a cohesive and compelling brand narrative that profoundly resonates with consumers. Neuromarketing can help designers understand how to present information in a way that is easy for the brain to process. This includes optimizing text size, font style, and layout to reduce cognitive load and make information more accessible and engaging. Effective design reduces the effort required to comprehend and interact with visual elements, thus enhancing user experience.

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Chapter 2

TYPOGRAPHIC POSTER DESIGN IN THE CONTEXT OF VISUAL IMAGE

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The phenomenon of writing, which has a history of drawing letters or writing from clay tablets to obelisks and inscriptions, from manuscripts to the classical printing ages starting with the Gutenberg era, and with Modernity until today, is evaluated as the concept of typography. In this context, its importance and necessity seem obvious. (Sarıkavak and Sarıkavak, 2022, p.132). It is possible to evaluate every issue related to writing and its concepts, starting with the invention of writing and its importance in human life, to the point we have reached today, under the title of typography. The word typography is generally defined as the arrangement related to writing and text. When it was first used as a concept, it referred to a more technical discourse in meaning; however, over time, this definition has been associated to art and design today.

Typography is the selection, sizing and arrangement of elements such as words, paragraphs, spaces, styles and weights, etc. which are formed by the combination of letters, symbols, numbers, colors and punctuation marks, in a permanent and comprehensible way on a two-dimensional surface that communicates effectively (Yılmaz, 2014, p.217). Sarıkavak (2009) stated that while typography can be defined as the visual and functional arrangement made on a page determined by letters, words, lines and other members required for spacing. Today, however, this definition is no longer just the arrangement of letters, words and lines on a page, but also a design attitude and problem. (Sarıkavak, 2009, p.1). In graphic design, typography is believed to be a style, a personality, a visual language, and an element that is presented as a different image in addition to being conveyed in an understandable form language (Uçar, 2017, p.106). While typography means giving visual form to a written idea, it is also one of the most effective elements that give personality and emotion to a design. The visual form of the text significantly changes the accessibility of the idea in question and its impact on the reader (Ambrose and Harris, 2012, p.38). In this context, all principles and value judgments of visual arts regarding form creation are in the field of typography. The value judgments in the field of typography also include as problem solving, target audience, communication strategy and manufacturability of the discipline of design.

Writing and being read are two inseparable concepts. The readability of the text used in the typographic context is one of the cornerstones of this relationship. Although typography has become a product of art and design today, writing rules and readability still remain important elements in the context of visual arrangement of text. An artistic typographical arrangement that has lost its readability becomes merely a pictorial element of an art-design work. No matter what purpose the text is designed for, the ultimate purpose of the text is to be readable. In this context, although typography is considered as an aesthetic visual element in today's design approach, it should also fulfill the readability. In typographic designs, it is critical to maintain a balance between aesthetic values and readability. A good typographic design should be both

visually appealing and functional. A typographic arrangement that neglects readability may fail to convey its message effectively.

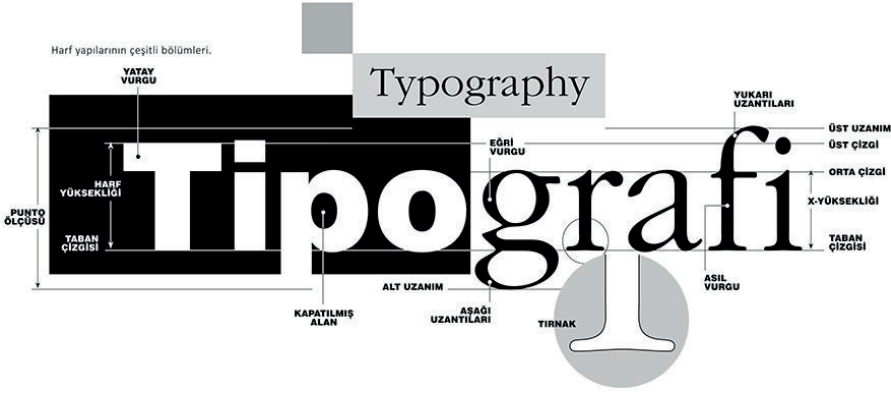
The visual, functional and aesthetic arrangement of letters and other elements related to visual communication as well as a design language and understanding created with these elements should be the basic philosophy of the typography design process (Sarıkavak, 2009, p.10).

TYPOGRAPHY TERMS

Typography has descriptive terms with many unique concepts. Mastering these terms is important in order to be able to work competently in technical processes such as printing and typesetting, as well as in authentic design processes focused on typography. Typography, with a long history, brings many field terms from the past to the present. As the most basic element, the letters are positioned at the center of other typography concepts and elements.

While letters are defined as each of the signs that represent the sound in the language and form alphabets in different languages, they create the fonts with numbers, punctuation marks and other symbols in typography (Erdal, 2015, p.111). In details, logograms, which are the uppercase and lowercase letters, numbers, punctuation marks, mathematical symbols, diacritics, are the basic elements that form the font (Becer, 2015, p.177). Typefaces and fonts are often confused with each other. However, while a typeface describes a particular style of lettering, a font refers to variations of a typeface, like its size and weight. (İgit, 2022, p.189).

Although the font is the name given to the letter sequence and its holistically original geometric, structural and anatomical features, the font is not just any letter. It is a holistic structure, measured in terms of baseline, cap height, x-height, ascenders, descenders, serif, bold and italic (İgit, 2022, p.189). These uniquely designed fonts, with their unique holistic structures, create authentic visual and psychological effects. A good designer should know that the chosen font will create different effects in the design and should be able to choose the appropriate font in line with the requirements of the design. The terms that make up the font and define the basic anatomical structures of the letters are given in Visual 1. The shape structures and measured proportional structures in the visual provide reference for the design principles of the letter. At the same time, they are the markers that form the anatomy of the font in the holistic structure created for the alphabet.



Visual 1: Various parts of letter structures

The baseline is the invisible line upon which a line of text rests (Visual 1). Cap height refers to the height of a typeface's flat capital letters measured from the baseline. X-height refers to the height of the lowercase x for a typeface, and it indicates how tall or short each glyph in a typeface will be. Ascenders are an upward vertical stroke found in certain lowercase letters that extend beyond either the cap height or baseline. Descenders are the downward vertical stroke in these letters. In some cases, a collision between these strokes can occur when the line height (the vertical distance between baselines) is too tight. The point size of a typeface refers to the size of the body, the imaginary area that encompasses each character in a font. An important design feature of most typeface and lettering styles, stress is derived from a related feature in writing created with a broad-edged writing instrument.

A serif is a small line or stroke regularly attached to the end of a larger stroke in a letter or symbol within a particular font or family of fonts. It refers to a typeface style that features small decorative lines (Becer, 2007, p15). While serif fonts look a little more traditional in terms of their use in design, sans serif ones allow for more contemporary expression possibilities. The font can be prepared in line with the designer's purpose and approach. In this regard, each letterform is made up of individual components (e.g., spine, stem, stroke, weight). Type designers create typefaces using components — crucial parts that contribute to the overall appearance and legibility of a typeface.

The experimental typography, on the other hand, is to prevent standard applications in traditional typesetting and layouts, to take the purpose of typographic design beyond readability, to highlight emotional communication, and to look at typography from an artistic perspective. At the same time, experimental typography is an attitude that provokes a conceptual challenge (Buçukoğlu, 2022, p.578). Despite this original and creative approach of experimental typography, the anatomy of typography

shows itself to a certain extent in the design process of even the simplest letter to be designed. No matter how artistically approached, only a horizontal stroke makes the difference in the letters “F” and “E”. The importance of this stroke and hundreds of similar markers are the goal of typography.

Typefaces can have very different appearances due to their nature of design. Their weight designs, effects on the page, and readability may vary. They can create different psychological effects on the reader and make them feel happy, excited, tense or frightened. The typeface may either refer to the past or the future with their historical or futuristic features as well as to a culture, a period, a certain geography, or an ideology. The font designer can create a unique structure in line with his or her goal. Choosing a typeface among thousands to use in a design today is the first stage of the design itself.

While the design of a letter describes the geometric and structural features of a typeface, the font family is a holistic structure formed by different styles of the same font (Sarıkavak, 2009, p.51). Font families are sets that contain many different versions of a font, such as italic, bold, narrower or wider. The font families allow the designer to give different emphasis on the design area. Family members with different width create different weights on the design area. At the same time, using different members is important in establishing the visual hierarchy of the design. Visual guides such as emphasis, balance, and hierarchy can also be achieved by using different fonts. However, visual harmony and integrity can be easily achieved by choosing a font family instead of different fonts.

TYPOGRAPHY AND SPACES

Space is one of the most important visual elements in graphic design, and it plays a crucial role in creating visual hierarchy, balance, and interest in a design. The designer plans the positive space which is the area of a design or work of art containing a design element, such as shapes, figures, objects, or text as well as the negative space which refers to the empty or unmarked space surrounding. Therefore, the negative space in design is a necessary visual element (İstek, 2004, p.17). In typography, there are several types of spaces: sinkage (space on a page above a text block), indent (space before the paragraph), leading (vertical space), word spacing, and letter spacing. Therefore, it is especially important to evaluate the spaces. When the process of managing these spaces is considered in terms of readability, it is critical to consider the integrity of all elements that make up the text. While unnecessary spaces on the page create perceptual breaks that disrupt the reading flow depending on the page layout, a very dense arrangement will create reading difficulties and is likely to fail functionally. Another important issue is the spacing arrangements within the texts that make up the text. While unnecessary spaces on a page break the flow of reading, excessively filled spaces cause difficulties while reading.

Word spacing within a text is also crucial. A word space that is too wide or too narrow can ruin the design of a font and the text. Too narrow word spacing may cause difficult-to-read texts, and too wide spacing may result in impaired visual tracking and skipping the lines. In typography, rivers (or rivers of white) are gaps in typesetting which appear to run through a paragraph of text due to a coincidental alignment of spaces. Rivers can occur regardless of the spacing settings, but are most noticeable with wide inter-word spaces caused by full text justification or monospaced fonts. Therefore, they should be avoided with an appropriate typographic arrangement.

Another space arrangement should be between the letters that make up the word. Particular attention should be paid to the writing of words that will be used alone or in title format in graphic designs such as logos, poster slogans, book titles, signs, etc. Letterspacing is the adjustment of the horizontal white space between the letters in a block of text. Uneven or unbalanced words impairs the integrity of the text and thus, both disrupt the aesthetic appearance of the word and cause functional problems in readability. In general, negative space and space arrangement are related to designing the appearance of the work in every field of visual arts. Space arrangements should be considered as a design element used according to the designer's wish. Too narrow or too wide letter spacing is at the initiative of the designer and varies according to the aim of the design. In this context, space arrangement should be evaluated in line with the purpose and the idea of the design and the rules of typography.

POSTER DESIGN AND TYPOGRAPHY

Posters are an important variety in the field of graphic design that dates back to ancient times. Today, poster design maintains its importance as a means of communication. Developments in technology and production in the present time are ever-growing. Social media tools, websites, digital screens, e-mail advertisements, blogs and many similar platforms in the digital environment appear as important visual communication tools in daily life. They can convey a lot of information, especially marketing, cultural and social, to people quickly in person. These important communication tools are effective and personalized. In fact, with the use of audio, video, animation and interactive tools in addition to visual designs, these tools are now multiplied. Regardless of their quality, feature or purpose, all organizations that want to exist and communicate with their target audience today should show their presence in the digital environment. In today's age of effective digital visual communication, it is important to evaluate the status of poster design as a visual communication tool, which has been used since ancient times to be printed on paper and hung on the wall. However, the poster design can still survive against visual communication tools on the rival digital platforms thanks to its practicality in design. A well-designed poster can convey its message to thousands of people from where it stands. Availability of paper

and printing is enough to establish the communication without the need for any technological device, a digital account, or any energy source. In addition, posters are different from many other visual communication tools in that they appear before the eyes of people instantly. Posters do not need to be handed out or shown to people; they are visual designs that people somehow inevitably see in their daily lives. Therefore, a well-designed poster with a low production cost and ability to be visible in an impressive way can definitely survive even today. In fact, the poster design can be said to maintain its importance with its sense and simplicity despite further digitalization in the future.

A poster design can achieve effective communication only with some important elements. These elements include the size of the poster, its location, duration of its stay in its place, surrounding posters, its durability under outdoor conditions, viewing distance and, most importantly its visual design. There are two essential features of a good poster design. Firstly, it should convey its message correctly, and secondly it should be effective and striking visually. In addition, apart from these two criteria, other things to be considered during the design process include the target audience, slogans and communication strategies.

As a visual communication tool, a poster design should be able to convey the message and information to the target audience in the desired way. This is of indispensable importance for a poster design. It is undesirable for a beautifully designed poster to fail to convey information to the viewer and cause misunderstandings. In order to convey the message, the poster designer should make the right choices, use the right visuals, organize the typography and slogan elements well, and create the composition accordingly. The designer should also evaluate the forms of expression such as metaphor, humor, stylization and abstraction in line with the target audience carefully.

A poster design can only fulfill its function only with effective visuals. People in the hustle and bustle of daily life either on the street or at a pier or a bus stop should be able to notice the poster and feel the need to look at it. It should be so stimulating and attractive that no one can pass by without turning their heads. A poster design can only fulfill its function in this way. An unnoticed poster fails, regardless of its purpose and importance. The design process should be based on visual design principles such as contrast, hierarchy, emphasis, proportion, harmony and integrity. Color is a design element that must be considered separately for a poster design. In terms of the psychology of colors and their appeal, the use of colors should be particularly emphasized during the design process. It is indisputable that vibrant and contrasting colors will be eye-catching. Photography, photo manipulation, illustration, collage, pattern and typography are the basic elements that make up the format structure. All of these elements can be evaluated together, or only one of them can be used as the visual element for the poster. The composition of the poster should be considered according to its purpose. There is no doubt that

dynamic and striking composition will increase the noticeability of the design. Large images, manipulated visuals, and unusual forms of expression increase awareness. The focus can be improved by having a small number of images that are hierarchically well organized, allowing the information easily conveyed.

Typography is one of the most fundamental and important issues for a poster design. Typographic elements in poster design can be a supporting element of the visual image or the fundamental visual element. This is related to the strategy and original design approach that the designer will use to convey the information effectively. The typographic elements used to support the slogan or visual image should be edited in accordance with the hierarchy of the poster composition. In a poster design, the visual image and typography should be prioritized consistent with the message of the poster. Poster slogans should be short, catchy, simple yet descriptive and easy to understand. Instead of standard order of words, unusual forms of expression such as inversion or rhyme should be preferred. The typographic elements in a poster design are not just slogans or primary texts. Depending on the message of the poster, the address, website, contact information, participants, dates, campaign information, informative texts, etc. should be considered as typographic elements. Thus, the design process of a poster should include the hierarchical arrangement of all these typographic elements to achieve a holistic effect.

POSTER DESIGNS IN THE CONTEXT OF TYPOGRAPHIC VISUAL

During the poster design process, typography can be used as a design element that conveys the message of the poster and also creates the effective visual aspect of the poster. It is an original design element with its ability to convey the meaning in terms of readability and visuality. A powerful narrative language is created with the typographic elements and their artistic manipulation and transformation into visual elements. In poster designs made in this context, typographic elements become the fundamental styles of the design. In a successful typographic poster design, the letters and words should be considered as visual composition elements.

Typography not only conveys the message of the poster, but also increases its aesthetic value and visual appeal. Therefore, the selection and use of typographic design elements plays a critical role in the overall success of a poster. Creative and imaginative use of typographic elements attracts the viewer's attention and ensures that the message is conveyed more successfully. The arrangement of the letters, words and text blocks determines the overall composition of the poster and guides the viewer's eyes.

Matching the message with the typography is an important issue that the designer should find a solution for. In addition, the designer should evaluate the useful functions of typography in the way he uses to convey the information during the typographic analysis and add quality to the design

by the means of the typographic language (Uçar, 2017, p.106). Typographic elements and words that become images or special visuals can be decoded by the human brain without actually reading them. The human brain looks for the letters in words to see if the words are already known. Even if some letters are missing, the brain can identify words at a glance. This perception ability of the human brain allows designers to avoid the worries about the readability of the posters (Heller and Vienne, 2016, p.162). This approach also allows designers to be brave in the process of pushing typographic borders and creating new typographic visuals.

The designer should manage the message in a way that can be perceived by the target audience. When considered in the context of poster design, the legibility and accuracy in typography may differ between a poster design about an art event and one about the harms of smoking. This does not mean that the typography of a non-artistic poster should be plain text. Finding the accurate and original typographic expression in order to convey the message that the design wants to give to the audience is what matters. In the poster designs covering different concepts below, the message intended to be given and the unique typography approaches preferred were evaluated. The form, content, context, selected font, deformation, readability, combination of typography and color, typography hierarchy and emphasis in composition were studied.



Visual 2. Street Scene opera poster

The poster for the opera “Street Scene” was designed by Philippe Apeloig. This opera takes place on the front stairs of an apartment building and deals with the themes of life, love, jealousy and death in the apartment (Visual 2). The poster, designed in black and white, consists entirely of typographic elements. The poster includes the name of the opera, the theater logo and information about the event.

As for hierarchical evaluation, the name of the opera is placed in the center of the poster in large fonts, while other information stays in the background. So, the name of the opera is inevitably focused by the viewers. The bold sans serif fonts have strengthened the visual expression. The title “Street Scene” is shaped in one point perspective, forming the appearance of staircase. The weight of the font and the depth-height ratios of the steps are close to each other, creating a rhythmic pattern within the text. This rhythm makes the poster aesthetically appealing.

The staircase visual represents the one in front of the apartment building where the opera takes place and as well as the street. The perspective and positioning of the stairs both adds vitality to the poster and ensured a solid spatial perception of the street. The shadows and lights on the text refer to the dynamism of the street. The staircase visual which is typographically designed can be said to identify the relationship between the concepts of love and death and the concepts of ascending and descending parallel to the theme of the opera. The poster with a white typography on a black background contribute to the stage setting and theme of the opera with the liveliness it creates.



Visual 3. Willisau Jazz Festival Poster Design

At first sight, the poster designed by Niklaus Troxler for the Willisau Jazz Festival looks like random abstract painting stains on the canvas (Visual 3). However, when you look at the work carefully, some of these spots turn into letters at some point. As soon as the first letter is perceived, the eye focuses to find other letters within the design. After focusing, a typography poster with a 7-line layout and words from the top to the bottom appears. The font size, which increases from the first to the last line, creates a flow that breaks the monotony on the poster.

This poster, which looks like a work of art, was designed to announce a jazz festival. For the announcement of this art event, Troxler avoided the traditional typography typesetting and even designed a poster sacrificing readability at some point. The visual impact and message-delivering success of this poster design, where reading and typography rules are largely ignored, come from its identification with the nature of jazz music. The rhythmic structure, interaction, improvisation, ups and downs of jazz music are embodied in the form structure of the typography elements on the poster. The structure of the design between being readable and unreadable almost accompanies the liberal and protest attitude of jazz music. The design idea visualized jazz music and resolved impressively as a typographic visual image.

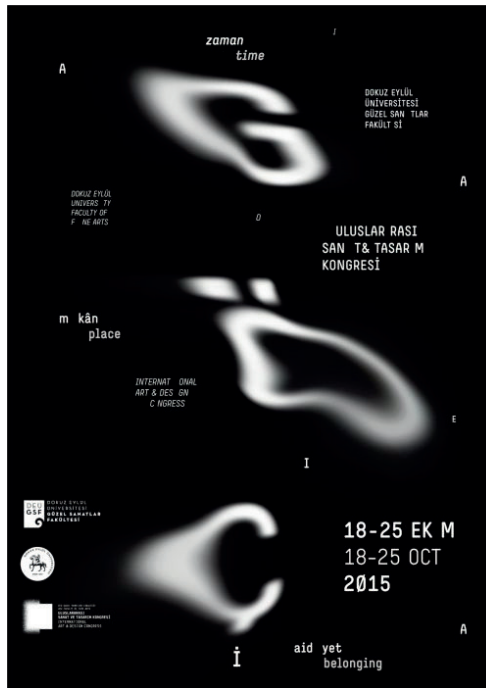


Visual 4. “Horizons” Frank Barkow’s lecture poster

The poster designed for the “Horizons” lecture that Frank Barkow, the co-founder of the Barkow Leibinger architecture office, gave at Bauhaus University, consists of only typography elements (Visual 4). When the poster

design is studied, the visual is seen to form the name “Frank Barkow” who was invited to the event. Apart from the typography element at the top of the poster, the location, time and organizer information of the event are positioned at the bottom. The main emphasis of the poster and the typography visual that carries the message is the name of the speaker. A narrow but thick sans serif font is preferred to write the name, giving the poster a modern composition. The name was positioned horizontally and the surname vertically and both were extended on linear axes. With the arrangement of these deformed-looking words, a three-dimensional effect was created on the poster surface. With this effect, typography elements refer to an architectural structure.

A holistic architectural design is depicted with the perception of floor, wall and ceiling, which contain the basic elements of all architectural structures. The establishment of this 3D visual also creates the perception of a hallway that invites students. Naming this 3D architecture after the invited speaker also refers to his identification with architecture. So, the title of the lecture (Horizons) can be said to associate successfully. Additionally, extended typographic elements can be related to the problem-solving philosophy of design. In this context, it refers to the problem-solving ability of the field of architecture, which is one of the most important design grounds for humanity. It should be considered as a good typography poster that can convey many thematic messages together with text.



Visual 5. The Poster Design of an International Art and Design Congress

Dokuz Eylül University Faculty of Fine Arts organized an International Art and Design Congress with the theme of “Migration”. The congress poster was created as a black and white typograph design (Visual 5). The poster design was prepared including both English and Turkish languages, and many information other than the title was added. This information was well organized hierarchically and gives the poster a holistic effect by emphasizing the title “Migration”. The poster, designed with only typographic elements, has turned into a visual that discusses, explains and questions the concept of migration. The letters of the word “Migration” are written in a row of three under each other in a deformed space order. This writing style refers to the concept of migration through the fragmentation of a word. The designer has taken the idea of the poster further by concentrating on typography elements. In order to add several meanings to the text, the letters that make up the word “Migration” are deformed as if they were pulled, losing their clarity. While the deformed points of the letters metaphorically refer to the problems faced by people who have to migrate, the loss of clarity can be interpreted as the confusion of people’s identities. The letters have metaphorically become a visual image that conveys the important message of the poster design.

The secondary typographic concept in poster design is the lack of letters in the texts other than the “Migration” title of the poster and some deserted letters. The missing letter in the text are positioned randomly elsewhere in the poster. In this context, typography elements have once more turned into visuals with deep meanings. When the words in the poster are considered as individuals or communities, the stray letters refer to lonely individuals and communities that have migrated. These words refer to lacking, diminished and dispersed communities. This typography design of message, which turns into a very effective narrative, is an element that makes the poster valuable. Additionally, the preference of black and white design in the poster underlines the significance of the topic.



Visual 6. “..’nın duyumsadığı İstanbul” (İstanbul as felt by ...) exhibition poster design

The poster designed by Melis Tuncay was displayed in the “İstanbul as felt by...” exhibition. In this exhibition, participants reflected their feelings about İstanbul on posters. Tuncay’s work in the exhibition consists entirely of typographical arrangement (Visual 6). In the design, “İstanbul” text is placed at the bottom of the poster, the remain is used as negative space. The poster, which has a minimalist effect, offers a balanced appearance by locating the visual weight at the bottom.

When the black pattern at the bottom is looked at carefully, “İstanbul” in sans serif letters is seen. A narrow letter-spacing and almost intertwined letters are noticed. In addition, the white in the counter were removed and all the details below the midline, which is an element of the letter anatomy, were filled with black. In contradiction of general typography rules, with this style, the designer has transformed the typographic element into a visual that creates the message on the poster. Due to this creative approach, the letters also turn into a visual image while the viewer is in between being able to read it or not. This visual is perceived as an İstanbul skyline consisting of domes and minarets and brings the horizon of İstanbul to the viewer’s eyes. In addition, while the bottom part where the text is creates a spatial perception of place, the negative area in the upper part depicts a large sky, emphasizing the impressive silhouette of İstanbul even further.

Creating the design in black and white and avoiding illustrative coloring increases the significance of the typography. The designer's symbolization of the Istanbul she feels in the word "Istanbul", which is the only typography element of the poster, constitutes a good example of the use of typography in poster design.

CONCLUSION

Today, typography has a very broad definition that covers everything related to writing and its contexts. Even when considered in its simplest sense as writing and readability, typography is now an issue that concerns everyone. Typography rules, which have been formed and accepted over centuries, still clearly maintain their importance today. These rules enable visual communication designs that allow legibility and accurate information conveyance. Typography rules are still valid today and should be shown and taught to people studying in this field.

Today, visual communication design and tools have different qualities. The technology has been through engravings, typesetting, letraset and computers and such. These technological advances have brought many innovations to typography. Expression styles that have become faster, easier, more diverse, more original and more personalized have emerged. Undoubtedly, these changes are not only due to advances in technology. Developments and dynamics in the field of design and art have directly affected the field of typography. In this regard, today typography is not just an arrangement making a text look good on the surface. Typography has now been a matter of adding identity, ideas, originality, aesthetics and artistry. With experimental typography new conceptual themes have been reached.

Considering typography as a unique art form result in richer and more qualified visual communication experiences. In this context, it allows the designer to create new forms of expression. However, typography should always maintain readability. A good designer should be able to manage both the original expression and the necessary legibility function of the typography design. A poster design, as an efficient visual communication tool, should be able to convey its message and information quickly and effectively. Besides, it should be visually appealing and have a unique form of expression. Typography is an important poster element that communicates information by being read. However, as exemplified in this study, today typography is not just a layout of some textual information in a poster design. Typography is a poster element that can express the entire idea of the poster uniquely and metaphorically. The concepts of color, emphasis, contrast and hierarchy that make a poster effective are also important design criteria for the typography posters. A unique typographic expression style is valuable in terms of both readability and visual impact.

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Chapter 3

A NEW APPROACH TO EXISTENTIALISM AND ITS REFLECTIONS TO ART WITH JEAN PAUL SARTRE CASE

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I

When we decide to read and work on existentialism, our mind is preoccupied with Sartre's words "There is always something tricky in giving a decision after thinking twice. The dice had already been thrown when I thought twice" (Murdoch, 1981, p.105). In this case, the dice has already been thrown despite being tricky. Maybe because of this, within the content of this article, the reflections of existentialism to the art is tried to be comprehended and the reader is made to think through the ideas of Sartre.

Existentialist thinker says:

"We are 'trapped in existence,' living in a completely meaningless world. No principles that we use for ordering or comprehending events have any basis. But we cannot escape having to deal with 'existence,' having to make sense out of it. All that we can tell is that this world which we are confronted with is utterly arbitrary. When we realize the unintelligibility of the world, our inability to withdraw from contact with it, and our need for finding some principle of order or intelligibility, we are then ready for the existentialist message (Popkin, 1956, p.190).

When you feel ready for this, we can continue to discuss existentialism.

There are two opposite approaches within this philosophy; *theist existentialism* which involves thinkers like Kierkegaard and Marcel and *atheist existentialism* of Heidegger, Sartre and some others. In general terms, while existentialism is an existence philosophy, which regards the existence of the individual as the starting point; it on the other hand is a philosophy of ethics and values, which tries to understand the position and the value of the individual in the world, against the others and within the society. It also understands individual's responsibility which is the basis of his/her actions (Gürsoy, 1987, pp. 38-50).

In one sense, the basic problem is, trying to find an answer to the question "How is man to live in this irrational, meaningless world?" Some of the existentialists, as in the case of Kierkegaard from Denmark, thought that the answer of this question lies in the religious beliefs. The others like Sartre, as being atheists, tried to find out how the individual gets personal experience and they searched for more humanistic beliefs (PM, p.190).

The rising thirst for the meaning all over the world will be better understood if the world conditions at the time existentialism emerged are examined: In the first half of the 20th century, industrial and technical developments occurred with the changes in social structure, the gap between the social classes increased after the capitalist movement; the depression after two world wars created the fear of a new war. The individual had been pushed

into unhappiness and restlessness under religious, social and economic pressures. He believed that he did not have enough strength on his own and if he could act in solidarity with others and join them his economic and social strength would increase (Varlık Şentürk, 1999, pp.157-165). The human soul which sensed that it began losing its personal freedom as a result of such socialization, found the way out in sheltering under existentialism, that's to say he chose existentialism in order to bring out his own existence, to take his/her own life under control again and to possess his/her freedom.

In spite of getting negative reactions from time to time, this philosophy expanded all over the world. A great number of works were published but especially "*Being and Time*" by Martin Heidegger in 1927 and "*Being and Nothingness*" by Jean Paul Sartre in 1943 is considered as the two fundamental works explaining the existentialist philosophy, which created an excitement all over the world (Brehier, 1966, p.116).

So, is it possible to give a conclusive definition to existentialism? Let's have a look at what has been offered by the ones who tried this; according to Weil; existentialism is a depression, according to Mounier, it is hopelessness; according to Hameline, it is boredom; according to Banfi, it is a pessimism; according to Wahl, it is a rebellion; according to Marcel, it is a freedom; according to Lukacs, it is an idealism; according to Benda, it is an irrationalism; according to Foulquie, it is a unreasonable philosophy.

It's the easiest thing if you'd ask to Jean Paul Sartre:

"...Defining existentialism to the reader? It is a very easy job! If we state in philosophical terms, every object has an essence and nature. The essence is the combination of perpetual natures; the existence is the being in the world effectively. For man, but only for man, being precedes the essence. It means that first the human exists, than goes this or that way, because he creates his own essence. How? That is to say; he identifies and defines himself slowly by launching into the life, suffering there, struggling. The path of this identification is never blocked, is always accessible (Sartre, 1961, p. 1-30)..."

As it can be realised Sartre cannot define it exactly. According to Heinemann, there is not a possible way to identify existentialism (VE, p.30), because there is not a single essence, a unique and unchangeable philosophy covering the word of existentialism. This word points out various philosophies, which have big differences.

When we consider the definitions, we cannot reach a conclusive definition but we sense the fundamental principles of existentialism. The most important principle and the point both the theist and the atheist agreed on and accepted

is the the idea that the nature precedes the essence. The man chooses his own essence. Having chosen what we like to be, we choose ourselves, and by this way, the essence comes after the existence, because existence is essential for individuals to choose. As soon as we step into the world we find ourselves in granted situation, but this situation will never change the fact that we choose how to behave in it. Meanwhile, another important aspect is “freedom”. Freedom should never be bound to any limitations. In fact, the question is, the freedom of choice. “Not to choose” cannot be freedom. Even “not to choose” is, choosing not to choose. Besides, man is responsible. It is actually and naturally his responsibility to choose himself and create his essence

In fact, we think that, we stick to the essence of existentialism by sensing it like above rather than defining exactly what it is . According to Kierkegaard, the reality of the state of being can never be explained and it is a talent to avoid explaining the aspects regarding to this reality. It is necessary to explore the unmentioned and read between the lines while reading the existentialist publications.

Once again, Kierkegaard states that thinking about existence, as a principle, is out of discussion. Because this causes falling into abstract concepts and turning the existence into an essence, and consequently, this brings a contradiction (Foulquie, 1991, pp.21-33). Then, what we are trying to do now is to try to understand the state of being by entrapping into contradiction.

II

We would like to remind the questioning of our existence with the questions such as “Mum, how was I born, in your womb? Why? Who is the god? Why does he hide from us? Is he inside me? How? Why am I here, for what reason? ” These are very familiar questions to us, aren’t they? Also remember that the philosophical questions of the early years of our lives brought disappointment rather than being answered. Some of us were not responded, ignored, some of us were responded but blamed. Some were threatened “Don’t speak like this!” The fact why we could not ask questions is not reasonless. Some of us accepted everything. We became good children. We left thinking to the other people who would do it for us. Some of us insisted on thinking and questioning non-stop, even accepted being labelled as rebellions. We do not know how his parents had answered his questions, whether his ideas are accepted or not but Sartre was a rare character who always maintained his “thinker” and “questioner” identity.

We have to mention his philosophical ideas in order to explain his artistic approach, referring to Prof. Dr. Ihsan Turgut who said: “For Sartre, philosophy and art are within each other. Since Plato, maybe for the first time, philosophy permeated every field of art. While creating his theoretical prose works, such as “Being and Nothingness”, he wrote novels, plays, scenarios and essays as

well. Philosophy for Sartre was not only a theoretical discussion but it also became a lifestyle (Turgut, 1990, p.89).”

According to Sartre, the nature precedes the essence. For other beings, the characteristics in seeds and eggs will appear as the nature. The characteristic of the seed will be the essence of the beings, which will have these characteristics later on. The essence will in time become the nature. As this is the case, for other beings, the essence precedes the nature. However, it is different in human beings. Humans can choose from any of the possibilities surrounding himself because a human has freedom. Due to freedom, he chooses his own essence himself. Which essence is the essence human chooses freely? Is it a universal essence, which makes us a human or is it an individual essence, which makes each of us either this or that person? Sartre replies, “First there is man, then comes this man or that man (Foulquie, 1967, p.29).” Again according to him, freedom can emerge only when everything loses its meaning; because the meaning is, no matter what it is, only an ideological shell (Robbe, 1982, p.144).” ...The essence of mankind hangs inside the freedom (Yenişehirlioğlu, 1982, p.119).”

“Whatever” man makes himself he will become “that”. Man is a being for himself; consciousness and freedom. Sartre expresses this way of thinking and inevitable freedom by uttering these words “Man is condemned to freedom. No matter what the circumstances are, we are free and we create our lives with our own decisions. Total freedom brings total responsibility. Therefore, mankind is responsible both for himself and the others. Only we can decide what to choose in certain circumstances (Hilav, 1970, p.146). Tying freedom and self-choice with the social responsibility requires existentialism doctrine to reach to a pragmatic point especially in art. Thus, in art discussions, the existentialists are expected to oppose the defenders of the idea that “the aim of the art is in itself”.

According to famous existentialist German philosopher Heidegger, man is a “draft”. At the same time, man is always more than what he knows about himself (Öymen, 1972, p. 217). These words of Heidegger, who was one of the philosophers Sartre was highly influenced by, indicate us the great value the existentialists attribute to man.

On the other hand, for Sartre, man sees himself as a meaningless being and finds himself in an empty life because this being has not been created and as it can not be based on any reason it is unnecessary, absurd and too much. Facing this fact arises feelings of startlement and disgust in man. Sartre called this “nausea”. At one side, man feels all the weight of being on his shoulders, on the other side, he comprehends that it is nonsense. In this case, this man has to create his own universe and his own values and attribute meanings to them within the frame of his own free projects. That is to say, nonsense and unnecessary universe will

become valuable with the direction of man towards it.

Like the existence of universe, the life of man has no reason and no aim. Hence all the existence plans have been shaped by the worries of the man in this emptiness (“SA,” p.50).

“Man can will nothing unless he has first understood that he must count on no one but himself; that he is alone, abandoned on earth in the midst of his infinite responsibilities; without help, with no other aim than the one he sets himself, with no other destiny than the one he forces for himself on this earth (Christian, 1986, p.570).” These words of Jean Paul Sartre clearly show how existentialism emphasises individualism. However, this highlighted individualism is reflected to works of art, mainly to novels and theatre, with a pessimistic approach. On the other hand, alienated and suffering human soul has been so much emphasized that the existentialist artists have been criticised due to their pessimistic works of literature and negative contribution to the unhappiness of the man.

In *Drole d’Amitie* by Sartre, for example, the things Brunet, who went through terrible times during his searching said to Vicarios do not give any room to hope: “Can you ask for a friendship with a billion of slaves, with this heat all around the earth? Can you ask for a love? Can you ask for being a human without waiting (Clezio, 1982)?”

The speech Camus, who was an existentialist author at the same period with Sartre, made when he won the Nobel Prize, is an answer to the criticism regarding the pessimism of existentialists. “The ones who were born at the beginning of the World War I, the ones who were 20 when Hitler came to force and revolution courts were first founded, the ones who saw Spanish Civil War, the concentration camps and Europe ruled by torturers and warders, were all grown up, had children and published their works in the world which was threatened by atomic weapons. Of course, nobody can expect optimism from them” (SF, p.89). As it can be seen, Camus considers the creation of hopeless and pessimistic works as a consequence of the conditions surrounding the artists and being effected by the society. It cannot be said that he is wrong. When the movements of art since the beginning are examined, it is understood that the published works of a certain period present the snapshots of cultural, social and political circumstances. Undoubtedly, this case will not be found strange when the high sensibility of the artist is considered.

Again the opinions of Camus related to art and the ground he wished to set for the existentialist art are materialized with these words: “Now that we have stopped considering everything as nothing, I would neither disregard artistic values for the sake of human values nor ignore human values for the sake of art. In my opinion, these values are never separated from each other and I assess the greatness of an artist with his balancing of these two values

(Camus, 1982, p.72).” The separation of human values from art means that the artist disregards the humanistic features and there is no greater mistake than this. What we infer from these words will draw attention to the responsibility of man and the artist as well.

Since in the existentialist art the person is considered responsible for the society and the others as well as for his self-creation to choose his own essence, the artist has to accept his share on this responsibility. The artist cannot be indifferent to the society and its problems. Therefore, existentialism benefits from the opportunities of theatre –its power of action and effect- in a maximum way. That is why there are many existentialist works in the form of theatre and novel.

Kierkegaard says: “Whereas abstract intelligence tries to understand concrete as abstract, the existentialist tries to comprehend abstract as concrete.” For this reason, existentialist thought is better expressed in novels and plays rather than in doctrines; and thus Simone de Beauvoir says: “Philosophy might give a description of essence; however it is novel which can animate the first eruption of existence in its complete, unique and temporary reality.” (V, p.34) “If we, the existentialists write a novel or a play, this is because we think that we can only this way express what we would like to tell. A well-written and well-read philosophical novel enlightens the life in a way that no other genre of literature can accomplish. The metaphysical novel is at the top of all genres because it tries to understand the relationship between the world and man or humanistic events. It just can do the things that pure literature and pure philosophy cannot do (Beauvoir, 1966, p.82).”

Sartre’s novels are problematic and analytic. These novels influence us if we hear the conflicts in the pages. Sartre deals with the language as one of the fundamentals of ‘being for the others’: “If there is someone who observes me and comments on my behaviour, definitely, there is language” (SY, p.115) He may have made this utterance being aware of the fact that his works would be discussed in the future. In his works this language has become tangible and built a bridge for his ideas, which did not even speak his own language but was shared with others thanks to it Sartre’s philosophical ideas are systematized in novels. His heroes begin to search the ways that will lead to reality by staying away from language, arts and plays. Each of them is, in fact, the witness of Sartre’s mind, which has been put into words. It is like Roquentin in *Nausea*, which has become identical with Sartre. And Roquentin starts to talk carrying us Sartre’s voice from far away:

“Prior to these past few days, I had really never felt what it means ‘to exist.’ ...Ordinarily, existence hides itself. It is here, round about us, within us: we are it, and we cannot speak two words without speaking of it, but in the end we never grasp

it... Existence is not something which can be thought from a distance: it overwhelms you brusquely...

Existence means nothing more than to be here; existents appear, they are encountered, but they can never be inferentially deduced. I believe there are people who have understood this, but they have been trying to overcome this contingency by inventing a Necessary Being who causes himself (a *causa sui*). No Necessary Being, however, can explain existence... There is not the least reason for our 'being there.' ... And I, too, am 'de trop' (superfluous, unnecessary, absurd). And yet people are trying to hide themselves behind the idea of law and necessity. In vain: every existent is born without reason, prolongs its existence owing to the weakness of inertia, and dies fortuitously" (PI, p.569).

Sartre's ideas about poetry and beauty are very surprising because, he sets poetry and literature apart by explaining poetry with beauty. According to him, "beautiful" and the beauty are abstraction of the existence and deviation of the reality. "Beautiful" is just thinking about nothingness by moving away from the existence. Thus, it is bad. The imaginary one and the poetic one are beautiful. "Beautiful" does not have a value in social and ethical manner. But "good" has. "Good" is related to true and false. Hence, literature is good; poetry is beautiful (SE, p.93). The poetic language depends on imagination; metaphors and descriptions play influential roles here. The important factor in poetry is the word itself. It is not important what it shows, or actually what it is about. The sensation and the imagination of the artist is important in poetry (Turgut, 2000, p.107). Sartrean philosophy could not accept the idea that the sensation and the imagination of the artist precede the fact. Maybe this is the most vulnerable part of this philosophy open to severe criticism.

Author Roger Shin, who is working on existentialism, looks at poetry from a different angle, which Sartre finds away from existentialism: "Poetry is a more direct way of expression than novel. Real poetry tells more than it is said literally. Poetry demands special care and attention from the receiver. The receiver should leave himself into the world of poet to explore what the poet cannot tell openly. In a broad sense, poetry cannot avoid being existentialist (Shin, 1963, p.66)."

Simon de Beauvoir who is another existentialist author and a special person for Sartre says: "Sartre always kept over viewing himself and making himself the subject of quarrel. Most of the time, he spent so much effort to 'work his brain out and chose to think against himself (Beauvoir, 1974, p.9)."

III

Everything begins with astonishment Camus says: “I am astonished by the simplicity of the world when I am about to sense the deep meaning of it (Camus, 1992, p.11)”, while Gabriel Marcel says: “Existence cannot be separated from astonishment” (V, p.38). The journey started with astonishment, followed by thinking and finally gave rise to existentialist philosophy. Thanks to this philosophy we have understood that thinking actually included not only the responsibility of a person but the responsibility for the others. Thus, it makes us think at the moment. In existentialism although he goes into depression and contradictions (maybe these were the consequences of social process), man always comes first. This was the victory of man who was existent and created his essence with this existence.

The existentialists, who were divided into two according to their belief in God, tried to question what kind of a meaning the human life had fundamentally in this irrational, arbitrary world. The human pain caused by two world wars that occurred one after the other, was the main reason for this philosophy to draw a depressive and pessimistic frame. In addition to this, the fear of a new war increased the worries.

Existentialism became a movement which accomplished to draw all the attention of people over the world and spread out quickly with the comprehension of man being the main subject of philosophy. Moreover, while expanding their doctrines to masses by their works of art, the existentialist philosophers made such a strong combination of philosophy and art which had not been seen before in other philosophical movements. A painter creates himself by painting. The entire work combines and mixes with his life. It is exactly how Sartre's life merges into his novels. Sartre describes the creation process of a work of art as tying up and taking responsibility. He means that you cannot be an artist and say: “I did, and it is that.” The artist shares the existence of his work and his life out. He externalizes what he has internalised and gives it out to society. That work is open to criticism only after it is finished.

According to the existentialist, the existence precedes the essence of human being. Man creates his essence with his free will by describing and specifying himself after his existence. Actually, ‘self-choice’ might be the most crucial element of existentialism. In one of his speeches, Sartre says: “My fear is free and it brings out my freedom. I put all my freedom into my fear and I chose myself. . . as a coward (Hızır, 1981, p.110).” This choice Sartre states should be an emphasized metaphoric expression related to choosing himself. It is worth thinking about how each of us chooses himself. In fact, it is so important in determining the destiny of the societies. Today, if we can choose and assimilate crucial aspects

-that need to be clarified and emphasised- of much discussed doctrines in our own way without being satisfied with parrot-fashioned speeches, this

is an effort. Otherwise, we are no more than a lifeless carbon paper. We don't either have an attitude towards life.

In existentialism, responsibility follows choice and freedom. Therefore, the social side of man, who is responsible for his choices, comes before. This is the same with the artist who is responsible for himself as well as all society and directs the events with his choices. This way also a big humanistic responsibility is put on artist's shoulders; although the cost is to push art towards a pragmatic line.

Having talked about responsibility, we undertake the responsibility of this article...Do not ever think that in this article we are trying to explain you existentialism. What we have not explained is behind what we already have. Thus sensing and assimilating the mystery there will be your choice and the precious evidence of your existence. We stopped playing with words. Now, it is time for all of us to turn back to our own existence. Because, the existence is not understood in itself, but in the existent...

"Madeleine, can you play that record again? I shall listen once more before I leave" ("VS," p.121)...

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Chapter 4

THE IMPACT OF MUSIC ON VISUAL STORYTELLING IN MEDIA

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Music and visual storytelling media are one of the fastest-growing topics within the fields of media studies and musicology, as well as interest for film production. Visual storytelling is the art of telling stories with the use of visual components made up of photography, mise-en-scene, editing, and cinematography in a bid to attract the masses. On the other hand, media is any platform that presents visual narration to the audience, for example, through film, TV, and digital streaming services (Potter, 2010). Through statistics, it was shown that 90% of information transmitted to the brain is visual, with visuals being processed 60,000 times faster in the brain than text, hence making visual storytelling in media a more critical aspect. Music, in this respect, serves to underline important aspects and enhance the experience several times over compared with the expression of thoughts through visual elements alone (Szita et al., 2018). By creating emotions, an ambiance, and generally constructing a perception of the visual story inside the mind of the audience, music participates in bringing its storytelling experience more profound into the world of media (Kreutz & Feldhaus, 2018). This paper will address the theoretical framework, historical perspective, psychological impact, narrative structure, genre-specific analysis, technological advancement, cultural implications, case studies, challenges, and future music directions in visual storytelling in media.

Music and its relationship with visual elements are common in film studies. The theoretical setups of the principles behind such synchronizations include theories like “Mickey-Mousing” in association with the idea of “emotional contagion” as an element in musicology. Other psychological theories include, for instance, the affective response theory and cognitive appraisal theory, providing means to explain how music elicits emotions or influences cognition in film and media overall. The base for both theories can be vindicated by referring to primary academic literature, including a series of studies analyzing music’s influence on children’s growth and prosocial behaviour in general (Kreutz & Feldhaus, 2018). This understanding can be helpful to as a theoretical framework, illustrating the complex interrelation of music and visual storytelling within one media text.

The history of music in visual media, from the silent film era to the present day, can be considered an evolutionary process. Landmark innovations, like the addition of synchronized sound in “The Jazz Singer” (1927), literally and figuratively altered music in visual storytelling. It is historical contexts such as the Golden Era of Hollywood and, indeed, the rise of television, which have dictated the deployment of music in the media, mirroring norms held by society and culture at various epochs. This historical development is supported by scholarly literature, including that of cinematic virtual reality that engages with narrative remembering and the viewing experience itself (Szita et al., 2018). The historical development of music applied to visual storytelling holds

valuable insight into its cultural and social relevance.

It has been stated that research about the psychological effect of music in the media has proven its vast impact on emotions and mood. Besides, it is evident from research that music evokes emotional reactions and activates cognitive processes that make viewers more engaged in visual narratives. Moreover, studies demonstrate that music improves the perception and comprehension of events in visual storytelling by reflecting psychological theories of perception and cognition (Kreutz & Feldhaus, 2018). For instance, more attention to the emotional needs of parents during their education in neonatal care is given voice to the role of narrative and emotional experiences within healthcare (Petty & Jarvis, 2019). In this light, such research provides empirical evidence of the respective psychological effect of music on visual storytelling and thereby enriches the understanding of its impact on the audience.

The music accompanies and supports the visual elements, making the already well-established narrative structure in media more powerful. The presence of such tools as leitmotifs, thematic development, or musical symbolism in the world's best-known movies makes it possible for one to observe how music correlates to make the storytelling more coherent and influential on an emotional level. For example, the repetition of musical themes in the series of films "Star Wars" proves how important leitmotifs are in underlining the narrative context of character and plot development in the movie (Kreutz & Feldhaus, 2018). In effect, the study investigates how personalized narrative interventions affect the storytelling and understanding ability of children, evidently seeming to indicate an impact on the audience's interest in the story being told, such as the narrative structure developed herein (Spencer et al., 2013). Thus, the understanding of music's interaction with the narrative structure offers insight into how it guides the audience's visual interpretation.

Music shapes itself in line with the purposes, setting the right tone for genre-related narratives within media. The application of orchestral scores used in fantasy films would not be the same when applied to action movies related to contemporary music in passing, which further serves to ensure that all elements have a central thematic and emotional need within music genres specifically (Kreutz & Feldhaus, 2018). Every genre of music contributes to the unique storytelling conventions in each genre, and user difference can be shown through music usage among these genres. For instance, the current study on health care examines social support and visual storytelling via Instagram within a mixed-gender sample (Gurrieri & Drenten, 2019).

The development of sound technology has had a substantive influence on the use of music in media. In an actual sense, music can currently be used to

support visual narrative through the assistance of surround sound or digital soundtracks that form a composite experience for the audience (Szita et al., 2018). What is more, the future trend in music in visual storytelling can be drawn from the current development of technology, such as virtual reality and interactive media platforms, as seen in the work that describes practical ways to integrate digital educational media into the realm of foreign language teaching and learning (Kodrlé & Savchenko, 2021). Therefore, investigation into technological advancement offers essential insights into changes in the policy of music in visual storytelling.

Cultural and social conditionings remain at the core of influencing one's choice of music in visual storytelling. This representation and diversity of music in media reflect cultural contexts where narratives are situated, contributing to authenticity and inclusion in storytelling (Szita et al., 2018). Moreover, cultural inclinations and events are quite often reflected in the music and media of a given period, acting as a mirror to the rest of society based on which the shared experience and values can mirror back. This cultural and societal analysis is further supported by the research into the development of a mHealth platform for use among adolescents in the prevention of obesity, showing the meeting point between cultural impact and psychological intervention in media (Reis et al., 2022). Therefore, knowing what the cultural and societal tendencies in music are enriches the interpretation of the media narratives that the media put forth.

Deeper insights are offered through case studies or analyses of specific movies or TV shows, how music adds something to the plotline, and hence to the emotional impact of visual storytelling. By examining musical choices and how they underlie the engagement and interpretation of narrative in works such as the "The Lord of the Rings" trilogy and "Game of Thrones" it is evident that music underlies how storytelling occurs (Kreutz & Feldhaus, 2018). These serve to illustrate theoretical concepts as in the research carried out, which explores the intervention of digital stories in digital storytelling on improving prosocial behaviour in early childhood, with a highlight on the practical application of theoretical frameworks media interventions (Aisha & Kaloeti, 2021). The findings of this study provide substantial empirical evidence in support of the theoretical principles underlying the influence of music on visual storytelling.

Proper identification of the challenges that one may confront in synchronizing music with visual content is significant for generally grasping the issues opportunities, and constraints in integrating music within the context of visual storytelling. Synchronization challenges should be appropriately identified since there are so many technical constraints about sound mixing and audio-visual synchronization that may compromise the seamless incorporation of the music in visual narratives (Szita et al., 2018).

However, due to the lack of appropriate research methodologies or current data availability in contemporary methods, there might still be a lack of understanding of how music interacts with visual storytelling in media. A researcher may also be aware of these limitations and challenges to develop diverging ways and developments toward innovation in methodologies with respect to the development in this field of music in visual storytelling.

This would help one imagine an aspect of the frontier media production: trends for future integration of music and visual storytelling. Anticipation of the impact of developing technologies today—the advance of artificial intelligence, the emerging field of interactive media—on uses for music in visual storytelling can give insight into likely directions for the field in the future (Szita et al., 2018). Moreover, the proposal includes further academic research that delves into cross-cultural musical influence in global media, which can lead to extending knowledge and insight within the interdisciplinary scope. Therefore, predicting future directions fosters a proactive perspective on integrating music and visual storytelling in media.

The impact of music over visual storytelling for media is a complex and dynamic area encompassing theoretical, historical, psychological, narrative, genre-specific, technological, cultural, and societal aspects. Hence, this paper delves into how music amplifies the level of storytelling within media by brooding on the intricate relationship between music and visual elements. Through theoretical frameworks, historical perspectives, psychological impacts, narrative structures, genre-specific analyses, technological advancements, cultural and societal influences, case studies, challenges, and future directions, the article hopes to contribute to the fields of media study, musicology, and film production in efforts at delineating the intricate relationships of music in visual storytelling of a media.

Multidisciplinary Insights on the Integration of Music in Visual Storytelling

Scholars from the fields of film studies, musicology, and psychology show how music can shape visual narratives in the broader context of media. Among the many films scholarship that the concept of visual narrative plays a necessary role in determining the discourse pertaining to how narrative is built. That this theoretical framework exists to help understand the structural and artistic design of narrative in art making (Fortunato, 2014). *Mise-en-scène* and cinematography are the most significant aspects in developing theories concerning visual elements in the understanding of music narrative continua. The place and role of the music can only be understood through examining emotional and cognitive responses to graphic elements in film. Other than impacting mood and emotion, few psychological studies have demonstrated how music in film can further influence the way people perceive visual

narratives (Nosal et al., 2016). Continuing research is examining the impact of different musical genres on audience expectations and their interpretations of visual narratives in uncertain situations. This is demonstrated through predictive analyses of how people process auditory sequences (Hansen & Pearce, 2014).

The concept of psychological compensation helps to understand the relationship that music can have with visual elements in storytelling. It is crucial to understanding how people with attention deficit hyperactivity disorder (ADHD) process auditory and visual information (Merkt et al., 2015). This can be more broadly extended to the audience, giving an example of a case in which music may compensate for an attention deficiency and make the experience of that movie much more fulfilling. Additionally, achievement bests as a theoretical framework in positive psychology offers an angle to understand how individuals flourish through the optimal integration of music and visual storytelling in media (Phan & Ngu, 2017). The above foundational theories from the disciplines of film studies, musicology, and psychology suggest that the impact of music on visual storytelling can be related to narrative structure, emotional processing, and cognitive engagement.

The integration of music and visual narrative in the media dictates historical and cultural contexts. The evolution of music in visual media, from silent films to this day's cinema and TV, shows technological and societal changes that govern the use of music in storytelling (Buchmann, 2012). For instance, the introduction of synchronized sound in the early 20th century revolutionized how music was used in conjunction with the visual narrative form and established a much more immersive and emotionally relevant experience for an audience. Furthermore, the significance of diversity and representation in media highlights the cultural and social impact of the selection of music in storytelling. Consequently, the historical and cultural perspectives in question would be of value in understanding the dynamism of music within visual storytelling, as can be discussed with examples through film-induced tourism and its effects on local economies (Mandić et al., 2017). This shows how indispensable it would be to grasp the broader socio-historical implications connected with music-media interactions in general.

In addition to historical and cultural factors, the integration of music in visual narratives is inextricably linked to the specific conventions and forms of storytelling associated with each genre. It can be demonstrated that musical resources make a significant contribution to the development of narrative coherence and emotional impact in visual storytelling. This is evidenced by the analysis of leitmotif use, thematic development and musical symbolism in popular films and TV series (Yatsiv, 2020). Moreover, a genre-specific analysis demonstrates how music establishes a particular tone and serves to reinforce the distinctive narratives of different genres, ranging from

suspenseful thrillers to heart-warming dramas (Phan et al., 2016). The genre-specific nuances of music contribute to a change in the way the audience retains different standards of storytelling, which in turn enhances the overall media experience.

Technological advances in the production and distribution of sound are greatly enhancing the impact music has on visual storytelling. With the advent of new innovations, like surround and digital sound recording, the creative possibilities for integrating music into visual stories are much more immersive and dynamic for the audience. These technological advances are not only for raising the aesthetic quality of the music for media but also affect how sound is composed, recorded, and embedded in visual narratives. The continuing changes in sound technology provide opportunities to predict probable future trends in the integration of music into visual storytelling because the capabilities in the production of sound continue to develop (Mandić et al., 2017).

The theoretical framework underlying the understanding of how music works within the context of visual narratives in media comprises basic film studies, musicology, and psychology-related theories. These theories have pointed toward insight into the narrative, emotional, and cognitive dimensions of music-media interaction that underlie the multifaceted nature of this phenomenon. In so doing, it is possible to observe the step-by-step development of music within visual storytelling from historical, cultural, and genre-specific perspectives; this will pin down its sociohistorical relevance and genre-related specifics. In a slightly different vein, current technological advances regarding sound production and distribution increased the creative possibilities in integrating music into visual storytelling, such that it defined an alleged future for musical trends and media.

Historical, Cultural, and Psychological Dimensions of Music in Visual Media

The historical perspective of music in visual media is essential to understand how the art form developed and impacted visual storytelling. Visual stories have always existed in conjunction with music, coming to life with added emotional value and depth. From the very onset of silent film music, its function in visual media has undergone radical changes from the context of history and technological development right up to modern cinema and TV (Markova et al., 2021). The advent of synchronized sound in commercial films typified a momentous turning point in the histories, not just of music use within visual media but also in the genre of media that this new model would create (Behrendt, 2021).

Further, the development of music in visual media was seen to be heavily influenced by cultural and societal contexts, which structured choices about

musical accompaniment to storytelling. Music within the different genres has been used to set the tone to further support genre-specific development over the years in developing a narrative (Behrendt, 2021). These ranges from leitmotifs to thematic development and musical symbolism, among others, which have all found application in multiple genres and have gone on to make a lasting impact on the improvement of storytelling through music (Markova et al., 2021). Technological advancements, including but not limited to surround sound and digital soundtracks, have changed the game for how music gets applied to media. They are also giving new ways to create more immersive and, hence, better stories (Thompson et al., 2023).

The ability of music to affect emotions and mood through the utilization of music has been widely studied for its psychological implications in media (Vuoskoski & Eerola, 2013). Elaborate psychological theories approach perception and cognition, which is a complex relationship, to say the least, and are associated with music and visual elements, revealing how music might complement or contradict what is told in a visual narrative to highlight the overall narrative structure (Lehmann & Seufert, 2017). More recently, the focus has been on individual differences in the speed and accuracy of intersensory processing, and these differences also help to illustrate the difficulty with which audiences process and perceive visual media with music (Bahrick et al., 2018).

Case studies and analyses of manifold film or TV show instances showed just how music contributes to the narrative and emotional impact, complete of concrete examples used to illustrate theoretical concepts (Batten & Smith, 2018). This review indicated different ways music could be used to guide some emotions, create tension, and drive home significant points in storytelling—therefore continuing its importance concerning the audience experience. However, there are some challenges and limitations owing to the enormous role that music plays in visual storytelling. Formed in their approach are a few limitations regarding the present methodologies of research and available data, thus which could affect the depth of understanding of the influence of music over visual storytelling (Mathur et al., 2015). However, identifying such challenges and limitations opens a path for research in the future that may work toward closing those gaps and better understanding the complex relationship between music and visual storytelling.

Providing a historical perspective of music in visual media gives a deeper understanding of how that affected it, or the musical culture in general, and the development of art in visual storytelling across all media. From silent films to contemporary cinema and TV, music plays a vital role in heightening the audience's emotional engagement with the entire experience. By tracing the historical evolution, the psychological impact, genre-specific influences, and production value in the said fields, one could add great insight into the

ways music merges with visual storytelling.

The psychological impact of music on media has been a very complex and exciting area for investigation, which has become quite popular over the past few years. Music can play a profound influence on the emotions and moods of human perception, thus altering a person's view and mental processes regarding different forms of media when accompanied by visual storytelling. Stevens (2012) tackled the relationship of music to emotions and pointed to materials within music psychology that would help one understand the effects of music on emotions. Susino & Schubert (2016) also focus on the cross-cultural communication of emotions in music, showing universals in some cues given through music. Elaborate on these reports, which constitute a foundation for understanding the psychological impact of music in media and vast issues of emotional perception and cross-cultural communication.

For instance, Hammerschmidt & Wöllner (2018) go on to establish the effect of music and stretched time on pupillary responses and eye movements in slow-motion film sequences, thus indicating that there is a cognitive effect of music on the attention and memory of the viewers. This shows an involved relationship between music and perception that discloses insight into how music shapes the cognitive processes of visual storytelling. Furthermore, Meinel & Bullerjahn (2022) investigate how film music influences psychophysiological reactions in a manner that complements what has been written about how the physiological and psychological sides of this art form carry and deliver mood in a film. All these studies bring us to a deeper understanding of the psychological mechanisms by which the effect of music is wrought in visual storytelling.

Moreover, Wang et al. (2018) furthered a study about the number of approaches in musical education and their influence on emotional regulation in adolescents from the point of view of EEG signals, thus directly providing scientific evidence to such categories within human psychology. This is a study of how perception-based musical experiences psychologically impact emotion regulation in media from a neuroscientific perspective. In addition, Anglada-Tort & Sanfilippo (2019), posits a bibliometric approach because of the prevailing growing interest and scholarly contributions in music psychology. In this study there is significant evidence for understanding the psychological impact that music is causing in media and all its implications for many disciplines.

In a wordless story, music plays a vital role in elaborating narrative and appeal. Wilson et al. (2022) find that music video experiences play into how individuals perceive music and emphasize how vision can affect co-perceptual experience by forming an audience's perception through visual features while watching. This work gives excellent insights into how music is incorporated

into visual storytelling, highlighting the interdependent nature of these media elements. Another study by Keller & Talarczyk (2021) is on the effects of using music with a mood that's opposite to what the movie scene depicts on emotions, and it attests to the contrasting emotional responses that music may trigger when applied together with visual content. This testifies to the obedient role of music in the psychological effects of these kinds of media.

The psychological role of music in media is a recently complex and dynamic area that encompasses emotional, cognitive, and neurological dimensions. Researchers have made much progress toward the definition of an interdisciplinary approach that pulls from music psychology, neuroscience, and film studies to understand how music influences emotions, perception, and narrative engagement in visual storytelling. Moreover, the development of the field necessitates that future studies clarify the complex mechanisms through which music forms the psychological experience for media consumers to draw meaningful implications for media research, musicology, and film production.

The Integrative Power of Music in Visual Storytelling

It can be argued that music is the most effective medium for reinforcing the narrative that is conveyed through visual media. The integration of music with visuals facilitates the creation of a robust narrative structure that effectively captures the audience's attention. A narrative visualization, as conceptualized by Segel & Heer (2010), is defined as a visual narrative that is underpinned by a sequence of causally related events. This concept suggests that visual storytelling is an effective method for expressing a narrative. Furthermore, Liem et al. (2020) propose that the influence of visual-narrative techniques and their implicatory role in audience perception is due to these references, which underline the importance of narrative structure concerning the presentation of visuals. This establishes the hierarchical understanding of the role played by music.

These have even been extended further into the study of film, musicology, and psychology of music and visuals. It structures the visual serial stories and classifies them into the rest of the narrative forms (Cutting, 2016). This forms a theoretical foundation that music can be integrated into reinforcing the visual narrative. Besides, Hullman and Diakopoulos (2011) locate rhetorical techniques within the purview of the narrative visualization, thereby pointing out its persuasive character. This is the central academic source, theoretical but also detailed, for the relation of music with visual storytelling.

The concept of music in visual storytelling can be traced back to the silent cinema era and continues to be employed in contemporary television productions. This article delineates the design space for visual storytelling by developing the narrative through composition techniques that comprise the

role of music in shaping the narrative. It further elaborates on the narrative forms employed in destination marketing when expressing insight into the use of storytelling in various contexts. Such references inform an understanding of how historical contexts have impacted the use of music in visual media about storytelling (Roth, 2020; Kvítková & Petrů, 2021).

This is evidenced by research that shows that music creates feelings and moods, which then impact the perception and involvement of audiences in the information that they receive. How the information content of music entropy in media is discussed and comparative analysis in pattern recognition is used to explain how the psychological effect of music in media can be applied. This goes alongside the psychological theory that music plays in the architecture of the narrative. This research explains a psychological theory that applies to perception and cognition because of an association between film and music. Thus, Hillman et al., in 2013, attempted to respond to the perception of sequence in narrative visualization. This is an illustrative analysis of how it helps in the perception and comprehension of visualization.

The historical perspective of music in visual media, from silent films to modern-day cinema and TV, reflects the evolution of storytelling techniques (Roth, 2020). This article describes the design space for visual storytelling, emphasising the composition techniques used to construct narratives, which includes the role of music in shaping the narrative. Furthermore, Kvítková and Petrů (2021) examine narrative structures in destination marketing, offering insights into the utilisation of storytelling in diverse contexts. These references contribute to an understanding of how historical contexts have influenced the use of music in visual media and its impact on storytelling.

This is evidenced by research which demonstrates that music can evoke emotions and moods, which in turn influence the perceptions and engagement of audiences with the information they receive (Febres & Jaffe, 2017). Discuss the entropy content of music and how comparative analysis and pattern recognition explain how the psychological effect of music in media can be used. Subsequently, Hullman et al. (2013) continued their investigation into the perception of sequence in narrative visualisation, placing a significant emphasis on the role of visual perception and understanding. This is pertinent to the psychological impact of music on the structure of a narrative. These studies elucidate a psychological theory pertaining to perception and cognition by establishing a correlation between the film and music.

The integration of music with visual elements in narrative works serves to complement or contrast with the aspects of storytelling, enhancing the overall impact using leitmotifs, thematic development, and musical symbolism. This can be observed in Lee et al. (2015), which focuses on data transformation towards the manually created shared stories, thus demonstrating the onset

story meaning of visual storytelling. Furthermore, narrative cartography is discussed by Caquard & Cartwright (2014), which provides a distinctive approach to the application of narrative in mapmaking, thereby offering insights into the role of music in the construction of narrative structures. Such references contribute to an analysis of the ways in which music can reinforce the narrative structure of visual stories.

The process is multifaceted and evolves over time, integrating music with visual storytelling in media through theoretical frameworks, historical perspectives, psychological impacts, and narrative structures. The integration of music with visual elements demonstrates how music enhances the construction of the narrative's structure in visual storytelling, providing a more immersive experience for multimedia-oriented audiences.

Music's Role in Enriching Visual Storytelling

Music, as applied in visual storytelling through the media, is among the most fascinating topics due to the immense impact it has on the experience of the audience. Visual storytelling is narrating a story through visuals that may be in any form, for example, film, television, and other visual media. In contrast, media simply refers to varied platforms for mass communication. According to Cutting (2016), popular films always have a unique narrational style that affects the audience, making it necessary to know the narrative theory in visual media. This has prepared the ground for how music plays a vital role in enriching the experience of storytelling within media, taking the dimension of gaining a plot further by engaging in developing the emotional and psychological responses of the audience.

For instance, there are relevant theories in film studies, musicology, and psychology that elucidate the relationship between the two concepts: music and visual. For instance, Damjanovic & Kawalec (2021) depict how the psychological effects of music in media influence the recognition of memory of filmed events. They derived findings that music-induced emotions can affect recognition memory, illustrating interrelations among music, emotion, and visual storytelling. In addition, Meinel & Bullerjahn (2022) also looked at the role of film music in psychophysiological responses to a horror movie and found a strong link between specific music placement and the experiences of experiencing heightened horror. These are foundational academic references based on the theoretical framework that cements porosity in music's influence on visual storytelling within the media.

Historicizing music in visual media has been established from the very inception of silent films through to modern cinema and TV. The integrated fabric of music has undergone significant changes, with innovations like synchronized sound changing the same fabric with which music integrates into visual storytelling. Gao et al. (2020) point out the cultural value of movie

genres in the international markets and reflect on historical contexts and cultural impact in determining music's role in media. It is these historical contexts that one must know, without which it would be impossible to realize the variety in which the art of music was employed to provide the best narrative at the different times and epochs.

Music's influence on emotions and mood in the context of film and media plays an integral part in its psychological implications. Thus, a study by Blagov et al. (2019) showed that it is maladaptive personality and psychopathy dimensions that seem to determine music and movie preferences. That underlines the interplay between individual psychological characteristics and the perception of music in visual media. These works would contribute to a wider perspective on the psychological theories that are related to perception and cognition in the context of film and music.

While determining a relation between music and visual elements in enhancing stories, it is equally important to consider the differences that rely on specificity towards a genre. Mujtaba & Ryu (2020) forwarded a client-driven personalized trailer framework for action movies. Additionally, Wühr et al. (2017) cited the differences in movie genre preferences that point to considering gender differences in taking diversity in audience preference into account in researching music across genres. With this, discussing genre-specific nuances becomes imperative for a well-rounded discussion of how music sets the tone and supports genre-specific narratives in visual storytelling.

Technological Advancements in Music Integration for Visual Storytelling

Technological advancements have played a critical role in changing how music is used in visual storytelling in the media. The era of sound technology has brought fundamental changes in placing music within visual media. The use of round sounds and digital soundtracks, among others, has transformed how an audience hears (Zhu & Zhu, 2022). These advances, it is suggested, have not only improved the quality of sound but have also provided filmmakers and media creators with new tools for manipulating and synchronizing sounds with visual elements in a bid to enhance story experience. Besides, deep learning and application of VR technology will, at all costs, find a new way of presenting film subjects in an immersive form to benefit the audience from film and television. This trend is expected to continue with AI-based technology in film and TV production continuing to offer the opinionated viewer an improved audio-visual experience (Tong et al., 2021).

Technological advancements have changed the sound design, and music integration impacts both visual and other traditional media. Olfactory displays, based on audio-visual content, are revealing a new trend towards the sensing experience of consuming media (Alraddadi et al., 2019). The combination of

audio-visual stimulation with the release of an aroma represents a notable tool that technology holds in its power to create a multisensory storytelling experience. This results in an even more significant blurring of the line between the virtual and the physical worlds. Furthermore, the integration of machine learning techniques in sound design during the latter stages of film production, which are grounded in computer intelligence, would constitute a significant advancement in the creative process and the enhancement of general sound quality within visual storytelling. The application of computational intelligence enables filmmakers to optimise sound design in a manner that is congruent with the visual narrative, thereby enhancing the overall experience and immersion.

As technology platforms advance, the capability to soundtrack print experiences is increasingly expanding (St Clair, 2020). This means simply that they change from changing audio-visual forms of a media platform to instead impacting different forms of media, which are meant for storytelling, such as literature. The inclusion of sound in print media provides a way of enriching the narrative experience, and this, therefore, is an indication that technological advancement has a far-reaching effect on the changes occurring in storytelling through different media.

Looking ahead, the future possible integration of music and visual storytelling has not been brighter, thanks to such technological developments. CBT (Circular Bass Technology) has many applications that will only become possible through the continued development of sound field control algorithms such as WFS (Wave Field Synthesis); this includes applications in controlling surround screen speaker arrays to further develop the auditory dimension of visual narratives (Huan & Zhao, 2022). These algorithms allow advanced manipulations of sound fields and could further enhance precision in creating immersive auditory experiences within media. Spatial soundscapes are a dynamic and evolving element of auditory environments, continuously innovating and adapting to the evolving landscape of immersive storytelling. The advent of VR technologies has provided a new frontier for spatial soundscape creation, fostering the evolution of multidimensional auditory experiences (Rajguru et al., 2020). As shown, it is easily predictable that the further development of technologies will have a significant influence on music integration in visual narratives and form the future face of media experiences.

Technological advances have immensely revolutionized how music is used to tell a compelling visual story across all mediums. Ranging from the innovation in sound technology to the use of artificial intelligence and virtual reality in film and television production, not only did these innovations improve auditory and visual capturing, but they also opened new possibilities for multisensory storytelling. With the continuing advance of technology, music in conjunction with visual storytelling will similarly expand in today's

world, offering new paths for creative expression and engaging audiences.

The Influence of Music on Visual Storytelling in Contemporary Media

The impact of music on visual storytelling in contemporary media is a phenomenally complex and multidimensional task, embedded within several disciplines: film studies, musicology, psychology, and sociology. Visual storytelling in a media context refers to the art of telling the narrative but also of feeling out the characters within the atmosphere of the features through cinematography, editing, and production design (Hebert & Williams, 2020). Music in media is so important in enhancing the entire experience and how stories are delivered. An astonishing 94% believe that music can change the movie/television program mood (Tabuena et al., 2022). In other words, viewing the same picture or series of images accompanied by different soundtracks might just lead to quite variable feelings being engendered.

A Relationship of Theoretical Frameworks There are a few theoretical frameworks that exist through which the relationship between music and visual elements of storytelling can be understood. At least some understanding from film studies has been that music works as a narrative device to help create the audience's perceptions of what is happening in that visual content (Trevor & Frühholz, 2021). In addition, psychological theories explain how greatly music influences both emotions and mood and how even certain psychological states can be produced by it and cognitive processes enhanced (Dobrota et al., 2022). Such theories establish the core understanding of the complicated relationship between music and visual storytelling in mass media. From a historical perspective, a transformation occurred in the music that exists within visual media from the era of silent films to the contemporary dynamics of both cinema and television. The introduction of synchronized sound revolutionized the known use of music within media because this incidentally implied a change in how one tells stories and evokes emotions. The use of music in the media has been highly influenced by historical contexts that reflect social trends, cultural movements, and technological advancement enormously (Vizcaíno-Verdú & Abidin, 2021; Poulakis & Stamatatou, 2023).

The person's cultural and societal matrices are some of the critical facilitators toward making musical choices when it comes to storytelling within the media. Among the many musical preferences, a person's choice hinges on several society-based variables that emanate from representation in terms of race, class bracket in economic terms, or cultural association. In addition, representation and diversity in the selection of music indicate the societal trends and events that underpin the dynamic interplay between culture, music, and societal narratives, respectively (AJose, 2022). It points to the intricate relationship between music, cultural contexts, and societal influences in visual narratives. The other area of technological change that

has dramatically changed music within the media is surround sound and digital soundtracks, which change the definition of the hearing of visual story narratives (MacRitchie et al., 2022). These advances in the use of music in media and the influence on new trends have opened considerable opportunities to combine music with visual narrative.

This relation between music and visual narration in media is rather rich and dynamic, answering with interdisciplinary visions from film studies, musicology, psychology, and sociology. The history of how music has progressed into and through visual media, with the overlay of cultural and social forces, underlines the deep meaning of music to the greater experience that great storytelling offers. With the continuing spread and growth of technological advancement, once again, music is being integrated into the expression of visual narratives; there is major transformation in this new field ripe for exploration and research.

The impact of music on visual storytelling in the media is a multifaceted and complex phenomenon that has garnered significant attention in various academic disciplines. Visual storytelling, a fundamental aspect of media, refers to the use of visual elements to convey a narrative or evoke emotions (Özüdoğru & Çakır, 2020). Music, as one of the most important elements in cinematic storytelling, has the role of making the audience more emotionally engaged and involved in what is happening on screen. According to Steffens (2018), music influences the emotions of the receivers and acts indirectly on their moral judgment, meaning it has a unique and critical function in shaping the experience. This attests to the importance of the use of music, which serves to help enhance the storytelling experience in media because it covers not only the emotional but also how the audience interprets the narrative.

The explanations regarding the relevant theories, which are related to film studies, musicology, and psychology, also help in understanding the interaction between music and the visual elements of a narration. Even more specifically, the above theories offer a model of analysis through which the effect of music on the visual narrative and its influences on the audience can be explained. In the study of Özüdoğru & Çakır (2020), it is clear that ‘narration has evolved into digital methodology; this also means that technology is now used for realizing the traditional narrative process. Lavranos et al. (2015), in a second seminal reference, related mass media in the form of movies and music videos as a prime source of information regarding music listening that validated extensive through-media details about how music is to be consumed and perceived. The seminal references can, therefore, be seen to provide valuable insights in support of the theoretical background for music’s function in visual storytelling, hence improving the theoretical framework of the present research.

This historical approach to music in visual media tracks its development from the silent era to the current state of cinema and TV, with key milestones including synchronized sound. The changes that have taken place in society and their various trends have contributed to a reformation in how music is used within the media. Audissino (2021) addresses this practice towards historical dimensions and aesthetic film music analysis. Moreover, Yin et al. (2020) introduces the reader to the concept of music-induced tourism, demonstrating that the more popular songs were channelled into marketing a destination, the more it would influence the actual intentions of potential tourists towards visiting a place, hence representing history and culture through music in media. These references provide very invaluable historical insights into the development of music in visual storytelling, which is quite significant for the analysis of historical contexts and innovation in this domain.

The psychological impact of music in media is a crucial aspect that delves into how music affects emotions, mood, and cognitive processes. Chua et al. (2022) emphasize the influence of auditory and visual information on affective responses, highlighting the interplay between music and visual elements in shaping emotional and cognitive experiences. Additionally, Tan et al. (2017) consider how diegetic and non-diegetic music would influence the interpretation by audiences of film scenes, which helps to shed more light on the psychological implication of music in visual storytelling. These works contribute more to fully expounded psychological theories involved in perception and cognition concerning the film and music context, thereby enhancing the explanation of derived psychological impact from music in media.

Music plays a significant role in narrative structure, and it is visual storytelling that helps to bring forth the ability of music to either complement or contrast with the visuals while helping to heighten the story. Famous films or TV shows also use leitmotifs, thematic development, and music symbolism to create a tender interaction between music and narrative structure. Kopiez et al. (2013) replicated the study on power done by Brosius in the use of background music in television news magazines concerning how music affects audience perceptions and evaluations. Furthermore, Kahtali & Gencer (2021) utilize case studies to explore the use of digital storytelling in Turkish lessons, providing valuable insights into the application of storytelling in educational contexts, thereby enriching the genre-specific analysis of music in visual storytelling.

Technological innovations have influenced mainly how music has been integrated into media, particularly with the development and improvement of sound technologies – surround and digital soundtracks. All these have essentially changed the way viewers listen and learn from visual stories, which forms the listeners' basis of interaction with the visual. Dewan & Ramaprasad

(2012) put forward how the long tail concept fit with the music consumption topic. They zeroed in on the changing characteristics and impact of music distribution and consumption in the digital era. In addition, Hu et al. (2021) carried out a systematic review and meta-analysis on the role of distraction media in controlling pain and anxiety among patients, thus magnifying even greater therapeutic potential application in healthcare settings with music and audio-visual means and further enrichment of exploration of advances in technology.

Through these assorted cultural and societal influences, choices about music are made on issues of allusion, representation, diversity, as well as societal trends. Alexopoulos & Taylor (2019) attempt to analyse the depiction of infidelity in the lyrics of popular songs over twenty-five years to bring a clearer light on the cultural and psychological dimensions of music lyrics and their effects on the audience. Moreover, Purnama et al. (2022) conducted a systematic literature review on digital storytelling trends in early childhood education, highlighting the sociocultural implications of digital storytelling in educational contexts, thereby enriching the analysis of cultural and societal influences on music in visual storytelling.

The impact of music on visual narrative in media is a stepped occurrence, fusing strands that border on historical, psychological, cultural, and technological elements. It draws from an admixture of disciplinary master references integrated into the paper to try to put across arguments regarding the theoretical framework and practical applications, historical development and psychological implications, narrational structure and genre-based analysis, technological advances, and the cultural impact of music in visual storytelling. Such reference integration helps provide a nuanced understanding of the relationship between music and visualization in visual storytelling. It is an understanding that adds to the fullness of apprehending the complexity of this phenomenon.

Music and Visual Storytelling in Media: Challenges and Future Directions.

The challenges and limitations in integrating music with visual storytelling in media, therefore, affect the effectiveness of this combination. It is a perfect synchronization between the music and the visuals. This process is called sensorimotor synchronization, or SMS for short—the coordination of movement or perception with an external rhythm. Gaining proper synchronization between sound and visual components in the media work is the most essential thing toward a perfect and engaging storytelling experience. Filmmakers, however, usually must face many complex issues to ensure SMS, which is very far from simple. The review by Repp & Su (2013) provides insights into conventional tapping studies and the neuroscience of

SMS, shedding light on the intricate nature of sensorimotor synchronization and the potential difficulties associated with achieving perfect alignment between music and visual elements.

Current methods in research and the availability of data are some of the limitations to understanding the effect of music on visual storytelling. According to Maak et al. (2020), some methodological limitations exist in sports performance and injury research—for example, incomplete data or an important confounding variable that could represent fatal flaws in the research methodology. Equally, Rudd et al. (2022) focus on strengths and limitations rather than more internationally large-scale assessment data within the dynamic cultural contexts in Aotearoa, New Zealand, when studying academic resilience. Such findings indicate widely spread challenges in trying to approach the research in interdisciplinary fields like media studies, musicology, or film production, where the available data quality will have a substantial effect on the depth and reliability of the findings.

Furthermore, due to the subjective nature of personal storytelling with visualization, some methodological inadequacies make synchronization challenging. According to Thudt et al. (2017), there are related subjectivities, privacy concerns, and issues concerning the personalized scope of personal visualizations in cases where owners are responsible for data representations and messages conveyed. This subjectivity adds more layers of difficulty to the question of synchronising audio-visuals with music and visual storytelling. Everyone's interpretation and preference can be radically different, making it impossible to contrive something that will have universal impact in the auditory-visual narrative.

The innovations in sound technology have also resulted in inadequacies meant to integrate music with visual narration. There is surround sound as well as digitized soundtracks, which seem to enhance any form of media auditorily but increase the burdens on its synchronization to ensure that perfect harmony between music and visuals is maintained. For instance, the study by Gan et al. (2015), whereby synchronization to a ball bouncing ball with a realistic motion trajectory was presented, challenged this presumed auditory advantage of beat synchronization and put an understanding of biological substrates of synchronization into clearness central to the effective integration of music with visual storytelling.

The challenges in synchronizing music to a visual component, the constraints or limitations of methodologies in existing studies, personal storytelling that has subjective dimensions, and the complications that arise because of technological betterment all pose a significant challenge collectively in using music to enhance the element of visual storytelling through media. The overcoming of challenges and limitations is, therefore,

going to be a defining feature that calls for further research into how music influences storytelling through visual experiences and is, hence, of high value to lay ground for trends both in media productions and in academic research.

The future of integrating music and visual storytelling in media holds several intriguing possibilities. As technology further developed, there is a great potential for more innovation with respect to immersive experiences for visual storytelling. In this regard, possible future research will be the development of learning mechanisms that can understand musical input and develop the corresponding visual shots in storytelling (Lin et al., 2020). This could revolutionize how audiences experience visual narratives, making them far more dynamic and personalized. The role of music in non-fictional media formats can utilize potential research. Already, it has been revealed that music affects emotion, memory performance, and the perceived credibility of media formats (Herget & Albrecht, 2021). The exploration of how music can be used within non-fictional media formats, ranging from documentaries to news programming, is an interesting potential way to enhance viewers' general experience and engagement within such programming. This could further aid in understanding the psychological and cognitive effects of music on the processing of non-fiction stories.

Another direction for future research relates to transmedia music, including its relationship with storytelling. Despite the well-known transmedia tendencies of fictional storytelling, the dimension of music before the narratological process still holds a lacuna in the available literature related to this phenomenon (Vizcaíno-Verdú et al., 2021). Research on how music fits into the transmedia storytelling ecology could shed light on the dynamics of the developing media narrative landscape and how audiences experience it.

Furthermore, the impact of engaging with music video content on social media platforms, such as YouTube, needs to be studied. These dynamics of social media engagements should further be understood at what point they influence music consumption and audience interaction because the potential of this digital format allows artists to combine the oral, visual, performance, and storytelling aspects of their music (Oh & Choeh, 2021). This study leads to an understanding of the developing nature of music consumption and the role of social media in building modern music experiences.

In addition, the potential of music to improve well-being, particularly in high-stress environments such as healthcare settings, presents an avenue for future exploration. Studies have shown that storytelling through music can lead to improved well-being among employees in health care, primarily against the background of burnout and grief (Phillips et al., 2020). Further research in this area adds to developing psychological and emotional well-being interventions for professionals working in intensive work environments.

The integration of arts-based activities, including music, in older adults living with cognitive impairment or dementia is an area that requires continued attention (MacRitchie et al., 2022). This might further examine participant experiences engaged in arts-based co-design activities and how such activities influence their choices during a co-design intervention. Based on the existing literature, the music opportunity or the arts-based interventions can be used to benefit the individual suffering from cognitive impairment, hence providing tailor-made and effective therapeutic strategies.

The future of music in visual storytelling within media holds colossal power and potential. Moving forward, through the interactive learning mechanisms, the role of music in non-fictional media, transmedia music, social media engagements, and therapeutic potentials of music, researchers can lead to a deeper understanding of the multi-faceted way music aids visual storytelling. Possible directions for future research can outline the way and development of media studies as well as musicology and film production, opening new windows into understanding things in a creative and scientific world.

Conclusion

As this investigation of the influence of music on the visual representation of narrative in media concludes, it is essential to consider the intricate and profound relationship between these two artistic forms. While music is often regarded as an element of visualization, it essentially influences the shaping of narratives, evoking emotional regard and impressionable experiences for viewers. Analysis of various theoretical frameworks, historical contexts, and psychological impacts has not only brought into better light the importance of music within this medium. Still, it has somehow strongly emphasized the power of changing music.

The history of music in visual media is an excellent example of the evolutionary landscape of human expression. From silent pictures, where music was outside as a live event within the movie theatre, to today's digital creations and enhancements of sound in modern cinema, each era harboured exceptional relations between sound and vision. This journey is not used in a technological frame per se; it is only in the way that it portrays an evolution of creative ingenuity. Though there was no synchronized sound, the silent film was not silent. The music played in the cinema was very emotional to portray and used to augment the visual portrayal. As the technology went on, the integration of music with the visuals went on, and today one can find sophisticated, layered soundtracks in every media.

The psychological impacts of music on visual storytelling are powerful. Music's universal power creates and evokes various emotions among people, ranging from joy to sorrow, fear to excitement. It can make the tension in

a thriller more terrifying or the sadness in a dramatic scene sadder. Such emotional charge of the scene does not just represent some subjective experience; it is based on psychological theories that explain how music influences our perception and cognition. Adequately chosen music can enliven a scene, making it so memorable and vivid that it would leave a strong impression on the viewer.

Music plays a different role in different genres, and the performance is dependent on the need of the genre itself. Music may be played to create suspense and an ominous feeling in horror films. In romantic comedies, on the other hand, music can be played to emphasize the lightness and warmth of the story. The music that is selected and integrated with visual components can be seen as one of the most central contributions to the building of the narrative in media. Without technical ability, this would not be possible, let alone without an awareness of the sensitivity of artistry.

Despite all the technical advances and creative possibilities that music brings to visual storytelling, significant challenges and limitations remain attached. Probably one of the biggest challenges in the integration of music with a visual narrative is how to get those two things to blend seamlessly together. This requires a deep understanding of both the narrative and emotional material that are inserted by the music. Furthermore, there are issues of practicality around the production of music and matching it with visuals.

Such limitations of current research in the area open various avenues for further research. There is undoubtedly a need to have more studies that approach this subject in an interdisciplinary way, merging knowledge with musicology, film studies, psychology, and technology. Only through such studies will it be possible to understand deeply how music works to influence perception and emotion within visual narrative media. Moreover, with new technologies such as Virtual and Augmented Realities emerging, there could be extreme changes in how music cues are experienced from media. At the same time, many new opportunities with these new technologies will emerge for telling immersive stories in which music assumes an ever more significant role.

Personally, this research project has unraveled just how music is intricately linked with visual storytelling. This research gave me an idea of how music can impact not only the experience of telling a story but the narrative itself. Having seen how music arouses feelings and brings about immersion has been a humbling reminder of the artistic skill inherent in the process of filmmaking and media making overall. It brings out the reason as to why filmmakers, composers, and media producers ought not to treat music as an afterthought in filmmaking but at the center of storytelling.

The findings pose some critical implications and call for further research. For the producers of film and other media, this has been a reminder to select as well as integrate background music with great care to induce maximum narration effect. For composers, findings further underline the creative possibilities and challenges in the production of music, which supports and enhances a visual narrative. This gives a particular new perspective in which to frame for the public this artistic ability associated with their films and media. The implications of this research are huge, and continued study is required. That means that film and media producers will have to wrestle with the controls on how they put together and use music toward garnering its best effects on a narrative story. The findings also, therefore, illustrate the level at which composers can express creativeness in coming up with music that complements visual narratives. This offers a new perspective from which public members may view the high levels of artistic skills inherent in a film or any other form of media they may be consuming.

In the future, we're going to see dramatic developments in music for visual storytelling. The interplay of music and visuals within media is set in motion not just by technological advances but will also open new avenues in storytelling, new avenues of audience involvement, and fresh possibilities for artistic articulation. In the not-so-distant future, unprecedented, cutting-edge, and immeasurably immersive ways of storytelling will become available. All this provides an opportunity for artists, researchers, and audiences to make a study, as well, of the subtleties in this symbiotic relationship—to realize the deeply moving impacts that music has on our experience with visual narratives.

In conclusion, the investigation into the way music influences the visual aspects of a media narrative has been an exploration of the fundamental meanings inherent to two intertwined artistic forms. This research has revealed intricate and multifaceted relationships between music and visual storytelling, demonstrating the capacity of music to influence the structure and emotional impact of narratives. As our investigation and comprehension of this intricate interrelationship continue, we facilitate the creation of more nuanced and immersive storytelling experiences. The future of our field is not only promising; it is a canvas of endless possibilities that await the application of imagination and creativity upon it. The enduring legacy of music in visual storytelling serves as a testament to the unending quest for artistic expression and emotional connection, a journey that continues to inspire and captivate us.

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