



A Semiotic Analysis of Ideological Visual Representations in the 2024 Paris Olympics Opening Ceremony

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Abstract in English

The study aims to scrutinize the semiotic signs of the visual representations in the Ceremony of the Paris 2024 Olympics Opening. Through their visual mechanisms, these signs disseminate numerous narratives and ideologies. The paper, via adopting the semiotic analysis frameworks by Roland Barthes (1972) and Gillian Rose's (2001), provides a systematic and comprehensive approach to decrypting the denotative and connotative meanings of the visual rudiments. The study examined the ceremony's color schemes, performances, symbols, technology displays, and imagery in relation to their cultural and social contexts using a descriptive research design. The findings of the examination of three pivotal performances—the reenactment of The Last Supper, the portrayal of Marie Antoinette, and the portrayal of Joan of Arc—delight in the ability of visual art to subvert conventional wisdom and promote inclusivity. The study provides invaluable insights into the ways that performance and visual art can interact with socio-cultural heritage, encourage social change, and enhance an unconceivable comprehension of past and present identities. More significantly, Paris emphasized that freedom must have no boundaries by doing away with the envelope completely rather than merely pushing it.

Paper Info

Keywords

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1. INTRODUCTION

The Opening Ceremony of the 2024 Summer Olympics held in Paris is a culturally noteworthy occasion around the globe. It is regarded an excellent opportunity for both visual representation and discussion. This widely recognized event commemorates sporting accomplishments as well as a complex network of symbolic and ideological ideas expressed through visual aspects (Leicester, 2024). The ceremony's visual depiction provides a singular opportunity to study how national identity, cultural heritage, and international unity are constructed and expressed. Even with extensive research on Olympic ceremonies, little is known about the ways in which these visual representations convey specific ideologies and stories.

Previous research, such as Arning (2013), Murrmann (2014), and Papoutzis (2014), has notably highlighted on cultural and social effects of the Olympic ceremonies rather than a careful analysis of the signs that heavily contribute to shaping and reshaping the public views. Using both Roland Barthes's semiotic framework and Gillian Rose's visual analysis framework, this research endeavors to state the current gap by means of a semiotic breakdown of the visual symbols in the Olympics Ceremony of the 2024 in Paris. While techniques proposed by Barthes (1972) depict the denotative and connotative implications of symbolic mechanisms exhibited in the opening ceremony, demonstrating how cultural myths and ideologies are articulated, Rose's (2001) model offers an insightful method for grasping the context, content, and critical standpoints of visual illustrations. According to Hu Zhuanglin (2007), the ability to understand multimodal discourse should be given significant weight in this multimodalized era. They, therefore, run together to create an integrated model of analysis in this study.

The study aims to respond to the following query:

In what ways do the visual depictions of the 2024 Summer Olympics in Paris serve as semiotic tools for conveying ideology, culture, and identity?

2. LITERATURE REVIEW

2.1. Semiotics

Saussure, cited by Danesi (2004), claims that the Greek word "semeion," which means a sign, is the source of the name semiotics or semiology. Saussure stated in Chandler (2007) that

semiotics examines the function of signs in social life, while semiology would demonstrate what signs are and the rules that govern them. However, according to American philosopher Peirce in Sobur (2009), a sign is something that represents something to someone in some way.

The notion of "signs" has attracted interest since antiquity, however semiotics, as a distinct discipline, arose in the early 20th century. Key figures in the establishment and advancement of semiotics include linguist Ferdinand de Saussure, philosopher, logician, and mathematician Charles Sanders Peirce, and Algirdas Julien Greimas. Lecture notes on linguistics delivered by Saussure at the University of Geneva were published in 1916 under the title *General Linguistics Studies*. Subsequent to the book's publication, it revolutionized perspectives on social sciences, particularly influencing linguistics, and was applied across several scientific disciplines. Saussure acknowledged the existence of semiotics, which he referenced in his book, anticipating its future establishment. Argued that communication relies on a system of signals and that several systems must be examined within the framework of semiotics. In 1966, Gerimas released a compilation of his lecture notes titled *Structural Semantics: An Attempt at a Method*. This study might be regarded as the foundational method for the science of semiotics (Batu, 2012).

Semiotics is the examination of signs and sign-utilizing behavior. One of its founders, the Swiss linguist Ferdinand de Saussure, defined it as the examination of “the life of signs within society.” While the term was utilized in this context by the 17th-century English philosopher John Locke, the concept of semiotics as an interdisciplinary domain of inquiry only materialized in the late 19th and early 20th centuries through the independent contributions of Saussure and the American philosopher Charles Sanders Peirce (Encyclopedia Britannica, 2025). Saussure (1916) originally introduced the concept of the sign as a dyadic relationship. The model consists of the signifier (the form of a word or image) and the signified (the idea it represents). Adrien Naville (1901):

“Mr Ferdinand de Saussure insists on the importance of a very general science which he calls semiology, the object of which would be the laws of the creation and transformation of signs and their meanings. Semiology is an essential part of sociology. As the most important of sign systems is the conventional language of men, the most advanced

semiological science is linguistics or the science of the laws of the life of language (p. 104).”

Therefore, he, by his structuralist approach, founded the importance of signals within language and cultural systems.

Saussure's views were expanded when Peirce (1931–1958) postulated a triple framework of the sign. This model includes three concepts:

- a. The interpretant (the meaning attained from the sign).
- b. The representamen (the form of the sign).
- c. The object (what the sign signifies).

Peirce discussed three kinds of signs, which runs together to create an exhaustive framework for studying various kinds of signs and along with their roles in discursal communication:

- a) Symbols are those signs which have an random conventional relation with their referents.
- b) Indices are the signs that possess a direct link to their referents.
- c) Icons, which are resemblant to their referents.

Moreover, Gillian Rose's (2001) semiotic framework is regarded as an excellent spot as it contributes much to understand visual depictions. Rose, in her model, accentuates the significance of scrutinizing the content, context, and critical perspectives of visual representations. Her technique comprises a thorough examination of visual elements as she elaborates how images are made and seen in certain cultural and social settings. The approach postulated by Ros is highly reliable because it explicates the structure of narratives as well as the transference of ideologies via visual representations.

Barthes (1972) improved semiotic theory by analyzing how signals are employed to construct and perpetuate cultural myths. Barthes defined connotation as the supplementary cultural or emotional significances associated with a sign and denotation as the explicit meaning of a sign. His examination of mythology uncovers the fundamental power dynamics and cultural narratives by analyzing the use of signs within broader ideological frameworks.

In the end, semiotics presents us important tools for looking at how signs and symbols create meaning in different situations. It also presents us useful information about both verbal and visual communication.

2.2 Paris 2024 Olympic Games

A portion of the 2024 Summer Olympics opening ceremony took place on the Seine. This was the first time such an opening ceremony was held on a river, which raised several concerns and spectator capacity was halved to ensure security (Associated Press, 2024; Ataman & Bairin, 2024). The Paris 2024 Olympic Games represent a significant cultural and global event, with the Opening Ceremony serving as a focal point for visual communication and representation. The Games are meant to explore not only athletic features but also the French cultural legacy, commitment to worldwide unity, and national identity. The visual elements of the Opening Ceremony will play a crucial role in conveying these messages to a worldwide audience (Smirnova, 2024).

The BBC (2024) reports that a dinner scene including drag performers faced criticism from Christian organizations, who believed it mimicked Leonardo da Vinci's *The Last Supper*. The renowned 15th-century artwork illustrates a pivotal biblical event. The Catholic Church in France criticized the event, stating it included "scenes of derision and mockery of Christianity." C Spire, a US telecommunications firm, announced it will withdraw its advertising from the Olympic Games due to its dismay over the parody of *The Last Supper* during the opening ceremony. The ceremony featured a transgender model, a nearly nude Greek god of wine, and music by DJ Butch: a woman who, by virtue of her strong Jewish identity, plus-size physique, and lesbian orientation, fulfilled several criteria in the A-Z of "inclusivity," which seemed to be the primary theme of this year's event (Bindel, 2024).

According to Le Monde (2024), a woman appeared in a window of the Conciergerie, a building where French queen Marie-Antoinette was imprisoned after the 1789 French Revolution, bearing a bloodied severed head and intended to be executed. This was one of the other startling moments of the ceremony. She and her husband, Louis XVI, were subsequently executed by guillotine. Jolly continued, "Certainly, we were not extolling the virtues of this instrument of death,

the guillotine." According to Crispin (2024), the Olympic flag was carried to the Trocadero, which is located across from the Eiffel Tower, by a masked horsewoman clad in silver armor. Did she mean to call to mind the Gallo-Roman goddess Sequana of the Seine or the cross-dressing Joan of Arc, as both were proposed in different ways? Regardless, the artificial horse she rode along the Seine was rather lengthy. Celine Dion, making her first public appearance since 2020, sang Edith Piaf's sad Hymne a l'Amour from the Eiffel Tower before the event concluded, following which the flag was raised upside down and a garish laser show was shown from the tower.

Throughout the years, the Olympic Games have been embroiled in many issues, including accusations of sexism, cultural relativism, and outright mismanagement. In my opinion, the opening ceremony in Paris this year was marked by mediocrity. It evidently endeavored to portray an inclusive society, although it ultimately resembled a chaotic altercation at a carnival.

2.3 Previous Research

The semiotics of Olympic Opening Ceremonies have been examined in earlier research, which has shown how visual components express national and cultural meanings. The opening ceremony of the 2024 Summer Olympics in Paris, however, has not yet been the subject of any research. By offering the first semiotic analysis of Paris 2024, this study seeks to close that gap.

Murrmann (2014) analyzes the terminology employed in the Olympic Charter to articulate principles and regulations in sports, contending that it necessitates examination for equity and impartiality. The paper emphasizes the Charter's extralinguistic message promoting equality in sport while underscoring the necessity to examine its linguistic dimensions. Even though the Charter gets regular updates, Murrmann says it may still need a few language changes to make sure it is free from discrimination and meets the standards of political correctness, given current debates about language issues and feminist and purist claims.

Arning (2013) conducted a semiotic analysis of the opening ceremonies of the Summer Olympic Games as performative texts. These events are eagerly anticipated on a global scale as a result of media coverage. The objective is to convey a distinctive aspect of the host city and nation, as well as an Olympic welcome, in spite of the substantial audience. This poses a challenge to communication and prompts inquiries regarding symbolism. Research indicates that Olympic rituals foster internal cohesion and soft power. Soft power is becoming increasingly valuable in a world that is becoming more multipolar, and opening ceremonies present a prime opportunity. The

investigation investigates the utilization of double coding by Olympic organizing committees to achieve a harmonious equilibrium in the communication objectives of the opening ceremony. This comparative semiotic analysis analyzes each event from Moscow 1980 to London 2012.

Papoutzis et al. (2014) conducted a visual analysis of the 2004 Athens Olympics' opening ceremony, focusing on the sports representation and social identities shared by the modern Greek producers. They used a sociological perspective on sport to understand the Olympics as a vehicle for promoting athletic identities and social behaviors. The study examined how visual messages from Olympic ceremonies create meaning based on viewer responses, aiming to uncover patterns in meaning formation. The results indicated that researchers and viewers notice more iconic message elements than symbolic or indexical ones, but symbolic meaning is more powerful. The study highlights the importance of understanding the cultural axis of Greek heritage in sports, athletes, gestures, and symbols in shaping meaning formation.

The current study's findings and the earlier ones mentioned above are similar in that they both deal with signs and interpretation. Although multiple researchers have investigated the semiotics of previous Olympic ceremonies to analyze their role in shaping national identity and conveying cultural significance, no academic research has yet concentrated on the 2024 Paris Olympics Opening Ceremony. Further, no one has contributed to examine the data of the previous Olympic ceremonies adopting the integrated models by Barthes (1972) and Rose (2001). Accordingly, the present study has inspired by this research gap to presents the first semiotic analysis of the visual illustrations in Paris 2024.

3. METHODOLOGY

This study conducted a semiotic analysis of the visual representations of the 2024 Paris Olympics, using a descriptive qualitative method. Qualitative research is an understanding process based on several methodological traditions of investigating non-quantifiable facts and analyzing the character of something in different social contexts (Cresswell, 1994). The data of this research focused on the three iconic selected pictures: *The Last Supper*, *Marie Antoinette*, and *Jeanne d'Arc*. To gain insight into the ultimate description of national identity and wide-reaching representation, these images were scrutinized in terms of their historical and sociocultural settings. These three images were chosen because they are "Pivotal Performances". Together, they provide a comprehensive look at the three pillars of analysis:

1. The promotion of LGBTQ+ identities (The Last Supper).
2. The deconstruction of historical boundaries (Marie Antoinette).
3. The advancement of feminist principles (Joan of Arc).

The data for this study were collected from reporting sites of the Opening Ceremony of the Paris 2024 Olympics. The researcher examined the visual facets, that encompassed symbols, color palettes, imagery, recitals, and technology performances employed during the occasion. Additionally, the researcher inspected official reports on the events, historical stories of the figures, and supportive materials to deliver further background information. The analysis framework utilized the concept of the myth by Roland Barthes (1972) and Gillian Rose's (2001) visual methodologies to construe the symbols comprising the images. Since the pictures are comprised of many meanings and mythological implications, Barthes' framework is employed. Furthermore, Rose's methodology offers a systematic way to examine the synthesizing, sociocultural, and revelatory dimensions of visual symbols.

4. DATA ANALYSIS

This section will start with a contextual description of each picture followed by a semiotic analysis of their main visual features.



Figure 4.1, The Last Supper

The image above, which features drag queens, a transgender model, and the blue guy was in costume as Dionysus (the god of win from the Greek Mythology), is reminiscent of Leonardo

da Vinci's painting *The Last Supper*. The River Seine served as the backdrop for the biblical scenario.

1. Denotation and Connotation

In terms of denotation, you can see a variety of people, such as a transgender modal, drag queens, and a singer painted with blue and dressed as Dionysus, what looks like *the Last Supper* (it match DaVinci's painting). Apparently, the image provides a strong sense of joy, happiness, and love. Along with female figures around them, they appear to be in a festive setting with cheerful flowers surrounding them as a literal decoration.

In terms of connotation, gathering all these figures in one picture implicitly pose ideas of diversity, inclusivity, acceptance, and celebrating different identities. Regardless of backgrounds, personality, life experiences and beliefs, they are all included in one universe. In the picture, the Greek god of win and partying represent freedom, extravagance, and going against social norms. Dionysus, in Greco-Roman religion, is a nature god of fruitfulness and growth, best known as the god of wine and ecstasy.

The Dionysian dancing mark is viewed as an invitation to minorities, desire and emancipation. Dionysus's worship held particular significance for literature and art, and he possessed the ability to inspire and induce ecstasy. The vivid blossoms flowers have long been employed to express feelings, ideals, and convictions; in particular, certain blossoms stand for liberty and self-reliance. represent vitality, beauty, and perhaps even an appreciation of diversity and the natural world.

Lastly, it is clear that Davinci's replication of *The Last Suppe* is deliberate and adds levels of provocation, reinterpretation, and challenge to religious traditions. A disproportionate number of Christians are offended by this performance since Dionysus clearly insults Jesus by symbolizing him.

2. Myth and Ideology

A set of references incorporated in this image such as mythological historical figure, religious hints, and sexual figures. All of these run together to disseminate ideological messages. Dionysus, like other Greek gods, has a number of emblems linked with his personality. The first

message that can be noticed is that he implicitly denotes liberation from firm norms. Moreover, this figure, in its historical context, accentuates themes of desire and trance through his nakedness and blue-painted body.

He is also known as the deity of celebrations, fertility, drinking, and lunacy. Therefore, Dionysus, through a divine deity, is portrayed surrounded with a variety of performers, to stimulate challenging traditional views on gender and sexuality and at the same time he represents an invitation to acceptance and inclusion (i.e. to accept and include all people no matter what their background or sexual identity is.) The imagery resonant Dionysian rituals that bring a variety of people together, and that goes in line with the Olympic ceremony that similarly celebrates global diversity and unity, to invite people all around the world to change and renewal. Thus, this opening is akin to Dionysian themes.

Most importantly, public opinion suggests that the performance resembles da Vinci's Last Supper painting. It directly contradicts religious customs and norms since religion opposes variety, gender equality, and acceptance. The festive atmosphere, challenging conservative religious rules and convention, highlights the status of freedom and happiness in self-expression, inspiring the audience to embrace whatever identities they aspire to.

3. Content Analysis

Apparently, the ceremony features vibrant costumes, flowers, a blue guy surrounded by a bunch of people from different background, and a significant upbringing, arranged similarly to *The Last Supper* to emphasize its importance. The blue guy is Dionysus who is portrayed as a dominant character. This deity symbolizes festivity and challenging common religious standards. To increase the themes of beauty, growth, and diversity, many flowers are distributed. The involvement of various LGBTQ and feminine figures shows how modern life illustrates the fluidity of gender and the subversion of traditional gender roles.

4. Contextual Analysis

The image represents the Opening Ceremony of the Paris 2024 Olympics, receiving extensive media attention. It aims to encourage violating the religious figures by mimicking a famous religious artwork. Also, there is an accentuation on the LGBTQ+ community and their

legitimized representation in mainstream media. The whole performance goes in line with the ongoing actions that encourage acceptance and visibility for marginalized collections. The artwork's reinterpretation of a sacred Christian tableau is likely to provoke controversy. Therefore, Devout individuals, seeing this as disrespectful atmospheres or blasphemous, are outraged.

5. Critical Analysis

The ideology of the performance encourages the celebration of transformations and softly challenges conventional gender and sexual roles. The ceremony supports a more inclusive culture by repudiating existed cultural values and accepting diversity. The discourse highlights "soft power," which contends that the opening may exert influence on themes of freedom and authenticity, emphasizing the value of being whatever the individuals in the face of cultural expectations. The imagery depicts religion via cultural values and iconography in a modern environment.

6. Intertextuality

The link with *The Last Supper* prompts a reevaluation of its transgressive nature. Meaning they are the primary center of the picture in order to capture the viewers' attention. Drag queens, a transsexual model, and a singer dressed (the controversial Dionysian) are all modern aspects. The transition from religious themes to contemporary symbolism of this freedom can effectively convey the spiritual meaning of the Olympic Games. Contexts that challenge traditional views on sanctity have always promoted the values of equality and freedom. Inclusion, diversity, and the celebration of unconventional identities are important issues addressed. A more inclusive society is promoted via the representation of characters like Dionysus, the presence of different artists, and music played by a lesbian activist DJ. The interaction and conceptual link between individuals, locations, and objects in a visual symbol representation picture is referred to as reproduced meaning. This demonstrates the ability of visual aids to convey intricate cultural and ideological ideas.



Figure 4.2, Marie Antoinette

The image depicts headless Marie Antoinettes lining the banks of the Seine during the opening ceremony of the Paris Olympics. The final queen before the French Revolution, Marie Antoinette, who was married to Louis XVI, was present at the ceremony without a head. Marie Antoinette was famously sentenced to death by guillotine in 1793 after being found guilty in a trial.

1. Denotation and Connotation

The event included a decapitate Marie Antoinette, the final queen before the French Revolution and wife of Louis XVI. After being found guilty in 1793, Marie Antoinette was famously executed by guillotine. Historically, the beheading is a reference to Marie Antoinette's execution during the French Revolution.

The symbolism of decapitation: It shows how cruel and dramatic the end of the monarchy was, bringing up ideas of revolution, justice, and historical change. "Red Gown": The color red stands for "blood," "revolution," and "passion," which makes the performance even more dramatic and sad. Fiery Hair: The performer's hair is styled in a fiery way, which stands for chaos, passion, and the destructive power of revolution. The fiery head provides it a strange and provocative twist. It also evokes images of flames, prompting thoughts about the intense burning of revolutionary fervor and how fire can transform things through destruction and purification.

2. Myth and Ideology

a. Cultural Myths:

The Myth of the Fallen Monarchy: The show advances the plot (i.e. Marie Antoinette's terrible demise.) The collapse of the French monarchy and the end of the ancient régime On

October 14, 1793, she was hauled before the Revolutionary tribunal; two days later, she was executed by guillotine. Myth of Revolution: Since many French people detested the monarchy, particularly Marie Antoinette, the production discusses the severe measures adopted during the French Revolution and the potency of revolutionary change.

b. Ideological Messages

The headless figure represents the demise of the old governing system and critique the monarchy's excesses. Monarchies in Europe and its underlying doctrines, such as the Divine Right of Kings, came under growing criticism throughout the Age of Enlightenment, which opened the way for the French Revolution and the declaration of the monarchy's overthrow in France. Revolutionary Ideals emphasize concepts of liberty, equality, and fraternity that are consistent with the revolutionary spirit of contemporary life. This paves the way for the modern Revolutionary ideals and the declaration of the end of the old standards in the in world.

3. Content Analysis

a. Visual Elements:

1. Headless Antoinette: a smart attempt to strikingly draw the audience attention towards the past that carries the core concept of human shift.
2. Red Gown: An exhaustive and historically accurate costume that refers to the bloody French revolution, and meanwhile it shows how rich Marie Antoinette was.
3. Fiery hair: While the slogan of the French revolution was "liberty, equality, fraternity", the performer's hair is arranged to resemble the initial fires of that revolt.
4. The window: The shift from a conservative to a more open society. It reflects the first stages in the revolution of human thought.

4. Contextual Analysis

a. Production and Circulation:

The controversial performance was held in a stylized, theatre-like act. The place looks like the Versailles palace which is excessively luxurious, referencing the French monarchy. People all

over the world watch the French history as part of the Olympic Games' opening ceremony. Therefore, audiences are remotely ideologized.

b. Interpretation:

Historical Reflection: Encourages viewers to reflect on the historical events of the French Revolution, and how the monarchy was overthrown, that was it. But the monarchy did return in form of religion, social restrictions, and cultural standards. Thus, it suggests the continued spirit of the revolutionary standards in present-day society.

5. Critical Analysis

a. Critique of Power: Regardless of how strong the dictatorship was the headless queen represents unrestrained authority and the challenges that arose during the Paris uprising as a result of excessive governmental influence.

b. Narrative Construction:

Historical Narrative: Creates a story to describe how this uprising occurred during the spectacular and deadly French Revolution.

Contemporary Interpretation: Encourages individuals to consider the influence of historical events on current attitudes and views.

6. Intertextuality

a. Reference to Historical Events: Given that "liberty, equality, fraternity" was the French Revolution's motto, the performance is centered on the French Revolution, particularly Marie Antoinette's imprisonment and subsequent execution. Marie Antoinette was known as Madame Deficit because many French people detested her and thought that her penchant for pricey clothing was contributing to France's impending financial collapse. By connecting the performance to actual events that took place there, the Conciergerie's location enhance the historical intertextuality.

b. Cultural and Political Commentary: The image critiques the historical impact of the French Revolution and its ongoing influence on contemporary French identity.

In conclusion, the image of decapitated Queen Marie Antoinette in this occasion symbolizes the complex history of the French Revolution, disanointing ideological messages about how intricate it is to live in world that dos not value human right according to the left standards. to uncover deeper meanings about historical reflection and critiques of authority, the devices postulated by Barthes's model and Rose's framework. The performer's vibrant hair symbolizes the intensity and transformative nature of the revolution, highlighting its potential for both destruction and purification.



Figure 4.3, Jeanne d'Arc

One of the most dramatic events of the ceremony, and perhaps of any contemporary Olympic Games, was the appearance of the Olympic flag carried by "Joan of Arc." It was a sight to behold as a mysterious, hooded "Joan of Arc" raced along the Seine River on a silver, metal steed. Eventually, "Joan of Arc" appeared at the Trocadero stadium for the opening ceremony, marching toward the stage to raise the Olympic flag. Because of her involvement in the siege of Orléans and her demand that Charles VII of France be crowned during the Hundred Years' War, Joan of Arc is revered as the patron saint of France.

1. Denotation and Connotation

a. Denotation: The image depicts a performer attired as Joan of Arc, mounted on a self-propelling silver horse, while grasping the Olympic flag.

b. Connotation:

Historically, Joan of Arc is a symbol of French national pride, bravery, and faith in God. The silver horse represents the combination of historical bravery with modern technological progress, showing that Joan of Arc's legacy will never fade. Moreover, the Olympic flag stands for peace, unity, and working together around the world, which is in line with Joan of Arc's spirit and the ideals of the Olympics. Joan of Arc is shown as a strong and brave woman, which is in line with her role as a feminist icon and role model.

2. Myth and Ideology

a. Cultural Myths:

Myth of the Heroine: Joan of Arc is a timeless symbol of fighting for one's beliefs because she stood up for her country and was brave.

Myth of Technological Progress: as the mechanical horse progresses to cross the river, it shows how old-fashioned heroism can be mixed with new ideas to deduce new principles that align with the contemporary inclusive life.

b. Ideological Messages:

Unity and Peace: The Olympic flag carried by Joan of Arc references modern ideals and at the same time it serves as a symbol of the values of peace and unity for all communities to live together.

National Pride and Empowerment: Continues the discussion of the enduring influence of historical figures, national pride, and empowerment.

Feminist Symbol: Joan of Arc is a powerful female icon who embodies the issues of women's empowerment and gender equality.

3. Content Analysis

- a. Joan of Arc Costume: Genuine medieval armor of the early Middle Ages used attire that exhibits historical authenticity and resilience of women.
- b. Mechanical Silver Horse: This sculpture illustrates how the Modern Era of sculpture has been characterized by notable breakthroughs in materials and forms, reflecting greater creative trends and technical developments at the nexus of modernity and history.
- c. Olympic Flag: One of the most identifiable emblems of the Olympic Games is the Olympic flag. The flag connects the historical character to modern world ideals.
- d. The Seine: A river that was once a major goddess in Roman mythology is now a representation of time. A figure of Joan of Arc may be seen "galloping" along the Seine on a mechanical silver horse. Joan's armor has been transformed into a metallic hoodie suit that defies gender norms and is enigmatic, bizarre, and technologically astounding.

4. Contextual Analysis

Paris's riverbanks may be used to track its historical development, which enhances the task of connecting historical sites in a seamless visual and spatial narrative. The performance is seen by people all around the world as part of the opening ceremony of the Olympic Games. This shows that France aimed to showcase both its current identity and cultural legacy through this ceremony.

5. Critical Analysis

a. Ideological Messages:

Empowerment and Unity: The image promote concepts of global unity, national pride, and empowerment of women.

Historical Legacy: Illustrates the significance of historical personalities in forming a country's identity and values.

Gender Equality: Joan of Arc's representation as a powerful female leader highlights the challenges of promoting gender equality and women's rights.

b. Narrative Construction:

Historical Narrative: Describes a tale that demonstrates Joan of Arc's valor and heroism.

Contemporary Interpretation: Encourages individuals to consider how historical personalities can influence contemporary beliefs and values.

6. Intertextuality

a. Reference to Historical Events:

The presentation discusses how Joan of Arc fought in the Hundred Years' War and her significance as a national hero in France. The addition of a mechanized horse modernizes the plot and makes it feel as if it is taking place right now.

b. Cultural and Political Commentary:

The picture illustrates the idea that bravery is ageless and that historical personalities have a lasting influence on a country's identity. Joan of Arc's image is used in the performance to highlight the value of bravery, patriotism, and the fight for justice. Feminist Intertextuality: Because Joan of Arc defied gender norms and was a trailblazing female leader, her representation shows that she is a feminist icon.

In conclusion, the image of Joan of Arc from the opening ceremony of the Paris 2024 Olympics employs powerful visual and semantic aspects to demonstrate how heroic, significant in history, and feminist this national heroine is. Using Barthes' semiotic model and Rose's visual analysis framework, we discover layers of meaning related to reflecting on history, feeling proud of one's nation, gender equality, and merging current technology with historical legacy.

5. DATA DISCUSSION

1. Provisional Religion: A Reimagined *The Last Supper* with multiple gender expressions and sexual orientation, can be perceived by some as an act of provocation against religious values. Many devoutly religious people would likely find altering a sacred representation of Christ in their faiths to create visibility for LGBTQ+, to be sacrilegious. Many will also tend to view this alteration as a deliberate affront to their religions rather than an attempt to promote greater acceptance; thus, they will divert attention away from the overall message that we all deserve acceptance.

2. Aversion To Violent History: Although viewing a headless Marie Antoinette is a representation of the ideas behind the revolution, it can cause discomfort in some viewers due to the direct link of this depiction to violent and tragic periods of history. The image may be seen as simplifying one of the most critical times in French History when many people suffered and died from their efforts to bring social reform. This view may lead others to believe you do not have concern or respect for the suffering caused by the fall of the monarchy.

3. Gender Representation and Simplification: The way in which she was portrayed as an inspirational woman was commendable. Nevertheless, her portrayal has faced criticism for oversimplifying her complexities through history. It would have been fitting to depict her as a heroine for feminism; however, depicting her as such too heavily may result in diminishing her multifaceted legacies into that of one woman's struggle for emancipation. In addition to this, many of the other significant areas of her lives (i.e., her role as a military leader, her devotion to religion, and her nationalistic zeal) are being ignored. Additionally, the modern take on her story utilizing a robot horse could also be viewed as minimizing the importance of her true story and therefore the importance of her legacy.

6. CONCLUSION

The visual elements of the opening ceremony of the 2024 Summer Olympics in Paris represent an array of complex meanings regarding ideology, culture and identity. This combination of imagery seeks to advance tolerance and diversity while at the same time challenging traditional cultural narratives. It does so by using iconic imagery, historical figures and contemporary symbolism. The study demonstrates the various ways in which these images can be used to communicate distinct ideologies; they include, but are limited to, the deconstruction of historical boundaries, feminist principles and the advancement of LGBTQ+ identities.

A desire to confront traditional views on religion and support a progressive understanding of gender/sexuality variety is evident in the depiction of drag queens, trans characters and homosexual imagery within traditional biblical events such as "The Last Supper." In addition, the depiction of this historic Christian image in a new way that communicates a visual language that both supports and contests shifting social understandings of gender/sexuality reinforces the larger ideological position of the 2024 Paris Olympics as a venue for inclusiveness. The depiction of

historical figures such as Marie Antoinette and Joan of Arc serves another function in its role as a tool of cultural critique; it allows for the discussion of how history and cultural constructs have been reinterpreted in light of modern-day debates over feminism, revolution and societal norms. At the same time, the ceremony illustrates how cultural constructs continue to evolve and contest one another by combining symbols of power (Joan of Arc's re-imagined feminist character) with symbols of oppression (Marie Antoinette's depiction).

Both individuals will act as metaphoric representatives for larger societal issues of resistance to authority and shifts in gender role constructs as symbolic representations of the underlying ideological movements that exist today. In terms of the semiotics behind the Olympic Games' opening ceremony, there are two key factors that make them meaningful: the images selected and the manner in which those images were developed to appeal to an audience across the globe. While they generate controversy and inspire examination into what exists between tradition and modernity, they also carry a message of progress and unity. Additionally, some controversial components such as the Dionysus figure and stylized depictions of revolution and violence were added to further the goal of challenging dominant cultural norms and establishing a more inclusive global dialogue.

Overall, the opening ceremony visual elements of the 2024 Summer Olympics in Paris are powerful semiotic devices that present a wide range of abstract ideas related to culture, philosophy, and identity. They provide a platform for reflecting upon and creating change in the evolving nature of sex/gender identity and political participation in our modern society. However, because their ability to convey these messages is open to misinterpretation or offense, this highlights the fine line between ideological advocacy, cultural representation, and art. Ultimately, the significance of this event lies in highlighting the impact of visual media on public opinion and cultural identity in the twenty-first century through this complex interaction of symbols.

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المستخلص

تتناول هذه الدراسة تحليلاً سيميائياً يسلط الضوء على الفجوة في الأدبيات المتعلقة بالتمثيلات البصرية لحفل افتتاح أولمبياد باريس 2024، والذي ينقل أيديولوجيات وسرديات متنوعة من خلال مكوناته البصرية. باستخدام نموذج التحليل السيميائي لرولان بارت (1972) وإطار التحليل البصري لجيليان روز (2001)، تقدم الدراسة نهجاً منهجياً وشاملاً لفك رموز المعاني الدلالية والإيحائية للعناصر البصرية. درست الدراسة أنظمة الألوان والعروض والرموز والتقنيات المستخدمة والصور في الحفل، وعلاقتها بسياقاتها الثقافية والاجتماعية، مستخدمةً تصميم بحث وصفي. وتُبرز نتائج دراسة ثلاثة عروض رئيسية - إعادة تمثيل العشاء الأخير، وتصوير ماري أنطوانيت، وتصوير جان دارك - قدرة الفنون البصرية على تفويض الحكمة التقليدية وتعزيز الشمولية. تُقدم الدراسة رؤية قيمة حول كيفية تفاعل فنون الأداء والفنون البصرية مع التراث الاجتماعي والثقافي، وتشجيع التغيير الاجتماعي، وتعزيز فهم غير مسبوق للهويات الماضية والحاضرة. والأهم من ذلك، شدّد باريس على أن الحرية يجب ألا تكون لها حدود، وذلك بالتخلص من القيود تمامًا بدلاً من مجرد تجاوزها.

الكلمات المفتاحية: التحليل السيميائي، الألعاب الأولمبية، الرموز، الأيديولوجيات، الاحتفالات