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News and Data Visualization: The Visual Construction Of Meaning In Digital Journalism

Abstract. This study examines the role of data visualization in digital journalism and explores how visual discourse shapes the construction of meaning in contemporary news reporting. The research aims to analyze the epistemological, political, and discursive functions of visual representations by focusing on television coverage of the 2023 Turkish elections. The study highlights the scientific and practical significance of understanding how media organizations use graphics, maps, and visual interfaces not only to convey information but also to frame political reality. A qualitative visual discourse analysis was employed to evaluate visual composition, color regimes, scale choices, and text-image relations across four major national news channels. The findings show that each channel constructs distinct visual regimes that reflect institutional editorial policies and ideological orientations. Data visualizations, therefore, act as narrative devices that shape public perception by emphasizing certain data while obscuring others. The study contributes to the field by demonstrating that data visualization is not a neutral technical tool but a key mechanism in the production of political meaning. These results offer practical implications for improving visual literacy, strengthening transparency in data journalism, and encouraging more ethical visual communication practices in news media.

Keywords: data visualization, visual discourse analysis, digital journalism, media representation, television news, political communication.

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Introduction

The historical development of digital communication technologies has profoundly transformed the practices of producing, distributing, and consuming journalism. While a text-based structure dominated traditional print journalism, visual and interactive content has assumed a central position in digital journalism. This transformation represents not only a technical change but also an epistemological rupture concerning how knowledge is produced, presented and interpreted in the public sphere. In addition, with the emergence of Web 2.0 and the rise of user-oriented content production, massive digital data clusters have been generated—data of a scale that cannot be processed through traditional methods. As a result, data journalism has become increasingly important. Although data journalism existed prior to digitalization, the practice of visualizing numerical information and thereby making it more comprehensible has been implemented since the 1800s. Parallel to the development of software and design programs, data journalism has begun to be used more intensively with digitalization [1].

Data visualization refers to presenting complex datasets to readers through meaningful graphic representations in modern journalism. However, this process does not serve merely as a function of “simplification”; it also determines which aspects of the news are made visible and which are rendered invisible. Charts, maps, and infographics have ceased to be mere tools of representation and have become narrative devices that construct reality. The elements and narratives associated with the use of photographs in the press have been reflected in all components of visual representation. Therefore, the relationship between news and data visualization is not seen solely as an artistic or technical issue, but as an area that must be addressed within the context of power, ideology, and discourse.

This study examines the role of data visualization in digital journalism within a theoretical and applied framework and discusses how visual narrative techniques transform news discourse. The study assumes that data visualization is not a neutral tool; beyond making the subject more understandable, it also carries the aim of constructing meaning.

Visual Culture Theories and Media

When studies on visual culture are examined, it becomes evident that the visual is not merely an aesthetic element but plays a fundamental role in the construction of social meaning. Mirzoeff [2] defines visual culture as “the practice through which the modern subject makes sense of the world via visual

representations.” In this context, news graphics and data visualizations can be regarded not only as tools that convey information but also as structures that shape the ways in which the modern subject “reads” the world. When the relationship between news and meaning is considered together, this becomes even more evident.

Manovich [3] emphasizes that graphics and interfaces in digital environments are cultural forms and that these forms produce ideological meanings. The graphics used in news normalize a particular understanding of reality and limit alternative ways of reading it. In audience studies, Hall’s work on encoding and decoding opened a new path for examining television audiences by demonstrating that viewers may possess at least three analytical positions. Accordingly, viewers watch television programs to search for meaning, extract meaning, or produce meaning. However, viewers are often not fully aware that they are decoding while watching television, because making meaning from a program is an everyday, taken-for-granted activity—something viewers constantly do while watching television [4].

The discursive practices that are constructed through text are likewise constructed through visuals. This demonstrates that visualization is not only a technical or artistic design activity but also a cultural and political practice.

Discourse, Power and Representation

Foucault emphasizes that power and knowledge cannot be considered independently of one another, and that knowledge is always reproduced within specific power relations. He states that “power operates not only through repression but through the production of knowledge” [5]. According to him, power functions not as a force that suppresses reality but as a mechanism that produces and organizes it. In the postmodern context, this becomes a necessity, since power is established not only through coercion but also through the production of consent. Foucault also notes that power is not a structure that imposes knowledge in a one-directional manner, but rather a network that circulates knowledge through discourses [5]. The graphics, percentages, and color codes repeatedly displayed on the television screen likewise operate as part of this discursive network, shaping viewers’ perception of political reality within particular frameworks.

Foucault’s approach to the relationship between knowledge and power carries particular importance in the context of data journalism. For Foucault, knowledge is not an autonomous domain independent of power; rather, it is

produced and circulated within power relations. The selection of datasets, which statistics are turned into news, the visual forms through which they are presented, the colors used, and how elements are scaled—all of these are directly related to the knowledge/power dichotomy.

Van Dijk's [6] approach to critical discourse analysis demonstrates how the media reproduce ideological structures. In this context, visualizations are likewise treated as components of discourse; it is argued that graphic language is not neutral, but ideological in nature.

Historical Development of Data Journalism

The roots of data-driven journalism extend back to the nineteenth century. In Visual 1, the news item published in *The Guardian* involves the reorganization of a large amount of data into a textual format, transforming it into a comprehensible narrative. In early examples such as this, simple statistical tables were included on newspaper pages. However, data journalism as it is understood today emerged in the late twentieth century with the development of computer-assisted reporting techniques.



Figure 1 An Early Example of Data Journalism in The Guardian, May 1821

Source: <https://www.theguardian.com/news/datablog/2011/sep/26/data-journalism-guardian>

According to Anar [7], data journalism can be defined as a new field of specialization that emerged within journalistic practice, placing quantitative data

analysis at its methodological center and belonging to the information ecosystem of the digital age. This discipline encompasses the systematic acquisition, processing, analysis of raw data sets, and the transformation of the results of these analyses into a public narrative through visualization techniques. Its conceptual foundations lie at the intersection of notions such as *data abundance* and *open data* - brought about by the internet and digital technologies - together with the tradition of investigative journalism in conventional news production. As emphasized in foundational texts such as *The Data Journalism Handbook*, one of the distinguishing normative characteristics of this practice is the transparent accessibility of the raw source material underlying a published news item. This increases the verifiability and reproducibility of journalism, bringing the profession closer to an empirical investigative process.

Possessing an interdisciplinary character, data visualization has transformed the role of the journalist just as it has affected every other field. Today, professionals working in this area are expected not only to have knowledge of journalistic ethics and news values but also to possess technical - digital skills such as statistical literacy, data mining, basic programming, and data visualization. This situation has turned the field into a complex area of practice intertwined with design, computer science, and the social sciences, rather than merely a news production technique [8].

Although the roots of data journalism can be evaluated alongside the history of journalism itself, its contemporary form was reached with the emergence of computer technologies. In the 1970s, the understanding of computer-assisted journalism enabled journalists to use databases to produce news. With the widespread use of the internet in the 2000s and the strengthening of open data movements, data journalism entered a new stage. Institutions such as *The Guardian*, *The New York Times*, and *ProPublica* established data teams, turning large data sets into tools for making information comprehensible to the public.

This transformation has expanded the boundaries of journalistic practice; new areas of competence such as data analysis, coding, and visual design have been added alongside reporting. The longstanding expectation that journalists possess broad and encyclopedic knowledge has now been supplemented with skills in reading, interpreting, and visualizing data. Thus, the interdisciplinary character of journalism has deepened even further.

Data Visualization in News and the Production of Visual Meaning

Data visualization is not merely a technical tool that simplifies complex information in the field of journalism; it is also a powerful mechanism of meaning production that determines how public reality will be perceived [9, 10]. For example, the graphics, maps, percentage tables, and animations used in television news do not simply provide viewers with “information” but are visualized with the aim of constructing the framework through which that information will be interpreted.

Data visualization practices transform the temporal and spatial structuring of news. Continuously updated counters and animated graphics produce a visual regime that enables the news to be «experienced as a process» [3]. Data visualization in news should be considered not merely as a tool for information transfer but as a process of visual rhetoric and semiotics. Visuals should be read as complex texts that represent social reality from a particular point of view and construct meaning through that representation [11, 12]. For example, the red and blue colors used in an election map do not merely show partisan distribution; they also create a strong narrative about geographical polarization, power blocs, and political trends.

The final product of the data journalism process is not limited to content that relies solely on data visualization and provides only information. On the contrary, it presents visual representations that are emphasized and contextualized based on the analyzed data. Therefore, storytelling in data journalism refers to the process in which the information obtained from data analysis is presented in a format - integrating textual and visual elements - that is understandable, engaging, and consistent with journalistic principles. In this context, storytelling in data journalism means organizing and conveying the information reached at the end of data analysis in a way that people can understand, interpret, and benefit from.

Method and materials

This study is based on a qualitative research design. The sample of the study was selected through purposive sampling from data-based news broadcasts aired on national news channels. The method used in this research is visual discourse analysis. Visual discourse analysis is a qualitative research approach that treats visuals not merely as representational tools but as discursive practices that play an active role in the construction of reality. This method aims to reveal the meaning regime within which the visual is produced by analyzing the composition of the

visual, its color regimes, framing structure, the relationship between text and visual, and recurring visual codes.

The theoretical basis of visual discourse analysis is grounded in approaches that conceptualize discourse within the framework of the power–knowledge relationship. While Foucault defines discourse not merely as a linguistic structure but as a historical practice that both produces and organizes knowledge, he also emphasizes that visuals are part of the discursive field [5]. Accordingly, visuals do not passively reflect reality; rather, they function as technologies that determine the ways in which reality can be thought.

In this study, visual discourse analysis was conducted at three main levels. The first level includes the formal analysis of the graphics used on television news screens. In this stage, the use of color (red, blue, gray tones), the placement of percentage charts, the central or peripheral positioning of map representations, and the ways in which they contribute to the comprehensibility of data were evaluated.

During the analysis process, the following criteria were used:

- Graphic type (line graph, bar chart, pie chart, map, etc.)
 - Color codes and visual hierarchy
 - Scaling methods (linear, logarithmic, axis break)
- Semantic relationship between text and visual

Each news visual was systematically examined using analysis templates prepared in accordance with these criteria.

Findings

A significant portion of the news analyzed within the scope of the study shows that data visualization has become the main carrier of the news. Particularly in online journalism, numerous examples were identified in which the text is pushed into the background and the visual narrative assumes a primary role. This situation also indicates a transformation in news-reading practices. Rather than reading text line by line in a traditional manner, readers tend to scan graphics and infographics. This form of reading carries the risk of information being consumed superficially.

Visual Discourse Analysis in the Example of CNN Türk, A Haber, FOX, and TRTGeneral Visual Regime and Screen Layout

In the 2023 election night television broadcasts, a common feature of all four channels is that a large portion of the screen is occupied by data visualizations.

However, beneath this shared characteristic lie different visual regimes and discursive preferences. As a public broadcaster, TRT prefers a more static and institutional graphic language, whereas FOX draws attention with its high tempo and screen density. CNN Türk, in its joint «Election 2023» broadcast with Kanal D, constructs a competitive frame close to a «show» aesthetic, especially through studio design featuring large screens, multiple graphic panels, and dynamic transitions. A Haber, on the other hand, under the Turkuvaz Media umbrella, positions itself with both a technical and ideological claim to superiority through a presentation that emphasizes «high-tech equipped studios» and «detailed graphics» (Fig. 2).



Figure 2 Types and Their Discursive Functions

When the screen layout of these four channels is compared, FOX frames the election as a geographical competition by presenting map representations side by side in two panels. It can be said that this map representation contains an emphasis on Turkey's sociology. CNN Türk, even before data appears on the screen, has prepared comparative bar charts. A Haber constructs a discourse of hierarchical superiority by predominantly using percentage boxes and candidate bars. Erdoğan's graphics are in the upper position or appear first from left to right (reading/viewing direction). TRT presents the data within an institutional structure through circular percentage graphics, regional boxes, and an orderly screen architecture. Thus, among the four channels, the types of graphics construct

political reality in four different discursive forms: competition (FOX), preparation for a race (CNN Türk), superiority (A Haber), and order (TRT).

Color Codes, Contrast, and Visual Hierarchy

FOX's red-black background produces high dramatic modality, while the yellow-red intensity on the maps increases the sense of tension. CNN Türk establishes a sharp contrast between the dark gray and red gradient background and the white graphic panel, placing the data at the visual center. At A Haber, blue tones represent Erdoğan and red tones represent Kılıçdaroğlu; the brightness and size of the blue boxes construct a visual power hierarchy in favor of the government. TRT's blue-based calm palette reinforces a sense of «stability and formality». Thus, the color regime produces different political emotions across the four channels: dramatization (FOX), intensity (CNN Türk), partisan hierarchy (A Haber), and institutional calmness (TRT).

Scaling Methods (Linear, Spatial, Circular)

In FOX's map-based graphics, since geographical scale does not correspond to vote share, the impression «large area = strong support» emerges; this constitutes discursive spatial scaling. CNN Türk uses equal-axis linear graphs, turning the competition between the two candidates into a symmetrical yet tense visual scene. At A Haber, Erdoğan's bar graph is designed to appear visually longer and brighter; although this linear scaling seems neutral, it creates an ideological shift in scale emphasis. TRT standardizes scaling through circular graphics and orderly regional boxes; however, the fact that most of the selected regions favor the government produces a discursive sampling scale.

Text-Visual Relationship and Discursive Framing

At FOX, the interaction between the presenter and the map integrates text and visuals, creating analytical dramatization. At CNN Türk, the headline «Election 2023» combined with empty graphics gives viewers the sense of a «race about to begin». At A Haber, the text («Erdoğan ahead») and the graphics construct a reinforcing discourse that repeats the same message; text and visuals are fully synchronized. At TRT, the subtitle «The election concluded without issues», combined with the calm color palette and orderly graphics, frames the election process as a smooth state procedure.

In this framework, with respect to the general visual regime, TRT is characterized by «institutional calmness»; CNN Türk by a «high-tempo race»; FOX by «intense data + oppositional tone + emotional density»; and A Haber by a «technological spectacle + pro-government mobilization discourse» (Fig. 3).



Figure 3 Map-Based Representations and Spatial Discourse

Map representations are among the most critical visual tools used in election night broadcasts. In TRT's election results page and live broadcasts, the maps of Turkey display provinces or regions using colors corresponding to political parties, while also adopting a simple and readable graphic design language; this reflects the visual counterpart of the public broadcaster's effort to appear «official and balanced». Since the maps are used with fewer animations and emphasized effects, viewers' attention is directed more toward the data content itself (Fig. 4).

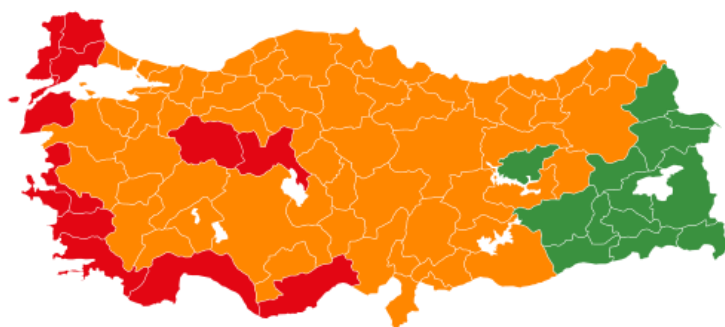


Figure 4 The map graphic most commonly used in elections in Turkey.

At CNN Türk, maps are used with the shared aesthetic of the joint broadcast with Kanal D, incorporating more dynamic elements such as zoom-in/zoom-out movements and the enlargement of specific provinces. This produces a spatial discourse that emphasizes certain competitive areas (Istanbul, Ankara, key Anatolian provinces) and reduces the election from a nationwide event to several «fields». The transition effects and color intensity on the map encode election night as a «lively and dramatic battleground».

FOX's use of maps, on the other hand, is closely intertwined with both data and commentary. The map is often placed within the same frame as the studio desk; the presenter and guests stand in front of or beside the map, directly linking spatial data to analysis. This usage does not merely provide viewers with information on «who is ahead where»; it is also enriched with commentary about each province's past electoral performance, socio-economic characteristics, and opposition–government balance. Thus, the map becomes the carrier of an analytical and critical discourse on FOX. A Haber's map representations are presented with the claim of offering «the most detailed and comprehensible graphics», as frequently emphasized in Turkuvaz Media's own news platforms; however, this detail often functions to highlight regions where the government bloc is strong. The fact that certain regions are displayed more brightly or brought to the screen more frequently codes them as places where the «national will manifests», which turns geography into an ideological map.

Percentage Graphics, Animations, and the Discourse of Competition.

In election night broadcasts, percentage graphics are one of the clearest areas in which discursive differences appear among the four channels. TRT presents percentage results mostly through fixed tables and bar charts with relatively low animation intensity. This style of presentation strengthens the impression that the results are «official», «final» and «controlled», directing viewers more toward a sense of definitive data than toward a competitive atmosphere. At CNN Türk, percentages are usually conveyed through constantly changing, expanding and contracting bar graphs and animated tables. Especially in joint broadcast promotions and live results flow, headings such as «results moment by moment» and «who is ahead in which province» present percentage data as a continuously updated flow racing against time. This visual tempo turns the election into a «race toward the final result»; even small percentage differences can be exaggerated with dramatic screen effects.

FOX's percentage graphics display both visual density and significant commentator intervention. During the Election 2023 broadcasts, while emphasizing that the first results would be presented «most accurately and most quickly», graphics were often interpreted through major cities and critical provinces sensitive to opposition voters. Here, percentage graphics are not merely numerical data; they constitute the dramatic stage for the question «will the government change or not»? The fact that ratings placed FOX in a clear first position on the second-round election night indicates that this dramatic visual performance aligned with viewer

engagement. At A Haber, percentage data is often presented by highlighting results in favor of the government bloc. The discourse-frequently stated in Turkuvaz Media sources-that the «national will will be learned first with the A Haber difference» transforms graphics from a tool for conveying results into «evidence demonstrating the legitimacy of the government». The placement of percentage bars, the colors used and the rhetoric of «the gap is widening/the gap is closing» combine the discourse of competition with a pro-government framing, producing emotional mobilization.

«Breaking News» Banners, Language Choices and Continuity

Expressions such as «breaking news», «live»oment by moment» and «historic night» are reproduced through lower thirds and upper captions in election night broadcasts. At TRT, such banners are used more cautiously and sparingly; the language is more formal and neutral. This is a preference that emphasizes the public broadcaster's role of «official information» rather than «creating excitement». At CNN Türk, however, headlines such as «breaking news», «here are the first results» and «who is ahead in which province»? appear frequently and at a fast tempo. These banners keep viewers in a constant state of expectation for new developments, independent of the data itself. The use of high-contrast colors such as red and yellow in the design of the banners reinforces this sense of urgency.

The lower thirds used by FOX often combine with critical language and an oppositional discourse. Expressions such as «Turkey is making its decision», «the picture is becoming clearer» and «the first results surprised» produce both information and emotion. These banners further dramatize the race atmosphere created by on-screen graphics by associating it with the possibility of political power change. At A Haber, banners frequently use expressions such as «national will», «historic night» and «Turkey is making its decision», framing the election within the context of national unity and government legitimacy. The discourse of «the manifestation of the national will», also emphasized in Turkuvaz Media sources, produces an ideological regime in which the language used in the banners and the visual design are intertwined.

Presenter-Graphic Relationship and the Center of Authority.

One of the common points across the four channels on election night is that the presenter is no longer the sole «authority of information» but becomes an «interpreter» positioned in front of or beside the graphics. However, this relational structure produces different discursive meanings across channels. At TRT, the presenter relates graphics mostly to Supreme Election Council announcements,

official results, and institutional information texts. This reinforces the official character of the graphics and highlights the channel's position as «the voice of the state». At CNN Türk, the presenter constructs a synchronized narrative with rapid graphic transitions; as the graphics change, the presenter's tone and emphasis also shift, turning the screen into a dynamic «show space». At FOX, the presenter and commentators often interpret the graphics with a critical and questioning tone, using the data as a tool for evaluating government performance. At A Haber, the presenter mostly delivers readings of the graphics that favor the government, turning the data into a story that reproduces government legitimacy (Table 1).

Table 2. Comparative Visual Discourse Features of Four Television News Channels during the 2023 Election Broadcasts

Criterion	FOX	CNN Türk	A Haber	TRT
Graphic Type	Two side-by-side maps; spatial comparison and dramatic competition	Comparative bar-chart scheme	Large percentage boxes; central bar graph; hierarchical representation	Circular percentage graphics; regional result boxes; orderly panel
Color Codes & Visual Hierarchy	High red-black contrast; map as visual center	Dark gray-red background + white panel; graphic authority	Bright blue large boxes for Erdoğan; low-modality red for Kılıçdaroğlu; hierarchy favoring the government	Blue-gray institutional palette; calm tone; right-side emphasis on government-strong regions
Scaling Methods	Spatial scaling (geography = influence); dramatization	Linear; equal axes for two candidates; competitive balance	Linear but Erdoğan's bar visually dominant; scale shift	Circular percentage charts; regional sampling dominated by government-favoring areas
Text-Visual Relationship	Presenter-map interaction; analytical dramatization	"Election 2023" + empty graph = beginning of a race	"Erdoğan ahead" text reinforces the message of the graphic	"Concluded without issues" + calm graphics = procedural stability
Overall Discourse	Competition; dramatic struggle	Technical race scene	Government affirmation and hierarchical superiority	State procedure; order and stability

Conclusion

The findings obtained in this study clearly demonstrate that data visualization has assumed an increasingly central role in journalism. Visual language determines not only *how* the news is presented but also *what* it is understood to be. In this context, data visualization should be regarded not as a technical stage of news production but as an epistemological, political, and discursive domain of choice. While tools such as graphics and animations facilitate the comprehension of data, their use in news production functions as narrative devices that organize a particular worldview. This situation often emerges not from a deliberate attempt at deception but as a by-product of design decisions taken under newsroom routines and the pressure of speed. Every institution operating in the field of journalism possesses a specific editorial policy, and this policy is reflected not only in textual content but also in the visual elements employed. Because data visualization is a product of design processes, it is more susceptible to such political orientations compared with naturally or directly captured visual materials such as photographs or video. The choices inherent in design-scaling, color codes, graphic type, and data emphasis-are shaped in accordance with the institutional editorial line; thus, visualizations become instruments that reflect the worldview and discursive position of the news organization.

Data visualization practices introduce new areas of responsibility in terms of journalistic ethics. Ethical discussions traditionally conducted through textual content must now be reconsidered through graphics, infographics, and interactive interfaces. In particular, issues such as data manipulation, the reduction of contextual information, and visual exaggeration make the updating of ethical codes necessary. In this regard, the principle of transparency emerges as a fundamental ethical norm in data journalism. Clearly specifying the datasets used, making methodological processes accessible, and providing justification for visualization decisions are critically important for building trust in journalism.

Moreover, the concept of visual literacy becomes significant in this context. It is necessary not only for journalists but also for readers to develop skills in interpreting and evaluating graphics. The expansion of curricula on data literacy in educational institutions will contribute, in the long term, to the formation of a more critical public sphere. This study demonstrates that data visualization is not merely a technical tool in digital journalism but a narrative practice that plays a central role

in the construction of public reality. Visualizations, while strengthening the claim of objectivity in news, can simultaneously generate new forms of manipulation.

The findings indicate the need to strengthen the principles of ethics, transparency, and visual literacy in digital journalism. In this regard, media organizations must reconsider their editorial policies and align their graphic production processes with institutional ethical frameworks. In conclusion, data visualization practices possess significant potential regarding the circulation of public information in democratic societies. However, the beneficial use of this potential for the public good depends on approaching visual narration with a critical perspective.

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Гөнүл Займоғлу

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Жаңалықтар мен деректерді визуализациялау: визуалды құрылыс цифрлық журналистикадағы мағына

Аңдатпа. Бұл зерттеу цифрлық журналистикадағы деректерді визуализациялау рөлін зерттейді және визуалды дискурс заманауи жаңалықтар репортажындағы мағынаның құрылысын қалай қалыптастыратынын зерттейді. Зерттеу 2023 жылғы Түркия сайлауын теледидарда көрсетуге назар аудара отырып, көрнекі өкілдіктердің гносеологиялық, саяси және дискурсивті функцияларын талдауды мақсат етеді. Зерттеу медиа ұйымдардың ақпаратты жеткізу үшін ғана емес, сонымен қатар саяси шындықты құру үшін графиканы, карталарды және визуалды интерфейстерді қалай пайдаланатынын түсінудің ғылыми және практикалық маңыздылығын көрсетеді. Көрнекі композицияны, түс режимдерін, масштаб таңдауын және төрт негізгі ұлттық жаңалықтар арнасындағы мәтін-бейне қатынасын бағалау үшін сапалы көрнекі дискурс талдауы қолданылды. Нәтижелер әрбір арнаның институционалдық редакциялық саясат пен идеологиялық бағдарларды көрсететін ерекше көрнекі режимдерді құрастыратынын көрсетеді. Сондықтан деректерді визуализациялау басқаларды жасырып, белгілі бір деректерді баса көрсету арқылы қоғамдық қабылдауды қалыптастыратын баяндау құрылғылары ретінде әрекет етеді. Зерттеу деректерді визуализациялау бейтарап техникалық құрал емес, саяси мағынаны өндірудегі негізгі механизм екенін көрсету арқылы осы салаға үлес қосады. Бұл нәтижелер көрнекі сауаттылықты арттыруға, дата журналистикасындағы ашықтықты нығайтуға және жаңалық БАҚ-та визуалды коммуникацияның этикалық этикалық тәжірибесін ынталандыруға практикалық әсер етеді.

Түйін сөздер: деректерді визуализациялау, визуалды дискурсты талдау, цифрлық журналистика, медиа өкілдігі, теледидар жаңалықтары, саяси коммуникация.

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Визуализация новостей и данных: визуальное конструирование в цифровой журналистике

Аннотация. В данном исследовании рассматривается роль визуализации данных в цифровой журналистике и то, как визуальный дискурс формирует конструирование смысла в современных новостных репортажах. Цель исследования - проанализировать эпистемологические, политические и дискурсивные функции визуальных репрезентаций, уделяя особое внимание телевизионному освещению выборов в Турции 2023 года. В исследовании подчеркивается научная и практическая важность понимания того, как медиаорганизации используют графику, карты и визуальные интерфейсы не только для передачи информации, но и для конструирования политических реалий. Качественный анализ визуального дискурса использовался для оценки визуальной композиции, цветовых режимов, выбора масштаба и взаимосвязи текста и видео на четырёх основных национальных новостных каналах. Результаты показывают, что каждый канал конструирует уникальные визуальные режимы, отражающие редакционную политику и идеологические ориентации учреждений. Таким образом, визуализация данных выступает в качестве нарративного инструмента, формирующего общественное восприятие, выделяя одни данные и скрывая другие. Исследование вносит вклад в эту область, демонстрируя, что визуализация данных - это не нейтральный технический инструмент, а ключевой механизм формирования политического смысла. Эти результаты имеют практическое значение для повышения визуальной грамотности, повышения прозрачности в журналистике данных и поощрения этических практик визуальной коммуникации в новостных СМИ.

Ключевые слова: визуализация данных, анализ визуального дискурса, цифровая журналистика, медиарепрезентация, телевизионные новости, политическая коммуникация.

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