

The Visual Discourse of the Contemporary Graphic Image

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Abstract

This research is summarized by studying the visual discourse of the contemporary graphic image, and trying to identify the most prominent rhetorical representations that can be expressed by this character of discourse in our contemporary life, considering it as an integrated communicative message and an effective psychological influence on the recipient to achieve the goal of persuasion and influence on the concerned audience.

Keywords: discourse - graphic image.

INTRODUCTION

This study sought to monitor the manifestations of rhetoric in the visual discourse of the graphic image to achieve influence and persuasion for the recipient. The research dealt with a methodological axis and a theoretical axis that focused on practical applications to clarify the most prominent manifestations presented by the communicator through the graphic image. In the theoretical axis came the concept of discourse, the components of the graphic image discourse, persuasion in the eloquence of the graphic image discourse, and rhetorical representations of the graphic image.

Chapter One / Methodological Framework

1-1 Research Problem:

The era of the graphic image in graphic designs is one of the most important features of our time and its visual discourse, which often reduces the idea to the dominance and sovereignty of an effective element that intensifies the meaning, and this is what led to it being one of the most important tools of our ideological world in various dimensions of knowledge, cultural, economic, political and

media with this character of visual discourse. The image is not an emerging discourse in human history, but rather has shifted from the margin to the center, and from the partial presence to the position of domination and sovereignty over other elements and cultural and media tools. Hence, the problem of this study can be determined by the following question:

What are the functions of the visual discourse of the contemporary graphic image, and where do the forces of excitement lie in it?

1-2 Research Hypothesis:

The visual discourse in the contemporary graphic image is conditional on the eloquence of the formal elements that reduce vocabulary and intensify the meaning.

1-3 Importance of The Research:

The research enriches with its objective and applied field the specialization of graphic design and the corresponding and close specializations in the field of media as a cognitive addition that seeks to demonstrate the importance of the visual discourse of the contemporary graphic image.

1-4 Research Objective:

The research seeks to disclose the representations of the visual discourse in the contemporary graphic image and to identify the forces of excitement in it.

1-5 Research Limits:

- The objective limit: (the visual discourse of the contemporary graphic image).
- Place limit: social and environmental random samples.
- Time limit: the period 2012-2022, the last decade of the third millennium.

1-6 Terms Definition:

1-6-1 Discourse: Language: delivered a sermon: wrong: The reason of the matter, you say what is wrong with you? And I delivered a sermon on the pulpit with the "dam", and he addressed him with words, in speech and in discourse. (Shallal. Fouad Ahmed: 2017, p. 166)

Idiomatically: Discourse is defined as (a complex network of social, political and cultural signs which highlights the way in which speech is produced as a discourse that aims to dominate and address at the same time) (Nuri, Mustafa Mumtaz: 2021, p. 117). Also see (Foucault, Michel, 1977). It is also (directing speech towards others for understanding.. It may be expressed by what the communication takes place) (Nassif Jassim Muhammad: 2007, p. 56). And Michel Foucault defines it as "texts and sayings as they give the sum of their words, their system of construction, their logical structure or their organization." The constructivist" (Michel Foucault, 1990, p. 31).

Procedural definition: Messages that transmit an idea or information in a specific context, bearing effective meanings and connotations.

1-6-2 The graphic image: means "the artwork or painting produced by the artist, pouring his thoughts, spirit and emotions into it, through different means and tools of coloring and devices. It consists of form, content and substance, and it comes as an intentional suggestive action". (Tariq Abdeen, 2012, p.

107). It also means ((simulation, which is also form, adjective and type, or it is called the arrangement of forms and their placement with each other)). (Al-Obaidi. Laila Ali Rajab: 2016, pg. 247).

Procedural definition: a painting that includes formal elements and the contents of the light of a visible image and an internal content, bearing an expressive visual discourse.

Chapter Two / Theoretical Framework and Practical Applications and Their Interpretation

Discourse Concept:

Discourse is one of the concepts that has many definitions due to the diversity of cognitive fields associated with it, such as linguistics, psychology, sociology, etc. It requires conditions such as (the presence of the sender and the addressee, and the entity of the speech - sounds, dictionaries, meaning, structures, circulation) (Al-Mutawakkil, Ahmed, 2001, p.21) ,and often the speech includes (material - a mediator for show - whether it is oral or written language, static or moving images or gestures...etc, and a "form" consists of a set of narrative reports that present a topic, and control the presentation of the sequence of situations and facts, the rhythm of the narration and the type of comment (Gerald Prince, 2003, p. 61). discourse was defined as (speech that is intended to be understood, that is, to make one who is capable of understanding, and speech that is not intended to make the listener understand, it is not called a discourse) (Al-Kafwi, Abu Al-Baqa, 1992, p. 419). While others have defined it as (each pronunciation assumes a speaker and a listener, and in the first the goal is to influence the second in some way) (Al-Shehri, Abdul Hadi, 2007, p. 37).

Based on the foregoing, it becomes clear to the researcher that the discourse through the sense of sight using the image as a visual message, may outweigh the written or oral texts as a way for conveying the discourse, as it is the most expressive through the process of intensifying

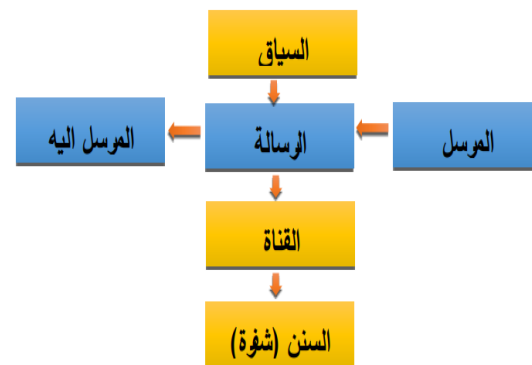
the meanings to be transmitted in the visual discourse, and according to a mechanism that requires the process of persuasion and influence, as well as a graphic that requires assimilation, awareness and understanding, persuading the recipient and ensuring his interaction with that message.

The graphic image has emerged as an effective means of communication in the communicative process, and it has become a competition of discourse if it does not remove it from its position, and what has enriched its value is the communicative revolution, especially in the satellite media and the Internet, which paved the way for the culture of the image at the expense of the word and text, and added multiple functions to its discourse such as the aesthetic that It focused on exciting the recipient, as well as the function of guidance for being a space open to many interpretations and meanings, and the representative function through the similarity of things and people with their true dimensions and shapes with accuracy that language often fails to reach, as well as the semantic function inherent to it as a result of the thinking and meditation that the image produces at the receiver. The question is often raised that does the graphic image have a degree of communicative competence to lead a speech with informative effectiveness? Usually the answer to the question is that the image is a means of communication that has an ancient human history, as it was the first and preferred expressive means for Man, due to its advantages and characteristics as it addresses the human mind at its various levels of knowledge.

(It is a common visual language where barriers and language barriers fell in front of it to achieve the human bond) (Mahmoud Adham, 1998, p. 109), and the image possesses a structure of signs that constitutes a system that includes a concept or significance within a certain social context. Using the graphic image as a visual message means recognition afterwards of the status of language, Or a tool for expressing and communicating with others, as (the image as a communication to convey meaning and anticipate sharing, it is an

encoding of the meaning in a way on the part of the author of the image, and an attempt to unravel its secrets on the part of the viewer, as it is an act that must be responded to) (Muhammad Al-Abd, 2014, p. 135) Thus, the image in the graphic design integrates with the requirements of the discourse, moving away from linguistic representations based on grammar, as they are distinctive symbols, combined in their composition and structural dimensions to show the visual discourse. (According to the function of the elements identified by "Roman Jakobson" by his famous scheme of the elements of the communicative process and its complementary parties according to the following scheme) (Jolly, 2011, p. 72):

Figure No. (1): Diagram of Roman Jakobson's communicative process (see Martin Jolly, 2011, p. 72)



It must be pointed out here (that the visual discourse, according to Jakobson's opinion, is subject to a set of operational mechanisms linking the sender and the receiver, which have been summarized in three mechanisms: (Fayza Yakhlef, 1996, p. 125)

- Production mechanism: the communicator seeks expression in the formation of visual evidence.
- The reporting mechanism: formulating the means, perceptual products, and performing them through the channel of compatibility of the communicative content.
- Receiving Mechanism: all the features of the recipient's influence on the conveyed message, and the extent to which it provokes the act of interpretation to understand the

sender's intentions of responding to it or avoiding interaction with it.

The operation of each element in the previous communicative process is carried out only through association with a semantic function according to its internal relationship with the other components to ensure functional performing, (each visual message is not limited to one function, but rather an explicit dominant function and a secondary or implicit function, which we can drop On the letter of the picture in six positions that are as follows) (Al-TaHER Bu Muzbar, 2007, pp. 23-24):

- a. Expressive function: focuses on the communicator and appears in the visual expression of his emotions and his position on a particular topic or issue.
- b. The effectual function: facilitating the recipient's perception of the message by adapting the intentionality to the context.
- c. The appeal function (poetic): It appears in the message that presents in its aesthetic visual form, and its representative symbols, an emotional value to arouse the feelings and attention of the recipient and convince him of the content.
- d. Attentional function: It is performed by the optimal choice of the means of physical communication between the two poles of the message
- e. Referential function: refers to the context accompanying the production of the message (conditions of time and place.)
- f. The lexical function (meta-language): It is related to the knowledge necessary to understand the message by the presence of a common code between the sender and the recipient, especially since the image contains deep rhetorical and symbolic hints and clues that require the recipient to understand their meanings.

Components of a graphic letter speech:

Undoubtedly, the process of deconstructing the image's discourse, and decoding its language, evokes in the recipient a set of feelings,

emotions, and information, according to the following: (Fudel Adnan, 2013, p. 76):

a. Sensations:

first. the size.

second. closeness: expresses an agreed upon distance between the image and the viewer. Being too close may generate a sense of harm, and remove the veil from the secrets hidden in the image, which detracts from its value.

Third. Light: It expresses day and night, light and darkness, and it is related to the visible and the invisible, the clear and the mysterious. A bright picture emits comfortable content that is attractive to the viewer, and on the contrary, it evokes a sense of sadness and anxiety.

Fourth. Content: When the subject is presented with dense content, surrounded by the borders of the image, it results in a sense of suffocation, while providing fragmented and broad content, in line with the idea of attraction.

Fifth. Movement: The image whose lines are clear vertically or horizontally, gives a sense of constancy and stability, but if the lines are skewed or tilted, it gives a sense of instability.

Sixth. Colors: Each color has a symbolic value, and a picture that contains many colors is said to be complex and abundant, and suggests desire or visual fatigue.

b. Emotions:

First. suddenness (shock) disrupts the usual and familiar coding system in presenting the topic, this type of advertisement abounds to attract the attention of the recipient.

second. Joy: lies between contentment and pleasure.

Third. Fear: Symbols that warn of dangers.

Fourth. Contempt: disgust, generates hatred and aversion in the recipient.

Fifth. Sadness: melancholy scenes.

Sixth. Anger: scenes that elicit dissatisfaction with something or an action.

c. Information:

first. Explicit information: provided by the subject itself, such as scenery, people, gender or age.

Second: Implicit information: the degree of conformity of the image content with the subject it represents.

Third: Encrypted information: Communication symbols, and their awareness varies according to the culture of the recipient.

From the foregoing, we can define the discourse of the graphic image as (an intense communicative message that carries ideas and meanings, intended and planned, formulated by means of the visual physical image, and directed from a sender to a recipient, employing symbols bearing suggestions that raise emotions and feelings on the target to facilitate the process of conviction and delude them that it represents reality, and carries a vision of a time and place within a particular social culture).

Persuasion in the Rhetoric of the Graphic Image Discourse:

The importance of the rhetorical approach lies in revealing the basis of the persuasive graphic image discourse to the recipient. Rhetoric is a teaching strategy in the art of effective and influential discourse, and in this regard, (Ibn Al-Atheer Al-Katib) says: ((The whole course of rhetoric is to lure the opponent into submission and surrender, because there is no benefit from mentioning good, clear ideas or pleasant, subtle meanings, without being summoned to achieve a purpose of the addressing one)) (Mahmoud Okasha, 2014, p. 15), and in contemporary studies, rhetoric is known as “the science of probabilistic discourse aimed at influencing or persuading, or both of them are illusion or belief” (Al-Omari, Muhammad, 2005, p. 6), and the science of rhetoric, ancient and modern, focuses its interest in the art of persuasion and gaining people's minds, so Aristotle defined it as (the ability to reveal all possible means of persuasion in each specific case) (Jihan Ahmed Rashti, 1986, pg. 461), while persuasion was

defined by the German philosopher Heinrich F. Plett as ((The speaker intended to bring about a change in the intellectual or emotional attitude of the recipient)) (Henrich Plett, 1999, p. 61), and persuasion is the main function in communication that aims to influence intentionally, and rhetoric is one of the pilgrims' mechanisms because it (depends on persuasion and influence through pilgrims with graphic image and aesthetic methods: that is, persuading the recipient by satisfying his thoughts and feelings together until he accepts the subject of the discourse (Philip Proton, 2012, p. 17), and the eloquence of the visual image is determined by its technical, expressive, aesthetic and media specifications, which gives the event that embodied it or the accompanying subject vitality and credibility to serve the communication mechanisms .

In this regard, the researcher, Linda M. Scott, went to the lack of a theory in visual rhetoric that contributes to understanding how people process images, as (the media use different types of images, and indicated that there are three ways to analyze images presented by mass media).) (Linda M. Scott, 1994, p252):

- analysis for being a pure representation of reality.
- Expressing passionate or emotional appeals.
- Being rhetorical arguments made up of complex symbols.

From here it is clear that the visual advertisement is a visual analogy, an example of the visual metaphor, or the argument presented in the form of a rhetorical metaphor, and because the argument is the purpose of the advertising discourse that depends on the visual image to convince the recipient of the importance of the product and the benefits of its acquisition, the two researchers founded “Adam” J. M. Adam and M. Bonhomme's argumentative approach reveals the persuasive mechanisms that combine in all the iconographic and linguistic components of advertising to influence the recipient and push him to buy the product. (Hatem Obeid, 2013, p. 229).

Although there is a difference between the linguistic and visual representation of the meaning, the similarities exist for the photographer and the poet through the emergence of craftsmanship in the formulation of the discourse in order to influence the psyche of the recipient and his convictions, and then push him to take a position or behavior, which is what we mean by the eloquence of the linguistic or iconic discourse, especially with what is surrounded by the iconic image discourse of semantic intensification, reduction, illusion and transformation on the one hand, and amplification, intimidation, and exaggeration on the other hand, which gives the recipient a space for reading and interpretation, and effectively contributes to persuasion, as (what the poetic image often says in Few words needs for its equation and interpretation to be many words, and what a novel says in many pages can be said by visual works in one Image, depending on its special nature, it is a visual image governed by a law to see means to summarize) (Muhammad Al-Abed, 2014, p. 339), While the linguist Jacobson says that (metaphor and trope are not limited to literature, but appear in other sign systems different from language, such as photography and cinema) (Martin Jolly, 2011, p. 124).

(The rhetorical images are defined as well-known expressive deviations that have two axes in the level of significance) (Al-Makri, Muhammad, 1991, p. 34), and these two axes are:

- Substitution deviations: characterized by the replacement of one sign by another, such as a metonym and a metaphor.

- Superpositional deviations: characterized by confusion in the system of compound marks, such as omissions and comparisons.

It can be said that in the visual discourse, it is difficult to distinguish these two axes, as the eloquence of the image emerges due to its many technical, expressive and aesthetic specifications, associated with the criterion of judging its eloquence, which is to convey the idea or the significance that it refers to by the

apparent and hidden content that it contains, and according to the function entrusted to it to perform and the psychological reaction it causes, as (from the pillars of the eloquence of the image: the subject, angle, composition and clarity, the artistic work that the viewer awaits is based on logical foundations based on the process of attracting and attention, standing and contemplation, then enjoyment, which depends on the cultural background of the contemplator with the presence of Uncomplicated content) (Adel Ziyadat, 2003, p. 43)

There is no doubt that the graphic design needs the eloquence of the image in order to persuade with the fewest words, and this is what we seek in the propaganda media and psychological warfare that employed the eloquence of the image to arouse attention, to consolidate and remember, or to persuade, or to evoke human emotions.

Rhetorical representations of the graphic image:

Perhaps the most famous rhetorical representations that Jacques Doran categorized from Western rhetoric that can be cited and the roughly equivalent Arabic rhetoric, and we see in them the possibility of using them in the graphic image of psychological influence and persuasion in short, are as follows:

a. Simile: that is, (establishing a “comparison” between two things intended to share one or more attributes with a tool for an intended purpose, and concerning thought and content, and the pillars of simile in the Arabic language are four: the suspect/ the suspect to/ the similarity/ the simile tool, and you may delete one of its pillars) (Hanafi Nassif and others, 2012, p. 83).

b. Allegoric: It overlaps with the (transmitted metaphor) in the Western vision, and (it is based on the substitution of an idea by an exposition and not a direct statement, and it is based on a logical correlation and not similarity, and it has many ways such as: the part expresses the whole, and the cause expresses the result, or vice versa) (Daniel Chandler, 2008 p. 223).

It should be noted here that there is an exchange of roles between metonymy and metaphor, whether it is linguistic or iconographic rhetoric, and it is permissible in a metonymy other than a metaphor to want the true meaning, and this can be represented by the following metaphorical image based on the association of meanings and evoking them in a mental way that addresses the eye, and it aims here to address the eye of the recipient to achieve intended meaning.

c. Concealment: in Arabic rhetoric (it means to dispense with an element of the sentence, and it is just for the sake of abbreviation, based on the presence of a presumption indicating the omitted, while the reasons for the deletion are many, and the deletion at the "rotation" is opposite to the repetition that is presented several times, one of the elements of the picture may be erased: People or things..etc) (Al-Makri, Muhammad, 1001, p. 35), and in the picture, the implicit is present but it is not prominent, and in the example, as in Figure No. (2), a picture of a burnt American tank appears in Iraq in 2003 that was published in the Iraqi media.



Figure No. (2)

<https://www.deviantart.com/futurewgworker/art/Destroyed-M1-Abrams-American-MBT-603782956>

d. Exaggeration: It means to exaggerate the image, whether intensity or weakness, by adding exaggerated features to the subject that are greater than what it originally contains, with the intention of distortion, suspense or attracting attention, and it is widely used in irony, and in the example of Figure No. (3), a picture published by "Daily Mail", The British

Mail, of Tony Blair, the former British Prime Minister, describes him as a liar, but in a sarcastic way, representing him in a cartoon character.



Figure No. (3)

<https://www.quora.com/Is-Israel-behind-the-911-tragedy>

e. Contradictory: (An affirmative action) A conflict or contradiction at the level of content. There are often two types of behaviors, and in the Arabic language it is the combination of two words that contradict the existence of their meaning in one thing.

f. Opposing: In the Arabic language, two or more compatible meanings are given, and then the corresponding meaning is given, respectively. In the pictures, it is parallel in composition. This style is evident in the iconic and linguistic expression.

g. Repetition: In the Arabic language, repetition is the mention of something more than once. In the visual arts, repetition is based on the dual relationship of identity, identity of form and content. This repetition is taken from the behavioral theory of Pavlov.

h. Metaphor: Metaphor in the Arabic language is (an eloquent analogy with one of its ends deleted) (Ahmed Matlab and others, 1990, p. 345), and it is an imaginary process to replace meanings and is not symbolic. In image discourse, the metaphor refers to a comparison between two things in favor of a new idea in a different semantic context, which can be

represented by the image aptly based on its interpretive ability, so the metaphors are: a borrowed that has a similar (meaning), a borrowed from it is likened to it (the reference), and a metaphor, so eloquently this expressive picture, as in Figure (4) the famous picture of the Arab child Syrian immigrant who drowned while his family tried to escape to Europe because of the war in Syria, which turned into an icon of embodiment and clarification, as a result of which Europe opened its borders wide for Syrian immigrants, and contributed to pushing sympathizers to take to the streets and demand measures to protect those fleeing the war.



i. **Euphemism:** It is one of the modes of manipulation and euphemism to bring about the desired effect on the recipient, and it means in the Arabic language the mention of a word that has two meanings, one of them is near and unintended and the meaning of the word is apparent, and the other is far and intended and the meaning of the word is hidden, so the listener imagines that what is meant is a near meaning, while what is meant is a distant meaning with a presumption that refers to it and does not reveal it.

j. **Manifestation:** (The speaker intends to show or reveal something instead of describing, explaining and defining), and the Western media before and during the Gulf War against Iraq resorted to an organized use of this method, in the service of military propaganda and American political discourse, and relied on the press photo as a document in front of public opinion. As for the media coverage of the war, it often relied on returning archive photos instead of live, with direct monitoring so as not to leak an image that does not agree with military statements, the example picture, as in

Figure No. (5) by Colin Powell, the US Secretary of State in February 5, 2003, on the podium of the United Nations General Assembly, with a theatrical performance aimed at justifying the war against Iraq, carrying a small vial containing a white powder (powder), which it claimed was the poisonous substance Anthrax, one of Iraq's weapons of mass destruction, which is enough to kill thousands of people.



Figure No. (5)

https://www.codepink.org/the_legacy_of_colin_powell

Indications:

1. Discourse is a regular and coherent system of concepts and ideas of associative relationships expressed by images and formal elements and is not limited to the linguistic concept.
2. The more effective the graphic image is (with eloquence) in the communicative process through symbols and the reduction of formal elements with the intensification of meaning, the more effective and faster the visual discourse in the mind of the recipient.
3. The visual discourse process of the graphic image depends on the power of the speech transmission and the ability of the addressee to absorb the speech visually, as well as the priority and secondary functions of the image as an expressive, alert, indicative message.
4. The visual image is an analogy and a visual metaphor for the whole idea expressing the meaning through various and different messages and for the different cultural and social levels of the recipients, as well as the difference in age and gender.

5. The visual discourse of the graphic image depends on the formal metaphor of situations and events that express the subject in a way that reduces the idea to the eloquence of the metaphorical image of it.

6. The dominance of the active element in the graphic image has a great role in drawing attention and evaluating the visual discourse through difference, contrast, interview and euphemism, and every element achieves attraction.

Chapter Three: Research Methodology and Field Procedures

Research Methodology:

The researcher adopted the descriptive and inferential approach to analyze the content, to reveal the visual discourse in the graphic images and to arrive at the results of the research as it is the most appropriate scientific method in this study, and for its validity and compatibility with the subject of the research.

Research community and samples:

The research community included contemporary graphic images of an objective and metaphorical nature, and its random samples with motives of diversity in various social and environmental fields, which are as follows:

1. A UNICEF publication.
2. Endangered Childhood book cover.

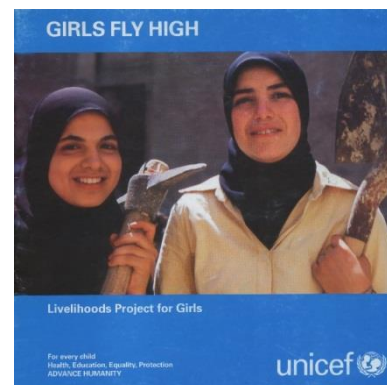
Samples Analysis

Model No./1

UNICEF publication

The design was based on employing social and economic images with expressive meanings and connotations in order to achieve a communicative goal linked to an agricultural social environment that makes us feel the flow of life in order to continue, so the image and its working tools came to enhance the social values of that category through the relationship between form, meaning and expressive ability

represented by the characters of this image is in line with the aim of achieving the functional goal of the formal discourse, as it came as an indicator with reference to a customary agreement that revolves in the depths and has a semantic and aesthetic value. Since ancient times, these tools have been used as an indicator of human work, as they are the basis of an evolutionary stage that is intended to push forward according to its own perspective and according to new standards.



The design carries visual connotations with a known and unknown vision, and it is controlled by all the factors of strength and will, and it is located within an indicative content that carries clear indications for the recipient because it expresses itself by itself through graphic integration in addition to the use of two styles of writing at the top and bottom of the cover and parallel to the image space as well as an aesthetic expression. It was achieved, and a functional expression because the origin of life in the work, which is the scientific pillar on which the human being is based, which came through these symbols with environmental connotations and through formal simplicity that does not bear complexity. The use of the image carried an apparent meaning and did not address the subconscious meaning, but left it to the analysis of the recipient through clarity of the idea that calls for action and in a way that bears the strength of the personalities that express the need of that environment for this power, as it embodied in a simplified way the meaning behind the reality of life as a witness who will carry a message to society free of moral complexity in an Arab environment that calls for economic development. The apparent meaning reveals to us general social influences

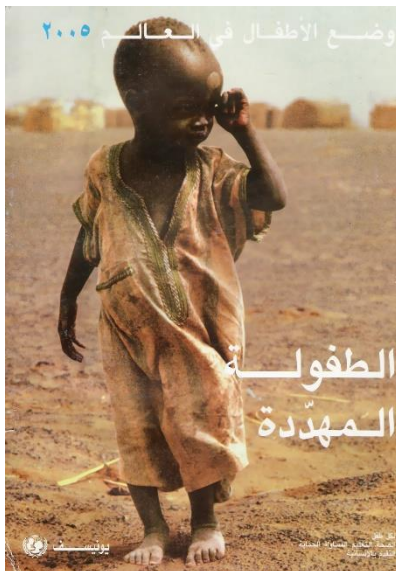
that possess On their minds and the inner meaning takes over their imagination in terms of social, moral and ideological terms, and it is the expression of the essence of that sign.

Sample No./2

Endangered Childhood book cover

The idea was based on providing content with expressive connotations represented in the image, which occupied the position of sovereignty in the publication, as the image had a great impact in giving the illusion of movement and direction through the direction of the child's gaze towards a certain point outside the publication. The image bore clear expressive formal connotations because it pertains to a social environment, and this was confirmed by the designer through the title and the written patterns, we notice that the sentence "Endangered Childhood" was written in a large font and carried clarity and readability to enhance the pictorial significance that the publication carried.

The signifier came here as an indication of that environment, and the reference of the mark was a customary agreement.



The use of the image was in accordance with its media connotation, and the phrase text block also came as a function of the subject of the event, and this is important for the signifier to match the signified, so the effect of the mark on topics of this type was a direct impact, where the reception is general, the idea embodied a

direct embodiment where the image came with clarity and visual consolidation Clear. The content of the idea was linked to the embodied form through the vocabulary that included the image, color and written patterns, and by noting the general form. We note that the visual discourse carried formal connotations first and formality secondly because it expresses itself, as it carries an aesthetic expression as well as the environmental expression that it represents.

The meaning of the visual discourse came expressing a direct idea in which multiple formations of images and titles were employed in a coherent manner to achieve the communicative goal free of moral complexity. It employed directness in meaning as it was more eloquent in conveying the expressive message of the formal discourse, as well as the child's look and body in general, which carried misery, deprivation and loss.

Chapter Four: Results and Their Discussion

Research Results:

1- The discourse of the graphic image in the two samples came in two forms, each of which provided an enrichment of the connotations of expressive meanings that achieved the communicative goal with the social environment (for the first sample) and the center of sovereignty (for the second sample) when giving the illusion of movement and direction of the child's gaze towards a specific point outside the publication.

2- The visual discourse of the first sample was based on arousing and responding to the feelings of the recipient through the borrowing of plowing tools and their connection to the land, while in the second sample it was based on the miserable reductionist view of the child and his miserable clothes.

3- There is no doubt that the fictitious discourse of the two samples has a present vision in the awareness and memory of the recipient individual according to the reality of his social environment. The first sample is deliberative in its general lifestyle, and the second sample is a

miserable reality for children of the downtrodden classes, especially in villages and suburbs of cities.

4- The two samples appeared objectively explicit, far from imagination and exaggeration, as we note that the fictitious discourse has carried formal and fictitious connotations, as it describes the environmental and social reality.

5- The strength of the rhetorical image and its visual discourse in the two samples harmonized with the feelings, tendencies and aspirations of the recipient individual through the style of the graphic designer when he adopted the data of metaphor, analogy, difference, and a lot of data that the graphic image builds on the formal features of the human element, as well as employing colors that harmonize and the design idea.

Research conclusions:

1- The forces of excitement in the graphic image discourse are based on enrichment and beauty as effective factors to attract interest and draw attention to the visual message and then influence the concerned audience.

2- The authority of the graphic image comes through the strength of its social symbolism, as it is pragmatic signs linked to mental evidence and hints based on persuasion.

3- The persuasion in the graphic image is based on the principles of (excitement and response) to stir the feelings of the recipient and to be a basic tool in the propaganda process.

4- The interest in the graphic image discourse is due to its ability to be stored in the memory of the recipient individual, and then his conviction by the cumulative action, and the reduction of the idea when an active element intensifies the meaning.

5- The ability of the graphic image as a visual language is demonstrated through various rhetorical methods such as: simile, metonymy, implication, exaggeration, contrast, metaphor.

Research Recommendations:

1- Expansion of different fields of visual discourse in graphic images, to identify the most important differences that require the nature and levels of discourse among recipient individuals.

2- Adopting detailed studies on psychology and linking its data with graphic image designs, especially the theories of conditioning and psychoanalysis to simulate each level of society in a specific discourse that corresponds to their mental awareness.

Research Suggestions:

1- The elements of the visual discourse of the graphic image should be more formal and pictorial than the written elements and vocabulary so that all segments of society can identify and be affected by them.

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