The Science of Rhetoric in Language between Rhetorical Images and Visual Images in the Contemporary Poster

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Abstract:

Our Arabic language is rich in all its arts and fields, such as poetry, prose, literature, and other various arts of the word, with what is called "rhetorical formulas." One of the most important branches of this language is the science of rhetoric. This field focuses on studying the methods of speech composition and its formulation in a way that carries eloquence and clarity, emphasizes expression, and embodies the intended meaning. Among these rhetorical formulas in the Arabic language are simile, metaphor, metonymy, and allegory. The rhetorical image in literature is one of the expressive mechanisms used by creative people to transform their ideas from raw materials into an artistic literary material. Thus, the visual artist can use symbolic rhetorical vocabulary like verbal rhetorical expression. Advertising, in general, relies on two main factors: the image and the word. The combination of the word with the image in a simple and direct form expresses the advertising message in its various types, which must have a positive impact on the recipient to create interaction between them and the advertising message. The arts of the word in our Arabic language preceded all other arts in using rhetorical methods and formulas to achieve the power of creative expression about the self and life. Visual arts quickly noticed this and hurried to benefit from the eloquence of the written and spoken image in the arts of the word. Contemporary visual arts, particularly advertising posters, adopted this approach. Humans have used visual images since ancient times to express their emotions and feelings. There has always been an intertwined relationship between visual arts and literature. Early humans used their art as a means to record their experiences and document the history of their ancestors as a visual and rhetorical message that narrates the lives of peoples and various cultural and historical facts to others. Our Arabic language, in all its arts and fields such as poetry, prose, literature, and other various arts of the word, is rich with what is called "rhetorical formulas," which are well-known to Arab readers, language enthusiasts, and scholars. One of the branches of this language is the science of rhetoric, which focuses on studying the methods of speech composition and its formulation in a way that carries eloquence and clarity, emphasizes expression, and embodies the intended meaning. Among these rhetorical formulas in the Arabic language are simile, metaphor, metonymy, allegory, and irony. "The rhetorical image in literature is one of the expressive mechanisms used by the creator to transform their ideas from raw materials into an artistic literary material. It is a linguistic formation of mental factors in the imagination to depict the meaning in the mind" (Ahmed, Maissa: 2022, 62). From here, the theory is formed that the visual artist can use their symbolic rhetorical vocabulary similarly to verbal rhetorical expression. The symbol here appears in its final form by reflecting the expressive image, which often stems from the artist's experiences and mental accumulations, enabling them to choose appropriate vocabulary and symbols that convey the intended meaning, thus achieving visual eloquence. Advertising, in general, relies on two main factors: image and word. The advertising poster is the fastest and easiest means of communication, delivering a direct and explicit message to the audience regardless of their culture. The combination of the word with the image in a simple and direct form expresses the advertising message in its various types, which must positively impact the recipient to create interaction between them and the advertising message. "Since images and drawings play a major role in most advertising messages due to their impact on the psychological, behavioral, and artistic aspects in the field of advertising, the artistic work in advertising design, which is primarily focused on the image or drawing or a group of images and drawings included in the advertisement, is the main or effective element in attracting attention to the advertisement and arousing interest in its subject" (Mohamed, Samir: 1973, 5).

Human history confirms that "in the beginning was the word," and the arts of the word in our Arabic language preceded all other arts in using rhetorical methods and formulas to achieve creative expression about the self and life. Visual arts quickly noticed this and hastened to benefit from the eloquence of the written and spoken image in the arts of the word. Contemporary visual arts, particularly advertising posters, adopted this approach, and other visual arts followed suit.

Statement of the Problem: The researcher believes that formulating symbols, shapes, and elements in

typical relationships and their direct traditional form does not achieve the desired semantic effect, nor does it deliver the advertising message effectively and impactfully. Therefore, there is a necessity to benefit from different rhetorical formulas in the Arabic language and visually formulate them as a new approach to enrich the semantic dimension of the poster, aiming to emphasize the meanings, ideas, and connotations required by the advertising message. In this rhetorical state, the message transitions from the language of the word to the language of shape, from the written image to the visual image, to achieve the semantic dimension that delivers the advertising message to the audience with the desired effect. Hence, the research aims to identify rhetorical formulas in the Arabic language and visually formulate them to enrich the semantic dimension in the contemporary advertising poster. The research problem can be defined through the following question: How can rhetorical formulas in the Arabic language be utilized and visually formulated to enrich the semantic dimension in the contemporary advertising poster?

Research Objectives: Achieving visual eloquence in the construction of contemporary advertising posters. Using rhetorical similes to formulate a contemporary advertising concept to attract the audience's attention effectively and achieve the desired semantic effect.

Research Significance: Studying the importance of visual language and its relationship with rhetorical language, and its ability to reveal innovative advertising ideas that consider the rhetorical aesthetic and communicative knowledge approach in contemporary advertisement design. Highlighting various rhetorical formulas in the Arabic language and how they can be utilized in design and visually formulated as a new approach to enrich the semantic dimension of the advertising poster.

Research Hypothesis: The research hypothesizes that: Visual rhetoric in advertising can attract the audience's attention and achieve the semantic dimension of the poster. Using various rhetorical similes and linking them to advertising serves as a powerful communication tool that helps convey complex ideas or advertising concepts quickly and effectively.

Delimitations: Subjective boundaries: Study and analysis of some advertising posters that rely on visual rhetoric in their design.

Research Methodology: This study relies on the descriptive and analytical approach through the theoretical framework and analysis of some models to verify the research hypotheses.

Research Findings Literary rhetorical concepts can be translated and used to design contemporary advertising posters characterized by eloquence. The visual narrative elements in designing the advertising poster must align with the linguistic text used. Visual rhetoric helps in capturing the audience's attention and conveying the advertising message. Choosing the appropriate visual language to embody the meaning or idea, and making graphic treatments and designing rhetorical textures increases the strength of the advertising idea. The rhetorical and visual knowledge approach in advertisement design increases the audience's attention to the content. The advertising discourse needs language; language comprises signs and symbols that have meanings and connotations presented within a rhetorical framework of clarity and persuasion between the aesthetic and communicative aspects. The research presented a new intellectual direction in contemporary advertisement design that helped break away from the stereotypical form.

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