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The Effects of the Image

¹Magda Lazem Thamer

²Prof. Dr. Yaqoob Yousif Khalaf

^{1,2} University of Thi-Qar / College of Education/ Arabic Department

majidalazm@gmail.com

dr.yaqoob.yosif.alyassri@utq.edu.iq

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Abstract

The artistic image in the Noble Qur'an has various effects that work to excite the recipient and attract his attention to convey the meanings of the text and consolidate and deepen them in the minds of the recipients, including (movement, colors and shadows). The picture draws several moving pictures of a meaning or a situation, so imagination and sense go with these pictured movements. And behind the picture stand shadows, those hidden meanings behind the picture, those suggestions that emit, and the colors that the picture radiates, making it include all the colors of life, which keeps it immortal and continuous throughout the ages. Among its investigations, there are serious attempts to reveal those influences and their role in the pictorial miracles.

Introduction

1. movement

It is one of the photographic effects that have a distinctive role in attracting the reader's attention, Because it is a rule of photography. And in the language: ((Movement: the opposite of sukoon: and moving it, it moves)) (Al-Gawhari, 2005). It came in the Al-Mu'jam Al-Wasit: "A movement and a movement that came out of its stillness..." (Al-Mu'jam Al-Wasit: 168) and movement

means “the movement of the body from one place to another or the movement of its parts as in the movement of the mill” (Al-Thawwy, 2009). And motion according to the Brethren of Safa is ((knowledge of the essences of bodies and the symptoms that are exposed to them)) (Ali, 2015). Metaphorically speaking, the movement of the soul in emotions and tendencies... The term movement is also used to refer to the movement of the soul in perceptions... It is the movement of the mind from one perception to another according to participation, inclusion, or reciprocity) (Jamil, 2008) and that (the first manifestation of imagery, is a signified output The pronunciation from the circle of the abstract meaning to the tangible and imaginary image.

The second aspect: converting images from a silent form to a live animated scene. The third appearance: the magnification and embodiment of the scene when the atmosphere and scene require it. The means close to achieving these manifestations is no more than metaphor, metaphor, or simile. As for the distant means, it is the subtle, subtle way in which words are composed according to which the letters and movements are harmonized, and the intensities and intensities that follow on their basis, so the word and the sentence come out in a form of pronunciation and the method of performance broadcasts in the feeling and imagination a living hologram of the meaning) (Muhammad, 2005)..

The artistic image in the Qur’an draws several moving images of a state of affairs, a meaning of meanings, or a purpose, and sense and imagination go with these illustrated movements (Salah, 2003). And the depiction of rapid flash movements, or depiction of slow movement, and depiction of the movement of walking, crawling, attacking, raiding, or the movement of planets and stars, and others, is done by means of an intense language that combines beauty and significance between form and content. You see that it is a literary text or what Sayyid Qutb called it is a prose that has preserved that continuity and continuous renewal at all times according to the contexts of reading and the conditions for decoding the Sunnah (Michael, 2008). Imaging with its broad horizons in the Qur’an includes ((illustration of color, depiction of movement and depiction of imagination... Oftentimes, descriptions, dialogue, bells of words, melody of phrases, and context music are involved in highlighting a picture of images that are filled by the eye, ear, sense, imagination, thought and conscience) (Sayed, 2006).

Among the supporting effects that give illumination the crisis on the sides of the image so that it appears more aesthetic and deeper in meaning, and I emphasize the meanings, is (movement) that makes the image renewable and does not fade over the ages, which is something that the modernists are aware of. Omar Al-Salami confirmed that what happens is the rhythm within the phrase The Qur’anic meaning is what it carries of bell and movement. Movement or life, with its sensory content, is shaded by the strength and accuracy of the expression of the Qur’an in imaging and diagnosis. The phrases of the Qur’an in their form based on movement and the bell embody the image of life (Omar, 2010).

And the picture, which represents the bodies and conditions, is first to indicate its movement, which is consistent with colors, shadows, sound, rhythm, intervals and rhythms, which has a clear effect in producing a vivid picture. The scenes are not closed, restricted or confined to the angle of inertia or the symbol, which makes the picture an artistic unit interconnected with parts intertwined with sides and depicting a scene and its freezing In a moment of time, it makes the

viewer move from one scene to a scene or from one stage to another stage, The imaginary so that the image _ in general _ is simulation and illusion) (Ibtisam, 2007), and the formation ((the relation of symmetry with the assets)) (Ibtisam, 2007).

The kinetic formation is a specific system in which assets and meanings are formed in such a way that they appear in motion within the image, which means ((how to structure language mechanisms, and then it was considered a form of formation)) (Al-Habib, 2017). The next image has drawn the lines and demonstrated sizes and distances with the least and most accurate expressions

He says:)ofla look at 'l'abl how they are created * and to 'l'sme how it is raised * and to 'l'jebal how to set up * and to the earth, how Staht([Algacheh17_20] ((the text is not just a line of words resulting in the meaning of unilateral... but space for multiple dimensions) (Roland, 2001).

((This is a feather that combines heaven, earth, mountains and beauty in one scene. Its borders are those vast horizons of life and nature. The noticeable here is the magnitude and the exaggeration that it throws at the senses. The parts are distributed between the horizontal direction in the raised sky and the flat earth, and the vertical direction between them in the erected mountains and the ascending camels. Accuracy is taken by the eye of the creative photographer in shapes and sizes. It is also noted here in the photographer's eye that a natural painting whose bases are heaven and earth, in which nothing stands out from the inanimate except the mountains, and nothing stands out from the living except the camels or what is in the size of camels and the camel is the appropriate animal because it is in the vast desert that borders it The sky and the mountains)) (Syed, 2006).

The Qur'anic images are consistent from movement and movement, so the patterning of the image in the Qur'an is in a kinetic image or a moving image. And work is the religion of work and action. In this way, the beauty and significance of the Qur'anic image and movement are based on Sayyid Qutb and his follower on that, the modernists have made it one of the most important influences in the image.

He has an active element in it, and he has either visible movements, imaginary movements, or quick, quick or expected movements that are left for the reader to fill in. Sayyid Qutb has imagined those movements that stem from the scenes of the Resurrection and completed in them some scenes that were not shown in order to attract the recipient and make him a participant in drawing the events.

Most of the modernists who wrote about the artistic image in the Noble Qur'an did not neglect the role of movement and its importance in its various phases within the artistic image, noting the characteristic of repetition of what was stated in Sayyid Qutb's theory of photography for them. Which is noticed in all its horizons, and he emphasized that most of the images in the Qur'an are a moving image. Aesthetic astonishment, and he invests every movement to draw attention, awaken the senses, activate memory, and expand the imagination. He separated the talk from the imagined or expected movement or the renewed vibrant movement. The image is characterized by the diversity of movement by relying on action and time, its extension and diversity (Claude, 2017). Jubeir Saleh Hammadi with Sayyid Qutb in Counting Movement and

Imagination as one concept; ((Because imagination is the way or metaphor of this movement to the mind of the recipient and its tool in persuading him to imagine it - when it is imaginary - and pushing him to accept it and admire the picture that came in its framework when it is visible in the text)) (Jubeir, 2009). The beauty of the image (Jubeir, 2009) in his saying: “They put their hands together in their mouths” [Ibrahim: 9] The verb has a clear impact on the statement of the movement (they returned), which has various connotations between anger, confusion and mockery, and it was said that they indicated by hand to the silence Al-Zamakhshari, 1985) (i.e.: stop what they have been commanded to accept from the truth. It is said: He put his hand back in his mouth. That is: he held back and did not respond. It was said: Put the hands of the prophets back in their mouths. That is, they said: Put your fingertips on your mouths and be silent, and it was said: They returned the blessings of God with their mouths. By denying them) (Al-Isfahani, 1998). ((Then language acquires its movement from the use and diversification of verbs)) (Ammar, 2002).

According to Sayyid Qutb that there is a wonderful movement get through the transition from news to pray and is that revived the scene as in the story of Abraham and Ishmael to build the Kaaba by saying Bari:)oaz raises Abraham ٱle of ٱibat and Ishmael Our Lord, accept from us You are ٱsamea ٱer * our Lord and ٱdjalna Muslims you and our descendants a Muslim nation, and you show us the Mnaskna we repent you are ٱltwab ٱrahim([cow: 127_128] ((Story is (by raising the ٱle of Abraham and Ishmael ٱibat) was as though he noted the lifting of the curtain to show the scene: House.

And Abraham and Ismail call this long supplication, and how much in this transition from the tale to the supplication is a remarkable technical miracle that increases its clarity - if the continuation of the tale was imposed - and I saw how much the picture would have been reduced if it was said And when Ibrahim raises the rules from the House and Ismail say: Our Lord... but in this image A tale and in the Qur’anic picture there is life, and this is the big difference that life in the text is a moving jump present, and the secret of movement is in deleting one word..and that is the miracle)) (Sayed, 2006).

The image is known through movement, for the movement of things within it is similar to the movement of the universe and stopping means annihilation and death. Images contain an implicit or apparent movement, a movement in which the pulse of life rises, and its temperature rises, and this movement is not limited to stories, accidents, nor to scenes of the Resurrection, nor images of bliss, or images of demonstration and controversy, but rather it is also observed in other places, not waiting. To notice it)) (Sayed, 2006).

And he noticed that there is an imaginary movement created by the expression ((and this movement does not respond to the imagination without it, as there is in the composition and semantics of this word what calls for it)) (Salah, 2003), such as the Almighty’s saying: was from Alegaoin([custom: 175], and there is rapid movement like an imaginary verse:)omn involves God as if another of the sky Vtakefth bird or tapering off by the wind in a place Sheiq([Hajj: 31] there is a movement anticipating the next episode opens to the imagination The reader, to fill in the gaps by drawing the last movement, is active and interacting with the text, looking back at the image: “So whoever is moved from the Fire and entered into Paradise has won” [Al Imran: 185].

And in the Noble Qur'an there are complete artistic images that require a strong imagination, that traces its images, and completes the parts that have been skillfully omitted... in order to give the imagination an opportunity and a space to work in it, and feel the intelligence and beauty, and here the text is open, and allows the field of imagination, or imagination for the recipient, and photography. Movement is a way of clarifying meanings, for movement suggests semantics and gestures that highlight those meanings, which strengthens speech and increases its clarity. And events within the image that increase it in splendor and richness and make it faster in perception and more stuck in the mind. The artistic image in the Qur'an is the embodiment of mental meanings such as chastity and modesty, or regret and heartbreak, or the embodiment of psychological emotions with movements that visualize the situation.

Muhammad Qutb followed, in the footsteps of Sayyid Qutb, the owner of artistic photography, and realized the importance of movement in the image. Life - its inanimate and its being - is in an accompanying diversity of color, movement, and shadows, and it is confirmed in the pictorial context the power of God who created all these creatures) (Muhammad, 2004). During which the impact of movement and its diversity with the context in which it is mentioned, for example, is the saying of Al-Bari: "And the ships that run in the sea with that which benefits people" [Al-Baqarah: 164]. Chests or the so-called psychological movement.

As in the verse: oaz when eyes grew wild and hearts reached to the throats, and ye God Znon([parties: 10] The picture showed attention to detail, and highlighted the psychological state where the picture is a "psychological dynamic" demonstrated Khvaya souls and correspond to where (Taking deviated eyes) with (reached Hearts Throats) between a real vision of the hearts and between a moral matter and a psychological emotion that the hearts have agitated, which is imperceptible, but the movement of the image reached the movement of ascending to the top, as if it indicates the center of distress from the intensity of fear, as if everything we escape from is taking shelter in the sky, for it is the safe haven.

As for the imagined physical movement in the Almighty's saying: "A group of those who were given the Book forsaken the Book of God, behind their appearance, as if they were unaware" of the mind. Its purpose is to approximate the meaning, and to make it acceptable, to derive from the familiarity of what is seen, and what is seen with what is in the picture of novelty and wit (and renunciation is its reality, the subtraction of the thing and it is used here in the absence of following so that it appears in a tangible image located in front of the sight and we represent its vision clearly) (Abdul Qadir, 2015).

By re-reading the linguistic miracles in the Noble Qur'an, Bassam Saei presented a new look at the Qur'anic image that transcended and crossed those red lines on its page into images in a completely new style. scenes of life) o'lvn disbelieve Oamlhm mirage Bakaah calculated by 'lzman water even if it came to him did not find Xia and found Allah has Fovyh his account and Allah fast 'lhassab([Nur: 39] ((the picture that resembles the work of infidels Balsrab did not stop at this analogy, but, moving Balsrab, And she moves with him with the thirsty, and he searches hard for water, and if he reaches it, he finds there but God) (Bassam, 2007). As for the saying of Al-Bari: "He brings the night into the day and He inserts the day" [Luqman:29] Dr. Ahmed Bassam Sa'i commented on it, saying: ((The other Qur'anic image does not stop when the night

is compared to a container that contains the day, or when the day is compared to a container that contains the night. Each of them moves in a bypass movement depicting the continuous and gradual overlap of the night, their convergence between sunrise and sunset, and their lengthening or shortening between winter and summer) (Bassam, 2007). Just to explain the previous two examples.

Dr. Mohammed Al Mubarak has been monitoring the role of the movement in al-adiyat)o'laadit Illha V'Imoret cup V'imoert Sabha Vothern by Nqaa Vostun by a crowd that 'lansn to his Lord of Knud and that, to a martyr and that love 'ljer do you not know if you intersperse what 'lqubor got what 'lsdor the Lord them that day by an expert." [Al-Adiyat: 1_11].

The movement is one of the elements of description in the picture, so it came in (al-adiyat - then al-mughirat - then itarn - fustan), which are verbs that indicate movements and complete the scene by depicting the prominent lines that characterize the scene (the enemy - sparks - dust) and depicting shapes and colors - and the colors - and Short, commensurate with the speed of transition in depicting distant movements, and the verses are diverse with the diversity of the subject from uncertain actual sentences to emphatic nominative sentences to interrogative (Muhammad, 2001). (Movement) A person's prayer is movements that he performs physically, linguistic actions, and faith in the heart also constitutes a movement with regular movements with the movements of the tongue and body. In the Hajj, the kinetic dimensions of worship appear more clearly and this coupling between the worship movement and faith, and between good deeds and striving to do good. A person's tendency to believe that everything requires movement, inwardly and outwardly. As for being inwardly, it is by rational consideration and apparent by work, striving and worship, and considering that everything with him has an amount and a written deadline, so the person must respect that specific time.

And in that movement there is an organization of his life, which is planned for the purpose and purpose of my worshippers, as the movement of the phenomena of the universe externally reminds man that everything is in motion, and walking towards its end. This universe and pushes towards the total movement towards the Hereafter.

Therefore, in the Qur'an the kinetic formation is diverse, such as the diversity of the cosmic movement between rise and fall, and between vibration and circular movement, and between undulating movement, and between coordinated movement, and future and complex and sideways, and there is a continuous movement, and another recurring.

In the Qur'anic image, I mentioned the fields of movement in nature, including the movement of the sky, and what is in it of the descending and ascending of angels, or the movement of the earth and the movement of those on it from the movement of wind, water, stars, man, mountains and birds (Hikmat, 2005)... The image was characterized by its movement, so this movement referred it to openness, so it sought A semantic and aesthetic dimension, and the modernists agreed on the importance of movement as a vital influence in keeping the image renewed and giving it the feature of experiencing the visible reality, and some of them dealt with patterns of movement, between what is a simple movement such as the movement of the outstretched hand) as the extension of his palm to the water and the depths of it.:14]. A movement involving more than one member, with something else is not the sex of those members, as a subscription hand with clothes

saying:)oana whenever invited to forgive them, they made their fingers in their ears and Astgshawa their clothes and insisted and scorn Astkbara ([Noah: 7] the Astgsha clothes indication of symptoms On hearing the truth (Walid, 2009), and thus the movements in the Qur'an are diverse. There is rapid movement, there is sensory movement, there is walking movement, and there is the movement of rushing, volatility, spreading and movement that leaves the reader expecting the next from the scene, and he is the one who completes and anticipates the final movement, and there are quick movements, imaginary movements and movements that make up Expression and movements in which the location and absolute of the movement towards the observer, the receiver or the seer has been determined so that he can be inside the scene as a viewer from the heart of the event, which motivates him to continue and follow the events and makes him eager to meet the woman when "Then his wife accepted in Surah, Aa'jath, A' Ajath and A'ajath: 29] Surah Bassem Al-Dhariyat, and the picture in this scene is of a woman who gives birth to her first child after the days are over and the youth are gone. Match the scene with the principle of winnowing and the scene of the seeds for a gentle and soft wind that carries pollen and disperses it by the command of its Lord, and he swore that it is a great oath, if you knew, so the matter was fulfilled and what God wanted. He has to be inside the scene and watch closely, which pulls him and motivates him to continue the events and mix with them, and the time of the event is short so that he does not get tired of it and does not become bored with him.

Here, in this scene, a complex bodily movement is like the movement of the hand with the face in his saying: "Then his wife came forward in a bundle, and she separated her face and said, 'She is a barren old woman'" [Al-Dhariyat Al-Salawih in this verbal and non-verbal image: 29]. As for the non-verbal, it is represented in the groaning (Yawilti - sura) and the transfer of motor behavior (which is the face instrument) and we would not have known the woman's amazement if it were not for these movements. During it, joy or sadness, the body was hurt, so it has more benefit in clarifying and communicating meanings, and the expression is based on the realities of Arabic in expressing through the widening and the peak of this expansion appears in the presentation of the Qur'anic discourse of the faces as if they were the whole body (Walid, 2009).

And the recipient learned the strength of her denial of the matter by another movement, which is the facial expression, and he became more aware of her condition as a participant in it ((The expression in the face is an indication of the self, as cutting off a part of the body to show joy or sadness pain in the body is more beneficial. this widening in the presentation of Quranic discourse in the description of the faces of the faithful as if they are Almstbhrh saying:)ojoh that day, thus giving * laughing Mstbhrh([Abs: 38_39] or the description of the faces of the unbelievers as if they are burdensome (Walid, 2009))uojoh that day by Ghabra * Atragaha Guetrp * those They are the immoral infidels." [Abbas: 40-42].

The movement may be in the depth of the image from afar, which opens the image to a wide space in order to watch the event.

And in another scene in which the movement is embodied, the saying of Al-Bari: "As if they were swirling reds * who fled from Qusoura" [Al-Muddathir: 49-50]. And the similarity between the two sides of the analogy is the intensity of the panic that runs at both ends of the analogy, the suspect (the infidels) and the suspect (the red) and it is an image that represents the psychological

struggle that the Qur'an fought for the ignorance and its perceptions in the hearts of the Quraysh, as it struggled with manifestations of stubbornness and maliciousness and symptoms arising from intentionality and intent with various The methods, and this picture is short, fast-flowing verses, a variety of intervals and rhymes, the rhythm of which sometimes slows down, and the movement of the rhythm is a surprise, but it is for a special purpose.

As for the most important thing for Al-Bustani, that pictorial distance extending to another space is to attach the descriptive character to the phrase (moved) and then append it to the phrase (she ran away from Qusoura). ; Because he is characterized by courage and not other monsters that do not fit with the external engine that the text aimed to show, as the engine, which is the ticket, will fall into the mind of the recipient to the other engine imitated by him, which is the lion, and this fits the two sides of the analogy from another angle, for the alert on one side and escape on the other side He names the wild beasts that are familiar with the climate of prey and what they fight in. Thus, we note the distinction of the simile with various artistic features (Mahmoud, 2016).

In saying the Almighty: Who who Asir on land and sea, even if you were in astronomy and Green their wind good, and rejoiced by Jaetha stormy wind and came to them waves from everywhere, and they thought they surrounded them called God faithful to him religion while Ongittena of these shall certainly be of Alhakerin([Yunus: 22] The owner of the Scout has mentioned that there is a turning away from the speech to backbiting to exaggerate as if he mentions to others their condition so that they like it and calls for denial and ugliness (Al-Zamakhshari, 1985).

The movement is noticeable in every part of this living scene in response to the condition, a strong and stormy movement comes into the depth of the image, and if it shifts the scene of management to the scene of storm and destruction.

And in "The likeness of what they spend in this worldly life is like the likeness of the wind in which there are shrivels that afflict the plowing of their people."

Al-Bustani considered that the text had selected a sensory sample, the wind, and described it as having a strong sound or severe cold. What people have from the experiences of stories that tell them about the destruction of houses and farms, from here came the selection of the wind and nothing else. The picture of the movement of the wind has meanings, and the recipient was able to derive various suggestions according to his experience in life (Mahmoud, 2016).

The recipient at its various levels, whether he is an educated person or a simple person, understands what he wants from the text with a steady understanding, with the language system being a relational system that tightens each other, where thinking is linked to the image... Whereas, the construction of human time uses a means to perceive things and try to link and coordinate them and is characterized by problems and contradictions and actions. By regressing to the past through the present and linking it to the future, where the processes of choice and then construction as a final form of multiple and creative mental processes (Abdul Qadir, 2015).

We are in front of a scene in which the movement of the wind is undulating, roaring, blowing the plants from every direction, a movement that shows the psychological state of fear and panic,

hatred and cunning, hypocrisy, envy, hatred and rage through the looks of the eyes and the wraps of hearts or the movements of the hands and movements of the body shape and its appearance appears without mentioning details From extension or luxury, and through these movements the body is formed or by the movement of the body, that is, its movement from one place to another.

And in the Almighty's saying: "And on the Day the oppressor will bite his hands, he will say, "Oh, I wish I had taken a way with the Messenger" (Al-Furqanani: 27) as it is a clear expression of that inner movement: "The sense of that movement is extrinsic." This external movement is a (signal) for punching the internal sensations and thus becomes a (symbol)... Some external movements, i.e., bodily movement, become an organic reflection of the internal sensation, such as frowning of the face and yellowing or redness of the face... And the successful artistic image is the one that captures from the movements what was An organic reflection. As for what was an artificial or spontaneous reflection, it has acquired the character of a social action... that the Qur'anic text... made it a symbol through which it clarifies the extent of the action that the oppressors will take on the Day of Resurrection... that they bite their fingers to express their regret for not adhering to the principles of the Prophet. Muhammad (PBUH) (Mahmoud, 2016).

And in the Almighty's saying: "And you see them being presented to them, humbled by humiliation, looking from a hidden side" [Al-Shura: 45]. It is surrounded by the sight of fire and, secondly, it moves through the sight, so here is a formulation of the two opposing viewers of stagnation and movement.

What is important is that looking from a hidden side is the first embodiment of the disgrace of the situation. The hidden gaze is the response that is proportional to the disgrace of the situation faced by the deviant in terms of his shame towards the people looking at him (Mahmoud, 2016).

Considered the age of salami to the ground movement in the Almighty said:)omn Ouaath you see the earth, should always comply with them if sent down $\dot{u}lme \dot{h}tzt$ and fondle The $\dot{u}lzy$ revived the $\dot{u}lmuty$ he erased all Hye([separated: 39].

He said that (((humbled...)) visualize the earth as a humble worshipping hermit. This reverence and stillness quickly turn into an exciting movement that shakes the soul and this transformation is through two words (shaken and patted). imagination to realize the accuracy and dimensions of this kinetic imaging)) (Omar, 2010).

It was described by Dr. Abd al-Qadir Husayn al-Haraka through his interpretation of the illustrated scene in his saying: "Say: We call upon besides God that which neither benefits us nor harms us, and we respond to our heels" that the likeness of their supplication is to the likeness of their call to the likeness of faith. The one who leads astray) (Abdul Qadir, 2015).

He also noticed the random movement in the words of Al-Bari: "On the Day when people will be like a scattered bed" [Al-Qari'a: 4], this is a simile in which ((the two sides of the analogy are tangible)) (Abd al-Qadir, 2015), and it was characterized as other than the description of the absolute beauty in the Qur'an. Also, with the random movement on one side and its disorder on the other side, or the collision of each other with the other on the third side, which are stamps similar to the movement of people's resurrection on the last day (Mahmoud, 2016).

The gardener directed it to the purpose of my worshipers, which is to intimidate people and inform them by means of a picture of their condition on the Day of Resurrection.

Hence, ((the truth appears through the adoption of the idea of formation as a productive force for images in its aesthetic image, which makes the expressed subject a feeling and a feeling close to understanding the meaning through the material sense or belief or knowledge or the prevailing custom)) (Abtisam, 2007).

Vajtmaa those lines, shapes and sizes formed dimensions pillars promote the image. In the words of Bari says:)mthel those who disbelieve in their Lord, their works Kermad intensified by the wind on a windy do not appreciate what they have earned something that is misguided Baad([Ibrahim: 18], is the materialisation is a moral By a tangible matter that is in the form of analogy and representation, he referred the meanings to images and bodies (Salah, 2018).

It is a picture of a detailed analogy to its two ends (the suspect and the suspect to it), then the text was commented on it, saying: They (they are not capable of anything they have earned), and the verse ends with a phrase that fits perfectly with the dimension of the fantasies that come from the infidels in their delusion of the possibility of benefiting from your work. Far misguidance) In order to deepen the significance and clarify the infidels not benefiting from their actions, it presents us with a simile model which is the ashes, which helps to deepen the significance (the movement), as it showed us a continuous wind on a stormy day (Mahmoud, 2016). With this fragile ash that does not withstand the forces of the raging wind, it vanishes in its rumbling interior (Abdul Qadir, 2015).

The parable finds its simile function an urgent need for a comprehensive understanding of the images with all their meanings, so that the listener and the imaginer return to them with full knowledge and confident knowledge of the futility of these works and the insignificance of their usefulness, so that the subject surrounds the subject with a valid aura of expressive explanatory description and thus establishes his analogy on sensory foundations in photography (Muhammad, 2014).

There is another opinion that the text was not satisfied with the analogy to that gray matter, but rather that it deliberately embodied the works that do not benefit from the ashes first, then by being strong in the wind secondly, and by being on a stormy day, which made the image radiate with vitality, continuity and renewal because the movement helped to transfer the image to a creative level, and it showed A fast-moving target, and the image was taken of it at an appropriate time, after the words were frozen at that time, and the movement kept the image renewed (Mahmoud, 2016).

The animated picture made us watch the actions of the infidels in the form of a pile of ashes in which the wind intensified and swept through, so the actions of the infidels are moral matters presented in a sensory image.

There is no doubt about the importance of movement and anthropomorphism and their effective role in bringing the image out of restriction and closure into a wide space after spreading the spirit of life in it.

In the words of Bari says:)kd lost And Allah denied the meeting with Allah, even if they suddenly came to ¹sah 'And what Frtna where they bear their burdens on their backs not what evil Iseron([cattle: 31] In the context of linguists who said signals that the expression of the actual wholesale shows Renewal and Continuity (Fadel, 2007).

Thus, it was transformed by the action of movement into a visible verb that came in the present tense form to indicate renewal and continuity, so that it is seen, not merely narration.

In another image move pieces of the night to blur the faces in the verse:)walven earned the evil deeds penalty bad ideals and charging them too much shame what to them from God, from Asim, as if Ogshet faces pieces of the night dark, those owners Naarham where Khaldon([Yunus: 27], an image Jsmt The psychological darkness that covers the faces of those who have acquired evil, who has no protection from God, as he cuts off pieces of the dark night that have completely covered their faces, and it is a sensory embodiment on the face of transformation and becoming, as Sayyid Qutb called it, and in it there is a movement that is associated with a specific time and speed and an exchange in the position of cutting the night to the faces.

And the covering (the covering) that God made out of humiliation, the simplest evil, is a cover that prevents God's vision of them. There is no protection, even if it is a light cover, for it is like cutting the dark night ((This downward movement in its dark night suggests a state of weakness, sickness, diminution or deterioration, so he indicated by the membrane that it is a closing and a darkening of my soul. A recompense for evildoers is the same in disbelief and polytheism" (Hikmat, 2005).

An example is the saying of Al-Bari: "Rather, we throw the truth at the falsehood, and it stings it. The text indicates that the truth will triumph morally, i.e. with arguments and evidence. The metaphor (indeed, we throw the truth at the falsehood) means that the truth as soon as the person returns it, then he accepts it and erases false ideas from him, and the personality of falsehood will also be stamped and eliminated once and for all, and the metaphors occurred within a tight geometric structure with its aesthetic expression The miracle of certain connotations (Mahmoud, 2016).

The meaning remains ambiguous unless it is formed in an image and ((The stillness of the art of action is the ability to create the new based on (pre-existent compatibility)) (Rashida, 2019).

frames d. Abdul Salam wishing to study extrapolating statistical verses carried photographs of art eloquent including pictures of painted scenes of clouds in the sky and moving from one place to another in saying Sobhanh)olm seen that Allah Extends clouds, and then compose himself and then makes it ruins you see ¹lodq out of Khllah and come down from the ¹lsme Mountains In it there is hail, and he infects with it whomever he wills and diverts it from whomever he wills." [An-Nur: 43] The rain changes the path of the horizontal movement in the seen scene to a vertical movement from top to bottom in the descending rain. This scene is to highlight the religious purpose, which is to highlight the divine power in harnessing the clouds and in everything (Abdul Salam, 2013).

2. Latency in silent nature scenes

In the dictionaries of the language, the word *cumin* means: (as if so-and-so lurks, meaning: he disappeared into an ambush that he does not understand. For every letter there is a potential ambush that if the sound passes through it provokes it)) (Al-Khalil, 1993). And ((who lurks: has disappeared)) (El-Gohary, 2005) The latency is the stability of the shot or the photographed scene of a specific object or element of nature in a state of movement, meaning that the movement potential in the image means that it froze time in the scene, but it caused an effect of movement in the mind of the recipient After it was established in a specific form or condition, he settled down and ((Sukoon: Going Motion)) (Al-Jawhari, 2005, Hebron, 1993).

We may discern from some Qur'anic images the features of static or static that result from the perpetuation of the continuous movement situation, as is the case of the people of bliss who appear on their faces the features of that bliss, so they are in a continuous dynamic movement that does not affect change; Because they)aly couches look know in their faces Veronese Alenaim([Mutaffifin: 24] Fkiny for delight happy look of bliss ((ie you know if you look at them in their faces fresh bliss any recipe Altravh, modesty and pleasure and convenience and preside from where they are of great bliss)) (essential, 2005).

In saying the Almighty)okintm on the brink of a pit of fire with gratitude as well as God shows you His signs that you may Thtdon([Al-Imran: 103] scene coment the movement, text monitoring and by the image of that movement, which is nearing the start ((ie you are on the edge of a hole Hell, when there was nothing between you and it except death (...) then He saved you from it, i.e., by Muhammad (may God bless him and grant him peace), and deliverance from the Shifa is more eloquent than the pit and the Fire) (Al-Alusi, 2002), and the question may be ((How did they make a hole on the edge of a hole? I said: If they died as they were, they would fall into the Fire, then their lives, which are expected to fall into the Fire, were represented by sitting on its letter, recovering from falling into it. Likewise, such an eloquent statement: Al-Zamakhshari, 1985).

And in another still image: “You know what is evil on the faces of those who disbelieve” [Al-Hajj: 72]. It is denied by the eyes and the souls, so it is the frown and the remorse. As for the meanings of denial, which refer to the meaning that anger and anger waver on their faces when the Qur'an is recited to them and it calls to faith. Organic metaphor) has a peculiarity in that there is an organic relationship between its two ends that is not separated from one another, and this means that there is an organic relationship between the inside of the body and the outside of it. The face of the deviant, which adds more aesthetics to the metaphor (Mahmoud, 2016)

And in the saying of Al-Bari: “Who created the seven heavens in alignment with what you see in the creation of the Most Merciful of variances.

Nature has been represented as silent, but it shows the state of those heavens, one on top of each other, and their edges clinging, and the planets may be the ones seen in the eyes of the beholder. over the horizons. And beauty (a prominent feature in the image of the sky, and the realization of this beauty, and what is in it of proportionality, harmony and accuracy, is a way to realize the beauty of the Creator, Glory be to Him, and to demonstrate His power and dominance over this wonderful universe) (Abdul Salam, 2013).

The description does not always occur stopping within the narration time, because it becomes the same as the narration, where the movement follows in the alignment of details the movement of the eye's observation of things, whether this monitoring is external or internal, so the details follow in their system the vision system within the consciousness of the characters and the silent images of nature) and on the earth are pieces of vectors and vectors grapes and planting palm twins and non-twins and one watered with water, and some of them prefer some eating in that are signs for those who Aaklon([Thunder: 4].

He showed the shape of these pieces and their condition with a description of a familiar scene, but in a new way and the theme of the verse (adjacent pieces) because of the intense language it showed the location and the space and showed their contiguity, either accurately while showing their differences at the same time.

Did We not make the earth a bed, and the mountains as pegs? (Al-Naba: 6-7). An analogy that goes beyond just settling on the ground to detailing the accompaniment of every process (presence) in the place, including the movement that encapsulates all human actions on the earth and it is in the thousands or millions as it is between... The mountain is the earth's wedge fixed by it.. Explanation of this scientifically is that it It is up to each recipient to represent him according to his knowledge of the geographical structure of it (Mahmoud, 2016).

And from the scenes of continuity: "How many of a town we destroyed while it was unjust, so it was vacant on its thrones, and Bir al-Mu'ath: 45)

And in the Almighty's saying: "And you see the mountains, you think them to be stationary" [An-Naml: 88]. The text took the attribute of stability and the joke about it ((The attribute of stability stands in contrast to the attribute of movement, which is an unreal attribute, i.e. stability. Rather, the truth is that it is mobile, but its movement does not appear before the eye, and then the seer considers it rigid when moving, and it is not fixed against movement)) (Mahmoud, 2016 It is an allegorical image that relied on the element of illusion in observing the relationship between the two things.

As for Omar Al-Salami, he looked at the psychological movement shown by the expressive word, that is, the word that has the ability to portray an expression that derives from the word... that is, he looks at the word from a certain angle in which the image emerges, not in depiction or pronunciation, but rather as an expression of states, psychological movements, situations and events (Omar, 2010), and examples of what was mentioned are the words of God Almighty: "And to Him belongs those in the heavens and the earth, and those who are with Him are not arrogant in their worship of Him." What further confirms this psychological picture of the angels is the bell and movement that the word carries (Omar, 2010).

The pictures of the Holy Qur'an display the full figures in the silent nature and in the non-existent animal, and here we feel that the terror includes the earth and the sky, and everything in situations of terror and waiting, and presenting it in these situations is enough to provoke fear and thinking (Salah al-Din, 2014).

Studies of the Qur'anic image have unanimously agreed that the wording of the Qur'an is suggestive, expressive, and illustrated for its meaning. Suggestive from stagnation to vitality.

3. Color Effects

Colors: ((color collection which is displayed, ie how exposed surfaces of objects adapts the light on the different modes of difference in what happens to them when it bounces lenses eyes)) (Taher, 2009).

It is one of the elements of the artistic image employed by the Qur'an in a distinctive way to give the character of an aesthetic movement. It has a special role in the Qur'anic artistic image, as the Qur'an employed colors in expressive, sensory, structural and decorative levels for artistic photography. Colors highlight the divine power and divine beauty (Karim, 2016). It transcended the surface of color beyond that of psychological effects, but the interest in color disappeared behind the interest in the artistic image (Abdel-Fattah, 2015), ((and the status of color in the modern image - it transcended the scope of the senses of the ancients to mind... that is, it moved from the present to the absent by creating images A mentality in which it constructs a world with divergent and dissonant elements and combines them in a way that is more than that simple in the proximal sensible to what is far beyond it, which is the distant absent, and thus the image reaches a level of condensation... It presents from within it illuminations emanating from the interconnection of inner connections A link between the symbol and its symbols, the hints, signs, words, sounds, and rhythm. These lights help in understanding the symbol, thus achieving artistic pleasure for the reader of the image and its representative) (Youssef, 2003), and the color in the image has been associated with the human being ((each of us has his feelings and memories associated with a color, and these memories are rarely similar. And feelings, however, this does not negate that some colors have a special effect stemming from what they are associated with in the real world of elements and forms... There is a hidden harmony between visual perceptions and thoughts) (Muhammad, 2006).

An image is a mental restoration of a feeling produced by a physical perception. If one of us perceives a color, he records an image of that color in his mind.

And it is ((a picture because the subjective sensation is the experience of the perceiver will be a virtual copy or just a reflection of the objective color itself, and the mind can produce images when it does not reflect direct physical perceptions as happens when one tries to remember some things that he perceives but they no longer exist in the field of direct perception or when The mind moves in an indirect way outside the limits of experience, as it happens in groups of images formed by imagination from sensory perception or in hallucinations of dreams and fever or the like) (Jaber, 2009).

The color shows an important part of the image. It is not just an indicative value. Rather, it is basically an artistic material that is used in the performance of effective structural aesthetic functions. The color represents a form and description, and it depicts and draws more than it indicates and symbolizes.

It may be that Sayyid Qutb was the first to point out the importance of time in the Qur'anic image. The Qur'anic words give life to words and make them radiate with them as in the colors of painting in artistic paintings because the Qur'anic image is eternal and renewed, and there are many forms of colors in the ancient Arab use, whether the expression is adjective or de facto. The renewal of the color or its stability or the glimpse of the meaning of the analogy or exaggeration (Ahmed, 2009), the Arabs inspired the words of colors from nature and sensory observations (Ahmed, 2009), in the universe and the colors in the artistic image were inspired by nature as well, and its colors are the primary colors of the spectrum (red and blue). and green), and neutral colors (black and white) and one compound color (yellow), which was mentioned in the story of the dead and the Prophet Moses (peace be upon him), which is the product of red and green, and the words of these These colors are in agreement with the results of scientific theories related to the physiology of the human visual system, whether in interview theories, trichromatic vision theory, or optic nerve theory. Borders (Ahmed, 2009), so everyone prefers them, regardless of nationality, gender or creed. Hence, the Qur'an's use of colors was symbolic, as well as its goal in imparting beauty mixed with benefit.

In the Almighty's saying: "And when one of them was given the glad tidings of a female, his face shaded black and sullen" [An-Nahl: 58]. That the context is a context depicting the horrible colossal, so it reinforced the meaning, increased it and selected it, and indicated the blackening of the face, a metaphor for the gloom. It is permissible for him to come, because most of the time the situation is consistent with the night, so his day appears grim, the face darkened from the gloom and shyness of people, and he is grumpy and full of rage over him.

And in another scene and a new color: "He said that it is a bright yellow cow, its color pleasing to the onlookers" [Al-Baqarah: 69], a color that reveals psychological features in humans. Thus, they narrowed themselves the circle of choice - and the pleasure of the onlookers is not complete unless their eyes fall on the joy, vitality, activity and luster of that desired cow..

Let us look at His saying: "Faces that day will be radiant, gazing upon their Lord" [Al-Qiyamah: 22-23]. "And faces that day will be joyful" [Al-Qiyamah: 24] (Subhi, 2006).

And he talked about the color element, Dr. Al-Bustani, as it is an expression of positive or negative psychological states, for in the words of Al-Bari: "And do not burden their faces with greed or humiliation. To express a psychological state that appears on the face, it is a manifestation through which the psychological state is reflected. What happens to the face of brightness or darkness is an expression of its psychological state. Exhaustion is the intensity at its highest degree that human energy cannot bear. Or a form that resembles dust from here, for ((the opaque color that is tainted by yellowness like dust on top of the face, so the owner of the face suffers from distress accompanied by tearing and tension. It is an allegorical image that he met with another image of the unbelievers by saying, Glory be to Him: "And those who have earned the evil" are the reward of a full reward for them." [Yunus: 27] The difference between humiliation and humiliation is that dust is a general expression of internal adversity that results from physical fatigue or thinking. As for humiliation, it is a special psychological condition represented in the absence of social appreciation, so the color expresses the inner human being that appears on the face." (Mahmoud), 2016).

The images rely on an element of exaggeration, such as this image, in which a mixture of color reality and psychological motivation occurred, which is (an expression of the most tense and torn psychological states) and the color is a reflection of what is inside and psychological disturbances ((reflected on the face in its physical appearance)) (Mahmoud, 2016 The color is a symbol of a negative phenomenon.

And in another picture: “The criminals are known by their mark, so they will be caught by the forelocks and the feet” (Al-Rahman: 41), A metaphorical image of the black color of the face, which dispenses with their question by the appearance of their signs to the angels and their identification with their marks and the metaphor, It depicts a contrast between two colors that symbolize two different states: the state of whiteness for the people of faith and the state of the blackness of the face for those who disbelieve. Beauty becomes clear and distinguished when compared with ugliness. Between them, it was achieved in harmony, harmony and consistency, and the consequent meeting of blackness with whiteness of various aesthetic and artistic values, which were formed together within the image, so a semantic energy was released, so the color constitutes an aesthetic character and part of the semblance or metaphorical image, and it transcended the level of mere description to the level of symbolic relations and the use of color to realize meanings. Muhammad, 2006), which was stated by Muhammad Qutb Abd al-Aal, who made the color denote a psychological darkness (Muhammad, 2004), in his saying, Glory be to Him: In a sea of JF Agshyh waves, it waves from above the clouds wronged on each other out if his hand was barely seeing her and did not make Allah his light what his Nor([Nur: 40], ((Vgulwbhm and their work is like this darkness dense does not implement a beam From the mercy of God, and whoever does not want God to guide him, he has no light) (Abdul Qadir, 2015).

4. Shadows

Another influential element of the effects of photography was mentioned a lot by Sayyid Qutb when he said: ((words, as well as phrases, have special shades that are noticed by the insightful sense when it directs its attention and when it summons the image of its sensory meaning)) (Sayed, 2006).

As for the language dictionaries, ((Shadow is the color of the day over which the sun overcomes. And the shadow from imagination is a shield from the jinn)) (Al-Khalil, 1993), and Tamim says: I remained. The darkness of the night is called shadow. He said:

How much did she slumber and how much did she let go of her...

And ((Shady place: the shade is permanent, its shade lasts. The canopy is like the appearance of the attribute, and the torment of the day of the shade is said: the torment of the Day of Saffa)) (Al-Khalil, 1993) and (the shadow: the opposite of the shadow, it is said: the shadow, and it is the shadow, and it is more powerful. The shade of Paradise, and it is said to every place where the sun has not reached: a shade, and it is not said that the fay’ is except when the sun has removed from it. And Manna’, he said: “Its food is permanent and its shade” [Ar-Ra’d: 35], “They and their spouses are in shade” [Ya-Sin: 56], it is said: The trees have shaded me, and I have shaded it, 1998 (Al-Asefha).

And ((under) the night Soadeh a metaphor because the shade in fact light beams without beam the sun. If it is not the light of the darkness and the shadow is not)) (Razi, 1993).

These meanings were not what was intended by Sayyid Qutb's hadeeth about shadows, but rather he meant by ((the shadow of the word is what you reveal to the soul of meanings and revelations)) (Salah, 2003).

As for the geometric representation, shadows are applied in order to give an awareness of the depth of the space, i.e. to create and show the illusion of the third dimension of the projections of the horizontal volumes on the drawing surface by showing the different dimensions and shapes, which makes it easier to imagine the shapes more on reality (Fawaz, 2004).

It is one of the artistic influences represented by ((suggestion, frame, colors and movement, all of which are factors in shaping and evaluating the image, as the image is the artistic coordination of the elements of literature, which is a picture of life with its strong and prominent features and what it casts from its immortal light on its dark sides)) (Maher, 2006), ((Then the literary elements of imagination, emotion, meaning and style combined in it)) (Maher, 2006).

So the emotion transcends artistically until it evokes a sincere and sublime enthusiasm to approach higher values. We adore it and contemplate its virtues and understand its secrets)) (Maher, 2006) as it adds the necessary illumination to the sides of the picture in order to appear more aesthetically pleasing and deeper in meaning, emphasizing the meanings.

Sayyid Qutb, under the shadow of words has been interested in and reported her image among which nods hidden behind words like the word slough in saying:)o'ltl them the news 'lzy Ouatinh Our Signs V'nsk of which Votbah 'lheitun was from 'lgaoin([custom: 175] ((Vazl who received the word ('nsk) paints a violent picture to evade these verses)) (Sayed, 2006) ((It is one of the wondrous scenes, all new to the repertoire of this language of perceptions and representations...)) (Sayed, 2006).

In Dr. Salah El-Din Abdel-Tawab's definition of the image, it is in his view ((those shadows and colors that the wording casts on thoughts and feelings)) (Salah Al-Din, 2014).

Vazl when Abdul Salam who wants to give the impression that is received by the image in the verse:)ovtmrunh what he sees and have other bad visions when Sedra then 'lmenthy Committee 'lmooy as faint as faint as 'lsudrh swerved 'lbesr and overwhelmed I saw Ouaat Rabbo 'lkabry([Star: 18] A metaphysical image whose elements were derived from an imperceptible world, but ((The effect that the image has on the souls, which is the intensity of the earth's connection with the sky, everything that happens in it is by God's command... Thus, this metaphysical image casts a shadow of dread, fear and constant monitoring of God Almighty. And Almighty) (Abdul Salam, 2013)

((These images, shadows, feelings, conditions, and many others emanate from the text through the short text. (Sayyid, 2006), the word they shriek in is in the saying of the Creator: "And they are shrieking about it, for their screaming while they are in heavy torment) (Sayed, 2006). The

shadow is the corresponding reflections that the image evokes in the same recipient and serves as an echo for the sound (Ahmad, 2009).

Conclusion

The research reached the following results:-

- 1- The image has various effects that help to attract the attention of the recipient, and these effects are (movement, colors, shadows).
- 2- Motion is one of the rules of photography and one of the characteristics of the image and one of its characteristics that distinguishes it and makes it vibrant.
- 3- Students of the artistic image in the Qur'an agreed on its importance and impact by making the image appear as if it were present in front of the recipient, as if the scene was alive and moving before the eyes.
- 4- The movements in the picture vary between an ascending movement and a descending movement, and between a violent movement and a quiet one, and this is due to what the situation requires, and the movement of Sayyid Qutb and his follower on that, the modernists have made it one of the most important influences in the image.
- 5- The words of the Qur'an are the ones who transmit to us that movement and depict the scene in motion and transform static things into moving ones, because the words of the Qur'an have the ability to depict, accuracy in description, consistency in expression and strength in suggesting, so the Qur'anic word is vivid and illustrated.
- 6- Latency The stability of the shot or the photographed scene of a particular object or an element of nature in the event of movement, meaning that the latency of movement in the image means that it froze time in the scene, but it caused an effect of movement in the mind of the recipient after it was fixed in a specific form or condition, so he lived
- 7- Few of the scenes are silent, as most of the presented scenes are animated.
- 8- Shadows stand behind the picture, drawn by the Qur'anic pronunciation, and the text leaves a free space for the recipient to draw connotations from it that fit his cognitive and gustatory experiences.
- 9- Color is one of the components of the artistic image, and the Qur'an employed it in a distinctive way to give the character of an aesthetic movement. Researchers and studies of the artistic image did not neglect the role of colors in giving a special flavor to the artistic image that expresses connotations that fit its context.
- 10- Theorizing remains in a vicious circle if it is not accompanied by artistic images through which the role of the effects of photography emerges, and this is what got the attention of students of the image, so their study was accompanied by practical examples that support that.

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