



# Artificial Intelligence Application In Telling Stories Without Words The Effectiveness Of Visual Rhetoric On Comprehension Of The Novel

Mohamed Khaled M.\*

\*College of Mass communications, Ajman University, Ajman, 346, UAE.

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## ARTICLE INFO

## ABSTRACT

This period has witnessed an increasing increase in the speed of means of communication, methods, and rules of design, so the transition from the search for workmanship to creativity as well as employing many other sciences, a technological development that occurred in the field of visual arts, especially graphic design, such as the emergence of computers and programs (the digital medium) and entering a field Graphic design, with its capabilities to develop the aesthetic and creative side, including these technical programs and the designer's impressive capabilities. The image occupied a large part of human history, starting with cave drawings and pictorial languages. The image is an important part of the creative worlds, and the novel as part of literary creativity has its pictures, colors are wavy, so the writer draws his image in his narration by showing part of it, to allow the imagination to complete the other part. Therefore, literature and graphic design technology are two closely related worlds that depend on the image and make them the backbone. The writer has his image, the designer has his image, and each of these pictures has points of encounter and points of difference. Therefore, designers resort to Visual Rhetoric shapes as a medium of expression with the aim of increasing the effectiveness of the process of mutual meaning, adding implicit values to the visual image, and enhancing the communication process. So The study deals with the use of digital technology in the production of a graphic vision of the novel "maktub" for the international writer Paulo Coelho, in an attempt to display the novel in a modern graphic graphical way, by analyzing the novel and drawing it with a philosophical vision to integrate Arab history, novel, and art with technology, by integrating digital art techniques with Traditional Arabic graphic arts techniques with their visual elements. It monitors the relationship between graphic design technology and its new technical techniques to reveal the ability of Graphic Design and Visual Rhetoric to comprehend literary works. To form a step in the approach between graphic design and novel art, making use of theories of formation, design, gestalt, and their tools that coordinate the scene and its paintings so that the visual vision arises with its implications.

**Keywords:** Graphic vision, Visual rhetoric, Comprehension, Digital technology, Maktub, Artificial intelligence.

## 1. Introduction

The technological development that occurred in the field of visual arts, especially graphic design, to carry out the development of knowledge and experience gained, which represents the group of artistic means and methods that produce the graphic designer in his design work. This period has witnessed an increasing increase in speed in the means of communication, design methods and design rules, moving from the search for dazzling beauty to creativity and employment with many sciences and knowledge, because the computer allows for more sophisticated creativity without borders or obstacles (Jamalpour & Derabi, 2023), as the emergence of the computer (the digital medium). And entering the field of graphic design to present it to the evolution of the process designs, with its development and application capabilities and lead to production processes and the

shortening of time and cost that achieves the aesthetic and creative side, including technical programs and wonderful capabilities of the designer.

The image occupied a large part of the history of mankind, starting with drawings of caves and pictorial languages, and from among the nineteenth century and we live in a culture of mediation: the press, cinema, television, so our present time is the time of the image and our world and its media are the image in a way that human history has not seen before, so the world is no longer It is based on reading words but also on reading pictures, as it is the age of image culture, as the dominant cultural form of our time is image culture. Which occupies an active role in shaping the features of human communication.

## 2. Research Problem

The literary text in general and the novel, in particular, is a world full of images, ideas, and meanings the author sends to the reader, and are gone to change patterns of reading and readers that caused many of them to refrain from reading. The fact that the visual rhetoric in graphic design clarifies the meaning when dealing with or not direct indication of the design is not sufficient for this purpose, as a means of expression accompanying the text to increase the effectiveness of the process of remembering the meaning and adding implicit values to the visual image, to attract learning and clarify facts and contents.

The researcher tries to produce a highly focused graphic vision that contains in its content elements that combine unity, difference, and differentiation in the style of thinking, the association of ideas, diversity of the novel's topics, and their connection to each other.

The research problem is determined in the following question:

Does design technology based on visual rhetoric contribute to the production of graphic visions of the novel “maktub “ in the vocabulary of Arab arts in an unconventional style in terms of themes and formative treatments that increase the comprehension process?

Research objective:

The study relies on providing a visual vision based on the technology and rules of graphic design based on visual rhetoric, and the exchange of information and experiences in a scientific framework that connects and achieves the mood between academic theories and practical reality in order to develop the sensory and visual perception of the recipient.

The research aims to:

The disclosure of innovative graphic products based on Visual Rhetoric, according to a written text of Arabic art.

Preserving heritage by producing contemporary graphic works from the elements of Arab art.

Contributing to raising the comprehension of the novel to the public.

## Research importance

Using Arab graphic works in an unconventional form to uncover new technical capabilities in the field of graphic design. Integration between the literary text of the novel and artwork in the field of graphic design.

## Research Methodology

This research used the applied descriptive-analytical approach. Aristotle says that thinking is impossible without pictures. The Perception process involves physiological abilities related to the functions of organs and controls the mechanisms of visual perception, and related to mental and psychological abilities that interfere with physiological abilities and are formed from the perspective of individual differences that reflect the cultural and environmental factors of the future of the artwork. Perception is defined as the process of organizing and interpreting sensory data that reaches us to increase our awareness of what surrounds us, to which imagination and reason contribute.

The graphic designer deals with the processes, phenomena, and factors that control the cognitive field as a total input to awareness of the nature of the aesthetic calculator and its effectiveness in influencing the recipient. To the extent that the designer is aware of these cognitive capabilities, his success in using the foundations and elements of design and in controlling the possibility of linking elements and achieving the greatest degree of consistency Between bodies and shapes.

And the fact that the creative arts are close together, literature has been known as: “The set of written effects in which the human mind manifests itself in the creation of written art. Literature is no longer a group of words or ideas, but an art in which a person improves the expression of his thinking and expresses thoughts and psychological feelings. Definitions of literature have varied over time. In Western Europe prior to the eighteenth century, literature as a term indicated all books and writing. A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate “imaginative” literature. (Hollis, 2001; Jamalpour & Yaghoobi-Derab, 2022)

Some scientists describe the novel as a painting of multiple configurations and colors, and the painting is a novel with its words. The writer has his own way of drawing his image, which he can make to boast of colors, elements, and shapes. In many cases, the artist draws his painting under the influence of his reading of a poem or novel. That contributes to the development of his creative process subconsciously.

Graphic design is the creation, selection, and arrangement of marks on a surface for the sake of conveying an idea (Saeedfar & Afghary, 2012; Asadipour et al., 2005). With the academic development and the increase in design science, the goals of graphic design have changed to become a tool for influence and persuasion, such as how to make images alone, integrate with other elements and read them to create an argument designed for the public.

Therefore, novel and graphic design are two closely related worlds that depend on the image and make it their backbone. The writer has his image, and the designer has his image, and each of these images has points of meeting and points of difference.

The image in the novel is presented in infinite forms based on creativity and imagination, although imagination accompanies the image in design and novel together. Design analysis is a reading, which helps readers remember words, creating intimate contact between the author and the designer.

Illustrations are one of the graphic design tools designed to clarify, confirm and highlight the content of a poem, story, or literary or scientific article, it is a visual text, in harmony with the written text, or so it should be, bearing the meanings of the language of the written text and the contents of its letters and words, including contents and indications, Able to put the reader in its general atmosphere, its attractiveness to read the text, what necessitates the designer to make a visual text no less technical and expressive value than the written text. To win this, he must go deep in reading this text, capture its goals and real ideas, and approach the sensitivity of the language in which it was formulated, and then translate the written text into a visual text, which requires the creator (designer) to possess a wide and complex culture, along with talent and experience In dealing with the foundations of graphic design. Choosing the appropriate technique for the success of the artwork and creating the expressive visual element as a formative and expressive value for the written text.

Since Schüler et al., (2015) called for the role of Visual Rhetoric in making an argument and evidence, it is seen that image-making in graphic design is the most important rhetorical method, which increases its effectiveness and works to engage in metaphorical and abstract thinking to understand the visuals. This makes the graphic design a graphic field flush with signs and arguments that contribute to the communication process and facilitate persuasion.

Imagination and suggestion are the areas where the arts meet in their apparent differences as an area of convergence and harmony. The interplay between these arts and those literary races appears to be a reality in our intellectual heritage. The medium, and since the emergence of fiction and fictional art, the creators of graphic designers have created stories cover drawings that have served as a text expressive forms and pictures parallel in its aesthetics The creativity of the narrative text.

The bottom line is that although design and literature differ from each other in the means used to characterize an idea, they remain close to the outcome, they form the human mind and influence the movement of community development and constitute a measure of the extent of this development and progress in any civilization or human society.

Several studies have frequently shown that people learn and understand more from a text when pictures are added (Jones, 2009; Cao et al., 2020). Many of the past attempts have used cognitive research to combine words and pictures in ways that maximize learning effectiveness. They indicated that words and relevant graphics are more effective than words alone. Accordingly, "The availability of text and pictures allows learners to construct verbal and visual mental models of the input and build connections between them" (Eghtesadi, 2010; Lu et al., 2023). This allows learners more options for comprehension, and more than one route for encoding and retrieval.

All people are visual learners, in common sense. Studies proved that people learn and remember more accurately when information is presented using visual elements. Recent researches adopt the notion that visual communication can be more powerful than verbal communication, pointing out that most people learn and memorize information that is offered to them in a visual way much better than that which is only presented verbally (Ghazanfari et al., 2014; Yeung & Wing-Keung 2023). In this context, some researches claimed that the processing of words and pictures, which is considered as equally complicated (Guenduez & Mettler, 2023) leads to different representations in the human brain. So, combining these representations is thought to produce deeper learning and increased comprehension. While, other scholars suggested that the contribution of two types of representations are unified into a single representation, which leads to a richer mental representation of the Comprehension: It refers to the capacity for understanding ideas, facts, etc. It is the act or fact of grasping the meaning, nature, or importance of; understanding. Moreover, comprehension involves an interaction between new information that is being received and information or knowledge that has already been stored (Hermann, 2023).

Additionally, Schüler et al., (2015) stated: "Text comprehension and picture comprehension are goal-oriented processes of the human cognitive system, in which the individual actively selects and processes verbal as well as pictorial information in order to construct representations that seem to be suited to cope with the present or anticipated task. Dual coding theory describes how people comprehend and combine information from text and photos. That is, presenting the same information in more than one modality reinforces the cognitive processing of the information, which improves memory and elaboration. Thus, adding visual images to textual information provides additional learning cues.

The essential goal of Gestalt principles of perception indicated that the simpler the visual form, the easier it is to perceive. Gestalt's basic principle states that the parts of a visual image can be considered, analyzed, and

evaluated as different components, while the whole of a visual image is distinct from and has a greater meaning than the sum of its individual components. Therefore, Gestalt theory determined the principles where human perception tends to organize visual elements into a “unified whole”. Each principle is supposed to function, as long as all other things are constant. There are many Gestalt principles, but there is no decisive list of them. These principles are valid till now and offer fascinating insights into visual design. Then, the observations that the “Gestalt theory” is based on is a fundamental part of the graphic designer’s craft knowledge.

## 2. Results

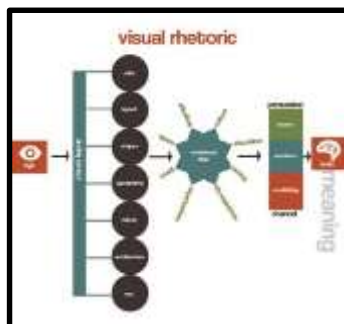
### Visual Rhetoric

Linguistic rhetoric is the clear meaning of the meaning using eloquent expressions, which have a great impact, and beautiful charm, with the relevance of the speech to the place in which it is said, and the addressees. Therefore, rhetoric is not a description of speech.

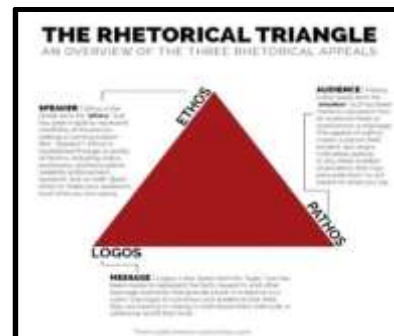
We find that Visual Rhetoric plays an essential role in our lives, which is the origin of communication since we see almost everything before we understand it (except music and sounds) as in Figure(1), which shows what we see through visual inputs dependent on elements: color, layout, shapes, Typography, etc. For our judgments that pass through the contextual filter are influenced by our past experiences and the amount of learning, age, and timing of viewing on an individual’s life experience, timing of the communication process, educational level, civilization, language, media, gender, and finally expectations. To reach the next step in the process of persuasion associated with cause, feelings, and credibility through one of the communication channels, to reach the brain to receive meaning.

In studying images in the rhetorical framework, Visual Rhetoric analysis considers how images work alone as a medium or collaborate with other visual elements as visual rhetorical terms to create an argument compatible with the audience.

Ethos is a way to persuade the public through the authority or credibility of the convinced, whether it is a prominent person or experience in this field or even a famous person, Pathos: A way to persuade an audience with an argument by creating an emotional response to an emotional call or a compelling story, Logos: A way to persuade the audience of the mind, using facts and figures.



**Figure 1.** the role of visual rhetoric in the process of persuasion and meaning creation



**Figure 2.** the rhetorical triangle

Therefore, when viewing artwork, our aesthetic judgment is based on our visual experiences. This results in how much we judge over our culture, our understanding, and our interaction with it.

Therefore, many see Visual Rhetoric only occur when someone intends to deliver something, such as in graphic design, which includes the exciting aspects of Visual Rhetoric, the role of cognitive processing as a prerequisite for experiencing pleasant feelings about design ]27[

According to the foregoing, we can say that visual rhetoric is part of the visual communication process affected by complex variables that help us to interpret the things that we see and make them meaningful to increase the effectiveness of the process of exchanging meanings and enhancing the process of communication-related to cultures and meanings, to create meaning, building an argument, creating pleasure and attracting Attention. Visual rhetoric includes many types such as the use of images as an argument and evidence, arrangement and composition of various elements in design, implementation technology, image analysis, and visual cues in design.

### Visual Rhetorical formulas in graphic design

The fact that the image does not come alone, because it acquires its value from conflict and correspondence with other signs to form the meaning with it in a network of relationships, where the designer collects the visual signs together in the graphic vision, to become like a major sign, and can be called the contextual relationship style that combines these signs Together: “Formula”, these rhetorical formulas perform an important function in relation to the image viewer, ranging from condensation, the indication of the image or the indentation of

the symbol to other things that can be displayed from displaying themselves, in order to highlight the meaning that the direct indication of the mark is not sufficient to clarify.

Therefore, designers resort to forms of visual rhetoric as a means of expressing an aesthetic vision, with the aim of increasing the effectiveness of the process of mutual meaning, adding implicit values to the visual image, and enhancing the communication process. It is expected that readers will respond to the visual image that deviates from logical expectations, to attract attention and clarify facts and contents through the successful illustration of the image to answer the puzzle presented by ]28[, then the visual elements must be able to represent the metaphor, metaphor, metaphor ... etc. to accelerate customer response ]29[.

If graphic visions can employ Visual Rhetoric of the image as one of the elements of persuasive and cognitive action and visual thinking, it will help to understand the contents and meanings coded. This requires the designer to have the ability to taste and understand other types of arts because the grand fonts are similar, such as cultural, intellectual, and social factors within his artistic style.

According to the rule of Neil Fleming VAK/VARK model, there are four methods of teaching: the abbreviation VARK stands for a set of visual, auditory, reading/writing and kinesthetic methods used to learn information.

## Comprehension

Comprehension involves an interaction between new information that is being received and information or knowledge that has already been stored, Oxford English Dictionary defines comprehension as "the action or fact of comprehending with the mind; understanding; ... grasping with the mind, power of receiving, and containing ideas." It is recognized that although knowledge and information are powerful before any information can be possessed and processed, it should be comprehended properly.

Research has shown that of all the information the mind stores, 75% is received visually, 13% through hearing, and 12% through smell, taste, and touch. Visual aids improve learning by 200%, retention by 38%, and understanding complex subjects by 25% to 40%. Visual aids in color get an 85% higher attention span. This result is supported by the psychologist Jerome Bruner of New York University who discussed the importance of visuals communication with his research mentioned that "people only remember 10% of what they hear and 20% of what they read, but about 80 percent of what they see and do" as cited by Paul Martin Lester in "Syntactic Theory of Visual Communication".

Attention and concentration are two aspects of cognitive function that assume particular relevance during development because they are key elements in the Comprehension process. While the visual attention span was defined as the number of distinct visual elements which can be processed in parallel in a multi-element array, by reference to the "VA window" as theoretically defined in the multi-trace model

Paulo Coelho was born in Rio de Janeiro, Brazil, on August 24, 1947. In his teenage Coelho he wished to become a writer, but his mother had another opinion. At sixteen years of age, Coelho and his resistance to the traditional ways of life led his parents to send him to a mental institution, which led him to flee from it three times before being finally released from her at the age of twenty! And down to the wishes of his parents; Coelho attended law school and abandoned his old dream of becoming a writer. One year later; Coelho left school and lived his life moving to many places; South America, North Africa, Mexico, Europe, and upon his return to Brazil, Coelho worked as a songwriter for some singers and was arrested in 1974 on charges of "subversive acts" during the then ruling judgment. He also worked as an actor, journalist, and theater director before heading entirely to the writing profession.

In 1982 his first book, then published, "Archive of Hell", was unsuccessful or left an impression on the public. In 1986, Coelho traveled more than five hundred miles on his pilgrimage trip to the city of The Santiago de Compostela Cathedral in northwestern Spain. This journey was a major turning point in his life. "El Hajj" was produced in the same year by El Peregrino d Compostela, and then the following year Coelho wrote his masterpiece "The Alchemist" and published it through a modest publishing house. After publishing his next novel, "Brida", "The Alchemist" achieved the highest sales in Brazil, And more than 65 million copies were printed, until it became one of the highest books in history to achieve the highest percentage of sales, and it was translated into 71 languages, which caused the Guinness Book to enter the most translated novel of a surviving author. Coelho has published 30 books so far and has sold over 150 million copies of his books to over 150 countries around the world.

The word "maktub" means "what was written for us" in relation to the Arabs, meaning destiny. Contents, meanings and abstract concepts, through a group of very short incidents, in some of them are funny little stories, but when the reader stops smiling, he realizes deeper meanings about life that deepens in his soul, so we see Paulo Coelho, sometimes writer and sometimes saint.

To attempt to unearth the elements of the literary images of these artistic scenes in the text of the novel "Maktub" showing the linguistic, rhythmic and semantic formations upon which Paulo Coelho relied; Those that produce signs, connotations, symbols, insinuations, or colorings that give these elements their artistic and visual specificity, and combine them with graphic design with their own creative relationships and surroundings, or in their aesthetic forms, or by their artistic methods, create a beautiful thing and for the novel to appear it must have rules that regulate its formation, The narrative text that lacks the formation lacks many of the justifications for its existence, and perhaps the ability to perceive the idea of formation at the recipient according to Visual Rhetoric comes not only from reading the novel but rather from the sum of the knowledge that I have experienced. The researcher explains the reasons for his selection of Maktub's novel to be the applied



field for his academic artistic research because of the cultural, intellectual and creative richness of this writer in addition to the technological innovation issues that have occurred in the graphic design arts.

The researcher is trying to monitor the relationship between graphic design technology and his new technical techniques in a graphic vision of the novel to reveal the ability of graphic design and Visual Rhetoric to perceive literary works. To form a step in the approach between graphic design and the art of the novel, taking advantage of theories of formation and design, gestalt, and their mechanisms that coordinate the heart of the scene and its paintings until the visual vision of the image is established with its implications. The graphic vision consists of a set of designs of internal pages, covers, and posters that correspond to the literary, philosophical text with a mix of visual elements of motifs and Arabic calligraphy with graphic and color treatments that reflect what Coelho relied on the element of surprise during dozens of small tales and scenes from the reality he lived or heard about. And from the different civilizations of the world, and its folklore and myths, to present it in a few expressive intense lines.

### Graphic vision

First graphic vision to novel pages design / Who was your teacher?

The text of the novel: "A senior mystic of Islam was dying, and I will call him here well, when a student asked his students: "Who was your teacher, teacher?" He answered. Rather, say hundreds of teachers. If I had to name them all, it would take months several, maybe years, and I end up forgetting some of them. "

We see the two inside pages of the book as background pages of thick paper with a Fur texture, wild expression of life with the severity of the face of an elderly man treated graphically to mix with the domes of Hagia Sophia or "Hagia Sophia" which means (place of holy wisdom) which is a place with a unique human experience for a church first, a mosque second and finally a religious museum in transparent blue tones With the background. We see a man with a sharp look at one of the senior Sufis on his right eye, a lens in terms of science and learning, surmounted by an optical triangle resulting from the formation of an Arabic lettering whose degrees vary between transparency and opacity producing a smooth visual rhythm in the form () that shows visual relations in design, and a rectangular area of gray color taken From the degrees of the face, he is employed in writing the literary text of the book, topped by a framework for a geometric shape of repetition and rhythm.



**Figure 3.** "Who was your teacher" Digital design, 50 x 70 cm 2019

We also see the formation of the letters of the Arabic craftsmen "Noon" ن and "Alif" ا in a brown color with the page number in white.

Second graphic vision to novel pages design / Imagine Caterpillar

Caterpillar is called the colorful worm stage of the butterfly's life cycle. Imagine rushing.

According to the text of the novel: Caterpillar is a disgruntled grumbler, as he does not fly disgustingly. But one day, "nature asks him to be a cocoon. And if he was terrified, he would never have cocooned. Believing that he is about to dig his grave, he is preparing for death. "And for his despair, he involves his cocoon and is waiting for the end to come. After a few days, he realizes that he has become a picturesque butterfly, and he can now fly in the sky and humans can admire it.

Likewise, when people reach old age, they believe that without benefit, they prepare to die, not for a new stage. According to the foregoing, it was designed as Figure (4) to create a mixture of a butterfly interspersed with an old man's hand holding a rosary in which a chromatic texture of blue, yellow and red tones harmonizes a mixture of hot and cold colors indicating the fluctuations of life reflected on her wrinkles.



**Figure 4.** "Imagine Caterpillar " Digital design, 50 x 70 cm 2019

We see a group of birds entering the artwork from the right to see Islamic motifs that direct the eye to the text, with the formation of an optical triangle as in the shape of the ribs of the butterfly and the hand to integrate with the geometric area of the visual closure to the page number with the lettering composition, interfering between the details of the contents and meanings of the novel and analyzing it with the special elements in The artistic formation of the scene, as we find the visual language that rises with the text from the written language only and gives it its visual qualification as a basic vocabulary in nature. The designer was able to invest in coloring his image and employing it in design, explaining the interconnected arts through elements of similarity between things in nature and reality and the ability of graphic design technology to Artistic production that helps elevate the recipient's emotions and raises within it the aesthetic sense in which the comprehension develops.

Third graphic vision to novel pages design /No way

We see in the graphic vision a set of meanings and visual indications of despair and fear of failure, with a distinct human experience as the text of the novel tells us. The deadly student then tells him, in the endeavor, that he has seen the door written on it: Impossible. So the teacher asked him, Where did she write? On a wall or door? The student told him: On a door. For the teacher to advise him: Put your hand on the door grip and open it.

We are the ones who make it impossible, so we see a composition as shown in Figure (5) on a fur leaf consisting of four black crows, a symbol of pessimism when the Arabs are standing in front of a dilapidated old door indicative of the continuation of human experience and its similarity. Of darkness and mystery.



**Figure 5.** "No way" Digital design, 50 x 70 cm 2019

We see a bird spreading its wings, approaching its experience, and wary of the darkness of the road. And multiple mental, ideological and social tendencies.

Fourth graphic vision to novel pages design / The Way of Salvation

The text of the novel: The saint said: "Whoever wants to cross into a new stage, preserving a little of his old life, has been torn by the fangs of his past."

On the current two pages, as shown in Figure (6), we see a design consisting of a dilapidated wooden bridge passing through the path of salvation ending with the Hagia Sophia domes as a symbol of the path to God regardless of the style of worship (Islamic / Christian / Jewish).

We see a pyramid formation of rectangular area to the right of the design topped by an Arabic letter with one of the elements of the Arabic formation and an engineering space for writing. As the path directs the eye to formation and domes, then text in a smooth movement.



**Figure 6.** "The Way of Salvation" Digital design, 50 x 70 cm 2019

A reflection of the close connection between these issues, contents, sensory meanings, and the visual image of design, capable of expressing literary content, capable of containing complex mental cultures, preserving images of aesthetic words. And he produced a pairing of sensory and material to search for higher levels of human and mental cognitive levels.

Fifth graphic vision to novel pages design / I am the traitor

The mental image of the public formed from the elderly with those who have white hearts, the good ones, and those who love others. In spite of this, we see in graphic processing or the visual image as in Figure (7) an old man with cool shades of a mixture of blue and black passing through gray, intertwined with tallness with trees Forests seen by a young man. The man hides his face with his hand, which holds a prayer beads with religious connotations. And we see a visual hierarchical composition that starts from Arabic motifs passing through written elements to page numbering resulting from the formation of Arabic letters, with two engineering spaces, one of which is used for literary text and the other for closure.



**Figure 7.** "I am the traitor" Digital design, 50 x 70 cm 2019

According to the text, an old man who is about to die summons a young man and tells him a heroic story: in the midst of one of the wars, he helped a man to escape, so he gave him housing, sustenance, and protection. "How did you escape?" The young man asked, wondering.

The old man admits, "I have never run away, I too am the traitor, but every time I tell this story, I feel like a hero, and my understanding becomes deeper for everything he has done for me."

Sixth graphic vision to novel pages design / But it is too late

According to the text of the novel, an Australian legend tells the story of a magician who used to walk with his three sisters when one of the most famous warriors of that era approached. The warrior stated: "I want to marry one of these beautiful girls."

The magician replied away: "If one of them marries, the other two will be in pain, so I am looking for a tribe that allows combatants to marry three women."

For years, the magician toured the Australian continent, but to no avail.

One of the sisters, who was overburdened by the elderly and tired of walking, said: "At least one of us would have been happy!" The magician admitted: "I made a mistake, but it is too late."





**Figure 8.** “But it is too late” Digital design, 50 x 70 cm 2019

And if by him, he turns his sisters into three blocks of stone, so that everyone who passes by their proximity understands that the happiness of one does not mean the unhappiness of the other.

In Figure (8), we see a rock block for the face of a beautiful young woman with a bright orange hot and blue dual lighting, expressing his duality and the struggle of feelings. The city appears in the background of the design in hot shades, consisting of a hierarchical formation with the rock girl. He explained that the graphic narrative mixes with the creative human fields, expressing the movement of the tested conscious self: by color, verbal, movement, shape, or melody. And literature «including the novel», sensory images morale, stained scenes with colors, shapes, movement and emotion.

Seventh graphic vision to novel pages design /A day to take advantage of life

Intersections and several ways with different graphic treatments that fill the face of an old man in colors ranging from victory and defeat, surrounded by dark geometry spaces for a design that is tightened down on him, reflecting the psychological state of separation.

The text of the novel says: "Today we can shed tears as punishment for some of the injustices that have befallen us and which remains strangling us. We will call someone we swore we will never phone. Today all mistakes are permissible and forgiven. A day of benefiting from life."



**Figure 9.** “A day to take advantage of life” Digital design, 50 x 70 cm 2019

We see a composition as shown in Figure (9) that is dominated by earthen colors, influence and rough texture of life experiences on the face of an old man whose eyes are filled with tears of separation. It mixes with Arabic elements and written motifs, and we see an illustration of the eye movement with design and the relationships of the elements with each other.

The first graphic vision for the novel's cover design

Dramatic design, as shown in Figure (10). Multiple levels interfere with visual levels in the style of Double Exposure for the Book of Destiny, inside which an author stands watching what was written to him in his book pursuant to the novel “maktub” which states “maktub” means “what was written to us” for the Arabs to live his life in its colors. Different between green and dark purple, between happiness and misery, and a hierarchical chromatic composition consisting of three different size spaces of a unified color, used to place the lettering elements in design, such as the name of the book, the author, the book summary, and design.



**Figure 10.** “The first graphic vision for the novel's cover design ” Digital design, 50 x 70 cm 2019

While the book's open pages, the look of the hero, and the lightning lines constitute the movement of the viewer's eye in harmony and rhythm, while the closed pages of the book transmit the viewer's eye to the back cover, which is preceded by the dark heel of the book, topped by the name of the book, the author and the publishing house.

### The second graphic vision for the novel's cover design

In the second vision, as in Figure (11), we see a design with two visual levels, the first of which consists of a pen with an eye analyzed in calm shades like brown Ocher and gray indicating the name of the book in Arabic and English, which was chosen as a type of comet serifs that mixes heritage and contemporary and the name of the author inside a burgundy box mediating From the highest formation consisting of an anatomy of the letter Nun, which was chosen as an expression of the noble verse in Surat Al-Qalam ”بسم الله الرحمن الرحيم ”ن وَالْقَلَمِ وَمَا يَسْطُرُونَ ” صدق الله العظيم

(1) Nūn, By the pen and what they inscribe, Below there is the letter ن. Which was used to book the pages.



**Figure 11.** “The second graphic vision for the novel's cover design ” Digital design, 50 x 70 cm 2019

The second is a floor for a light-colored Ocher, an expression of thin skin used to write in the past and writing, while we see a square repetition of a larger area that is used to write the book summary, interspersed with the formation of the letters A and N as in the figure (11). In the book spine, we see the name of the author, the book, and the publishing house's logo on a dark brown color space separating the front and back cover areas that are linked by colors and visual elements such as square.

### Graphic visions for novel poster design

Three visions of the poster design of the novel vary in techniques. The first is an orange flat color with a bright indication, topped by an Arabic formation element in the golden division above. Dramatic Chromatic In Double Exposure Style.



**Figure 12.** “Graphic visions for novel poster design” Digital design, 100 x 70 cm 2019.

From the foregoing, it can be said that Visual Rhetoric in the graphic vision of the novel clarifies the meaning when the direct indication of the mark is neither sufficient nor sufficient to achieve this purpose and to suggest the accompanying indication, such as metaphor, metonymy, metaphor, metaphor, interview, paradox, exaggeration and other rhetorical formulas in the Arabic language.

It can be said that the graphic design technology for the novel with visual communications is a special mark with indications developed to suit its recipient, transmitting the ideas to be sent to him with a set of symbols and gestures that must be properly understood by the two parties (the sender - and the recipient) properly, the relationship between the signs and what they indicate. It is in design that it is a nested relationship, because the one who interprets it needs systems for processing data and contents encoded visually to help him extract meaning from them, in both types of human memory to remember them better. Which develops human awareness of the world of information and knowledge and the formation of a mental image or an impression of a certain subject through building and forming images of things in the environment in the mind of the individual. Then the individual creates these images by imparting meanings, drawing on the experiences gained.

#### 4. Conclusion

The use of graphic design technology based on visual rhetoric that increases the effectiveness and understanding of the recipient of the novel.

There is a great correlation between the types of creative humanities that affect the process of visual creativity. The amount of visual culture and design technology possessed by the graphic designer increases the effectiveness of the process of perception and understanding of the novel.

The need to take into account psychological values when designing graphic visions of the novel and literary texts

Graphic visions of literary texts with their semantic stock become a highly influential cultural, visual and aesthetic communication tool capable of forming minds and cultures.

Recommendations

Encouraging academics to do more research to link the branches of creative arts in their various forms.

Attention to employing graphic design technology according to academic rules to develop the cognitive process of visual communication arts.

Through this research, the researcher calls for the need to preserve the Arab visual heritage and search for technological mechanisms that work to develop it.

Expansion of technological and anthropological perceptions for students of design colleges.

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