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RESEARCH ARTICLE		**Reference and ideology of the image (a study of some applied model)**
Maameri Faouaz		Dr.
		Faculty of Arabic Language, Literature, and Arts, Hadj Lakhdar University
		Batna 1, Algeria, Laboratory affiliation: Poetry Laboratory
		Email: faouaz.maameri@univ-batna.dz ; Orcid: 0009-0001-3213-3242

Abstract

This article seeks to reveal the ideologies and references that images carry, on the one hand, and the extent of their contribution to the process of social communication, on the other. This image has become the most open space that highlights various ideologies and cultures, shedding light on their characteristics and customs without restriction or condition. This research aims to study the dimensions of images, their ideologies, and the backgrounds underlying them, shedding light on their connotations and values, and the cultural, social, and psychological legacies they carry. These images serve as a reference point that brings together a group of manifestations that form meanings and connotations with ideological dimensions and connotations.

1. Introduction:

Today, the image plays a significant and fundamental role in our daily lives. Indeed, we live in an age of images, parallel to the age of words. In light of rapid development, it has become one of the most widespread and influential means of communication and media in many societies. Today's reality confirms that this is the age of the image, as the development of its tools and the capabilities of its production and product have contributed to its ease of access to the recipient, who now prefers and loves viewing it more than written texts. Given that the recipient is more likely to believe and believe in images, seeing them with their own eyes, communicating or consolidating a particular ideology or thought may be more effective using carefully selected images that radically impact the description of an event, its objectivity, and its credibility. The term "image" has been used with all kinds of connotations. For example, if we examine the various expressions of the word "image," we find that it has multiple and varying meanings depending on the era and date. Therefore, the image has a connection to taste and art, possessing a magical and semantic dimension, evident in the meanings and connotations that the image symbolizes and refers to. The image was another important form of communication and propaganda, playing a significant role in embodying meanings, ideas, and feelings. This is achieved through the cultural, social, and psychological heritage it carries within it, serving as a reference point for a group of manifestations that form the meanings and connotations of that image. Hence, the production of the image was based on a set of ideologies and references, whether religious, social, political, or cultural. These references subsequently produce and provide us with various forms and symbols that confront us with the problem of visual language, a visual language

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developed through the mechanisms of reading and its diversity. This is what made it occupy a significant and important position in the field of semiotics; it became an alluring tool that works to attract, stimulate, and influence the recipient's mind. So, what is the concept of ideology? What are the ideological backgrounds that the image presents to us?

2. The Concept of Ideology:

The term ideology has attracted the attention of many researchers and scholars in the field of humanities and social studies, due to the multiplicity of intellectual trends witnessed in the humanities during the nineteenth century. These trends have shaped different and diverse ideologies used according to the context for which they were created. Perhaps one of the most important definitions in this vein is that of Antoine de Tracy, [1] who defined it as "the total system of ideas, beliefs, and general tendencies underlying certain behavioral patterns. They help explain the moral foundations of actual action and serve to guide it." Tracy considers ideology to be the science of ideas, or the science that studies the validity or falsity of the ideas held by people. These ideas are the basis for constructing theories and hypotheses that are compatible with the mental processes of members of society. The goal of this science was to "serve the desired goal through means that conceal objective truth from the subject who believes in it."[2]

3. The ideological backgrounds that the image presents to us:

The image constitutes a cognitive carrier and a reference through which the sender transmits his intentions and meanings. It is not merely a painting in which the artist redraws features, or a mere process of transfer. There are many meanings that the creator adds to his work, through the multiple connotations that the image refers to. Therefore, the researcher finds within the folds of the image that it consists of two basic aspects: the present aspect that is expressed through linguistic expression and the formation of the image within the artwork, and another aspect, which is the absent aspect to which the work in our hands refers us. In light of this connection, photography is established and formed as "a process of adjusting the apparent existence and the inner existence, and making these worlds perceived by sense, intuition, and reason."[3] On this basis, the image was the visual language through which a totality of meanings was generated, based on a set of data provided by iconic representation as a visual production of natural objects, on the one hand, and data from elements that are neither natural nor living, on the other hand. This concerns what is called the plastic representation of human conditions, i.e., the plastic sign that "replaces reality, possesses the ability to affirm abstract objects, and makes the world legible."[4]

The image was a mixture of sensation and feeling, this process that occurs in the subconscious world voluntarily or involuntarily; because its owners are able to blend reason and emotion, and thus they are able to depict and imagine reality, so their language was "filled with symbols and characters, its words do not carry abstract meanings, but rather carry eye-catching ghosts of similes, metaphors and metaphors. The function of simile is to depict and clarify by moving from one thing to something similar to it, and through it the poet or writer expresses a meaning in himself, and the more distant and strange it is, the more wonderful and beautiful it is."[5] Thus, the artistic image worked to develop the artwork, and convey its special meaning on the one hand, and to perceive the truths that ordinary language is unable to perceive and communicate on the other hand.

The artistic image is the writer's comprehensive psychological experience, which addresses the senses and moves away from the direct depiction of reality, moves our imagination, and brings together contradictions and divergences, such that the function of one image cannot be separated from another in the text; because the experience is the complex connection between a group of visions, images, ideas and emotions on the one hand, and the way of expressing them on the other hand. Critics and rhetoricians, ancient and modern, have agreed that suggestion has the strongest effect on the soul, the greatest impact on it, and the strongest connection to it.[6]

3.1 Language Reference and Ideology:

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This aspect lies in the meaning and all the words and sentences written on the image. These may be direct or indirect, but in the long term and cumulatively represent an ideological orientation that reflects the values, ideas, and beliefs of the communicator.

It is noteworthy that the author's name, "Mouloud Faroun," is written above the main title, "Ibn al-Faqir," in small black font. This color, considered a dark color, is important because it significantly contributes to conveying the message between the writer and the recipient. The font and color in this image significantly contribute to converging the meaning and concept, on the one hand, and to "conveying the idea and strengthening the psychological impact on the recipient," [7] on the other. However, what draws attention to the author's name is the word "Faraoun." Is this his real name, or was this name given to him?

Anyone who examines the name Pharaoh will find that it is not the surname of Mouloud, but was given to him by the French authorities, while his original name was Shaaban.

As for the novel's title, "Son of the Poor," which is the main title of the novel, it is written in bold, bold script at the top of the page of the image, in a distinctive dark red color that makes the text more prominent, as if it were outside the space of the image. This makes it occupy a dominant space within the image. Thus, the title becomes a stimulus that captures the eye and guides it to identify the subject.

The dark red color is also used in the title of the image to express the state and situation of the character of Son of the Poor, and the suffering experienced by the Algerian people during that historical era, on the one hand, and to arouse the reader's feelings and inflame their emotions, on the other. The title works to stimulate the reader's mind by evoking some of the historical events experienced by Algerian society, especially the poor class, a class that suffered injustice and deprivation at the hands of the French colonizers. These are the main titles in the image. As for the subtitles, we find the phrase: New Translation: Dr. Abdul Razzaq Obaid. It is written directly below the main title, and is written in small letters, slightly smaller than the letters used to write the author's name and the title. We also notice at the bottom of the image the address of the publishing house, which is: Dar Talantiqit. It is written in bold black letters to indicate the identity of the entity that published this book, for the purposes of marketing and advertising.

Hence, the titles written on the image are highly connected and cohesive due to the importance they give to knowing and understanding the connotations of the image, as it has a semantic load "semiological"[8] that carries within it moral, social and ideological values. Therefore, we find that many titles attract and entice readers to continue the reading process, and put them in a state of interaction with these texts through dialogue, discussion and understanding their internal content (see Figure 01).

Anyone contemplating this image will notice the word "tyrant" prominently and clearly appearing on the cover, forming a visual mark from which the sender's message emanated, turning it into a title that carries several questions and a set of connotations and codes. The word "tyrant" in this context is the predicate of a deleted

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subject, which is understood to be: "he is the tyrant." But the question that arises here is, why was the subject deleted and the predicate left in the title? Was its deletion merely a deletion and nothing else? Or did the deletion of the subject have a purpose and meaning?

The basic principle of subject and predicate is "confirmation, but grammarians have permitted the deletion of one while the other remains when there is a clue indicating the deleted word." [9]The purpose of deleting the subject in this context is brevity on the one hand, and to stimulate the recipient's mind on the other. We also find that the word "tyrant" is written in a bold, bold script with strong, equal letters. [10]This script is called "ruq'ah" in Arabic, "the easiest of Arabic scripts, and was given this name because people in ancient times used to write it on scraps of paper. The singular is ruq'ah, with a damma on the "ra." Returning to the cover, we find the author's name, Muhammad Ghamri, written in a thin Persian script below the title. What is also noticeable in the title and author's name is the predominance of the color black, which is considered one of the dark colors that denote mystery and rebellion. It reflects frightening depth and mysterious secrets. Its importance is evident in this chapter, as it contributes significantly to sending the message between the writer and the recipient. Perhaps the color black for the word "tyrant" refers to and symbolizes the character of the Roman Caesar Nero.
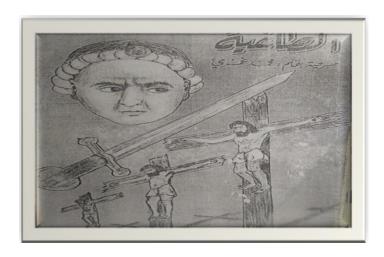
Hence, we find that the lines and colors in this image significantly contribute to conveying the meaning and concept through their impact on the recipient's psyche. It's clear that the title adds aesthetic and artistic value to the image, giving it an ideological dimension.

3.2 The Ideology of Formation (Image):

Images are considered a form of expression and communication. They have had a clear influence on humans since ancient times, as evidenced by the drawings and figures found on walls and caves, as well as the statues erected during that period. They were shaped in a historically older era than oral discourse and written texts, and are more deeply rooted and embedded in the subconscious, memory, imagination, and mind. They are associated with the eye, the mirror, and rituals. In this sense, images emerged in the Middle Ages with Christianity, and the history of images became the history of religion. They played a significant missionary role, propagating beliefs and revitalizing the message of faith. However, images subsequently acquired greater social, economic, and political dynamism than words and ideas, transforming into a means of political communication with the masses, a force for material production, and a space for economic investment, profit-making, and wealth accumulation. However, the intersection of the history of photography and the history of technology has brought about a major digital revolution that has transformed humanity from a mere interest in image-making to the age of the screen. This revolution has broken down barriers and opened the doors wide to the tremendous development of images and the resulting radical change in people's lives, transforming them into a visual space exposed to the public, and in their way of seeing the world and each other. This has also engendered confusion in the status of traditional culture, heritage, and customs. In the current era, the image has become one of the most important means of clarification and explanation. "It is therefore neither the product of purely emotional nor purely rational labor; for art is the essence of civilizational endeavor, and civilization is not based on emotion alone, nor on reason alone, but rather the product of the fusion of the two together in the crucible of the creative human being."

The figure of the father, who takes up a large space on the cover, symbolizes the Algerian rural father, wearing a burnous on his back and a gauze wrapped around his head, taking up a large space on the cover. His image appears clearly and distinctly, carrying connotations, due to the importance it occupies in depicting movements and postures that express different meanings and connotations. In this image, it was easy to "move from the signifier to the signified, and from the drawn form to the expressed truth." [11]Beside the father, we find the son, who represents the poor child who suffers the hardships of existence, living with a calm and content soul. The image in this scene reflects the state of the Algerian child, and the deprivation and hunger he suffers. Signs of poverty and need appear on him, especially in the outward appearance of his clothes, which are torn and old, indicating the extent of the suffering of this group. Add to that what the child is holding in his hand, represented by a piece of bread, a condition that indicates the decline of social conditions. These shapes were merely a

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depiction of reality, or a symbolic representation of it, embodying the idea and theme of the event; that is, they point to the harsh social conditions experienced by the Algerian family during that historical period. The image of the house on this cover also appears to us in its old form, its bright, shiny yellow color, a result of time and use. It was built with rock and clay bricks mixed with straw. The roof is a mixture of hollow bricks and reeds, and its floor is rammed and covered with a layer of smooth yellow lime, which suggests a simple, rural impression.

Through this approach, we can say that these shapes and drawings embraced human ideas and experiences represented in a set of beliefs. These ideas were indirectly personified by the image, presented to the viewer for re-analysis and reading. The reader of the image finds themselves surrounded by a diverse and diverse culture, containing a set of ideologies and connotations. This is what the cover of this image represents:

Anyone who follows this image will find that it contains a set of symbols and shapes, including:

1/ The head: The shape of the head occupies a large space, due to its importance in depicting movements and postures that express various meanings and connotations. "The image has devoted great attention to focusing on the head area, perhaps because gravity is more prominent in the head than in other areas of the body.[12]" The head is clearly depicted in this cover, appearing clearly and distinctly, carrying within it various connotations and expressions. To further understand these connotations and symbols, we examine the head from the following aspects:

- Face: The face is used as a means and a symbolic language - non-verbal - that symbolizes and expresses the emotions and feelings hidden within the soul that its owner wants to communicate to others. Therefore, it is one of the main tools that create "movements, obfuscation, and covering up the hidden conscience within the soul. It includes the eyes, lips, eyebrows, forehead, forehead, head, hair, nose, and mouth, all in an attempt to reveal fabricated meanings that the soul hides.[13]" Knowing how to read and interpret subtle facial expressions is an essential part of understanding non-verbal behavior and reading people.

The facial movements in this image reveal a state of anger and the ability to cause harm on the one hand, and the type of feelings and emotions underlying this person on the other. Hence, "the bodily signals we give off reveal the truth; since it is impossible to match the body's gestures and signs, studying the face and its gestures is an art in itself."[14]

From this statement, it appears that the face is a tool that reveals hidden meanings and connotations, such as hatred, anger, sadness, fear, and depression. Many gestures and connotations are not conveyed verbally except through facial expressions, which are the most expressive part of the communication and understanding process that takes place between sender and receiver.

- Eye movement: What is noticeable about the eye movement in the picture is that it attracts attention, and is characterized by intensity and hatred, raging towards others, showing hostility and malice, expressing the extent of

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the arrogance and haughtiness of its owner. It also appears through this look that its owner is not open to dialogue and discussion, and aims behind it to arouse anxiety and fear in others, especially those who oppose his policy and are not with him in his party. Therefore, we find that the eye in this picture played a strategic role in conveying meanings and signals to others, as it was a translator of what is in the soul through the gateway of the soul or heart, as it foretells what a person's conscience and feelings are. The poet says:

The eye reveals what is in the heart of its owner, whether it is hatred or love. The hated one has an eye that believes it. He cannot conceal what is in the heart.[15]

In these two verses, the poet refers to "the role played by the eye in expressing what is going on in the depths of its owner[16]".

The eyes represent the emotional and psychological state of the character, which appears through the image as a result of internal conflicts and repressions. Many philosophers and critics have spoken about the psychological dimension, including Freud, who established the theory of repression: "Which he traces back originally to the conflict between two opposing desires. This conflict occurs in the conscious area, and ends with the psyche ruling in favor of one of the desires and abandoning the other. This is what makes the psyche harmed by the conflict, so it experiences repression, and thus the desire moves from the conscious area to the unconscious."[17]

Through this theory, Freud believes that the feeling of repression within the psyche generates two conflicting desires, one of which manifests as apathy. These feelings are primarily manifested in the protagonist, who has experienced several internal psychological conflicts.

This feeling is what is known in psychology as "repression," which later manifests itself in various forms. As we note, the repression within him, stemming from a past event, continues to affect him, manifesting in his loss of desire to live.

This feeling, in turn, also creates another feeling within him: the absurdity of existence for him and for the world. Life no longer has meaning except through domination and control over others.

From this, we understand that the eye plays a significant role in the communication process, and this visual contact makes the relationship between the sender and the receiver increasingly clear. The meanings and symbols conveyed by the eye to the receiver, such as anger, sadness, happiness, etc., become more clear, understandable, and expressive.

2/ The Sword: In ancient times, the sword was of great importance to its users, whether Arab or non-Arab. It held a special place among fighters, as it symbolized strength and courage, and they excelled in its use. There is the Arab sword, the Roman sword, the Japanese sword, etc. The sword in this form takes up a large area, as it is centered in the sheath, appearing long, a feature that distinguishes the Roman sword. It was famous throughout Europe for its use in major battles and wars. It also indicates the policy pursued by Caesar Nero in managing government and the affairs of the people, represented by the use of violence and force, and even murder, against anyone who opposed his policy and opinion. This is what actually happened, as he killed those closest to him, as a result of opposition to his actions and behavior (his mother - his wife Octavia - his second wife Poppies - his teacher Seneca).

3/ Persecution: Christians were persecuted by ten Caesars, who subjected them to all kinds of torture. The persecution that Christianity was subjected to by Nero is considered the largest and most brutal. Its circumstances date back to the year 64 AD, when a horrific fire broke out in Rome, destroying half of it. The flames devoured large parts, and thousands of residents perished. Fingers of accusation pointed to Nero, indicating that he was the perpetrator. He needed a scapegoat, but found no one before him but the Christians, so he pinned the blame on them and began torturing and burning them with fire in front of the Roman people. This is what the cover image shows, as it shows men hanging on wooden boards in the shape of a cross. This cross symbolizes Christianity. The tragedy reached its peak at night in the imperial gardens when the Christians were set on fire after being oiled and nailed to pine poles.

Conclusion:

We can draw from the above a set of conclusions, including:

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- The image is the essence of the visual arts. Although some arts require words and sound to express certain things, the image created a new language that captured the energy of sight, capturing the mind and imagination. This evolved into an interaction that was invisible to the image and unconscious to the human being, changing life around the world, crossing borders, and revealing many truths.

- The image is the meeting place of the arts and the threshold upon which the recipient stands before engaging in a work of art. It has witnessed several artistic transformations in the modern era and had a significant impact on the creation of new concepts across all cultural, social, political, and even economic activities. It has been a translation of many of the psychological and social states experienced by individuals amidst these ideological and cultural conflicts, in order to survive and continue in life, to search for self, and to find a better reality for the human soul.

- Man has transformed the image from an idol to art, transforming it into a successful channel of communication. Technological development has led to the control of images and has formulated a new theory of governance that replaces physical coercion with the control of public opinion through the control of image transmission. The captivating image has become a fascinator for naive eyes and empowers symbolic regimes to impose their control over the masses. Images have become a tool of control and an ideology of domination, alongside the power of money.

- The image represents a vessel for ideology. The aesthetic, musical, and linguistic momentum inherent in a literary text is itself ideological. The aesthetic aspect is ultimately an expression of a particular intellectual position, and ideological concepts exist within the realm of linguistic expression and are governed by its logic. Language is a tool for control as much as it is a tool for communication. Therefore, linguistic forms allow for the transmission of meaning and its ideological shaping.

Acknowledgment

Conflict of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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