

The Psychology of Static Imagery in the Book of Al-Mab'ath and Al-Maghazi: A Narrative Semiotic Study

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Abstract

The text represents a network of signs interconnected with each other, and this interconnection is determined by the nature of the elements composing the text. These may be grammatical, rhetorical, or structural relations, represented by metaphor, metonymy, and other techniques that help in uncovering threads of meaning and tracing its movements within that structure. This representation is "a verbal activity where the speaker's role is not to control the use of semantic systems but to utilize them in light of the appropriate conditions for the discourse event" (Al-Badi, 2024, p. 70), which is determined by the general context of the sentence and its integrated structural construction. The components of narration and their coherence within a single work, being an aesthetic feature, are based on the ideologization of reality as imaginative and its connection to levels of language to make it more realistic through interpretive relationships that generate new meanings. These meanings transcend the superficial appearance to the deeper level, which can only be grasped by delving into the backgrounds that shape the literary work (Khamri, 2024, p. 244). It explores the aesthetics of structure, which is considered a characteristic of everything that indicates beauty, is attributed to it, or is connected to what is beautiful and what is not beautiful (Alloush, 2024, p. 62).

Keywords: Psychology, Human Color, Static Image, Narrative Semiotics, Semiotics.

1. Introduction:

The static image seeks to freeze the scene so that it becomes immobile, yet simultaneously creates the illusion for the viewer of accompanying movements and scene-specific vibrations confined to a single location without temporal transformations. This immobility stems from its unchanging nature across the shifts of time, cultural transformations, and psychological dimensions. Each scene is inherently linked to a state signified by the scene transmitter—the camera. Thus, the image is tied to place and its transitions without involving the temporal and epistemological transformations (Machille, 2024).

From these spatial changes, the spirit of movement within events is evoked through the mechanisms embedded in the text's language, including the intensity and whisper of sound, as well as the hues and shades of color. These

elements leave a profound impact on the recipient's mind and emotions, shaping them to suit the sentence's context and its situational setting.

By the term "static image trajectory," we refer to those images arranged in organized, sequential paths where some refer to motifs whose components are tightly interlinked. This forms a coherent, structured text, emerging from the interactions and changes that might otherwise disrupt the work. For instance, when we say "brother, sister, uncle, and maternal uncle," these characters provide a visual sense of the closeness among them, representing the nature of their relationship within the text. Contexts and connections reveal whether this relationship is sound or fraught with imbalance and instability. Thus, the images hold the most significant role in illustrating this state (Bou Shafra, 2024, p. 82).

The image is considered one of the most significant means that carries meaningful signs, exploring the apparent to uncover the profound. It is a message that inherently bears a fixed essence revealed through the symbols and implicit patterns embedded within the text. Among those who have examined the interpretive nature of images and unveiled their underlying patterns is the scholar Barthes. He analyzed myths with an ideological perspective, studying the culture of any society through its myths manifested in entities such as objects, texts, images, or behaviors. When analyzing some of these visual patterns, he offers an ideological, intellectual, and cultural critique, highlighting two aspects: a direct declarative one at the surface level and, more importantly, a connotative, indicative dimension at the deeper level of the symbolic image, expressing the ideology of an individual or a society as a whole (Thani, 2024, p. 21).

The underlying relationship between the image and semiotics can be observed through the contributions of Peirce, who proposed that every discourse contains a sign represented by an icon, an index, and a symbol. The icon, in particular, is one of the images that embody discourse through a relationship that "refers to the object it denotes due to its own inherent qualities, such as a photograph" (Thani, 2024, p. 82). It functions as an iconic sign encompassing both aspects and offering multiple interpretations revealed through the elements of discourse and its verbal meanings within a specific context. This context necessitates connecting these elements according to a hierarchy of information (contextual, procedural, and visual). Context is essential for determining the scenes and clarifying the mental perceptions and representations that embody the discourse. It then opens the door to interpretation, allowing an understanding of the text's phrases with the signals and symbols they carry, pointing to the details of the event (Roboul & Moeschler, 2024, p. 171).

2. The symbolism of colors and their effectiveness in moving a still image:

Among the representations of static imagery is the chromatic image, which reflects the extent to which material objects around us are intertwined with and melted into our private, subjective world. These scenes are perceived as expressive of ideological and physiological states, as well as their psychological connection to the individual and society as an integrated whole. This reflects "an aspect of human behavior, as human behavior is determined by three dimensions: the environment or the external world (including society), the internal physiological world, which encompasses various variables, including emotions, and the fact that color often connects sensations of pleasure or its opposite. Most people tend to prefer certain colors over others" (Qasim, 2024, p. 75).

Colors, therefore, evoke a sense of movement, which may be accompanied by calm and tranquility, or conversely, by turbulence and instability. This generates a type of emotional response that mirrors the individual's nature.

Each color in nature carries a unique connotation and characteristic, serving a distinct meaning and function within itself. For instance, the color red evokes a movement within the recipient's psyche, forming a mental image and scene associated with strength, war, blood, suffering, love, and emotion. These images represent vivid sensory impressions perceived by the individual. At the mere mention of this color, thoughts of a bloody scene, a bold scenario, or one accompanied by violence, passion, or calmness arise in our minds. Similarly, the color black conveys darkness, the night, misery, death, ignorance, and destruction (Al-Khafaji, 2024, p. 38). These signals and symbols act as dynamic forces within a text, prompting individuals to uncover deeper structures and semantic images that accompany these superficial forms.

Color is a form of radiant waves that generate sensations reaching the eye through transformations transmitted by the nerve as an image to the brain. This process aids in clarifying and processing these color scenes and achieving balance among various types of colors—warm, cool, strong, calm, bold, spontaneous, and so forth—while assigning symbols to each type. As a result, a complete mental image forms in the individual's conscious perceptions (Bin Sultan, 2024, p. 84). These perceptions analyze the scenes based on their conceptual interpretations and link them to the sentence context and elements, which are considered "mechanisms that control the generation of lexicon, structure, and meaning. They tend to recur in a regular pattern... with variations in embellishing these elements, either by intensifying, expanding, or omitting some of their features, sufficing with what is mentioned or implied, depending on the perspective" (Bebzari, 2024, p. 208). Each scene, along with its components and dimensions, defines the framework of the image described.

The effectiveness and power of color in stimulating the image in the mind, despite its visual stillness, is embodied in the color associated with the place, which has become "an image that has reached a level of active vitality—the place has turned into a scene tightly bound by a textual structure, where the metaphor, simile, and descriptive statement equally share the function of producing an image. This image reveals its vision-bearing content, intertwining with the wrapping of the text, and achieving a clear representation of the place, transferring it from being one of the states of the perceiving soul to becoming a discourse capable of completing the reception or bringing it closer to a probable interpretation, opening the possibilities for reading, making it a multifaceted text" (Al-Asadi, 2024, p. 226). This interpretation then leads to identifying some of the signs contained in those scene images, which bring a certain vitality to the text and its movement, derived from a state of stillness and stability.

The idea of linking color to the unity of space is often found in novels, including the novel *Al-Ghazawat*, which carries the symbolic character of color and associates it with various signs and functions that contribute to shaping the deep meaning of the text. One example is the novel *Killing K'ab bin Al-Ashraf*, where the symbolism of color takes on a significant role in the interpretation of the movement and the dramatic scene, accompanying the transformation of the character from a static, fixed image to an implication of movement and continuity in the changes occurring to them.

This refers to the ambush planned by the Prophet's companions (PBUH) against the Banu Ashraf, carried out by his foster brothers, Abu Naila and Muhammad

bin Maslamah. The story unfolds when they spoke to K'ab bin Al-Ashraf, saying, "We have a need for you." He was in the midst of his people, and they addressed him, "Come to me and tell me your need." He appeared pale and terrified. They spoke for a while and exchanged poetry. K'ab, feeling at ease, responded, "Your need?" Meanwhile, Abu Naila, who was known for reciting poetry, continued to engage with him. Then K'ab said, "Your need?" Abu Naila then left, setting a time to meet. He returned to his companions, and they agreed to meet him at night. Later that evening, they informed the Prophet (PBUH), who walked with them until they reached Al-Baqi. After giving them directions, he said, "Go, with God's blessing and support!" Some say he gave them instructions after they prayed the night prayer, and during that night, the graveyard seemed as bright as day (Al-Mab'ath wa Al-Maghazi, 2024, Vol. 1, p. 36).

The structure of the image is complete with harmonious details among its elements. The precise depiction of the state of disturbance and instability through the phrase "changing color, terrified" is a metaphor employed by the narrator to "establish a meaning not directly expressed by the word as defined in the language, but rather by resorting to its implied meaning, suggesting it without making it an explicit indication" (Al-Jurjani, 2024, p. 52). The characteristic of color change serves as a semiotic sign indicating a state of fear internalized within the individual, as he is aware of the gravity of his actions in opposing the Prophet (PBUH) and sowing discord among the people to divide the Muslim ranks and encourage enmity among them. What emphasizes this fearful situation, and the sense of alienation and fragmentation is the term "terrified," which clarifies the state of the other party (K'ab). The excessive image is demonstrated through the sign of color change from one hue to another, such as from yellow—associated with signs of breathlessness, anxiety, and tension—to red, which represents a terrifying image, accompanied by moments of despair and fear of the unknown and its consequences.

The other image we observe is the request for urgency in hearing the need from the other party, aimed at escaping the feeling within themselves. This presents us with a dramatic scene that is non-moving, as it is confined to a single place with multiple states, once with chanting and another with the interruption of speech. Every text must inherently carry "a certain semantic structure whose keys, symbols, and references are found within the group to which it belongs" (Bahri, 2024, p. 128). The interweaving of events, the connection between the event's elements, and the characters driving the narrative, along with their relationships, made the utterances of the text both express and signify the harshness of the situation and the embodiment of instability in the discourse and in the psychological state of the speakers.

In a dramatic scene that fits the context, we find an image of light, guidance, and psychological stability for the other party – the Prophet and his companions. This scene is embodied through the evening prayer and the light of that night, which is actually the light of the prayer and those who performed it, filled with the light of faith. This light is symbolized by the moon, which made the night resemble the day due to its bright, radiant light, signaling through its semiotics the removal of the darkness of the evil one – Ibn al-Ashraf, offering complete deliverance. In other words, the entire world was freed from a satanic figure, a source of all kinds of evil. Moreover, another semiotic interpretation linked to the context suggests that the comparison of night today is a confirmation and affirmation of the state of faith and spiritual tranquility for these companions, as they were engaging in an action that pleased God and His Messenger. It is as if the moon wished to be one of the encouragers of their steps and a witness to the sanctity of their positions.

We find that the Battle of Uhud was represented by the color images with their movement and effectiveness in the text in order to highlight some of the elements of the structure that the text alludes to. What was “narrated on the authority of Sufyan al-Nuri and Muammar ibn Kara’ on the authority of Sa’d ibn Ibrahim on the authority of his father on the authority of his grandfather on the authority of Sa’d ibn Abi Waqqas, he said: I saw on the right of the Prophet, may God bless him and his family and grant them peace, on his camels, two men wearing white clothes on the day of Uhud. I had not seen them before or after” (Al-Mab’ath wa al-Maghazi, 2024, vol. 2, p. 451).

We start from Barthes's view of the image, as he sees it as "a semiological system that includes three components: a signifier, a signified, and the relationship that brings them together, which constitutes the photographic mark" (Thani, 2024, p. 21). The utterances are what carry mental images that represent two systems: the first is apparent and includes the image of the Prophet, may God bless him and grant him peace, and next to him are two men with an aura of holiness, greatness, and purity. Through the white clothes, their peers are rare, with the saying - I have not seen them before or since - a decisive assertion through the tool of assertion that they are people who exceed all imaginations in intellectual and mental perceptions, as the white feature made them extraordinary people.

The other interpretative layer that may come to the minds of the audience is the image of angels guarding the Prophet on both sides. The Prophet's protection was especially emphasized during the incident when people mistakenly thought he had been killed. However, Ka'b ibn Malik's confirmation of seeing the Prophet reassured everyone, dispelling those doubts. It became evident that the Prophet was protected by the soldiers of God, and no matter how much his enemies tried to harm him, they would not succeed. This belief is reflected in the astonishment of Sa'd ibn Abi Waqqas when he saw the two men in white garments, their pure appearance serving as confirmation of their greatness. In many cultures, angels are often described as white birds, and associating the color white with these divine figures is in harmony with the context of the text. As stated by Thani (2024, p. 21), "the semantic system is closely tied to the prevailing intellectual system, its values, and the meanings produced by this system." This association of white with purity and divine presence fits within the intellectual and spiritual context of the narrative.

Moreover, this semiotic color imagery carries strong intellectual meanings within the narrative. The receiver is invited to draw inferences from both the utterance and the context, as Jabbar (2024, p. 193) notes: "The receiver generates unsanctioned inferences, derived from both the utterance and the context, producing a dual interpretation." The contextual clues highlight the presence of angels on the battlefield, such as when they washed al-Harith in a state of ritual impurity. The angels informed the Prophet that al-Harith had gone to fight after engaging with his wife, signaling the courage of the companion who did not hesitate to heed the call for Jihad. The association of angels with the Battle of Uhud, standing alongside the Muslims, reinforces the idea that these two men in white garments were indeed the angels sent by God Almighty to protect the Prophet from harm. This powerful symbolism of angels as protectors emphasizes divine intervention and reinforces the sacredness and righteousness of the Prophet's mission.

Linguistic discourses carry within them formulations that refer to specific connotations according to the interlocutors, as the function of interpretation in general is embodied through studying the meaning by achieving the conditions that must be present in symbols from connotations, signs and links between the elements of

sentences so that the reader can carry that meaning without any deviation from what the discourse aims at in general and the speaker and his goal in particular (Mukhtar, 2024, p. 11). Because "no one can reach a reading of any discourse without referring it to the science of semantics" (Murtad, 2024, p. 4). Reading any text refers to other readings that are deeper in the sentences to extract the pearls of meanings hidden within them.

3. **The rhetorical power of the semiotic image:**

The rhetorical discourse is capable of raising the meaning with superficial signs and hints to indicate a greater meaning laden with deep connotations of that superficial meaning. The reader must realize this systematic transformation through the color transformation since the utterances in the context came connected "to the conditions reflected in the linguistic formulation" (Habasha, 2024, p. 149). That is, the text and what it carries of clues and elements within the single structure is what gives an indication and hint of the semantic dimension of the linguistic structures.

In another narration, we find the symbolism of color taking a rhetorical turn, when "the Messenger of God, may God bless him and his family and grant them peace, finished with Taif and decided to march to Tabuk from the land of the Levant to the Banu al-Asfar of the Romans. The narrators of the news said: The Romans are the sons of Esau bin Ishaq. Al-Asfar married the king of Abyssinia, so the whiteness of the people and the blackness of the Abyssinians came together, so they were given beauty, and the children of Banu al-Asfar were named (Al-Mab'ath wa al-Maghazi, 2024, Vol. 2, p. 696).

The interpretive systems are essentially "the construction of meaning based on smaller textual circles, which are linked to the sciences of language, grammar, rhetoric, and morphology" (Bazi, 2024, p. 16). One of the sciences that stands out in this text and contributes to the development of its meanings is the rhetorical aspect, which often delves into deeper levels of interpretation to reveal the hidden meaning in the expressions that describe the dramatic image. This image conveys a sense of movement and continuity, reflecting the methodology and foundation followed by the Prophet and his companions. Over time, it became a tradition, followed by both Muslims and non-Muslims, illustrating the closeness between different generations and diverse people.

For instance, the marriage between the black and the white symbolically represents more than just the color difference between black, white, and yellow skin; each color carries its own connotation. Upon further exploration of the structure, however, there is a latent semiotic system that encourages the idea of equality. The distinction between different races is not inherent but is based on piety alone. This signifies that, regardless of ethnicity—whether one is Arab or non-Arab—there is no superiority except through virtuous deeds.

Moreover, another internal semiotic pattern is evident, emphasizing the idea that kings and rulers have the liberty to choose from among the nobility or the common people. This dynamic is symbolized by the changing colors, which embody a semiotic message of vitality and life. These color shifts are not merely aesthetic but hold deeper meanings that engage with the themes of equality, divine favor, and moral worth, transcending superficial differences in race or social status. Through these semiotic clues, the text invites the audience to reflect on a broader, more inclusive view of humanity, one that is rooted in spiritual and moral values.

In the same situation and rhetorical analogy, we find the incident of Ka'b ibn Malik's repentance and the events that describe the resemblance of the Prophet (PBUH) and his noble face, which was like the light of a beaming moon, as he said: "I

entered the mosque, and I saw the Messenger of Allah (PBUH) sitting with people around him. Talhah ibn Ubaydullah rushed to him, shook my hand, and congratulated me. When I greeted the Messenger of Allah (PBUH), he said, his face radiating with joy, 'Rejoice in the best day you have had since your mother gave birth to you.' I asked, 'Is this from you, O Messenger of Allah, or from Allah?' He replied, 'No, but from Allah.' And whenever the Messenger of Allah (PBUH) was pleased, his face would shine as if it were a piece of the moon... I said, 'O Messenger of Allah, Allah saved me through my truthfulness, and as part of my repentance, I will never speak except the truth for as long as I live.'" (Al-Mi'raj and Al-Maghazi, 2024, Vol. 1, p. 305).

The construction of meaning in this text is inspired by the rhetorical image associated with analogy, which is considered a type of speech that "does not directly achieve its purpose through the mere literal meaning of words, but the word points to its intended meaning in the language, and then this meaning acquires a second interpretation that leads to the desired goal" (Al-Jurjani, 2024, p. 202). The nature of the language was not merely superficial but required a kind of meaning associated with a semiotic system that relies on color and its elements. The brilliance, in this context, is one of the key signs carrying a semiotic marker that denotes purity of color, clarity of soul, and contentment of the heart. The gleam accompanying a sound and bright light indicates the illumination of his noble face before he speaks. This image is coupled with the comfort of repentance and its effects on the individual and society alike. These interpretive conceptions have had a broad impact on the formation of civilizations that base their discourses, images, and concepts on divine foundations revealed through the Muhammadan message.

The text is akin to an artistic painting made up of various elements, much like other artworks. The painting of the text emerges through its language and the meanings it conveys, illustrating the speaker's intentions and the syntactical structure that reveals the content of these verbal dimensions. Studying them influences the construction of the text, which in turn impacts the reader, allowing them to relate these interpretations to their own self and society. The effect of these images, whether negative or positive, is a unique expression that carries the impression of the text, transmitting foundational ideas and perspectives (Al-Kurdi, 2024, p. 85). Here, we find that "the writer of the verbal image may paint several pictures of a single character, or multiple characters, or scenes, and in each one, a particular impression is conveyed" (Al-Kurdi, 2024, p. 85). In this context, the depiction of a single setting plays a significant role in shaping the meaning of the texts, especially in the case of the accounts of military campaigns (al-Maghazi).

Researching its details means researching every part that carries a special impression and expression that suggests a specific interpretation with multiple indications that we come across through the context of that discourse, and from the pictorial scenes of the scenes that include the image of the sun, fire, star, grass, etc.

Among those scenes, we find one in the Battle of Uhud, as described in the narration of Malik bin Sinan, who portrayed the condition of the Prophet (PBUH) after being struck by the enemies of Allah. He said: "So I began to run ahead of him until he reached his door. He did not descend except as a burden, with his knees shaking, leaning on the two Sa'ds: Sa'd bin Ubadah and Sa'd bin Mu'adh, until he entered his house. When the sun set and Bilal called for prayer, the Prophet (PBUH) came out in the same condition, relying on the two Sa'ds. He then returned to his house, while the people in the mosque lit fires to warm themselves from their wounds.

Then Bilal called for the evening prayer when the twilight had disappeared, but the Prophet (PBUH) did not come out" (al-Mab'ath wa al-Maghazi, 2024, vol. 1, p. 194).

This description vividly conveys the Prophet's physical exhaustion and vulnerability after the battle, emphasizing his dedication to prayer despite his injuries, which deepens the portrayal of his resilience and leadership.

The image in these utterances represents a state of subconscious influence that depicts and likens the Prophet (PBUH) to a sympathetic mental image, highlighting his inability to rise due to the injuries he sustained. Through this empathy, the figurative imagery and its conveyed meanings and implications are considered "among the most influential and widespread, and among the most capable of evoking emotions due to the mimetic energies within them" (Benkrad, 2024, p. 138). The slow movement of the body and the support provided by the two Sa'ds (Sa'd bin Ubadah and Sa'd bin Mu'adh) act as the Prophet's crutches, symbolizing the emotional impact stirred within the subconscious and ideological structure of humanity. This evokes a sense of sympathy and brokenness over the state of the Prophet (PBUH). The sorrow of the image is further heightened by the darkness and calmness of the night, representing the obscurity of the human soul and the darkness of evil deeds, such as the betrayal and harm inflicted on the Prophet.

Among the images that resemble the state of one person with multiple states and signs is the image of the Prophet (may God bless him and his family and grant them peace) in a state of physical weakness due to the aggressive assault on him, and the state of showing strength on the other hand due to the position taken by his companions as if they were his feet with which he steps towards the horizon of life and its bright images with the presence of those companions (the Saadis).

While the image of many people was embodied in one case, it was taken from the verbal perception of the companions as a whole, headed by (Bilal) who embodied the case of the companion who knew the prayer times without being alerted by the Prophet to the start of the prayer at its time, but rather he became the one who alerted the Messenger by saying: (Prayer, O Messenger of God, so the Messenger of God went out while he was asleep...), and perhaps we point out here that the Prophet did not forget the prayer, but rather he came to raise awareness of what the Holy Quran stated that (There is no blame upon the blind or upon the lame or upon the ill or upon yourselves if you eat from your houses or the houses of your fathers) (An-Nur, 2024, p. 61). Rather, it came from the door of a legitimate excuse.

Another image that I represented was the fire, where the fire took on two forms with semiotic dimensions. The first was embodied by the light that illuminates the place. Since they were sitting in the mosque at night, there had to be a light that illuminates that darkness, so they took the fires for this purpose. Another image that was revealed through the contexts of the text and its reading may have been - they lit the fires to relieve their wounds. It is the presence of those fires as an emergency function that the companions resorted to in order to treat themselves with them and for their wounds to be healed and cured. This is as it is transmitted that the last resort is cauterization. Among what was narrated in this context is that some of the Prophet's wounds did not heal and continued to bleed, which prompted Lady Fatima al-Zahra (peace be upon her) to cut a small part of the blanket and burn it and cauterize those wounds, the bleeding fire of which could not be extinguished in the Prophet's cheeks except by it - cauterization (Ibn Majah and Muslim, 2024, Hadiths 2832, 2208).

In the text we find another system of fire and its significance with its semiotic and symbolic aspect, that it indicates the heat of what the Messenger and

their souls were afflicted with, and that it is a heat that cannot be extinguished except by taking revenge for that event, in addition to another system represented by the bright light that emerges from their wounds, as mentioned in the noble hadith: There is no one afflicted who is wounded in the way of Allah except that he will come on the Day of Resurrection with his wound bleeding, the color is the color of blood and the scent is the scent of musk (Bukhari and Muslim, 2024, Hadiths 5533, 1876).

This state of wounds is beloved to God and His Messenger because it resulted from defending the divine faith, and this functional overlap of linguistic units and linguistic utterances gave flexibility in interpretation and was not restricted to one case, as the interpretation itself is based on what the sentences contain and what they include of purposes and not on what the apparent syntactic structure stipulates, repeated between the structures of a single text, since mental images are formed in the reader's mind by linking verbal images according to the situation of the sentence, so as soon as the speech is uttered, the recipient or the human mind draws plans that help understand the speaker's purposes and understand what those utterances mean (Robol and Muschlar, 2024, p. 53). Which is considered "a representation of a possible interpretation of the conversation or, in general terms, the interpretation is available, meaning that every text can be interpreted in many ways and according to the perspective of its recipient and the agreement of those perceptions with a group of linguistic elements and evidence that embody those mental or intellectual perceptions or verbal images.

Among the images that inspired the movement is what was mentioned in the Battle of Banu Nadir, when the Messenger of God (may God bless him and his family and grant them peace) came to them to help them pay the blood money when he killed two men from Amr ibn Umayya al-Damri: "When the Messenger of God (may God bless him and his family and grant them peace) came to them to help them with their blood money, they said: Yes, O Abu al-Qasim, we will help you with whatever you like from what you have asked us for help with (sit until you eat and return with your need, so he sat in the shade of one of their house's walls), then some of them were alone with each other and said: You will not find a man in such a state as this - and the Messenger of God (may God bless him and his family and grant them peace) was sitting next to one of their house's walls - so who is the man who will climb this house and throw a rock at him and relieve us of him... So the news came from the sky to the Messenger of God (may God bless him and his family and grant them peace) about what the people wanted, so the Messenger of God (may God bless him and his family and grant them peace) got up and returned to Medina (al-Mab'ath wa al-Maghazi, 2024, vol. 1, pp. 73-74).

The text carries multiple images, each of which is fixed in its essence and embodies profound meanings and patterns through the utterances that provide clues, adopting various contexts and interpretations. One notable image is the scene of the Prophet (PBUH) sitting leaning against one of the walls of the Banu Nadir houses. In the image of the wall, and the Prophet's intentional choice to sit in its shade rather than entering the house, there is an intensified system of symbols and underlying connotations, with multiple interpretations. The narrator's selection of certain utterances gives the text its dynamic character and value through the harmony of words with the general context of the sentences. The image of the wall, in its literal meaning, indicates the Prophet (PBUH) and his companions seeking shade to escape the heat, which is linguistically indicated by the word "shade" in the context of choosing a place with less exposure to the intense sun.

On the other hand, the deeper meaning also carries two interpretations. This multiplicity of interpretations and the fact that the interpretation does not arrive at definitive conclusions does not imply a failure or inadequacy in the interpretive process. Rather, it points to the openness of the text and the diversity of perspectives from readers (Jallab, 2024, p. 53).

This vision includes two faces: the first represents the lack of trust the Prophet (PBUH) had in the Jews of Banu Nadir. He did not feel secure for his life and that of his companions from betrayal and treachery. This is why he did not settle inside the house. The lack of stability is a sign of his mistrust of them. This was emphasized by the context of the text, which references the anxiety and suspicion of an attempt to assassinate the Prophet and rid of him. Therefore, standing outside the house signifies a swift escape from danger and a distancing from a land of treachery.

The other interpretation represents the positive aspect in the hearts of the people of Banu Nadir, despite their treachery. This interpretation suggests that the Prophet (PBUH) intended to convey to them that they were worthy of trust, and that they were like a solid wall and structure that one could rely on in the future. He was confident that betrayal and deceit would not come from all of them, particularly not from those few rebellious individuals. The image here activated the psychological aspect of the other party, as confirmed by the Prophet's awareness and his knowledge, which God had granted him, about what they had planned and how their minds had led them to deceive and trick him. This awareness was demonstrated in the vision of (Salam ibn Mishkam), who sensed the prophetic message and what it symbolized through the Prophet's act of sitting in such a manner. This is seen as one of the miracles representing "the protection from the evil of enemies, like the destruction of mockers" (al-Qummi, 2024, p. 48).

Among them is the hypocrite and the one who opposes God and His Messenger, who is characterized by treachery and breaking the covenants and agreements that were made between the Prophet and the Jews of Banu Nadir, whom God spared him from their evil. In this regard, many hadiths have been reported about fulfilling covenants and not breaking them, including his saying, "May God's prayers and peace be upon him and his family": "Guarantee something from yourselves and I will guarantee you Paradise. Be truthful when you speak, fulfill your promises, fulfill your trusts, guard your private parts, lower your gaze, and restrain your hands" (Ibn Abi al-Dinar, 2024, p. 45). With these instructions, he shows us the foundations that the Prophet, may God's prayers and peace be upon him and his family, followed through advice, guidance, wisdom, and contemplation in this statement of his, which is that he calls on others to pay attention to it and take his advice in order to be saved from dangers.

Perhaps the image of him sitting on the wall is because it is known that he does not like appearances or extravagance in food and clothing, and the sons of the peer of the luxurious people, so he stayed away from luxury and pomp and from manifestations of honor and service. In that, what was narrated on the authority of Ibn Abbas, who said: "The Messenger of God, may God bless him and his family and grant them peace, used to sit on the ground and eat on the ground, he would hold the sheep, and he would accept the invitation of the slave to eat barley bread (Bahr al-Anwar, 2024, vol. 16, p. 247).

The representation of the shadow color between darkness and white is an indication that he wanted the other to feel that his behavior was based on his good character, noble morals, and good habits, and that he was reassured against treachery, so he chose the simplest of places. Perhaps these verbal elements show the position of

the companions whom the Messenger (may God bless him and his family and grant them peace) separated and did not make them his protectors as if they were guards, but rather distanced them from him and separated them into groups to make them feel this security that he himself felt, despite his knowledge of the deception and cunning that those people considered, and this is what our interpretation of the two faces proved correct, that is, that the shadow area carries the bright side and the dark side (Jalab, 2024, p. 64).

The image of the news descending from the sky took on another form, as the word (sky) embodies itself in a scene that suggests greatness and awe, as it indicates in its interpretive semantic dimension that the news descended not from the blue sky, the high space, and the vast ether, but rather indicated and gave a semiotic sign and interpretive system that it came from God Almighty, as the news that came to him (may God bless him and his family and grant them peace) is divine news sent down from God by the hand of the revelation Gabriel (peace be upon him). These scenes suggest and hint at the movement and shifts in the construction of the text and its space by directing the discourse to these multiple visions, as the reader's task is to exploit every indication in the text, clarifying its type and the semantic loads it carries, and to stand on the words that help him clarify the meaning that gives the text its spirit, vitality, and flexibility in interpretations and revealing its hidden internal systems (Khalifa, 2024, p. 28).

4. **Results:**

We conclude from the above that the image relied on many characteristics, including personification and embodiment of things and drawing images with their color dimensions that reflect moral perceptions through sensory images, as it took the human entity as a starting point for describing everything surrounding it, as the human being represented a supreme value in life. It conveyed in a real way what happened in the battles, so their images came describing the weapons they carried and the fighting of their heroes, and perhaps the goal in that depiction is to involve the reader in their work at all times, as if he is watching and hearing what is happening in the invasions.

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