OVERLAP OF THE PICTURES OF COLOR TEXTS IN THE NOVEL HOT MAROC BY THE MOROCCAN WRITER YASSIN ADNAN : THE FRAGMENTED PORTRAIT AS A SAMPLE

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Abstract: This study focuses on one of the central issues that is are overlooked in the qualitative artistic research: the relationship of the literary text with the attached color text, specifically the cover text, through one sample- the novel Hot Maroc by the Moroccan writer Yassin Adnan in its two translations into French and English versus the two original Arabic texts.

The study notices that the artistic overlap between the aesthetics of the textual content and the aesthetics of the textual color content constitutes an exceptional model in raising an unaddressed deep debate between form and content that concerns a broad public of recipients. The qualitative test that I conducted between the covers of the novel Hot Maroc in the forms of their artistic revelations led me to draw amazing conclusions regarding the color impact of the cover artistry on the novel's popularity.

The research discusses the following issues: the artistic criteria that support the credibility of the work; the artistry of the design of the cover by the Arab publishing houses, and the rate of concordance and compatibility between the form and content to achieve the joy of the work; the criteria of the foreign publishing houses in the design of the cover; the differences between the criteria of the two cultures in producing the book covers in general and the cover of Hot Maroc in particular; the fame and spread of the work and its public spread.

The study concludes that the book-cover design has a significant impact on the receivers of the work, and recommends that that the Arab publishing houses promote their paper culture, and come up with a plan of what we agree to call 'cultural marketing'.

Keywords: art, cover, colour, qualitative, receiver, professional, publishing, virtual.

1. Introduction

I wondered fully when I was making decision to go into a thorny matter that ventures into the color and its requirements versus the literary text in its identification with its colorful image, if we need to intertwine within the references of the colour we follow the transformations of the novel within its various covers. It is clear that those manifestation that we mean will not only contribute to the reversal of the concept of colour multiplicity and its projections on the associations of the literary work but will also establish a secret path that exceeds our confused vision to its artistic dimensions so it looks for new channels of passion to communicate with them.

The distance between the intellectual dialectic between the literary work and the receiver will often widen, and constitute a direct reason for an unconscious attraction to the receiver's eye and his spiritual thought.

We have bet long on the depth of the impact that the artistic formation leaves on our total cultural life, but does it really leave an exceptional impact on the form of our palatability of the literary content, and specifically the novelistic? And do specific color texts outperform other texts, and consequently, a specific literary text outperforms another literary text by the impact of the color idea?

The artistic form is the direct result of the artist's success in absorbing his intellectual content and subjugating it to the dramatic elements that depend on the artistic tools that the writer uses, such dialogue, character, attitude, event, or colours, melodies, and rhythms that the musician composes (Husseini, 2003).

2. The Novel of the Study

With this spacious intellectual intertwinement, we try to limit the dialectic image that is generated in the body of the Arab novel and within one sample, the novel Hot Maroc**i** by the Moroccan novelist Yassin Adnan, within its treatment of intellectual-sensory treatment in its recently published English and French translations.

Probably its joyful engagement with the idea of the 'portrait' and its experimentation as a non-traditional phenomenon in interpreting the writer's fictional world, his imagination and qualitative techniques record the real exception in this intervention due to the artistic concepts that they recruit in order to stir the nostalgia of the scenic depicted situation.

The dialogue that is varied in its sensory rhythm, which is distributed between the levels of content and colour, for example, will impose qualitative strategies when we test the density of the fictional text in its added dimensions, and all that will revolve within the colour circle in its unfamiliarity and familiarity.

Thus, we will remember that the formal/ structural level that arouses the gift of our imagination and dink will be supported by probably unprecedented interpretations that are supported by the shades and lines, due to the effect that these lines accumulate in enriching the artistic caricature state in the eyes of the receiver. "He tries to divert from the popular dimensions and frames, and change in the proportions of the forms and drawings, by amplifying one drawing here, which is not large, and minimizing a drawing which is not." (Francis, 2019).

Based on the above, I will determine the clash of the intellectual, psychological, and social worlds of the characters of the novel, which floated over the flood of events, in their cohesion with the dimensions of the

characters**i** of Rahal al-Uiwayna, We say "characters" in the plural due to the multiplicity in the revelations of their images and the overlap that they live in their psychological aspects and structure, which actually constitute a direct reason for the spread of instances of sudden surprise to collide with.

However, and despite the momentum of those characters, I see that the most more important side to be the "ignored" one, which has a direct relationship with what we commonly call "Overlap of the Artistic Portraits" on the primary levels of form and content.

For the sake of accuracy, I will frame the idea under an artistic naming that falls in the core of the artistic content designation of Rahal within the concept of the portrait**i** as an alternative to the fragmented scenic states of the manifestation of the hero character throughout the novel and then projecting them on the formats of their fulfillment.

2.1 The Negative Hero in Its Literary and Artistic Concept as an Exception

Dealing with the issue of the Negative Hero in its literary and artistic concept raises the following questions: Should we consider Negative Heroism a pure action of 'content projection' of a certain boisterous event during its fall on people's faces or is it the associations of the event that put a certain character on the line with the characters that surround it, and their associations of their dimensions?

Can Rahal be the Undesired Hero in a novel that we wanted its hero to be more handsome and draws one's imagination more? Can the level of the content imagination compete with the artistic level in launching the qualitative image that we expected on the covers of the translated versions of a novel that competes with itself?

The literary text determines a hero who has queer traits in its varied clashes with his environment. So, does the concept of 'Negativity' fall under the naming of 'abolition of the qualitative' or "emphasis on the Other", who cannot be 'reconciled' or is 'satisfied' or does not make up with humanity, no matter how much he is 'given'?

It is such a unique case that you cannot pass by within a text without being hit by the infection of 'digging' it up. You go where it goes, and draw with it the pictures that it chooses; you correspond with the names that it writes to, and probably you will fall in love secretly with the characters that it is attached to, but nobody else would succeed in recognizing the momentum of their world that is fond of everything except itself. It is the image of the hero of the novel, who resists his origins in such a way that hits his reader with panic and apprehension before anything else.

2.2 The 'Hero' in its Literary Concept

The hero of Hot Maroc has contradictory traits. Physically, he is short with a thin stature; he has a mouse face and narrow eyes. Spiritually, he is rascal and rude, bold and defeated, cunning as much as he is foolish, which will lead us to the dominance of the strong character of the hero, which has a deep impact on the central event of the novel in its multiple branching. Even the color design of all the covers of the book does not escape from that dominance, as the designer does not modify the artistic dimension separately from the literary definitions that are stuck to it in the text. He exploits them in a highly artistic way in the cover, which combines more than one artistic school at the same moment. Based on this logic, "the good cover guarantees its success if the reader rereads the text "visually" after he completes in order to be sure of the mental image that the text created in hi¡s mind" (Al-Sa¡ifi, 2019).

'Realism' overlaps with the 'Caricature' in the cover of the Moroccan Phoenix Publishing House, the exotic rich Expressionism overlaps with the sensory Realistic Caricature in the French cover, while sharp Realism overlaps with the sharp Expressionistic Caricature (within the case of violation, magnification, and limitation), accompanied by the Robotic Mass in the American cover, to which are added establishing elements of the deep components of caricature. Thus, the reader configures the artistry of the acquired picture, which is busy with the colour of a world of rich presumptions, whose references are purely literary; attractive presumptions biting that puzzled the text.

According to the subjective world, the accompanying world of Rahal's psychological dimension, "the world is a vast human circus that cannot be straight outside the many animal faces that sit in the shades of human beings, as each human face has an animal face that parallels with it physically and psychologically. Rahal, for example, is a squirrel, and his mother is a swan, and even his wife appeared to him when she was chasing him during his studies like a bug, which sticks to the body strongly before he changes his opinion and makes her a hedgehog." (Al-Ghitani, 2020).

Thus, the literary reference dominated the nomenclature of the whole artistic novel. A penetrating energy robbed everything with the power that it acquired that made its way to the covers, or the colored texts in their languages and styles, and cultures in a spontaneously and easily.

The exciting thing in Rahal's literary heroism is that it does not submit to the hero's traditional values that we know, but renews the features of the repellent hero as a super idea in order to legalize the power of its presence. He is the opposite of the general nobility of the superhero – malignant, complicit, rascal, introverted, cunning, and a digger of people's secrets, who publishes people's honor in a disgusting artistry on virtual walls of the websites that he infiltrates, depending on his knowledge and practice. "The image of the hero in the center of interest was moved from the extraordinary to the daily ordinary, from the perfect to the deteriorated, and from the heroic to the anti-heroic in order to express by that narration a problematic position in which values have vanished" (Al-Sakuti, 2017)

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Probably, we would not be exaggerating if we consider his renewal of the concept of the screen as a real mirror for the presumptions with which he roamed the squares and streets and chatted with them through his virtual world as a real exception. Thus, and through them, he controlled a broad society in the way that suits him, and despite his marginality, he took over the centrality of the artistic scene and established a mobile human circus that he **v**carried in his lemon head   and spread it on every screen that he came across.

2.3 The Hero in His Color Sense as an Absolute Model

We are not fully sure that the color dimensions of the hero match their literary presumption, but a quick review of the shades of his color characters as the covers liked to moderate will reveal a secret world in which the presumptions and contrasts overlap in an exciting way. There is no way in the context of comparison and analysis to ban the projections of the literary text in their dialogue with the other color texts that are divided into amusing artistic coupling because the confused color text refers to the division of the painting into two parts so that one's imagination will absorb them in their stable and unstable dimensions.

The covers together compose a long color text that is formulated scenically within a long exciting dramatic artistry. Even the Phoenix cover is likely to fight for the percentage of the representation of its copy to the hero's character via its special cover as a representative of an Arab publishing house, no matter how severe our notes are regarding the professionally poor artistic output of the form of the design. However, the hero's domination is still overwhelming and possesses the same high weight and rhythm, and is tremendous in its domination of the interface of the covers in their different references.

For example, the cover of the Phoenix Publishing House (of al-Dar al-Baydha in Morocco) combines two opposites, the human head and the animal head, versus the Greek Minotaur, as an implied signal to a defect in picking the remote meanings and the concept of the general event that occupies the novel. It is a naïve cover that picked from the environment of the event the first face that appeared to it but replaced the weakness of the content by the animated cartoonish style that controlled the entire body parts, adopting the color contrast between the 'deep red' colour and the 'blue' colour to wrap up the intensity that characterizes the hero in its contrast with his coldness and neutrality. By this device, the cover exceeded its projections of the considerations of comparison and nullification, because the concept of colour varies in my assessment according to the personal feelings of the recipient (receiver) and its impact on him.**v**

However, "the French cover (of ACTES SUD Publishing House in Paris), however, tends to have a color momentum that combines artistic trends that are recruited to lend 'realism' as much as they feed illusion."**v** It seems that the designer's**i** resort to contain

Rahal's characters calls for   exciting combination

between the expressionistic color and the delicate caricature internal and external lines, with great care about the power of the hero presence as a coherent realistic portrait that nullifies everything else by the powers of both mass and color.

The color overlap is paralleled with an overlap of a duet in the portrait of the hero, who are Rahal himself in his oppressed psychological violation, the mean grudge on the world versus Alyazid who borrows from him the trait of systematic fraud and 'false cleverness' (fahlawa), which allows him to occupy the front of the cover portrait with that shaky trust in his contrapposto stance and his churning clothes. The Blue is an indication that leads to coldness and neutrality beside the Red, which feeds the feeling of 'false cleverness' (fahlawa) and trickiness, both of which are opposites that feed the overlap between the two faces within the cover.

Though the American cover remains true to its previous covers to the logic of 'Fusion', which means: integration between two opposites, it is distinguished from them by its surprising vision in its frankness and their stark dependence on a crude logic of naming things by their real names. The important thing here is that the screen reflects the false world of the hero and distributes it between two opposites and two types of overlapping: his real world versus the other virtual world.

In fact, the American cover went too far in exploiting the caricature elements, which pushed the cover designer to practice a radical qualitative style. She dwarfed his foolish narrow head and made it the size of a squeezed lemon. She also amplified his body in his showoff inside his delusional virtual world. Besides, she divided his world into two color opposites, two moving halves; the realistic black with violated fingers versus the neutral blue, which is deluded by its gigantic part. Both worlds were fed on the flexible features of the Cartoon (caricature) art. With this simplicity, or this vileness, the hero stole an exceptional model of the presence of the 'absolute portrait' forcibly from the throat of a society that humiliated him and despised him in its severe contempt and deep marginalization.

2.4 From the Scenic Hero to the Color Portrait

Talking about the new manifestation of the new image of the hero in its color concepts, I would like to confirm that switching from the hero definition to the portrait concept and its artistic sources wipes some definitions in their color aspects (such as compatibility and proportionality between colors) so that they will be represented by pantomime signals and color spaces in their non-traditional caricature styles as a sample.

This necessarily means exploration of the striking details in the scenic character as a natural extension of the internalization of the literary concept, and their interpretation (from the color perspective) via movement and form, movement of the painting brush and its overlaps with the character. The form includes the situation and the condition together through color embodiment, but it takes the movement from the character's psychological worlds.

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In this way, the three components (movement, situation and condition) are subject to testing and investigation of their social, psychological, and political references via the idea of the total personal autobiographical bridging. The style of this 'bridging' and the language of its fulfilment takes place through the picture of the portrait which is represented in color and its different plastic visual formative i techniques , (which are mentioned above), but it frames the complementing accessories, such as clothes, within a model that I call the "Scenic Condition".

2.5 The Paintbrush in a Picture Frame

The hero's picture, which is modified within the artistic world of the portrait versus his literary rival, raises a surprising informatics collision about the form of the historical changes on the colored cloths. The reflection of the color spaces dates the deep effect of the naming in its picturesque autobiographical photographic manifestation among a wide section of historical names that are brilliant with their plenty of references. I specifically mean those who were documented within the attractions of this expressionistic type, mainly the kings, the princes, the noblemen and the wealthy people in various historical periods, especially the Renaissance period, due to the strong effect of this period on revolutionizing the modernist reality of the techniques of the portraits that were accomplished by the paintbrushes of the artists of the modernist period at the beginning of the seventeenth century, specifically.

Most of what we know about the history of the institutionalization of this art has deep roots in the Middle Ages when Europe's kings, princes and noblemen immortalized themselves via extremely accurate and elegant paintings by the paintbrushes of major contemporary artists. Painting at that time was a paid craft, especially at churches, and among their sextons, priests and servants.

When this concept of this qualitative color type was liberated from artistic documentation and expanded, people started talking about a new era of portraying autobiographies When the concept of this qualitative color was liberated from artistic documentation, and expanded, people started talking about a new era of sophisticating their colored autobiography, (the portrait), namely, the Renaissance age. In Florence, specifically, being a source of wealth of the age that turned the standards of this art so that it will include the women of the wealthy classes and their children. I mean by that abolition of the devotion of this sophisticated art to the category of the ruling class and making it available to the members of wealthy families. The reason why the well-known painting of the Mona Lisa, the masterpiece of Leonardo Da Vinci, 1503, is probably the most famous sample of openness of this art onto the wealthy class, can be attributed to the fact that the origins of the husband of Madonna Lisa, (the character of the portrait) go back to a famous wealthy family from Florence.

However, the real upheaval in the concept of this art took place simultaneously with the breakout of the Industrial Revolution and the destruction that it caused to the unjust social structure to the crushed poor classes, specifically in Britain, in the eighteenth century, and from it to their European countries. The miners revolted against the capitalistic regimes that enslaved them and used them in return of a slight salary for operating the steamboats. It was a total revolution that included all sectors of work, in which the simple workers asserted their presence and importance in the social structure, and drew attention to them, and became the focus of attention of the artists, who got out of the robes of the wealthy classes and spread on the sidewalks of the streets to make them their open-air studios. In Paris, for example, the sidewalks became a stage for cafes that spread heavily and gathered and found in them an outlet to their pressures and burdens of life.

In these small squares on the narrow pavements, the culture of café's grew, and the artists occupied certain corners in them in order to select their models out of the café' goers of varied social sources including restaurant waiters and mine workers. In this way, the street artists and others of the margin stars became the center of art.

In this way, too, the status of the simple individual has grown in the eyes of the modernist, realistic expressionistic art as this appeared in the works of Van Gogh (1853–1890), Manet (1882-1883), Cézanne (1839-1906), and Eugène Delacroix (1798-1863). This was also expressed in Picasso's (1881 – 1973), abstract reality stream in a later period.

2.6 The Portrait and the Body Language

The reason why I introduce the above brief review about the power of the portrait in the intellectual culture specifically, and the artistic culture later, is because it was directly imprinted in the Fine Art and Literature when the individual became its center and a focus for and a hero, on whose significance and presence major writers do not disagree, and it went beyond to the image of his presence to the artistry of its introducing to a voracious reader.

 The development of the artistic alternative to the appearance of the hero portrait in the paintings of the artists of the era spread by infection to other peoples in the world, their artists and their styles in their modification of the literary hero character as an effective body language in the novels of the different stages. If Rahal al-Uwayna benefitted from the experience of drawing a model of the absolute hero in the novel Hot Maroc, he also undoubtedly benefitted from the competitions of popular experimentation in "expressionism" (Baldick, (2008). , 3rd.)i and amazingx "impressionism" and caricature art, which is grafted with saturated expressionism and effective impressionism in particular as Yassin Adnan modified it into a verbal expression in his novel.

Al-Uwaynah summarized in it in utmost realism the supreme irony, the summit of inferiority, the top of alienation and domination, and the highest heroism at the same time, heroism that he did not feel perplexed in its fragmentation on those who are around him whenever he

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was involved in a disaster. If Adnan Yassin himself did not pay attention to the centrality of confrontation, which his hero started and translated bodily when he started on caricature plastic art specifically, the French and American publishers opened microscopic eyes on the phenomenon, and modified the total content of the dimensions of the fragmented hero on the covers of the two translated covers, the French first, and the English second.

2.7 Between the Scenic Portrait and the Artistic Portraitx

Chance only is not the only thing that drives me to recall the sources of the growth of the Portrait, but the intensity of the ability of its dimensions in the novel of Yassin Adnan in the content and form context alike, starting with al-Uwayna in the poor random asbestos neighborhood in Ein Etti till he settled in a respected apartment neighborhood in al-Masira, parallel with his electronic residence which he established on the Internet and started practicing from it his unlimited invasions to the virtual worlds, East and West.

Probably the portrait of the French translation (2020), (published by the publishing House of ACTES SUD Sindbad Series), benefitted from the last picture that Rahal reached with his details that suggest settlement, luxury and comfort. Even the designer of the cover painting, (the Algerian Pop Art designer Hisham Kawah, well-known by the nickname, El Moustache, cares to produce it with contrapposto stance, which means: leaning the whole body from the waist down to the feet on the right leg and freeing the other leg, with a free comfortable lying-down of the whole body backward. Besides, Michael Angelo's David's Statue appears on it (the Academia Hall, Florence, September 8, 1504).

It is clear that those who are in charge of producing the work artistically, the Algerian cover painter, El Moustache, with the French designer, Juliana Barrault, followed the line of drama that the character moved into (textually) till it reached the final stance (artistically), which is clear in its minute details and exotic colors, which is the typical photo of the hero of Hot Maroc par excellence, not by a lot of cleverness, but with a little accuracy of observation.

The book cover painting is an artistic attractive framing of the scenes that are fragmented in the chapters. The chapter, together, emerged with an individual stream that is saturated with speech, which is a replica of Rahal, but they modified him artistically, and armed him with a shutting his mouth in order to arouse associations, which is a provocative move that caricature art generally adopts to stir the viewer or the reader. In this way, the scenic event is transferred into an imagined colored object that falls between the expressionistic and the realistic in its abstract features in order to offer the reader an opportunity for uncountable projections that are encompassed under flooding contents in which all the characters, including the hero himself, drowned.

Despite the inclination of the cover of the French edition to the expressive realist trend, its doctrine betrays in several places the pure expression current to the advantage of the caricature current through the touches of the paintbrush of the churning blue and the internal color lines and shades. Intensification of the shades with artistic touches of varied depth granted a dramatic emotional character to the painting, besides the painter's care to emphasize the contour in order to highlight the pear face, for example, or the mirror eyes, and then the artist's care to highlight the dark blackness of the beard and the hair of the head.

As we supplement our notes with stressed clear circles around the eyes of blurred vision and the bottom of the face, we declare the feature of attracting the reader of the novel, which is originally dependent on the innate spontaneous feature in the smooth artistic touching, as if you see and do not see it to further reduce and dwarf its presence no matter how much it expanded physically.

The qualitative addition is registered by the heritage Tarboush / Fez that holds on the head with its bright red color as a source of astonishment and a confirmation of the hero's adherence to the traditions, and his full withdrawal to the circle of his closed circle of affiliation like his hat exactly, against a green background that reminds us of his Moroccan originality.

The painting of the book cover was so successful that it went beyond the calculations of its designer herself, knowing that she cleverly picked the projections of the intimate traits that distinguish the identity of the hero, the Moroccan red Fez / Tarboush, which he puts on versus the title of the novel that has the same stark hot red against a cold wide green background.

Thus, the Fez/Tarboush dialogues with its flag and parallels with it spiritually and physically. The heat of the cover with its stark red is the opposite of the cold details that were interpreted by the green and blue, a layer by layer in the character of the hero. I measure the matter by the rate of sales and the many reports that were published about the novel, and I will not attribute the cause to the content only, as the publishing house bet on a clean exciting work that draws curiosity and association, and, to your information, we rarely find book covers that were met with the reception that Hot Maroc was received.

2.8 The Confused Cover

A quick look at the covers of the Arabic editions of the novel (by: Dar al-Fenek, al-Dar al-Baydha, 2016; Dar al-Ayn, Cairo, 2016), reveals without effort how unfair the covers are to the content of the novel and its artistic idea. The strange remarkable thing is that the designer of the cover of the Dar al-Ayn picked the first meaning that the writer introduced in his description of the hero through his great unexplained likeness to the rabbit; a real white rabbit with a fancy belly that looks-like a tail, but you can't decide to which creature it belongs- the rabbit or the squirrel, and to whom he is more biased. This confusion that distracts the reader between his choices, too, does not leave a space for his imagination to decide its bias: will it be to the unclear shape of the tail, or to the image of the bright white rabbit.

If the rabbits is a real one in the novel, why should he read about it when he knows a lot about the world of rodents? But the real clash takes place between the other Arabic cover of the novel published by Dar al-Fenek versus the cover of the novel that is published by Dar al-Ayn, where the designer put a magnification glass on the eyes of the squirrel or rabbit that we are talking about.

He was often sided to the face without caring much to the tail, which defines the identity of the caricature that he meant. Whether it was a rabbit or a squirrel, they were considered the same from the point of view of the cover designer, but the insistence on the sex of the rodent remained in the depth of the idea that the cover designer adopted and the Publishing House that he represented. In return, the designer gave the squirrel head a human body that reminds us of the character of the mythological Minotaur that depends on a human head and a body of a dragon. This qualitative integration, despite the naivety that the designer adopted in the arrangement of the head of the novel artistically, granted the reader a horizon to understand the meaning of the presence of a mythological rodent in a novel of this kind, something that Dar al-Ayn did not pays attention to at all.

The conclusion is that the naivety that is adopted in the making up of the two Arab covers is not innocent of absence of professionalism. I give my note with regret about the designers' occupation with the formal meaning of the dimensions of the hero, as if the thematic imaginative content was marginal in the definition of the artistic modification, which my taste and pen did not like and deemed unsuitable. I will stress here that the fine (plastic) art is occupied with many aspects of thematic and content artistry, and art-modification or transformation is not the last one, which is an independent aspect in the dialogue of the text with the paintbrush, graphite and colors in their different technicalities. We can add to them water colors, Chinese ink, and other arts, but it is clear that highlighting ink in the textual modification and transformation aims to translate the vocabulary of the verbal descriptions into fine or scattered lines provided that they respond too in their scattering of the idea of imaginative artistry, a quality that we miss in the book cover-culture in the Arab publishing houses in general, except in rare cases.

Unlike what is happening at the Arab publishing houses, the foreign publishing houses often introduce a book cover, believing in the fairness of its idea, the depth of its relationship with the content, and its work on the space of the spontaneous fondness of the readers to the culture of the country. I mean by this that the marketing thought strongly affects the artistic options of the book cover.

As we reach the stage of the final conclusion, we drop the covers of the two Arab publishing houses from the considerations of the professional modification and transformation of the cover of the novel, a novel that is basically concerned with a hero, whose faces are unstable, but they are all bright and overlapping, and shrink as much as they are open, and conceal as much as they reveal. The designer's role is to work on his imaginative spaces as much as he does to the content scenes that are concerned with the central character on all the aspects of the novel, something that did not concern either of the two Arab designs of the book cover. Despite the attempts of Dar al-Ayn and Dar Fenek to circumvent a qualitative idea that did not lead to an achievement, we can deal with professional specialty of that achievement. Probably we would not be exaggerating here when we review the humiliating samples to the logic of colour direction and output of most Arab publishing houses, who find in the abstract type an escape from accountability for their contributions to support the qualitative colour presence of their works. we will not praise the bright names that they adopt and grant them the 'broach of virtual popularity' because it is their open visa to the reader. Thus, back to the intellectual defect that we resists and revolt against its stereotypical nature and defects, we will discover, without effort, that the reality of colour professionalism in book publishing is nearly absent from the Arab publishing houses, except in rare cases, for considerations that I will not deal with their references due to the absence of their credibility, whatever they are.

Recalling the cover of the novel in its modern translation into English, we should remember the culture of the country and its intellectual de-constructional nature in its treatment to the labels of culture and the literary references in their general nature, and consequently, the design the covers of these manifestations, headed by the book covers. Shall we expect an expressive direction or something that did not cross the mind of the imaginative idea at all?

2.9. Between the Robotic Idea and the De-constructional Space

A quick move from the Arab cover (by al-Fenak House and Dar al-Ayn House) to the French cover (by the publishing house, ACTES SUD, Paris, France), and the English cover by the American publishing house (Syracuse, New York, USA) will clarify the level of the mental analysis of those who are in charge of producing the work, each according to their culture, and audience's preoccupations and perceptions.

The cruel reality that imprinted the caricature cover without inserting the mental dimension in the Arab edition (Dar al-Ayn and Dar al-Fenek) alike, did not offer extra imagination to its reader to mess up, at least with his ironic perceptions, while the imaginary obsession concentrated on the expressive technical integration in style and form in the French edition, but we can say that the expressive flow itself sniped the readers in its exotic trap.

However, the contradictory flows between the French and the Arab publishing houses (al-Fenek, specifically) due to the invalidation of the artistic standards in the designs of Dar al-Ayn and Dar al-Ayn, Cairo), were embarrassed by the harsh American cover in its harsh color text. It tends to the Robotic Idea in its treatment with the world of the novel and its hero, the "digger" Rahal al-Uwayna. Unlike the caricature current in its expressive particularity, which was adopted by the

French vision, tends to the American logic in its modification and transformation by the designer Lynn Wilcox towards the deconstruction of al-Uwayna's internal world mentally and reconstructing it as pieces of a puzzle. In deconstruction and reconstruction together, there is an accumulative logic for his obsessions with the reader, who will ask several times about the size of the body and the disparity between the sizes of its parts.

And just to remember, a section was found to be cut from the painting of the cover by artist O.DARKA, in which designer Lynn Wilcox found a qualitative identification with Rahal's character. Probably, it is appropriate here to point out a phenomenon that is appropriate to be present. The original painting contains three characters, and Rahal's fragmented character is one of them, but the artistry of photographic design dictated the act of narration and development through the touches of the designer who completed the work, without feeling embarrassed in substituting some small details in the constants of the painting.

It is probably appropriate here to point out the usual artist's insistence on presence of his painting complete with the covers, and that he feels that there is devaluation of his painting and himself, when certain details are nullified from the painting, because, it simply stops to belong to him and loses his imprint, and this is what I am registering here, in keeping with the custom of expressing doubt in order to extract certainty. The exciting this in the of conformity is the designer's work on the colour surfaces in specific, as we are not talking only about professional colour occupation, but technical engagement with attraction between different colour spaces and their effect exchange such as the concepts of 'contrast', and 'colour integration', through recruiting all the external description lines, and color integration, that are specific to the dimensions of the body, which increases the emphasis on the presence of the character in body, even if the organs varied in their features.

The form of disparity between the body parts achieves the formula of the caricature art in some of its specific characteristics: distortion, distillation, and amplification. Distortion comes from the logic of the text and its reasoning. Contrast here digs cruelly into the sharpness of overlap between the effect of the personal action and the imprints of the body. The colours are recruited fully to this end. The feet look wiped out while the palms end with sharp nails rather than fingers whose functions are known.

However, the essential characteristic in the painting is the area of the head and neck. The neck turns into a narrow pressured tube in comparison with the body; the head is more like a squeezed lemon because of the impingement of air, which reaches it via the neck due to the narrowness of its frame. We can add that the thoughts of that head are slight, whose broad imagination is explained by its broad shoulders, the sports chest, which are the contrast of the truth that distinguishes al-Uwayna's diminutive stature substantively, which indicates great care about sprinkling the irony powder generously on the dimensions of the body.

In return, the designer highlights the hair and glasses sharply. Rich black hair covers his whole scalp, and hangs down on his forehead as if it were a hothouse of crowded thoughts that are protected from falling, while there is emphasis on the frame of the glasses in their red color to emphasize the recession of sight and insight. One eye has a prominent pupil and precedes the other in peeping around on the life of other people. Probably because of the narrow space that the red contour occupies its presence seems to be deep and snipes the reader's attention like a magnet amidst a sea of blue of the whole etched body with a black wet brush that concerns one leg and two hands that are separate from the rest of the body. However, the implied projections borrow the idea of the leg that infiltrates into the life of people, and the hands with their sharp nails in order to dig and dive into the details, while the red and blue create a contrast in shape that reflects the contrasts of the existential character in its multiple dimensions against a green cold background.

Thus, our conclusion will lead us to understand the reality of the green as a color that combines two colors (red and blue) as complementary colors that complete the green color, and that the background creates with the two sharp colors (blue and red) a contrast and integration at the same time, but amidst the absence of the third complimentary color, the yellow, as a representative of the color of the sun and its spiritual warmth

What is certain here is that absence of the 'yellow colour' explains the essential lack in the spiritual system, specifically in Rahal, and as the cold green dominates the whole background, the hero is void of emotional warmth, which he compensated for through the development of his sharp spying sense. The remarkable thing is that free disposal with the dimensions of color pulls us directly to the hot area through the word "Hot", whose "t" is pierced like a blade of a sword in al-Uwayna's black palm, which is a figurative critical color indication of the hand that sinned in the acts and embezzlement, and meanness in disclosing information about the secret life of the people and submerging them in with bas intentions via his many virtual worlds and casting them to the Intelligence.

The pink color appears at the bottom of the cover, and it is also taken from the roots of the colors that are recruited in the work (blue, red, with absence of the complementary white). Despite my tendency to consider it in tune with the scale of the extremely harmonious colors, I tend to consider the glowing yellow (one of the origins of the sun) is more appropriate to the rules of the colour attraction on the cover, and more integrative with the green, specifically.

All the colors combined create here a strong dispute of powers that contradict one another, and harmonize as much as they contradict. They also make up as much as they fight, and they are inevitably the character of the hero in his shuttle relationships, the magnet that is attracted and deterred in the same degree of desire and reluctance. Finally, we should confirm the care of the American designer about the use of the red versus the green as an implied desire for the establishment of the Moroccan identity, following by that the steps of her

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counterpart the French designer in her idea and selectivity.

It is needless to point out that effect of the title of the novel "Maroc" on satisfying the imagination of the two designers by the associations in their confirmation on the presence of the Moroccan flag, represented in its two colors, green and red.

2.10 Fusion Between Opposites

Before summing up the discussion, it is appropriate that we answer the following questions: Were the covers of the novel, which overwhelm this study, able to enrich the intellectual interpretations as much as they benefitted from the colors? or is the surprise still attached to the same questioning?

To answer this question it is appropriate to deal with the internal structure that distinguishes the form of the color overlap, which charged them with energy and diversity? However, in parallel with our first questioning, we will deal with another sub-question which includes in its center the influence of the quality of the color overlap, (specifically the dual one) on the quantity of covers that reached the reader. Did 'quality' succeed in revolutionizing the traditional concept of the quantitative text when it took over it, and thus, became a reason for its spread? Did the form of the recipient's celebration of the color texts change when the rate of the color richness and the style of its public production varied?

The idea of Fusion, namely, fusion between two opposites, constituted a very exceptional condition in the design of the color texts (covers) at the three publishing houses, which we dealt with, and it created a new artistic color, not only for the culture of the creative thought of the recipient, but for the culture of the artistic taste of the publishing houses, when the color renewal passed by infection, and made each publishing house look relentlessly for a trademark that concerns its private imprint on the design of the literary text.

This shift occurred specifically at foreign publishing houses (AVTES SUD in Paris, and Syracuse Publishing House in New York), but the modest beginning at the only Arab publishing house, which ventured in introducing its text to the public (the Moroccan al-Phenix House in al-Dar al-Baydha), also surprised the public, but it was a negative surprise that earned the recipient an attractive aversion that pushed him to purchase the cover, by motivation of his desire to understand it, and for anything else.

We mention al-Phoenix House and express our reservation about Dar al-Ayn, Cairo Publishing House because the cover that it introduced to the reader has nothing to do with the requirements of the professional artistic designation in any way. Therefore, it is impossible to include it to be among the current preferences that are taking place to the novel. Thus, the cover of the Phoenix Publishing House in al-Dar al-Baydha seemed to be as if won a new linguistic definition, which is "the Attractive Aversion", by sure accident.

The 'Negative Energy' that emanated from the weird design of the cover led to remoteness that parallels with the amount of attraction to the recipient, who wonders: What does the adhesion of a mouse head to a human body, and how should he pass by a novel of this kind, showing his indifference to it? Therefore, the act of reading turned into a project of spying par excellence.

In this way, too, the plan of the peeping hero onto life included his reader, whom he purchased by a sweeping desire for takeover of his world, and thus, we ended up with two operations of robbery that we did not expect. The first is represented by the hero's robbery of people's secrets through his experienced thefts with them, which moved from him to a fond reader of discovering the hero's secrets himself through a double robbery of him and of the contents of the work together.

Based on that, we, the followers of the scenario of the associations of the artistic design, deduce an amazing fact that declares ambiguity to be a cause of raising curiosity and rush to purchase the cover despite the horror that its painting causes to the recipient.

All of this takes place despite the notable degradation of the level of the adopted artistic design, as we do not disagree on the dysfunction of standards that were attributed to the details of the Arab portrait- a dysfunction that failed the plan of the desired circulation of the book, to which the researcher of the study was one of its victims. All of this does not contradict the logic of "attractive aversion", because, basically, it did not feed except the same reasons for the retreat that incited the retreaters to make a renewed comeback, because the rejected often creates a double incentive to rush back again.

Versus the Attractive Aversion, the French cover declares high quality expressionist satisfaction and attraction. Within the logic of Fusion between Two Opposites, the character of the Negative Hero, Rahal, gains from the virtues of the (Positive) Alyazid his moral opposite (antithesis), physically and dramatically.

This engagement between opposites is explained by the hero's position in the portrait, who appears on the front of cover, which definitely led to raising the recipient's curiosity towards it. The portrait which made sure to form a duet who are rich in content within the same position cleverly recruited rich artistic styles, too, which integrated expressionism with realism and caricature, and appeared to the recipient with a cover that speaks far-reaching spiritual wonder. It is known that exploitation of the transparent spiritual energies of colour schools is a very special tool to attract the recipient, as the saturated soul attracts the receiving eye directly.

Unlike the singularity that the French color text declares through its transparency and depth, the American cover follows a completely opposite approach to the previous art school, imposing the logic of overlap between the two worlds of the hero, namely, the real and the virtual worlds, as a founding reference to the language of the cover. The artistic school here is sharp and strict, and takes from the materialistic social nature a lot, and

therefore, it finds in the Robotic industrial color a successful language in attracting the recipient.

Therefore, color flatness predominates its depth, and its movement predominates its delicateness. This deeply active contrast imposes, at several levels, modernist stylistic challenges on the language of the cover, where the portrait is dominated by the geometric form that is supported by the color area**x** , the triangle versus the cylinder and circle, and is fully unlike the aesthetic logic that is adopted in the artistic modification of its French rival, and he pays the aesthetic fine from the eye of the recipient generously. We don't have to make effort as we know its sources to be the artistic references of Paris, the place that is crowded with landmarks, and the difference makers, the Louvre Museum as a model.

3. Conclusion: An Open Circle onto Forthcoming Jurisprudence

It is clear from this study that making sure to conduct a color reading possesses the same power as the content of the literary work (Hot Maroc), which this study deals with in general, and the interpretations of its dimensions are known to a few people, who experienced the competence of colors in their contrasts, which exist in the Western marketing culture more than others, because it is subject to the criteria of artistic commercial marketing like any other consumption commodity, and its goal is to provide homes with culture as food is provided exactly. This is what the Oriental culture misses in general because it splits the branch of 'culture' from the system of consumerism. Therefore, it remains dear, infallible, strange and far from the needs of human beings, as if the "head" does not need to be full like the stomach.

Accordingly, I see that the marketing system of the Arab culture represented, which is full of its prose and poetic literature should be subject to new criteria in the forms of their investment, and it also has to be encompassed under the basic consumption system of the individual in order that we save one of the rich streams of the production of the human cultural production from destruction and extinction. Culture is also consumed as much as we prepare incentives for the people to rush to it, first, by drawing them, then tempting them, and finally obliging them.

From this perspective, the idea of art marketing via an exceptional trademark is raised at the Arab publishing houses, following what is happening at Western publishing houses. We necessarily mean the need to establish the prints of artistic design that is specific to each publishing house separately according to a color plan that concerns the design trademark.

It is necessary to raise the issue of value consciousness as an exceptional marketing reference of first place so

that the Arab publishing houses promote their paper culture, and come up with a plan of what we agree to call 'cultural marketing' so that this paper product will regain its presence and influence on the popularity of mass reception.

Introducing the novel Hot Maroc as a non-traditional paper product in its design and marketing made a literary feat, which has not been achieved by many publishing houses. For this specific reason, the circle of book covers will continue to be open in this momentous intellectual approach in form and content in order to allow new translations to play their role in changing the forms of artistic design of the book covers in the Mashreq/ East in general, and the Arab world in particular.

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[i] *Hot Maroc*, by the Moroccan novelist Yassin Adnan is the study of this research. It deals with virtual worlds of people versus their real worlds in a highly private artistry. The writer puts the reader in the midst of events ravaging the Moroccan society in all its spectrum of

political, social references depending on a qualitative variety of characters that play their role honestly through a deep caricature language, in which the intellectual and psychological distortions drown deep in an attractive and amusing style. In the center of the human flood that the

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novel is engaged with, the character of Rahal al-Uwayna appears like a dynamo that moves all kinds of possible human distortions that cast their tangled shadows on the life of the people in a society that drowns into social diseases that are not less black than the negative hero, who messes up with them.

[i] He is the complex Negative Hero, who occupies the events of the novel *Hot Maroc.*

[i] The portrait of his character and appears on the cover of the play.

[i] The 'lemon' is a caricature description of Rahal's small head as a figurative expression of its limitation and narrow horizon, which could not have rooms to more than his personal grudge against the world.

[v] According to Cameron Chapman, "Color theory is a science and art unto itself, which some build entire career on, as color consultants or sometimes brand consultant. Knowing the effects color has on majority of people is an incredibly valuable expertise that designers can master and offer to their clients". See: Chapman, Cameron (2021). *Color Theory for Designers, Part 1: The Meaning of Colo*r. Updated 20,2021, Twitter, Lindken.

[v] Other publishers see the covers as faces that reflect contents. See: Expo (2020). "Aghlifat al-Kutub.. Hub min al-Nazra al-Ula". *Al-Emarat al-Yawm.*

[v] I specifically mean the characteristics according to which I defined (the Presence of the Hero in its Artistic Presence).

[i] Entry of: Expressionism: Expressionism is "a general term for a mode of literary or visual art which, in extreme reaction *Realism and Naturalism*, presents a world of violently distorted under the pressure of intense personal moods, ideas, and emotions: image and language thus express feeling and imagination rather than represent external reality. Although not an organized movement, expressionism was an important factor in the painting, drama, poetry, and cinema of German speaking Europe between 1910-1924. The term did not come into use until 1911.

[x] The word "portrait" is a French expressions used to refer to one of the types of painting that relies on presenting the personality through facial features. The "artistic portrait is a painting, a sculpture, or other artistic representation of a person, in which a the face and its expressions are predominant. The intent of the portrait is to display the likeness, personality, and even the mood of the person. (*Wikipedia*, Artistic Portrait, 2021).

[x] It is the 'mother' publishing house that published the novel in its first edition.

[xx] I mean the introduction of technical overlaps between the book covers of the Western publishing houses and the Arab publishing houses of the novel *Hot Maroc*.

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