

## THE AESTHETICS OF THE COLOR SCHEME IN AZZEDINE JALAWJI'S NOVEL *LOVE BY NIGHT IN THE PRESENCE OF THE FALSE MESSIAH*

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**Abstract:** The primary aim of this study is to explore the complex interplay of color schemes and their manifestations in Azzedine Jalawji's novel, "Love by Night in the Presence of the False Messiah." This research seeks to uncover the deep semantic symbolisms woven into the text's structure, examining the nuanced capacity of its language to convey evocative meanings that captivate and invite us to decode its hidden codes. Furthermore, the study investigates the strategic use of color semiotics within the narrative, a move that frees it from traditional constraints and thrusts it into the dynamic sphere of aesthetic possibilities. Through this analysis, we endeavor to shed light on the sophisticated construction of cultural meanings tied to color, as intricately depicted within the narrative's framework.

**Keywords:** Color, Aesthetics, Cultural Connotations, Novel Love by Night, Azzedine Jalawji

### LE FORMAT DE COULEUR ET L'ESTHETIQUE DANS LE ROMAN D'AMOUR NOCTURNE D'AZZEDINE JALAWJI

**Résumé :** L'objectif de cette étude consiste à examiner l'interaction des couleurs et de leurs compositions au sein du roman d'Azeddine Jelawji, intitulé "Amour dans la nuit en présence de l'Antichrist". À travers une approche méthodique, notre investigation vise à révéler les connotations symboliques profondes qui se trouvent tissées dans le texte, tout en explorant les subtilités nuancées de sa puissance linguistique, faisant émerger des implications évocatrices qui captivent nos sens et nous incitent à déchiffrer ses codes énigmatiques. Par ailleurs, cette recherche se penche sur l'utilisation délibérée de la sémiotique des couleurs en tant qu'outil puissant, affranchissant l'expression littéraire des contraintes de la tradition et la projetant dans le royaume des possibilités esthétiques. Dans cette analyse, notre aspiration est d'éclairer la construction complexe des significations culturelles associées à la couleur, en nous inspirant de la riche tapisserie tissée au sein du cadre textuel.

**Mots-clés :** couleur, connotations culturelles, roman, Amour dans la nuit, Azzedine Jalawji

## Introduction:

Azeddine Jalawji's "Love by Night" epitomizes genre hybridization, imbued with a dense intertextual fabric and profound narrative potential. This intricacy fosters a spectrum of interpretive trajectories, predicated on the reader's horizon of interpretation and their dialectical engagement with the text's multivalent semantic layers. The novel masterfully manipulates visual semiotics, particularly through a nuanced exploitation of chromatic elements, transforming color from a mere narrative adjunct to a central semiotic tactic. This chromatic strategy not only animates the text's latent semantic layers but also propels a critical examination of its aesthetic valorization and cultural implications, crystallized in the research question: What is the aesthetic justification for the employment of color in "Love by Night"? And what cultural connotations does it embody? This paper endeavors to articulate the aesthetic logic informing the novel's chromatic symbolism and to elucidate its embedded semantic connotations. Thus, the use of color in "Love by Night" is hypothesized to be both a strategic aesthetic choice and a culturally loaded narrative mechanism that enhances the novel's expressive power and thematic profundity. Harnessing a compendium of analytical tools from contemporary critical approaches, our exploration intends to navigate the connotative expanses engendered by the narrative's chromatic dispersal. Methodologically, this analysis initiates with a structural exegesis of "Love by Night," advancing to scrutinize chromatic frequency within the text, its semantic symbolism, and its aesthetic resonance. The narrative accords primacy to the color black, endowing it with significant symbolic heft from the paratextual elements, thereby instituting a chromatic hierarchy in which red, white, yellow, and, to a lesser extent, blue, sequence in descending order of pertinence. This stratification of colors not only orchestrates a visual symphony but also mirrors a nuanced contestation of cultural schemata.

## 1. Structural Framework of Azzedine Jalawji's "Love by Night" within the "Earth and Wind" Trilogy

Azeddine Jalawji's "Love by Night," an integral piece of the "Earth and Wind" trilogy, emerges as the narrative's second sequence, as indicated by the numeral "02" adorning its cover. This designation intriguingly suggests its intermediate placement within the trilogy, despite the historical narrative arc positioning it more fittingly as the culmination of the series. This sequencing invites readers into a reflective engagement, bridging the narrative hiatus left by "Hobba, and the Search for the Awaited Mahdi" at the pivotal "Massacres of May 8, 1945." The trilogy, thus, subtly compels its audience to engage with it in its entirety, affording them the latitude to reassemble its scattered narrative threads into a coherent tapestry, diverging from the authorial trajectory. "Love by Night" unfurls a historical narrative that extends the Algerian revolutionary saga against colonialism beyond the watershed of May 8, 1945. It delves into the antecedents and progression of the Liberation War, culminating in the proclamation of independence, through the vicissitudes of "El Arabi El Moustaaach" and his family, emblematic of the Algerian familial resistance against colonial subjugation. The novel intricately weaves its historical engagement with a literary finesse, challenging the conventional rigidity of historical narration while upholding the imaginative covenant it forges with its readers, categorizing itself unequivocally within the novelistic genre. Spanning five sections across 667 pages of medium size, the novel eschews formal part titles in favor of direct enumeration, commencing from the second segment. The initial segment, devoid of numbering, serves as a narrative conduit from the trilogy's first installment, "Hobba, the Search for the Awaited Mahdi," setting the stage for "Love by Night."

Entitled "The Departure towards the Heart," this opening act navigates the political aftermath of the May 8, 1945 massacres, with "Youssef the Red" emerging as a pivotal narrative force. Through his story, the narrative charts the embryonic stages of the Movement for the Triumph of Democratic Liberties (MTLD), leading up to the onset of the War of Independence.

Adopting a meta-historical lens, the narrative meticulously chronicles the ignition of the Liberation War, employing a metafictional stratagem that captivates and immerses its readers in a realm where historical figures such as "Colonel Amirouche, Didouche Mourad," among others, intersect with "Belkheir El Arabi El Moustaaach," a central figure in the anti-colonial resistance and the leadership of the rebels in the Sétif mountains. The text is saturated with the tribulations of its characters, encapsulating the triumphs of the Liberation War within a narrative framework that transcends historical confines. It reveals the ferocious confrontations between the French and the rebels, which inflicted significant losses on the French, provoking retaliatory wrath upon the indigenous of "Sétif" and its adjacent tribes. Central to the narrative is "Suzanne," the French spouse of "El Arabi El Moustaaach," whose narrative arc highlights her solidarity with the revolution and the revolutionaries, echoing the indispensable role of the revolution's allies in securing its success and international endorsement. "Love by Night" gracefully converges with the historical moment of the national referendum ("Yes to colonialism, No to colonialism"), encapsulating the nuances of independence and the euphoria of its ensuing celebrations.

## 2. The Aesthetics of Color in "Love by Night"

In "Love by Night," Azeddine Jalawji intricately weaves a narrative fabric that deftly balances the act of storytelling with the art of description, transforming the visual into the verbal with eloquent precision. This transformation enriches the narrative's depth, introducing a nuanced interplay between aesthetics and semantics that is particularly evident in the novel's deliberate use of color. Through a detailed examination of the colors black, white, red, yellow, blue, and green, this paper aims to explore their thematic significance and prevalence within the novel's landscape, beginning with the profound dominance of black and gradually transitioning to the subtleties of blue.

### 2.1 *Black: Utopian Anguish*

Throughout the annals of human civilization and the rich tapestry of mythology, black has been imbued with a plethora of significances. For the ancient Egyptians, it was the herald of the earth's fertility and the harbinger of rain (Abid, n.d, p. 65), encapsulating a complex duality of mourning and eternal sorrow. In Hindu traditions, it stood for ignorance and backwardness. Against such a rich historical canvas, one might ponder: How does Azeddine Jalawji's "Love by Night" reconcile or diverge from these entrenched connotations? Jalawji's narrative elevates the presence of black to a commanding stature, weaving it intricately through the fabric of the narrative space, thereby enriching the text with a multifaceted spectrum of interpretations. Its pervasive influence in both the narrative voice and the intricacies of the plot embeds it deeply within the story's fabric, ensuring its role as a pivotal medium of symbolic expression throughout the tale. The novel's title, an integral part of its textual structure, is steeped in black, employing it to deepen and reference the text's themes, thus engaging the reader with an allure that transcends the mere visual. When linguistic structures morph into cryptic symbols, colors such as black resonate on both an aesthetic and semantic level. Influenced by psychological, social, and cultural currents, the symbolism

of color derives its meaning from its contextual and relational positioning within the narrative, fostering a symbiotic relationship that enhances the generative process of meaning.

The novel's title is cleverly bifurcated into a primary and a secondary element: "Love by Night," characterized by its bold, shadowed typography, starkly contrasts with "In the Presence of the False Messiah," presented in a more delicate, unshadowed font. This dichotomy not only amplifies the semantic resonance of the central title (Abid, 2013) but also illuminates the narrative's framework, forging a direct link between the title and the unfolding story, thereby encouraging a richer layer of interpretation and analysis. Our journey through the novel's title begins with "night" as a haven of both temporal and emotional significance, a sanctuary for grief and a playground for joy. The coupling of "night" with "love" evokes a serene, almost poetic atmosphere, which is abruptly challenged by the secondary title's invocation of "the false messiah." This figure, entrenched in Arab-Islamic cultural memory (Yaqteen, n.d) is synonymous with apocalyptic prophecies and eschatological fears, lending the narrative a profound sense of dread, oppression, and a reflective critique on the injustices of French colonialism in Algeria. Far from being a mere semantic deviation from the traditionally negative connotations associated with black, the narrative embraces its connections to mourning, death, and the primal human fear of darkness and the unknown (Omar, 1997). The title's effectiveness as a symbol and reference point is further enriched by the inclusion of 'the false messiah,' deepening the thematic layers and providing readers with a lens through which to explore the narrative's universe. The second section's title, "The Tripodal Black Horse," subtly weaves the hue of black into its thematic fabric, employing a rich metaphorical construct that unfurls a tapestry of meanings associated with equine strength, vitality, swiftness, and valor. This choice imbues the narrative with a mythical resonance, inviting readers to traverse beyond the mere surface and delve into a realm of pre-existing symbols and archetypes. Such a narrative strategy doesn't merely initiate the textual engagement from a neutral stance but rather from a vantage point enriched with anticipatory insights and cultural echoes. The quest for this mythologically elusive tripodal horse propels the reader into the vast annals of global lore. This pursuit culminates in the revelation of the creature's absence, revealing the text's subtle subterfuge. Through this deliberate illusion, the narrative ensnares the reader, drawing them into the intricate dance of its storytelling, a dance that pirouettes on the fulcrum of artful deception. Within this framework, black cloaks the narrative, revealing the colonial injustices endured, with the protagonist, "Belkheir Bin Al-Arabi El Moustach," epitomizing the courage and resilience mirrored in the metaphor of the black horse. The recurrence of nocturnal imagery, closely intertwined with the motif of blackness, stands out for its striking density and thematic significance. This narrative choice diverges sharply from the tranquil and restful connotations traditionally associated with the night, as depicted in sacred texts, notably in the Quran: "And We made the night a garment" (An-Naba 10), symbolizing a refuge from the day's hardships. Yet, Jalawji's narrative reimagines this darkness, casting it into realms laden with tension and foreboding: "Darkness had shrouded everything in black (Jalawji, 2021)." This interplay of contrasts challenges conventional imagery, posing the rhetorical question of how darkness, typically a metaphor for the unknown and thus a source of fear, can be shrouded in black, especially when the shroud is culturally imagined in white. This juxtaposition introduces a rich metaphorical layer, breathing life into the text and setting the stage for a dynamic interplay of themes and symbols.

Blackness in the novel transcends mere chromatic description, embodying themes of concealment, mystery, and the profound anxiety associated with the unknown. It envelops

the narrative, setting a tone that heightens the sense of isolation and apprehension, magnifying the anticipation of what lies within the lengthy shadows of the night. The presence of the colonial antagonist, leveraging the veil of night to instill terror among the innocent, imbues blackness with symbolic weight, representing the oppressive and treacherous nature of colonial rule. Through adept linguistic craftsmanship, Jalawji weaves the motifs of darkness and the shroud into the narrative, effectively transmitting a palpable sense of fear to the reader, thereby transforming the psychological stimulus of dread into a central thematic pillar of the description. This linguistic fusion not only deepens the narrative's psychological layers but also reimagines language usage, transitioning from pragmatic function to an aesthetic medium. It creatively revitalizes rhetorical forms and grammatical structures, as though they are being harnessed for the very first time (Khomri, 2017.). Furthermore, the narrative actively explores blackness in search of novel semantic connotations that challenge and disrupt the reader's anticipations. The depiction of the Oulad Sidi Ali tribe's encounter with the French military, a moment fraught with fear and desperation, is particularly evocative: "Women hastened to shelter the children, while girls swiftly blackened their faces to escape the soldiers' notice (Khomri, 2017)." This scene, where blackness is used as a shield and a mark of resistance, retains its association with fear and disguise but is reinterpreted within a narrative context that emphasizes survival and defiance. Thus, blackness is not merely a color but a complex symbol, enriched by new linguistic associations that extend beyond its traditional connotations, inviting a reevaluation of its role within the narrative and cultural discourse.

"Love by Night" positions blackness as a central narrative force, from its impactful presence in the title to its permeation throughout the text, influencing the development of themes and deepening the portrayal of the colonial experience. Through this pervasive motif, Jalawji captures the essence of struggle and resistance, reflecting the collective trauma and resilience of a people confronted by the ravages of war and the tyranny of occupation. In doing so, blackness acquires a multifaceted semantic significance, shedding its conventional attributes to embrace a spectrum of meanings that resonate deeply within the narrative's historical and cultural context.

## **2.2 Red: The Revolution's Ember**

Throughout the annals of human cultures, red has been imbued with profound and diverse significances, regarded as a symbol of power so much so that ancient magicians preferred red ink for inscribing their spells (Omar, 1997). Being a color of the esoteric and the arcane, leading ascetics to don red undergarments beneath blue cloaks, a testament to their possession of secret knowledge unknown to the layman. Red also signifies martyrdom and the ultimate sacrifice for a religious or national cause, embodying war for the Greeks, whose battle standards bore this fiery hue (Omar, 1997). But what semantic connotations does red hold within the narrative of "Love by Night"? In "Love by Night," red does not saturate the narrative but appears selectively, mentioned explicitly or symbolically in certain scenes. The reader's engagement with red begins with the title paratext of the novel's third part: "The Blossoming Surprise of Blood," a metaphorical direction. Surprises are generally pleasant, yet this linguistic deviation steers the concept of surprise towards a diametrically opposed meaning by its association with blood, coloring it with its hue and forging an unusual symbolic relationship for the reader, compelling them to delve into the text to unravel the symbolic dimensions of these terms. Upon examining this section's content, the reader discovers that the "blood-colored surprise" refers to the battles waged by the revolutionaries

against France, a turn of events that caught France off-guard, not expecting such an uprising. The blood that tinges this calamity is that of the martyrs, crafting a "poetic breath within the prose fabric (Latif, 2007)" that curtails linguistic expanse in favor of symbolic depth.

Red becomes synonymous with death, devastation, and the brutality of French colonialism, even targeting children. The death of "Ali Tammar's" child by an irate soldier's bullet is one such instance. "None of those arrested could quench the officer's thirst, nor the blood of the child (Jalawji, 2021)." Blood prompts the reader's memory towards red, signifying sacrifice and martyrdom, reinforcing this meaning within the text where the detained are numerous, and even children were not spared from colonial cruelty, embodying the tragedy in the symbolic hue of red. Red steps into new semantic territories, enriching interpretation and deepening its layers. This emerges through its association with the character "Youssef," the sole son of "Soulafa Al Romiya," nicknamed "Youssef Rouge lit. Youssef the Red" by his community. This moniker, arabized from the French 'Rouge' to "Red," describes his external features inherited from his foreign mother. The nickname "Red" carries a discourse that points to the deep structure of characters' perceptions, seeing in this color a stereotype of the other/foreigner, distinct culturally and biologically, thus marking "Youssef" with a distinguishing trait among his peers. "Youssef's" narrative arc is a testament to his indomitable spirit and fervor in the face of French colonial oppression, illustrating his relentless pursuit to marshal a formidable cadre of warriors under the banner of the "Movement for the Triumph of Democratic Liberties (MTLD)," helmed by "Messali Hadj." This mission is epitomized in his encounter with "Haj Mohamed," a medical practitioner from the city's hospital, whom Youssef beckons to his abode not merely as a guest but as a recruit, aiming to imbue him with a fervent sense of nationalism and steer him towards the revolutionary path led by Messali Hadj (Jalawji, 2021). In this context, the sobriquet "the Red" serves not just as a nominal identifier but as a profound alignment with Youssef's narrative mission, encapsulating his role as a catalyst for patriotic awakening and insurgent mobilization.

The narrative chooses red to represent independence, as "Youssef the Red" explains the referendum that would determine the Algerian people's fate: "In the referendum, brothers, there are two papers, a red one with 'yes' for Algeria's freedom (Jalawji, 2021)." Red thus emerges as a vibrant entity symbolizing the revolution and rebellion, breaking free from the colonial stranglehold, with the red paper symbolizing new life, fertility, and rebirth, signifying joy, celebration, and the passionate and tense emotions that "Youssef the Red" embodies while explaining the path to independence. Characters are intricately interwoven with their settings within the narrative, their identities seamlessly integrated through attire and color, symbolizing their inherent connection to place and culture. With a focused emphasis on Azouz "the Tunisian," a moniker deliberately repeated to highlight his cultural heritage, the narrative selectively presents moments of Azouz's wardrobe that echo his Tunisian heritage, particularly in a poignant scene where "Azouz removes his crimson Tunisian chechia, placing it atop Ayoub's head (Jalawji, 2021)." Such narrative precision not only enriches the cultural symbolism within the story but also protects these identity markers from fading over time or becoming diluted or assimilated by external cultural forces. In articulating Azouz's "Tunisian" identity, the narrative delves beyond mere categorization into a profound exploration of belonging and cultural pride. Azouz's consistent adorning of the chechia and his desire to disseminate this aspect of his culture—by sharing it with Ayoub, an Algerian—elevates the discourse on color and attire from the realm of aesthetics to that of cultural manifestation (Abilal, 2011).

The narrative suggests that it is cultural dynamics, not inherent inclinations, that influence color preferences and meanings (Blay, 2010), reflecting the shared values of Azouz's community. Within this narrative horizon, "Love by Night" extensively explores the color red, integrating it into its fabric as a rhetorical transcendence and a system embodying revolution, fervor, and rejection of the colonizer/other, equating objectively with martyrdom for principles and homeland. When tied to attire, red becomes an essential marker of belonging, illustrating the narrative's deep engagement with color as a significant cultural and thematic vector.

### 2.3 *White: Paradoxical Meanings*

In the tapestry of human tradition, the color white has long been enshrined as a symbol of purity, optimism, and luminance. Its sanctity is echoed in Islamic teachings, where white is the chosen hue for the countenances of the devout, and it serves as an emblem of peace and truce across various religious doctrines. Ancient rituals dedicated to the deity Jupiter involved the offering of white animals (Omar, 1997), underscoring its divine reverence. Yet, this universal veneration is not without its cultural deviations; notably, the Andalusians don mourning white (Khafaji, 2016), challenging the color's conventional symbolism. Within the narrative confines of "Love by Night," how then does white articulate its layered significations? "Love by Night" assigns to white a dynamic semantic trajectory that transcends its classical purity. The narrative repurposes white as a mechanism of erasure, wielded by the French military in a symbolic obliteration of Algerian national identity. This identity, boldly proclaimed on walls through declarations of resistance and calls for unity, becomes a target for suppression, particularly as the Algerian Revolution gains momentum and international solidarity. "Streets, without exception, were adorned, proclaiming 'Long live Algeria, Arab and Muslim, Algeria united, France to the dustbin of history'... French soldiers, seized by frenzy... some strived to obliterate these proclamations with white paint (Khafaji, 2016)." Thus, white emerges not as a marker of purity but as an instrument of colonial censorship, diluting the essence of Algerian identity—Arabism, Islam, unity—reflecting a narrative inversion where white symbolizes the colonial effort to reshape Algerian identity into a Western Christian mold.

The narrative vividly portrays the child, "son of Ali Tammar," ensnared in his fear of the French assault on their Sétif neighborhood. His description, "Yet, the child, in the tender bloom of his sixth year, surged towards his father, his visage aglow with youthful radiance, locks cascading across his brow in a dance of innocence. Swathed in the embrace of a pristine white Kachabiya, its newness acted as a gentle shackle that tempered his eager haste (Khafaji, 2016)," not only paints a picture of innocence disrupted but also immerses the reader in a temporal journey. This portrayal offers a glimpse into the era's public life and preferences (Aflamoun, 2010), illustrating the narrative's endeavor to preserve identity through literary historiography. The narrative deftly weaves the color into the cultural tapestry, particularly highlighting its resonance within the Arab-Islamic heritage. The figure of "Sheikh Ammar," the venerable leader of the "Oulad Sidi Bouqbah" spiritual retreat nestled in the "Oulad Nach" expanse near Sétif, emerges as a custodian of this tradition. His white Gandoura (Thawb), a garment steeped in symbolism, remains a constant through his transition to urban Sétif, serving as a testament to his unwavering adherence to tradition. "Sheikh Ammar, engaging in a series of contemplative sips... shone with an augmented brilliance, robed in his immaculate white Gandoura (Aflamoun, 2010)." Historically, the Islamic clerical garb, tracing back to the Prophet Muhammad's era, symbolizes a legacy of

dignity and reverence, a tradition that has withstood the test of time and colonial attempts at cultural erosion. This sartorial choice not only signifies a profound respect but also embodies the Algerian identity's resilience, as personified by "Sheikh Ammar." The narrative, through this portrayal, underscores the imperative of cultural preservation within the characters' lives, mirroring a broader societal commitment to maintaining identity against external forces. This sophisticated interplay of color and culture in the narrative serves not just as a backdrop but also as a pivotal element in articulating the profound depth of Algerian heritage and the indomitable spirit of its people. Through its nuanced portrayal of white, "Love by Night" ventures beyond traditional associations, imbuing the color with a new lexicon of meanings that subvert its perceived purity.

#### **2.4 Yellow: Semantic Tensions**

In the lexicon of cultural symbolism, yellow has perennially been allied with the solar emblem, embodying light, radiance, and the vigor of life itself. It was sanctified in ancient Egyptian lore as the hue of Ra, the sun deity, and consecrated within the Christian tradition of medieval Europe, where it illuminated the sacred canvases of ecclesiastical art. It evokes a sense of expansiveness and dynamism, attributed to its correlation with daylight (Omar, 1997). Yet, in the narrative landscape of "Love by Night," the semantic deployment of yellow invites a nuanced interrogation of its significances. "Love by Night" introduces yellow sparingly, yet its presence is pivotal. The narrative dawns with "The Sun Rises from the West," a chapter title steeped in symbolic resonance, where yellow, reflective of solar brilliance, traditionally signifies the advent of a new day. However, the narrative context subverts this optimism; the astral anomaly of a westward sunrise, prophesied as an eschatological sign, portends the cessation of terrestrial existence. Yet, within this textual framework, such a phenomenon metaphorically signals the twilight of French colonial dominion, heralding the advent of liberation through revolutionary fervor. Thus, yellow is recontextualized as a beacon of hope, symbolizing a forthcoming era of enlightenment after the prolonged 'night' of colonial subjugation.

Within the novel, yellow acquires distinctive narrative valences, manifesting in select phrases and moments. The omniscient narrative voice recounts the tragic martyrdom of "Ali Tammar's" son amidst a French police raid, "under the cold yellow sun of that day (Omar, 1997)," foreboding a calamity for the inhabitants. The juxtaposition of yellow with coldness reframes the sun's inherent warmth and life-affirming essence, painting a backdrop to the colonial aggressor's cruelty. Hence, yellow transcends its canonical semantic domain, migrating towards notions of decline and the imminence of disaster, forging a metaphor that eschews conventional, delicate interpretations for a linguistic construction charged with unconventional, insurgent connotations that echo the narrative's thematic core — the Algerian war of independence — in its defiance and resilience.

The narrative steadfastly maintains the chromatic lexicon's nuanced engagement with negative connotations, particularly in its vivid portrayal of the guerrilla warfare undertaken by the mujahideen in the rugged terrains of Algeria against the French colonial forces. The text intricately focuses on "Hamid Bouqzoulla," delineated as the cerebral architect and strategic fulcrum guiding the insurgent maneuvers within the environs of Sétif and its adjacencies. A defining moment is articulated through the observation of "a yellow plane identifying Hamid Bouqzoulla's whereabouts, ominously circling in proximity (Omar, 1997)." Through this depiction, the narrator unveils the grim tableau of colonial brutalities, employing the spectrum of color as a creative conduit. This innovative use of chromatic



expression enables the narrative to transcend conventional historical recounting, thus avoiding redundancy and instead, manifesting the text's profound visionary ethos. Employing a strategy of semantic drift, the narrative imbues yellow with implications of peril and mortality, starkly contrasting its radiant essence. This strategic dissonance immerses the reader in a labyrinth of interpretative quests, probing the color's meaning and symbolic import. Through such chromatic dynamism, "Love by Night" adeptly navigates the semiotic potency of yellow, enriching the narrative with a tapestry of meanings that resonate with the thematic undercurrents of revolution, identity, and the fervent quest for sovereignty.

### ***2.5 Blue: The Eloquence of Silence***

In the cultural lexicon, blue is imbued with a multifaceted symbolism, spanning from the divine loyalty and obedience (Omar,1997) revered in Hebrew traditions — where it is consecrated as the hue of Lord Jehovah (Omar,1997)— to its designation as a mourning color by the Chinese, a stark deviation from the conventional mourning black of the West (Omar,1997). This chromatic complexity invites a nuanced interrogation within "Love by Night," where blue emerges not merely as a color but as a vessel for a rich tapestry of implicit meanings and aesthetic schemes inviting a contemplation of its implicit connotations and its role in the text's artistic milieu. The depiction of blue in "Love by Night" is markedly restrained, with its appearances strategically placed to underscore pivotal narrative junctures. Among these, a singular instance stands out, transforming blue into a narrative and linguistic vessel that conveys the Algerian populace's aspirations for independence. Through the narrative agency of "Youssef the Red," the text ventures into an exploration of the independence referendum's voting process, wherein blue is cast as the color of independence rejection (Omar,1997). This narrative choice situates blue as a symbol of acquiescence to French colonial dominion, echoing the color's historical and mythological connotations of serenity and submission. Such an association introduces a dissonance within the narrative's thematic fabric, as the overarching narrative arc is characterized by fervent revolution, defiance, and insurrection. Hence, blue's thematic incongruity with the narrative's revolutionary zeal renders its appearances sparse and pointed.

### ***2.6 Green: The Essence of Serenity***

In the lexicon of cultural symbolism, green stands as a testament to vitality, deeply rooted in its connections with verdure, forests, and the natural world, thus symbolizing life, renewal, spiritual rebirth, and the vernal season (Al-Saffar,2010). Within Catholic doctrine, green emerges as an emblem of eternity and fidelity, notably employed during Easter to signify resurrection (Omar, 1997). Psychologically, green evokes a sense of calm and solace, offering a visual respite to its observers. However, in Azeddine Jalawji's "Love by Night," the direct invocation of green is notably restrained; its thematic presence is instead inferred through nuanced references to nature—trees, forests, etc.—albeit within the grim context of skirmishes between Algerian revolutionaries and the French colonial forces. The narrative abstains from assigning green distinctive connotations, attributing to its narrative misalignment, given that "green embodies the epitome of calm, devoid of any particular inclination towards joy, sorrow, or desire (Kandinsky, 2009)." This analytical framework guides our interpretation, suggesting that the narrative's selective engagement with green, adhering to its conventional connotations, harmonizes with the story's dynamic events. Characters within "Love by Night" scarcely encounter moments of peace; the narrative pace

is brisk, marked by intensity, while the psychological landscape is fraught with tension and melancholy, mirroring the narrator's empathetic resonance with the protagonists' strife.

### Conclusion

In conclusion, "Love by Night" masterfully utilizes color symbolism to articulate the nuanced interplay of colonial dynamics, resistance, and identity. Black dominates the narrative, symbolizing colonial oppression and mirroring the Algerian people's suffering and resilient defiance. Concurrently, it underscores existential resistance and a profound longing for liberation. The color red, vivid in its portrayal of revolution, counters the coercive enslavement of peoples, encapsulating the sacrifices made toward achieving independence. This choice enables Jalawji to construct a narrative portal through which characters confront their existential anxieties and fates, dissecting their identities within the throes of societal upheaval. White, traditionally linked with purity and peace, is repurposed to signify the erasure of identity, effectively subverting conventional horizon of expectation and introducing a narrative tension regarding cultural memory and identity. Yellow brightens the narrative landscape, symbolizing hope and a future free from colonial shadows, laden with revolutionary desires and aspirations for emancipation. Blue, conversely, represents submission to the overwhelming force of French colonialism, depicted hauntingly as the hue of negation in the plea for independence. In stark contrast, green emerges as a symbol of neural balance, providing tranquility and a reprieve from the narrative's pervasive tensions, thus allowing the reader a space of calm amidst the storm of conflict and transformation. Through this rich palette of meanings, the novel not only deepens its thematic explorations but also engages readers in a profound dialogue on freedom, identity, and the legacies of colonialism. The use of color in "Love by Night" serves not merely as an aesthetic choice but as a crucial narrative device that enhances the text's emotional and psychological resonance, making it a compelling study in the power of visual symbolism to shape narrative understanding.

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