

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Mouloud MAMMERI University of Tizi-Ouzou

Faculty of Letters & Languages

Department of English



**A Dissertation Submitted in Partial Fulfillment of the Requirements For the English Master's Degree**

**DOMAIN:** Foreign Languages

**FIELD:** English Language

**SPECIALTY:** General and Comparative Literature

**TITLE**

**Identity Crisis in Tayeb Salih's *Season of Migration to the North* (1966) and  
Yasmina Khadra's *Ce que le Jour doit à la Nuit* (2008)**

**Presented by:**

**Ms. Kheloudja BEN CHIKH**

**Ms. Inas MAMI**

**Supervised by:**

**Dr. Dounia BOUTIRNA**

**Board of Examiners:**

Amar GUENDOZI, Pr , Mouloud Mammeri University of Tizi Ouzou, **Chair**

Dounia BOUTIRNA, MCB, Mouloud Mammeri University of Tizi Ouzou, **Supervisor**

Fariza BADJA, M.A.A, Mouloud Mammeri University of Tizi Ouzou, **Examiner**

**Academic year: 2024/2025**

## **Acknowledgments**

we would like to thank our supervisor, Dr. Dounia BOUTIRNA for devoting her time and energy to correcting our work and providing us with effective insight and feedback. we would also like to thank the examiners who generously agreed to evaluate our work. Additionally, we express our appreciation for all the teachers and professors of Mouloud Mammeri University who do their utmost to share knowledge. Last but not least, we are utterly grateful for our parents, who supported us all along the way. Without forgetting our friends who have been helpful and reassuring during our lowest moments.

## **Dedication**

we dedicate this work, first and foremost, to ourselves for the hard work we invested in it  
To our supportive and encouraging families, friends, and loved ones.

*Kheloudja Ben chikh*  
*Inas Mami*

## Abstract

This dissertation examines the theme of identity crisis in two postcolonial novels: *Season of Migration to the North* by Tayeb Salih and *What the Day Owes the Night* by Yasmina Khadra. The study focuses on the main characters, Mustafa Sa'eed and Younes, and their experiences living between different cultures. It uses Homi Bhabha's theory of hybridity and the Third Space to describe how their identities are shaped by colonial and postcolonial contexts. The research shows that both characters move between their original societies and foreign cultures, resulting in hybrid identities. Mustafa Sa'eed spends time in England while maintaining connections to Sudan, and Younes grows up balancing Algerian and French cultural influences. The dissertation also highlights similarities and differences in how they experience cultural transition and belonging. This study provides a descriptive account of hybrid identity in postcolonial literature and suggests that further research could examine other characters, settings, or cultural contexts to expand understanding of identity in postcolonial societies.

**Key words :** hybridity, identity crisis , third space , alienation , homi bhabha, tayeb salih

## Content

<b>Dedication .....</b>	<b>I</b>
<b>Aknoledgement .....</b>	<b>II</b>
<b>Abstract .....</b>	<b>III</b>
<b>Table of content .....</b>	<b>IV</b>

## Inrtroduction

General introduction .....	1
The literature review .....	2
Issue and working Hypothesis .....	4
Theoritcal framework.....	5
Materials .....	7
Biographie of Tayeb Salih.....	7
Biographie of Yasmina Khadra .....	8

## Results and discussion

Results .....	9
Discussion.....	11

Identity Crisis in Tayeb Salih's novel Season of Migration to the North and Yasmina Khadra's

Ce que le Jour doit a la Nuit

A-Cultural Hybridity and Identity Conflict.....	11
1-Cultural hybridity and identity conflict in Season of Migration to the North.....	12
2-Cultural hybridity and identity conflict in Ce que le jour doit a la nuit.....	22
B-Colonialism and psychological consequences.....	27
1-Colonialism and psychological consequences in Season of Migration to the North.....	27
2-Colonialism and psychological consequences in Ce que le Jour doit a la Nuit .....	33
Genaral conclusion.....	45
Selected Bibliographie.....	47

## General Introduction

Our research examines the issues of identity crisis in two significant postcolonial narratives: Tayeb Salih's *Season of Migration to the North* (1966) and Yasmina Khadra's *Ce que le jour doit a la nuit* (2008). Both authors use various narrative techniques such as shifting narrators, introspective monologues, and vivid imagery to reflect the historical and social realities of Sudan and Algeria during and after colonization. Through their characters and themes, the two novels explore the complex human experiences shaped by cultural encounter, displacement, and the search for belonging.

According to Erik Erikson (1959) a psychoanalyst and developmental psychologist, Identity crisis, understood as a period in which individuals struggle to define their sense of self, emerges strongly in both narratives. It appears as a result of rapid social changes, conflicting cultural values, and the lingering effects of colonial rule. throughout the two works, characters confront the gap between their expectations and the difficult realities they face, both in their homelands and abroad.

Muen Wa Muiu (2010) an academic researcher, claims that the colonial and postcolonial periods in Sudan and Algeria brought profound changes to society, language, and cultural identity. These transformations created feelings of confusion, loss, and instability among individuals who found themselves navigating between traditional customs and foreign influences. In Sudan, the impact of British presence reshaped education and social life, while in Algeria, more than a century of French rule produced deep divisions and long-lasting tensions. As a result, many individuals experienced a sense of fragmentation, unsure of where they truly belonged.

These historical conditions are clearly expressed in the protagonists of the two novels. In *Season of Migration to the North*, the mysterious return of Mustafa Sa'eed reveals the

psychological struggle of a man torn between two worlds. His experiences highlight the challenges faced by those who leave their homeland and come back transformed in unexpected ways. Similarly, in *Ce que le jour doit a la nuit*, the character of Younes/Jonas reflects the inner conflict of someone raised between two cultures, showing how personal identity can become divided and unstable in a changing society.

By examining how these characters confront their sense of identity and belonging, this dissertation aims to shed light on the broader human consequences of colonial and postcolonial realities in North Africa. Through their portrayal of identity crisis, Salih and Khadra offer valuable insights into the emotional and cultural challenges faced by individuals living at the crossroads of different worlds.

### **Literature Review**

The question of identity has occupied scholars across psychology, sociology, and cultural studies. While Erik Erikson first used the term identity crisis to describe moments of personal uncertainty, later thinkers extended the discussion to broader cultural and historical contexts. Within postcolonial studies, figures such as Frantz Fanon, Edward Said, Gayatri Spivak, and Homi Bhabha have played a central role in explaining how identity is shaped and reshaped in situations marked by inequality, displacement, and cultural contact.

According to Antony Esthobe (1998), a British scholar and writer, Edward Said in his book *Orientalism* (1978) argues that Europe created a fixed and often negative image of the East, positioning it as different, inferior, and in need of control. This representation shaped not only political relations but also the ways colonized individuals came to understand themselves. However, Homi Bhabha offers a different perspective. He contends that colonial authority was never fully stable and that the relationship between colonizer and colonized was

marked by contradiction, ambivalence, and negotiation. This instability is, for Bhabha, precisely what allows new cultural forms to emerge.

Esthope adds that by Drawing on this idea, Bhabha develops his concepts of hybridity and the Third Space in *The Location of Culture* (1994). For him, identity does not simply belong to one culture or another; it is continually formed in the “in-between” spaces where cultures meet. The Third Space provides a way to think about identity as fluid, negotiated, and open to transformation.

Scholars such as Neil Lazarusone that is specialised in postcolonial literature, supports this view, emphasizing that hybridity challenges rigid cultural boundaries and creates possibilities for new, mixed identities to develop (Easthope, 1998). This approach offers a framework for understanding the experiences of individuals who do not fit neatly within a single cultural category.

These ideas have influenced many readings of postcolonial literature. Ferial Ghazoul (2007) an iraqi scholar and professor of English and comparative literature,for instance, interprets Mustafa Sa'eed in *Season of Migration to the North* as a figure shaped by conflicting cultural forces. His movement between Sudan and England exposes him to different expectations and values, and his inability to reconcile these worlds reflects the difficulties faced by individuals caught between cultures. His story illustrates how hybridity can become a source of fragmentation when the individual cannot find stability within the cultural space they inhabit.

A similar dynamic appears in Yasmina Khadra's *Ce que le jour doit a la nuit* . Critics such as Benjamin Stora (2010) french historian and professor , have shown how Younes later known as Jonas grows up between Algerian traditions and French influences. His dual upbringing creates moments of confusion and emotional struggle, yet it also offers him the ability to adapt and navigate different cultural environments. His experience demonstrates that

hybridity is not only a site of conflict but also a space where transformation and growth are possible.

Although both novels have attracted considerable critical attention, much of the existing scholarship discusses them separately. Studies often focus on themes of belonging, cultural conflict, and personal fragmentation, but there remains limited comparative work that examines the two novels together through the lens of Homi Bhabha's theory of hybridity and the Third Space.

For this reason, the present literature review aims to bring together the main theoretical and critical perspectives that illuminate questions of hybrid identity in postcolonial fiction. It establishes the intellectual background necessary for analyzing *Season of Migration to the North* and *Ce que le Jour doit a la Nuit*, and it highlights the gap that this dissertation seeks to address a comparative reading of both novels through Bhabha's concept of hybridity as a shared framework for understanding identity formation in colonial and postcolonial settings.

### **Issue and Working Hypothesis**

The novels *Season of Migration to the North* and *Ce que le jour doit a la nuit* have received much attention from scholars, especially for their exploration of identity, colonial history, and cultural tensions. However, most studies look at each novel separately and do not compare them. While critics have examined themes such as cultural conflict, belonging, and personal struggle, there is little research that applies the same theoretical framework to both works. In particular, Homi Bhabha's ideas of hybridity and the Third Space, which help explain how people negotiate identity between cultures, have rarely been used as the main lens for comparing these novels. This gap shows the need for a study that looks at how hybrid

identity is represented in both narratives, and how the characters manage their sense of self in the face of colonial and postcolonial pressures.

This dissertation assumes that using Bhabha's theory of hybridity can show both the similarities and differences in how identity is experienced in the two novels. Although the stories are set in different contexts—Sudan under colonial influence in Salih's novel and Algeria under French rule in Khadra's, both feature characters living between cultures. Mustafa Sa'eed in *Season of Migration to the North* experiences deep inner conflict because he cannot fully connect his Sudanese and European worlds, while Younes in *Ce que le jour doit a la nuit* faces cultural challenges but finds ways to adapt and grow. In both cases, identity emerges in the "in-between" space described by Bhabha, where cultural boundaries are flexible and new ways of being can develop. The hypothesis is that hybridity in these novels is both a source of struggle and a space for creating new identities, revealing how individuals navigate life between cultures in postcolonial contexts.

### **Theoretical Framework**

In order to conduct a focused study, this dissertation relies on the theoretical framework of Homi Bhabha's theory of hybridity and the Third Space to analyze the themes of identity crisis and cultural negotiation in Tayeb Salih's *Season of Migration to the North* (1966) and Yasmina Khadra's *Ce que le jour doit a la nuit* (2008). This theory has been chosen because it offers a clear and comprehensive framework for understanding how individuals and societies negotiate identity in contexts of cultural contact and historical change.

Homi Bhabha (1994), a postcolonial theorist and scholar, introduced the concept of cultural hybridity to describe the mixing and negotiation of different cultural identities.

Hybridity refers to the creation of new, in-between identities that emerge when individuals or communities encounter and interact with other cultures, especially in postcolonial contexts. According to him, identity is not fixed or pure; it is dynamic, evolving, and shaped by interactions between different cultural, social, and historical forces.

Nagendra Bahandari (2022) an Indian scholar, says that closely related to hybridity is Bhabha's concept of the Third Space, which refers to a space of negotiation where cultural meanings are produced and identities are redefined. The Third Space allows individuals to challenge rigid cultural boundaries and create new forms of self-understanding. In this space, people are neither fully aligned with one culture nor completely separated from another, but exist in a liminal position that opens possibilities for new perspectives and experiences.

Bhabha's theory helps explain how characters in both novels struggle with belonging, cultural conflict, and personal identity. It provides tools to analyze how their sense of self is constantly negotiated between different cultural influences and historical pressures. By applying this theory, the dissertation aims to uncover the processes through which identity is formed, disrupted, and reshaped in the postcolonial context.

In other words, Bhabha's framework allows us to explore the complexity of identity as a social and cultural construct, emphasizing the fluid and hybrid nature of selfhood in societies affected by colonial history. It helps reveal how the characters' personal and cultural experiences are intertwined, showing that identity is never stable but always evolving in response to internal and external forces.

## **Materials**

### **A-Biography of Tayeb Salih**

Tayeb Salih was born on 12 July 1929 in Karmakol, a small village in northern Sudan. He grew up in a rural environment shaped by small farmers and religious teachers. These early experiences in village life later became an important source of inspiration for his fiction. Salih completed a Bachelor of Science at the University of Khartoum and originally planned to work in agriculture. After a short period as a school teacher, he moved to the United Kingdom to continue his studies at the University of London. Instead of pursuing agriculture, he began a long career in journalism and cultural communication. Throughout his life, Salih held several important positions. He worked for the BBC Arabic Service, wrote a weekly column for the Arabic magazine *al-Majalla* for more than ten years, and later served as Director General at the Ministry of Information in Doha, Qatar. In the final decade of his career, he worked at UNESCO headquarters in Paris, where he represented the Arab states of the Persian Gulf.

Tayeb Salih is best known for his novel *Season of Migration to the North*, which is considered one of the most significant works in modern Arabic literature. His novels and short stories have been translated into English and many other languages, bringing his work to an international audience. Salih's writing is strongly influenced by his Sudanese background. He often focuses on village life, human relationships, and personal identity. His works explore themes such as the tension between reality and illusion, the cultural gap between the Arab Muslim world and Western Europe, and the inner conflicts experienced by individuals living between two cultures. His fiction also reflects his religious and social experiences in Sudan during both the colonial and post-colonial periods.

Overall, Tayeb Salih's contribution to world literature lies in his ability to portray the complex relationship between the East and the West, while presenting deeply human characters struggling to understand themselves within changing cultural landscapes.

### **B-Biography of Yasmina Khadra**

Yasmina Khadra, the literary pseudonym of Mohammed Moulessehoul, was born in 1955 in Kenadsa, in the Algerian Sahara. Coming from a military family, he attended a cadet school and later graduated from the military academy in Cherchell before serving as an officer in the Algerian army. He began writing during his training years, but due to military regulations that required all manuscripts to be submitted for censorship, he published his works under various pseudonyms. He eventually adopted the name "Yasmina Khadra," formed from his wife's first names, in order to write freely.

During the 1990s, while stationed near the Algerian-Moroccan border, Khadra wrote a series of detective novels featuring Commissaire Llob, a character used to expose corruption, political violence, and the social tensions of the Algerian Civil War. His novel *Morituri* (1997) earned him international attention and, together with *Double Blanc* (1998) and *L'Automne des chimères* (1998), forms a trilogy that offers a vivid portrayal of the conflict.

In 2000, Khadra left the army and settled in the south of France, where he continued his literary career. One year later, he published his autobiography *L'Écrivain* (2001), in which he reflects on his life as both soldier and writer. Over the years, he has received several literary awards and is now recognized as one of Algeria's most prominent contemporary authors.

## **Results and Discussion**

### **A-Results**

This research has examined the theme of identity crisis in Tayeb Salih's *Season of migration to the north* (1966) and Yasmina Khadra's *Ce que le jour doit a la nuit* (2008). The study focused on how the protagonists experience identity in relation to the cultures they live in and move between.

In *Season of migration to the north*, the protagonist Mustafa Sa'eed, a Sudanese man educated in England, engages with British society and adopts aspects of its culture. Over the course of the novel, he navigates both Sudanese and British social environments, and his experiences show that he occupies a position between the two cultures. Mustafa's interactions, education, and lifestyle reflect the ways he moves between Sudanese and European contexts throughout the story.

Similarly, in *Ce que le jour doit a la nuit*, Younes, later known as Jonas, is raised between Algerian and French societies. He grows up in a household influenced by European settlers while maintaining ties to his Algerian heritage. His life shows movement between these two cultural spaces, as he learns the norms, customs, and practices of both environments. Younes's position within these contexts is shaped by his family, social interactions, and personal experiences across both cultures.

The findings of this study also indicate differences in how the protagonists relate to the cultures they encounter. Mustafa spends a significant part of his life in England for education and social interaction, engaging deeply with British culture, while maintaining connections to Sudanese roots. Younes's experience involves living within a French-influenced environment in Algeria, where he balances influences from both French and Algerian societies throughout his upbringing.

Overall, the results show that in both novels, the protagonists occupy spaces between two cultures. Both characters' lives involve interaction with multiple cultural contexts, and they experience movement and positioning between their original society and the new or foreign culture they encounter. These findings demonstrate that the theme of identity in the two works is closely linked to the cultural environments the characters inhabit and the ways they are situated within them.

## **B-Discussion**

### **Identity Crisis in *Season of Migration to the North* by Tayeb Salih (1966) and *Ce que le jour doit a la nuit* by Yasmina Khadra (2008)**

This chapter examines the theme of identity crisis in Tayeb Salih's *Season of Migration to the North* (1966) and Yasmina Khadra's *Ce que le jour doit a la nuit* (2008). Both novels depict protagonists who navigate complex cultural landscapes shaped by colonial histories, resulting in a sense of fragmentation and instability in their identities. Using Homi Bhabha's theory of hybridity and the concept of the "third space," this chapter explores how the characters' identities are shaped by the encounter between colonizer and colonized cultures. Hybridity, as Bhabha (1994) argues, arises when cultural boundaries overlap, producing new identities that are neither fully one culture nor the other, creating a space of negotiation, tension, and transformation.

#### **1- Cultural Hybridity and Identity Conflict**

This section examines the instability of identity in individuals shaped by multiple cultures, as presented in Tayeb Salih's and Yasmina Khadra's novels. Both explore protagonists caught between their native heritage and foreign influences, producing hybrid identities characterized by ambivalence, negotiation, and tension. Homi Bhabha's theory of hybridity and the third space provides a framework for understanding these experiences. Bhabha (1994) explains that hybridity emerges when colonized individuals engage with the culture of the colonizer, creating new identities that cannot fully belong to either culture. The third space represents a liminal zone where cultural meaning is continuously renegotiated, allowing individuals to reinterpret and reconstruct their sense of self.

## **A - Cultural Hybridity and Identity Conflict in *Season of Migration to the North***

Identity becomes unstable when shaped by two different cultural influences. In *Season of Migration to the North*, Tayeb Salih presents characters such as Mustafa Sa'eed and the unnamed narrator, both of whom are positioned between their Sudanese heritage and the Western culture they encounter. Their experiences illustrate the confusion and inner tension that arise from living between two worlds. These experiences can be better understood through Homi Bhabha's concepts of hybridity and the Third Space.

Homi Bhabha (1994) argues that hybrid identity emerges when elements of two cultures intersect and merge, creating a space of uncertainty where traditional cultural boundaries no longer apply. Individuals who occupy this Third Space often struggle to fully belong to either culture. In Salih's novel, Mustafa Sa'eed is shaped by British education and culture, yet he is never fully accepted within British society. When he returns to Sudan, he finds himself equally detached. His identity is suspended between two cultural spheres, leaving him emotionally distant and internally conflicted.

The unnamed narrator faces a similar dilemma. After completing his studies in Europe, he feels increasingly disconnected from his Sudanese community. His worldview and personal values have shifted, but he does not fully identify with Western culture either. As a result, he occupies an uncertain position between two identities, reflecting the broader psychological impact of cultural hybridity. Through these characters, Salih demonstrates that hybrid identity often results in emotional instability, loneliness, and a persistent sense of not belonging. This illustrates one of the lasting effects of colonial encounters on personal identity.

The concept of hybridity is central in postcolonial theory for understanding how identity is reshaped in societies marked by colonization. Bhabha (1994) defines hybridity as the creation of new cultural forms that arise when colonized individuals interact with colonial

power. These identities do not fully align with either the colonizer or the colonized but instead exist within the Third Space, where cultural elements blend and transform. Individuals in this space may experience double consciousness, a fractured sense of self that results from navigating competing cultural expectations.

Bhabha (1994) also highlights the notion of colonial mimicry, in which colonized individuals imitate aspects of the colonizer's culture. While mimicry may function as a strategy for survival or acceptance, it can also lead to the suppression of one's original cultural identity. At the same time, mimicry introduces a subtle form of resistance: by resembling the colonizer yet remaining different, the hybrid subject undermines the authority and stability of colonial power. Scholars have applied these ideas to literary works.

Saree Makdisi (1992) an American literary critic and professor, in his article "The Empire Renarrated: *Season of Migration to the North* and the Reinvention of the Present," explains how Western cultural dominance produces hybrid individuals who struggle with fragmented identities. He argues that such characters live in a continuous search for self-definition. For instance, Mustafa Sa'eed attempts to reconcile two conflicting identities one rooted in Sudan and the other shaped by England but this duality ultimately generates profound emotional conflict.

Makdisi adds that The unnamed narrator, however, follows a different trajectory. He attempts to resolve his identity conflict by reconnecting with his Sudanese cultural roots and distancing himself from the influence of Western education. This contrast shows that hybridity does not affect all individuals in the same way: while some characters, like Mustafa, are overwhelmed by the instability of hybrid identity, others attempt to re-establish balance by reaffirming their original cultural belonging.

Patricia Geesey (1997) a French professor, also argues that *Season of Migration to the North* does not represent hybridity as inherently negative. Instead, she reads the novel as

offering a more hopeful possibility: when the meeting of two cultures is approached with care much like the delicate process of grafting a tree the result can be productive and even life-giving. This perspective aligns closely with Homi Bhabha's view of hybridity as a creative force. She says that Hybridity is not limited to conflict or fragmentation; it also opens the door to new beginnings, new identities, and new cultural expressions. Through this interpretation, characters such as Mustafa Sa'eed and the unnamed narrator can be understood as hybrid figures shaped by the historical encounter between Sudan and Britain. Their identity crises emerge from the pressures of this hybridity, which is simultaneously destabilizing and rich with possibility.

Using Bhabha's theory of hybridity and the Third Space, the symbol of the lemon–orange tree in the novel becomes a powerful metaphor for the complexity of postcolonial identity. According to Bhabha (1994), hybridity emerges in the cultural “contact zone” between colonizer and colonized a space where meaning is negotiated and where fixed identities lose their stability. Hybridity does not imply a smooth fusion of two cultures, nor does it create a harmonious synthesis. Rather, it produces a fluid, shifting identity formed through tension, contradiction, and transformation.

Patricia Geesey's (1997) a french professor at north florida university, argues that the reading of the grafted tree fits directly into this theoretical framework. Biologically, the lemon and the orange remain distinct; they do not become a single, unified fruit. Yet they coexist on the same tree because they have been grafted together. This image mirrors the condition of postcolonial subjects who embody elements of both Western and Sudanese cultures without fully integrating them. Their identities, like the tree, are layered rather than merged. Mustafa Sa'eed and the narrator carry within them the marks of colonial education, Western thought, and Sudanese heritage, none of which fully overwrites the other.

The grafted tree thus represents Bhabha's Third Space the unstable but creative zone in which new cultural meanings emerge. However, the symbol also reveals the difficulties of hybridity. As Geesey notes, both Mustafa and the narrator struggle with sterility, both literal and metaphorical, suggesting that their hybrid condition has failed to produce emotional or personal wholeness. The grafting may result in fruit, but the characters themselves remain divided, uprooted, and unable to experience belonging. Yet the tree's capacity to bear fruit also implies potential: hybridity, despite its challenges, remains capable of generating new forms of life and cultural expression. In this sense, the lemon–orange tree embodies the contradictory nature of postcolonial identity fractured, uncertain, yet fertile with possibility.

According to Lahcen Ait Idir (2019), a Professor of English Studies, Mustafa Sa'eed's journey from Sudan to England offers a clear illustration of how cultural encounters produce a hybrid, conflicted self. Born in Sudan, Mustafa is shaped early by the colonial education system, which prepares him to internalize British values and intellectual traditions. His academic progress takes him from Sudan to Egypt. His first point of direct engagement with European culture and eventually to England, where he earns a PhD and becomes a lecturer in economics at Oxford University.

His immersion in British social life the pubs of Chelsea, the clubs of Hampstead, and the gatherings of Bloomsbury demonstrates his deliberate attempt to master the culture of the colonizer. By engaging in discussions about religion, poetry, art, and philosophy, he performs what British society identifies as the role of the "black Englishman." He further reinforces this identity by marrying a European woman and obtaining British citizenship, becoming the first Sudanese man to do so. Despite these attempts at assimilation, Mustafa never gains a genuine sense of belonging.

Ait idir adds that salih's identity is a composite of Sudanese origins and European cultural influences, leaving him suspended between two incompatible worlds. This liminal

position what Bhabha would call the Third Space produces deep psychological tension. After returning to Sudan, Mustafa remains unable to reconnect with his homeland or free himself from the colonial past that continues to shape him. His double existence as both colonized and culturally assimilated leads to a profound identity crisis. The contradictions inherent in his character reflect a wider postcolonial condition experienced by individuals forced to negotiate between two conflicting cultural systems. His emotional disintegration and eventual disappearance symbolize the destructive potential of a hybridity that lacks stability, support, or recognition.

In addition, The unnamed narrator follows a similar, though less destructive, trajectory than Mustafa Sa'eed. After spending seven years in England, where he earns a PhD in English poetry, he returns to his Sudanese village. At the beginning of the novel, he attempts to present himself as deeply rooted in his homeland and unaffected by his time abroad. His comparison of himself to a palm tree symbolizes this claim to stability: "I looked at its strong straight trunk, at its roots that strike down into the ground... and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with purpose." (Salih, 1969, p. 2).

According to Antony Esthopy (1998) a British scholar, This metaphor suggests firmness, continuity, and belonging. Yet as the narrative progresses, the narrator's sense of identity reveals itself to be far more complex. His encounter with Mustafa's secret history initiates a process of self-interrogation, forcing him to confront the extent to which his experience in England has shaped him. Despite insistence on rootedness, the narrator gradually recognizes that his identity is not fixed but is instead the product of ongoing negotiation between Sudanese and Western cultures. He says that This hybridity is made visible in his interactions with the villagers. When they ask whether Europeans are similar to them or fundamentally different, the narrator responds:

I told them... that they had good morals and were in general good people... just like us they are born and die, and in the journey from the cradle to the grave they dream dreams...that they fear the unknown, search for love and seek contentment in wife and child... (Salih, 1969, p.3)

His answer challenges the binary construction of “East” and “West” that underpinned colonial ideology. Instead of reinforcing essential differences, he emphasizes shared human experiences, destabilizing the rigid separation between self and other. This perspective reflects a more fluid understanding of identity, one that resonates with Bhabha’s argument that meaning emerges in the “in-between spaces” where cultures interact and influence one another.

He adds that Later, the narrator admits that he lived among Europeans “superficially, neither loving nor hating them,” and that “over there is like here, neither better nor worse” (Salih, 1969, p. 49). His recognition that both spaces share common features undermines any attempt to construct a pure, untainted sense of Sudanese identity. While he repeatedly affirms his attachment to his homeland, his acknowledgment of similarities between the two cultures reveals that he cannot fully detach himself from his Western experiences. His identity, like Mustafa’s, is shaped through the movement between cultures and the contact zones created by colonial history.

Esthope says The relationship between Mustafa Sa’eed and the narrator is central to this process. Mustafa’s story functions as a mirror, reflecting the narrator’s own divided self. As the narrator learns more about Mustafa’s life, he becomes increasingly aware that identity shaped by colonial encounters cannot return to an original or “pure” state. His desire to reconnect with Sudanese culture is continually disrupted by the recognition that both the colonizer’s world and his native environment are part of who he has become. This tension places him in Bhabha’s Third Space an unstable but productive zone where identity is continually renegotiated.

Saree Makdisi (1992), American professor believes that The novel also critiques the cultural impact of colonial discourse. Colonialism imposed not only political control but also a representational system that depicted the East as inferior, irrational, and backward. Western institutions such as schools, legal systems, and universities were introduced as signs of “progress,” yet they also functioned as mechanisms of cultural transformation and control. Through education and language, colonial authority sought to reshape the consciousness of the colonized and encourage them to adopt European values in place of their own traditions.

However, as Makdisi explains, the novel also reveals how these strategies of domination produced unintended effects. Imitation a central concept in postcolonial theory plays a significant role here. Bhabha argues that when the colonized imitate the colonizer, the imitation is always “almost the same, but not quite.” This partial imitation exposes the instability of colonial authority. Mustafa Sa’eed embodies this dynamic: his exceptional mastery of the English language, Western intellectual traditions, and British social practices turns him into a figure that unsettles the very people who once asserted their superiority. His fluency in the colonizer’s cultural codes reveals that the boundaries between colonizer and colonized are far more permeable than colonial discourse admits.

In contrast, the narrator attempts to find a form of equilibrium. He neither rejects his Western experiences nor allows them to define him entirely. Instead, he seeks a balanced identity that acknowledges the influence of both cultures. His journey reflects the challenging but necessary task of accepting hybridity as an enduring condition of postcolonial existence. Rather than choosing between two fixed identities, he begins to understand that identity is formed through movement, negotiation, and contradiction.

This dynamic is clearly expressed in Mustafa Sa’eed’s statement: “To those who see with one eye, speak with one tongue, and see things as either black or white, either Eastern or Western.” (Salih, 1969, p. 93). This quotation reflects Mustafa’s critique of binary thinking

produced by colonial ideology. His life experience demonstrates that such rigid distinctions cannot capture the lived reality of individuals positioned between cultures. By rejecting fixed identity categories, Mustafa exposes how colonial influence forces subjects into hybrid positions where belonging is unstable and continually shifting. His awareness of this fractured space illustrates the complex psychological consequences of the colonial encounter and reinforces the novel's broader argument: identity in the postcolonial world cannot be defined through simple oppositions. (Makdisi, 1992, p. 110)

Wisam Khalid Abdul-jabbar (2012) an Arab scholar claims that Mustafa's metaphor, "Some of the branches of this tree produce lemons, others oranges" (Salih, 1969, p. 11), reinforces the novel's reflection on hybrid identity. The tree symbolizes a shared origin, yet its branches produce different fruits. This suggests that individuals shaped by colonial encounters develop identities that contain elements of both cultures but do not merge into a single, unified whole. Mustafa embodies this complexity: his British education and Sudanese background coexist within him, but neither becomes a stable source of belonging. His mimicry of the colonizer's culture visible in his academic achievements, refined speech, and social behavior does not grant him acceptance. Instead, it intensifies his inner conflict. The metaphor ultimately highlights the fragmented nature of postcolonial identity: one body giving rise to multiple, and often contradictory, expressions. Mustafa's critique becomes even more apparent in the passage where he states:

The schools were started so as to teach us how to say 'Yes' in their language... I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history (Salih, 1969, p. 60).

Here, Mustafa's voice shifts from reflective to accusatory. His mimicry reaches a point where he uses the colonizer's own language to expose the violence of the colonial system. The tools of domination education, language, and knowledge become instruments of resistance. Yet, this reversal is not liberating. Mustafa's resistance is shaped by the very

system he criticizes, making him both its product and its opponent. His intellectual mastery reveals the contradictions of colonial power, but it does not free him from the psychological burden of inhabiting a hybrid identity.

The historical memory evoked in “It was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing” (Salih, 1969, pp. 59–60) mirrors Mustafa’s own position. The scene illustrates how colonial discourse transforms the colonized into outsiders within their own land. Silence in this context symbolizes not only defeat but also the internal exhaustion experienced by those who live between cultures, expected to imitate yet never fully included. Mustafa’s silence echoes the emotional tension of the hybrid subject caught between remembering and resisting, belonging and exclusion.

In contrast, the unnamed narrator offers a more balanced and less destructive response to cultural hybridity. As noted in many critical readings, his view of Europe and colonialism avoids extremes. He does not respond with revenge, nor does he idealize the past. Instead, he acknowledges that colonial history has shaped him, while refusing to let this history completely define him. This attitude reveals the potential of the third space as described by Bhabha: a space where identity is negotiated rather than imposed. Unlike Mustafa, the narrator does not collapse under the pressure of divided cultural influences. He recognizes the traces of both cultures within himself and chooses to live with this complexity rather than reject it.

While Mustafa’s mimicry leads to psychological destruction, the narrator’s hybrid position allows him to find a space of survival and dialogue. Both characters confront the legacy of colonialism, but their responses diverge sharply. Mustafa represents the dangers of hybridity when it becomes an internal battle, whereas the narrator demonstrates how hybridity can become a resource when approached with openness and critical awareness. The narrator’s

reflections deepen the novel's exploration of identity. Early in the text, he observes a palm tree in the courtyard of his family home:

“I heard the cooing of the turtle-dove, and i looked through the window at the palm tree standing in the courtyard of our house and i knew that all was still well with life. I looked at its strong straight trunk, at its roots that strike down into the ground... I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose” (Salih, 1969, p. 2).

This image expresses his desire for stability and belonging. The palm tree symbolizes rootedness, ancestral continuity, and cultural permanence. Yet, as Geesey (1997, p. 129) notes, this sense of certainty is an attempt to deny the influence of cultural hybridity. His confidence is less a reflection of reality and more a reassurance to himself.

As he uncovers Mustafa's past, the narrator becomes increasingly aware of how deeply colonial encounters shape identity. He begins to question the possibility of maintaining a purely Sudanese self after living abroad. Geesey's argument that the narrator understands the “contamination between Sudan and its former colonial power” only through Mustafa's story (1997, p. 129) highlights the narrator's gradual recognition of hybridity as an unavoidable reality. The term “contamination” here refers not to impurity, but to the complex mixing of cultural histories, values, and experiences that shape the postcolonial subject. When the villagers ask whether Europeans are similar to them, the narrator responds:

I told them (the villagers) that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people... just like us they are born and die, and in the journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak...(Salih, 1969, p.3).

His answer shows his growing awareness of shared humanity beyond cultural divisions. In this moment, he occupies Bhabha's third space, where rigid binaries East West, colonizer colonized lose their authority. His perspective challenges colonial ideologies that

depend on such oppositions. The narrator also reflects on his time in England with notable emotional detachment. He describes his experiences as “superficial,” stating that he neither loved nor hated Europeans. His remark that “over there is like here, neither better nor worse” (Salih, 1969, p. 49) rejects colonial hierarchies that idealize the West.

By comparing himself to the date palm tree rooted firmly in Sudanese soil he emphasizes his belonging to his homeland, while also recognizing that the effects of colonialism will remain part of the cultural landscape long after the colonizers leave. He imagines a future in which Sudanese people use the institutions and language left behind without guilt or gratitude. This perspective represents a quiet form of resistance: accepting hybridity without allowing it to dominate or erase the self.

Through these two characters, Salih illustrates how postcolonial identity develops within the tension of cultural contact. Mustafa's identity collapses under the weight of unresolved contradictions, while the narrator's more measured approach reveals the possibility of inhabiting hybridity with awareness and resilience. Together, they demonstrate that identity in a postcolonial world is not fixed but continuously negotiated within the shifting spaces between cultures.

### **B-Cultural Hybridity and Identity Complex in *Ce que le jour doit a la nuit***

In *Ce que le jour doit a la nuit*, Yasmina Khadra illustrates the lived complexity of this hybridity through the protagonist's struggle to negotiate his Algerian identity under French colonial domination. Younes's identity crisis begins when he is taken from his rural home in Jenan Jatto and moved to Rio Salado, a town mainly inhabited by French settlers. His adoption by his uncle represents more than a change of place; it marks the beginning of a cultural break. This process starts when Germaine gives him the French name “Jonas,” an act that weakens his connection to his Algerian identity. The replacement of his traditional clothes

with European ones further supports this transformation and shows an attempt to make him conform to French culture.

This forced assimilation creates a strong inner conflict. Younes gradually realizes that he is losing parts of himself and becoming someone he does not fully recognize. In order to be accepted, he tries to behave like the French settlers. However, this effort does not bring true belonging, as his Algerian origins continue to separate him from them. His encounter with Isabelle makes this clear, as it reminds him that cultural differences cannot be erased simply by changing a name or appearance. As a result, Younes's identity becomes divided. The name "Jonas" does not allow him full acceptance in French society, while his original identity is weakened. He remains caught between two cultures, unable to fully belong to either. This situation reflects the development of a hybrid identity marked by confusion and instability.

This divided identity becomes more evident when a French friend invites him to a brothel. Younes hesitates, guided by his Algerian upbringing, while Jonas feels compelled to accept. He ultimately agrees "Absolument" only to be shocked at having said so (Khadra, 2008, pp. 143–146). Inside, he is overwhelmed with discomfort, unable to reconcile the experience with his moral upbringing:

Tu viendras avec nous, Jonas? -Et comment! [...] Je fus le premier surpris par ma spontanéité [...] je me sentis mal à l'aise [...] Assis derrière le comptoir, je contemplais cet univers en regrettant de m'y être aventuré... Une tension insondable, comme un relent funeste, oppressait l'endroit... Je fixais le verre devant moi... Je voulais boire jusqu'à perdre toute conscience ... Bien que j'aie essayé de saisir le verre une centaine de fois, mon bras refusait de le porter à mes lèvres. (Khadra, 2008, pp. 153-157)

His inability to participate reflects the tension between his two identities. The appearance of Hadaa, his Algerian neighbour, intensifies this conflict, reminding him of his origins and prompting him to flee "À bout de souffle" (Khadra, 2008, p. 148).

Younes's later involvement in an adulterous relationship with Madame Cazenave further illustrates his moral disorientation. Such an act violates the ethical and religious codes

of Algerian society. As Alloune notes, Younes “grew up among non-Muslims,” which made him more susceptible to such transgressions (Khadra, 2008, p. 81). Younes becomes trapped between conflicting sets of values, reflecting Bhabha’s notion of the “contradictory and multiple beliefs” that shape the hybrid subject (Bhabha, 1994, p. 199). His statement “Quelque part, il a été écrit que je suis né pour quitter mon pays” (Khadra, 2008, p. 105). reveals his sense of displacement and his position within the third space, described by Bhabha (1994) as “the cutting edge of translation and negotiation” (p. 38).

Younes repeatedly questions his identity “Qui avais-je été, à Rio? Jonas ou Younes... Pourquoi, avais-je constamment l’impression de me tailler une place parmi mes amis?” (Khadra, 2008, p.284) and describes himself as “un orphelin dans une famille d’accueil, plus attentif aux maladresses de ses parents adoptifs qu’à leur dévouement.”(Khadra, 2008, p.284) This uncertainty manifests in his language use. He shifts seamlessly between Arabic and French, as when he refers to his family home by saying in French, “ Notre gourbi était sur le point de disparaître” (Khadra, 2008, p. 12). His linguistic duality reinforces the instability of meaning in the third space, where cultural symbols possess no fixed or unified significance (Bhabha, 1994, p. 37).

The conflict intensifies when Younes hears Andre speak degradingly about Arabs: “ les arabes sont comme les chiens.. il faut les battre pour se tenir bien”. (Khadra, 2008, p. 134). These words wound Younes deeply, prompting him to declare, “ Ici (l’Algérie), c’est chez lui... c’est moi qui ne connais pas ma place”(Khadra, 2008, p. 135). Despite living among Europeans, he experiences a longing for his Algerian heritage, later admitting, “Comment avais-je pu me passer de cette partie de moi meme? J’aurais dû venir régulièrement par ici colmater mes fissures, forger mes certitudes.” (Khadra, 2008, p.284). His ongoing feeling of being “neither here nor there” (Khadra, 2008, p. 210) encapsulates his entrapment within the third space.

Younes's divided loyalty appears again when tensions arise between Europeans and Algerians. "Partagé entre la fidélité à mes amis et la solidarité avec les miens, je tempotais. Il était évident qu'après ce que c'était passé dans la Constantinois et la prise de conscience des masses musulmanes, je serai contraint d'opter, tôt ou tard, pour un camp." (Khadra, 2008, p.189) avoue-t-il. This ambivalence deprives him of clarity in moral and social decision-making. When Jelloul is accused of murdering José, Younes experiences grief for José yet sympathy for Jelloul: "C'est ainsi que cela a toujours été". (Khadra, 2008, p. 279). His reactions reflect the structural duality of the hybrid subject, who cannot fully align with either side of the colonial divide.

Ultimately, Younes's hybridity positions him beyond the binaries embedded in colonial discourse master versus slave, colonizer versus colonized, centre versus periphery. Instead, he occupies an intermediate space in which cultural boundaries are unsettled. The way French characters describe him intelligent "well- brought-up, honete et sincere, and, a good Muslim ,reveals this ambiguity. He is simultaneously accepted and othered, integrated yet displaced, forming an identity that is perpetually negotiated within the third space.

When Andrés beats Jelloul and derogatorily refers to all Arabs as "chiens," he makes a notable exception for Younes, stating that it only applies to "certains Arabes" (Khadra, 2008, p. 135). This exception underscores Younes's unique position as a hybrid subject, which, in Bhabha's terms, "reverses the effects of colonial disavowal, so that other denied knowledge enter upon the dominant discourse and estrange the basis of its authority" (Bhabha, 1994, p. 165).

Younes's hybridity allows him to navigate between the colonizer and the colonized, simultaneously participating in French society while maintaining a connection to his Algerian identity. Younes's perception of the French and Algerian spaces further reflects his hybrid identity. He regards French Algeria as a "beautiful neighborhood" where "children were not

pitted with the masks of damnation; they took in life in great lungful and seemed to genuinely enjoy it” (Khadra, 2008, p. 62), while the Algerian Algeria appears deprived and uncivilized.

Younes observes the shanty town where Jelloul and his family reside:

La misère du douar où vivait Jelloul et sa famille dépassait les bornes. Le hameau comptait une dizaine de gourbis sordides, au creux d’une rivière morte cernée d’enclos ou quelques chèvres squelettiques se morfondaient. L’endroit sentait si mauvais que je n’arrivais pas à croire que des gens puissent y survivre deux jours d’affilés [...] le hameau déserté par les personnes valides et livré aux mioches faunesques et aux moribonds. (Khadra, 2008, pp.187-188)

Despite his hybrid position, Younes remains deeply aware of the colonial disparities between France and Algeria. He notes that the French side is permanently full of good things, whereas the Algerian side is a world in which “On naît n’importe où, n’importe comment. On meurt n’importe où, de n’importe quoi. Un monde sans espace, où les gens sont entassés les uns sur les autres, les baraques serrées à l’extrême” (Khadra, 2008, pp. 4–5). This dual consciousness exemplifies the tension inherent in Bhabha’s concept of the “third space,” where the hybrid subject navigates between two cultural systems without fully belonging to either. Younes’s hybrid identity generates tension in his personal relationships, particularly with his adoptive French mother, Germaine. Their estrangement is evident when he reflects:

La tiédeur de mon ton, le reproche qu’il sous-entendait ramena sa loie de me récupérer sain et sayf à une déception diffuse qui ne tarda pas à se muer en une sourde colère. Elle leva sur moi un œil qui m’en voulait. C’était la première fois qu’elle me regardait de cette façon. Je compris que le cordon qui me rattachait à elle venait de s’effiloche, que la dame qui avait été tout pour moi – ma mère, ma bonne fée, ma sœur, ma complice, ma confidente et amie – ne voyait plus en moi qu’un étranger. (Khadra, 2008, p.352)

This estrangement illustrates the personal consequences of living in the interstitial space of hybridity. Younes has lost the intimate emotional connection with a figure who had once embodied familial and cultural stability. His experience reflects what Bhabha (1994) terms “interstitial intimacy,” where the private and public spheres, the psychic and social

dimensions, converge as a result of historical and political forces shaping family and cultural relationships (p. 13).

This underscores the complex interplay between Younes's Algerian and French identities. His hybridity allows him to navigate between two worlds, but it also engenders alienation, estrangement, and the constant negotiation of belonging. Younes's experiences exemplify Bhabha's theoretical framework: identity is not fixed but emerges in a "third space," where cultural meaning is constantly negotiated, contested, and redefined.

## **2-Colonialism and Psychological Consequences**

This section focuses on the psychological consequences of colonialism as represented in *Season of Migration to the North* by Tayeb Salih and *Ce que le jour doit à la nuit* by Yasmina Khadra. Both novels portray characters whose inner lives are deeply affected by colonial domination and its lasting impact on the mind. The experience of colonial rule does not end with political control; it continues to shape emotions, behavior, and self-perception. Feelings of alienation, inner conflict, silence, and emotional detachment emerge as central psychological effects of living under and after colonialism. Through the protagonists' struggles, the two novels reveal how colonial power disrupts personal stability and creates long-term psychological wounds that influence identity, relationships, and the ability to belong.

### **A- Colonialism and Psychological Consequences in *Season of Migration to the North***

This section examines the profound psychological consequences of colonialism as depicted in Tayeb Salih's *Season of Migration to the North*. Rather than focusing on cultural hybridity, the analysis highlights how the colonial experience produces emotional dislocation and personal identity loss, particularly for Mustafa Sa'eed and the unnamed narrator.

Fatima Muhaidat and Lana waleed (2018), explains that Mustafa Sa'eed presents an image of confidence and accomplishment, yet his life reveals profound inner turmoil. His experiences in Europe, coupled with his return to Sudan, do not restore a sense of belonging or stability. Instead, he conceals aspects of himself, avoids intimate connections, and carries a pervasive sadness. Mustafa's identity is fragmented; he cannot fully claim either his Sudanese or European worlds. His secrecy, silence, and eventual death signify the emotional emptiness caused by prolonged struggles with selfhood.

They added that Similarly, the narrator experiences a slight, yet comparable, sense of estrangement. Although he endeavors to reintegrate into village life after his studies in England, he finds his perspective and thought processes irrevocably altered. The education and experiences acquired in Europe render him unable to return entirely to his previous way of life, leaving him positioned between memory, duty, and doubt.

Through these characters, Salih illustrates that colonialism's impact extends beyond political and cultural domination, penetrating the private spheres of thought and emotion. Colonialism engenders uncertainty, leaving individuals torn between past and present selves. It disrupts native languages, customs, and traditions, resulting in the erosion of stable cultural and personal identities. Postcolonial literature, therefore, emerges as a vehicle for resistance and reflection, allowing authors from formerly colonized nations to interrogate the enduring legacies of colonial power. Such literature frequently addresses themes of identity, cultural conflict, and the challenges of reconstructing both personal and national identities in postcolonial contexts.

Frantz Fanon's work provides critical insight into the psychological dimensions of colonialism. In *Black Skin, White Masks*, Fanon (2008) argues that colonialism exerts not only political control but also profound influence over the minds of the colonized, producing self-doubt and identity fragmentation. Colonized individuals frequently internalize the values

of the colonizer, experiencing confusion about their own cultural worth and identity. Mustafa Sa'eed exemplifies these struggles, caught between Arab and European worlds, and unable to fully belong to either. Fanon's theories illuminate the mechanisms underlying Mustafa's identity crisis: colonial structures attempt to efface his sense of self, resulting in internalized conflict, cultural disorientation, and feelings of alienation. Even after the cessation of direct colonial rule, Mustafa's experiences underscore how colonialism's psychological impact persists, leaving deep emotional and existential scars.

Mustafa's return to Sudan after living in the West highlights the enduring influence of both cultures on his identity. He embodies the tension between colonizer and colonized, East and West. As Fanon (2008) explains, the colonized may adopt the behaviors and thought patterns of the colonizer, which can result in a divided self, uncertain of its own cultural legitimacy. In this way, *Season of Migration to the North* demonstrates that living between two worlds produces ongoing emotional strain and identity conflict.

Ahmed Nizar Hamzeh (2017) Lebanese scholar, The construction of identity in the novel is also influenced by historical and geographical contexts. The characters undergo internal transformations as they navigate between Sudan and England, suggesting that identity is neither fixed nor static but contingent upon time and place. Colonial legacies shape their self-perception, creating a persistent tension between inherited cultural norms and imposed foreign systems. The unnamed narrator reflects on the rootedness of identity in Sudan:

I hear a bird sing, a dog bark, or the sound of an axe on wood and I feel a sense of stability; I feel that I am important, that I am continuous and integral... I go to my grandfather, who talks to me of life forty years ago... and my feeling of security is strengthened (Salih, 1969, p. 2).

This passage emphasizes how memory, place, and community contribute to a sense of identity. The village embodies continuity and tradition, reinforcing the narrator's connection to history and heritage. Conversely, England represents unfamiliarity and cultural

estrangement, requiring the characters to renegotiate their identities. Mustafa's initial observations of England reflect curiosity, yet also underscore the tension between his Sudanese upbringing and the foreign cultural landscape he encounters. Family history and personal circumstances further illustrate the psychological consequences of colonialism. The narrator recounts his childhood experience when he says:

I was born in Khartoum and grew up without a father; he had died several months before I was born... We had no relatives. She and I acted as relatives to each other. As if she were some stranger on the road with whom circumstances had chanced to bring me (Salih, 1969, p. 1).

Hamzeh argues that The absence of a father figure and extended family highlights the disruption of traditional family structures under colonial conditions. Mustafa's upbringing similarly reflects colonial disruption: "His father died a couple of months after Mustafa was born... Growing up under colonialism... made him realize how the colonizer broke his family apart" (Salih, 1969, p. 11). Both characters' distant relationships with their mothers contribute to their emotional detachment, reinforcing the psychological effects of colonialism from childhood into adulthood.

He explains that The interplay of geography, history, and colonial legacy shapes identity in *Season of Migration to the North*. Sudan provides a sense of rootedness and belonging, while England presents a culturally and emotionally dislocated environment. Salih's narrative demonstrates that identity is neither fixed nor singular but is continuously influenced by historical, cultural, and spatial contexts. Through Mustafa and the narrator, the novel portrays the enduring psychological consequences of colonialism, revealing how the experience of living between cultures generates profound emotional and existential challenges. Mustafa's description of England illustrates both fascination and disorientation. He observes:

What a significant amount of water here; how vast the greenness is! And all those colors! The smell of the place is strange, like that of Mrs. Robinson's

body... It is an ordered world; its houses, fields, and trees are ranged following a plan (Salih, 1969, p.).

Hamzeh notes that in This passage reveals Mustafa's simultaneous admiration and confusion. The sensory richness of England the colors, the water, the smell overwhelms him. The comparison of the landscape's scent to that of Mrs. Robinson introduces a symbolic link between place and desire, suggesting that geographical relocation also becomes a site of personal and sexual exploration. England, for Mustafa, functions as a space of temptation, reinvention, and experimentation with identity. Within this environment, he assumes behaviors and roles that he could not in Sudan, notably seducing women and asserting control in interpersonal relationships. This dynamic reflects a deeper psychological response to colonial subjugation: he repositions himself from being dominated to occupying a position of power over those who once represented the colonizer. As the text notes: "He found a new world, a place where he could do things freely without fear of cultural policy" (Salih, 1969, p.89).

However, this freedom is double-edged. While Mustafa gains autonomy, it is a freedom constructed upon the psychological tensions of colonial history. His actions, both intimate and social, are inseparable from the historical context that shaped his perception of self and other. His assertion of power over English women is thus both personal and symbolic, revealing the internalized struggle between domination and subjugation inherent in colonial relations.

Mustafa's experiences in England further illuminate the complexities of postcolonial identity. He navigates the foreign landscape with a sense of curiosity and strategic self-fashioning. The text recounts: "This is the second title which is about colonialism and its psychological consequences... He found a new world, a place where he could do things freely without fear of cultural policy" (Salih, 1969, p.77).

This depiction reinforces that Mustafa's sense of agency is constructed in direct relation to the structures of colonial power. His actions are simultaneously liberating and destructive, revealing how colonial influence distorts not only social but intimate spaces. His success in Western society masks ongoing internal conflict: relationships are used as instruments of power rather than expressions of genuine connection. As he remarks: "Ma chambre était le champ de bataille" (Salih, 1969, p.). This metaphor demonstrates the intrusion of colonial trauma into private life. Even intimate spaces become arenas of negotiation, control, and unresolved tension. Mustafa's ability to dominate in these spaces does not restore personal equilibrium; rather, it reflects the lasting imprint of colonial subjugation on his psyche. The narrator, in contrast, embodies a quieter, reflective response to colonial influence. (Hamzeh, 2017). His engagement with Western culture is measured and emotionally detached. He states:

I too had lived with them. But I had lived with them superficially, neither loving nor hating them... Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's (salih, 1969, p. 49).

Through this assertion, the narrator situates himself firmly within his Sudanese roots while acknowledging the indelible mark of colonial encounters. The repeated imagery of the date palm symbolizes resilience, continuity, and rootedness, providing a counterpoint to the fractured identities exemplified by Mustafa. It represents a potential resolution in which the colonized subject may retain agency and a coherent sense of self without negating external influences.

The overall depiction of identity in *Season of Migration to the North* illustrates that colonialism leaves profound and lasting effects. It produces not only cultural and geographical dislocation but also internal conflict and emotional disorientation. Both Mustafa Sa'eed and the narrator negotiate identities that are shaped by historical forces, personal experience, and the persistent echoes of colonial domination. Mustafa embodies the destructive potential of

internalized colonial hierarchies, using mastery and mimicry as tools for self-assertion, while the narrator illustrates a reflective engagement with hybridity, embracing the dual influences of East and West without total alienation. Together, these characters reveal how postcolonial identity is constructed through tension, negotiation, and ongoing historical influence, highlighting the complexity and instability inherent in the postcolonial self.

## **B- Colonialism and Psychological Consequences in *Ce que le jour doit a la nuit***

This chapter examines the psychological consequences of colonialism and the identity fragmentation experienced by the protagonist in *Ce que le jour doit a la nuit*. Yasmina Khadra uses the dual naming of Younes/Jonas as a central device to explore the trauma of identity instability. Names constitute a core dimension of human identity, carrying cultural, familial, and social meanings. As Elsdon Smith observes, a name is “one of the most permanent of possessions ... (which) remain when everything else is lost; it is owned by those who possess nothing else” (p. 178). In postcolonial societies especially, names function as markers of cultural continuity and personal belonging, thus changing them can have deep psychological consequences.

Gordon Allport (2022) an American psychologist, similarly argues that names serve as the focal point around which individuals construct their personal identity (p. 181). In the novel, Germaine renames Younes as Jonas, erasing a core element of his identity. At first, Younes resists this transformation and insists on his true name. The text recounts: “ Elle lui adressa un sourire tendre, lui caressa la joue et murmura: “ plus maintenant, mon chérie...” (Khadra, p. 182). This moment marks the beginning of Younes’s metamorphosis, as he enters a new cultural sphere under a name that is not his own. Accepting Jonas signifies both inclusion into a French world and the emergence of a profound internal split. Younes later describes his condition as: “un oiseau plumé ... Il était une autre personne” (Khadra, p. 183).

Alport adds that The act of renaming functions as an instrument of power, allowing Younes to blend more easily with European society, but it also becomes the foundation of his psychological division. He gains protection and acceptance through the name Jonas, yet this very acceptance distances him from his origins and destabilizes his sense of self. This duality becomes more visible when Isabelle confronts him with the truth he has tried to avoid. Her reaction reveals the limits of assimilation and the persistence of racial and cultural boundaries. She tells him:

Ah oui?...Ton nom est Younes, n'est ce pas? You-nes?... Alors pourquoi tu te fais appeler Jonas?... Nous ne sommes pas du même monde, monsieur Younes. Et le bleu de tes yeux ne suffit pas...Tu m'imagines mariée à un Arabe?... Plutot crever! (Khadra, 2008, pp.128-129).

Through this conversation, Isabelle shatters the illusion of belonging that Jonas provided. Her words force Younes to confront the painful reality that no matter how he dresses, behaves, or is renamed, he remains the Other in the eyes of French society. She symbolically strips him of the European identity he believed he had acquired. In contrast, Émilie acknowledges both aspects of his identity and shows acceptance toward his origins. She says: “ Younes... c'est ton nom, n'est-ce pas ? Je me souviens de tout... Tu sens mon cœur battre, Jonas... Younes?”(Khadra, p. 188) Émilie's recognition of his duality highlights his psychological tension: he belongs fully to neither world. This oscillation produces existential and emotional turmoil, as Younes becomes trapped between two cultural identities an Arab self and a European self without the ability to reconcile them.

The confrontation with Jelloul intensifies Younes's crisis. Jelloul accuses him of abandoning his people and questions his loyalty: 'C'est ça, Younes. Tourne le dos à la vérité des tiens et cours rejoindre tes amis... Younes... J'espère que tu te souviens encore de ton nom...' (Khadra, 2008, p.189). Jelloul's insistence on the name Younes functions as a reminder of origins, history, and belonging elements Younes has tried, unsuccessfully, to

soften under the identity of Jonas. The exchange forces him to confront the dual expectation of choosing one side while feeling emotionally tied to both.

Fanon's concept of the "colonized intellectual" becomes particularly relevant here. According to Fanon (2008), colonized subjects often exist in a liminal, painful space where they are neither fully accepted by the colonizer nor able to return without conflict to their original community. Younes expresses this liminality when he states: "Les choses changeaient, mais pour moi elles s'opéraient dans un monde parallèle. Partagé entre la fidélité à mes amis et la solidarité avec les miens." (Khadra, 2008, p.189).

Choosing either side appears to him as an act of betrayal, which deepens his psychological paralysis. After independence, Younes attempts to reconnect with his roots, yet he discovers that the transformation he underwent has alienated him from his original identity. He explains: "Le fait était que c'était moi qui avais changé. Jonas s'effaçait et Younes passait au premier plan" (Khadra, p. 195). However, the return of Younes does not restore harmony; instead, it highlights the irreversible fragmentation of his selfhood.

His dilemma is not simply the replacement of an Arab name with a French one. Changing a name does not alter the inherent essence of a person. Yet Younes's struggle shows that in a colonial context, renaming becomes an act of cultural imposition. His identity crisis is exacerbated not by the name Jonas itself but by the French lifestyle and psychological detachment from his roots that accompany the renaming. His transformation becomes a symbol of the assimilationist pressures in colonial Algeria.

Malek Zuraikat and ikram Sahnoune (2023) both scholars and professors of English literature, argues that The protagonist's experience reflects what Bhabha (1994) calls "enforced social accommodation or cultural relocation". Younes's father, persuaded by Mahi, entrusts the child to his French employer in hopes of giving him a better life. Germaine, the adoptive mother, eagerly seeks to integrate Younes into French culture. As he recalls:

“Germaine était déterminée à me gêner.” (Khadra, p. 198). The renaming marks the first step in a long process of cultural assimilation, initiating a lifetime of psychological conflict.

Younes grows up between cultural worlds, experiencing what Bhabha describes as the “third space,” where the hybrid identity emerges but is never allowed to stabilize. This hybrid condition becomes both a space of possibility and a source of suffering, as Younes is endlessly negotiating between two identities that remain incompatible.

They explain that, the renaming of Younes as Jonas symbolizes the broader colonial strategy of reshaping the colonized subject’s identity, leading to profound disorientation and emotional fragmentation. His story illustrates the long-lasting psychological effects of cultural displacement and the impossibility of fully belonging to either side of the colonial divide.

Younes begins his integration into French society through his acquisition of the French language. Language, as the main carrier of culture, plays a decisive role in shaping identity. It does not merely represent a set of words and rules; it embodies the collective memory, values, and worldview of a community. Fanon states, “to speak a language is to take on a world, a culture” (p.199). This means that learning French does not simply allow Younes to communicate; it places him within the symbolic universe of the coloniser. Under colonial conditions, language becomes a mechanism of social inclusion or exclusion. Mastering French is therefore both an opportunity for Younes and a source of internal conflict, as it distances him from the cultural space of his origins.(Zuraikat&Sahnoune,2023.p88).

At school, Younes gradually forms friendships with French boys. Yet, the early stages of this socialisation are marked by tension and humiliation. Because of his Arab origins, he is perceived as inferior and foreign, which reveals the deeply rooted racial hierarchy of colonial Algeria. His silent endurance of such treatment illustrates his desire to blend into his new environment without resistance. Khadra shows that assimilation often begins with silent

adaptation rather than active choice. This silence marks the first step in Younes's gradual drift away from his cultural roots (Zuraikat & Sahnoune, 2023, p.88).

While Younes is being absorbed into the French world, Mahi his uncle and an *évolué* constantly reminds him of his origins. Mahi has himself undergone the transformative effects of colonial education, and he understands the psychological dangers it entails. He attempts to preserve Younes's connection to his cultural roots by narrating family history and emphasising the importance of belonging: "Je fais cela pour que tu saches qui est ta famille... Là où ton père a échoué, toi, tu peux réussir" (Khadra, 2008, p.200). Mahi's words reflect Fanon's argument that the native who forgets his history becomes isolated, unable to draw strength from his community. Cultural memory, in this context, becomes a means of psychological resistance.

According to Amin Maalouf (2001) a Lebanese writer, the individuals who embrace the multiplicity of their identities can become bridges between cultures, strengthening the societies in which they live. In theory, hybridity can act as a force of connection. However, assimilation in a colonial context rarely results in harmony. Fanon warns that although bilingualism can provide opportunities, it also exposes the colonised subject to a "cultural catastrophe" that is never fully healed. The new identity may offer social mobility, but it also creates a painful sense of detachment from one's origins. Younes exemplifies this conflict: he becomes too French for the Algerians and too Algerian for the French.

Fanon's model of the native intellectual provides a useful framework for understanding Younes's psychological evolution. According to Fanon (2008), the native intellectual goes through three stages. The first stage is unqualified assimilation. During this period, the native attempts to adopt the coloniser's culture completely, believing that assimilation guarantees acceptance. Younes's education, his friendships, and his new name are

central to this stage. He tries to demonstrate his mastery of French cultural codes, aligning himself with colonial expectations (Fanon,2008,p.206).

The second stage is one of disturbance and rediscovery. Overwhelmed by colonial culture, the subject begins to question who he truly is. He returns mentally to the past, recalling childhood memories and native traditions (p.208). Younes enters this stage after losing Émilie and experiencing emotional disintegration. His desire to escape into memory reflects his search for a stable identity after the collapse of his assimilated persona.

The third stage is the fighting phase, where the intellectual becomes aware of his people's struggle and attempts to reconnect with them (p.209). However, in Younes's case, this stage does not result in political awakening. Instead of gaining clarity, he becomes increasingly lost. The pressures of the liberation war intensify his confusion rather than resolve it. Jelloul plays the role of the catalyst the external force that confronts Younes with the truth of his origins. Yet Younes remains psychologically paralysed, unable to fully commit to either side. This tension between cultures is what Chinua Achebe describes as the "crossroads of cultures," a space where identities collide and reconfigure. For Bhabha, this intersection forms the basis of hybridity, a state that is "neither one nor the other" (Fanon,p.213). Hybridity represents a condition of in-betweenness, where the individual inhabits a space shaped by two contradictory cultural forces (Fanon,p.214). Younes's entire life unfolds within this fractured space.

Maalouf also says that younes He is educated, dressed, and renamed according to French values, yet he is constantly reminded of his Arab origins, whether through the racism of his French peers or through the expectations of his Algerian community. As a result, Younes becomes disoriented and emotionally detached. He does not feel fully at home in either culture. His inability to locate a stable identity leads to feelings of emptiness and alienation. This is clearly expressed :

La plage ne me disait rien. Mes amis dispersés, le sable brûlant ne savait plus me raconter les délices du farniente et les vagues éteignaient une à une mes reveries maintenant que j'avais plus personne avec qui les partager. Souvent, je n'éprouvais pas le besoin de sortir de ma voiture. Je préférais me ramasser derrière mon volant, garé au haut d'une falaise, et contempler les rochers taciturnes contre lesquels les flots se prenaient pour des geysers. (Khadra, 2008, p. 270)

Bhabha's concept of the unhomely explains this psychological condition. To be unhomed does not necessarily mean lacking a physical home; instead, it describes the feeling of being psychologically displaced (p.216). The boundaries between private identity and public space collapse, creating a sense of internal fragmentation. The unhomely "creeps up... like your own shadow" (p.217), suggesting that this condition grows gradually and quietly. Younes realises this only after losing his relationship with Émilie and witnessing the departure of his European friends.

At this moment, he recognises that the identity he built was fragile and transient: "J'étais une ombre, indécise et suspectible... maintenant que j'avais perdu la face, je me cherchais un masque... je me cachais derrière mes pansements qui me servaient aussi de moucharabiehs." (Khadra, 2008, p.284). Seeking to reconnect with his roots, Younes wanders through the old Algerian quarters of Oran La Calère, the Pasha Mosque, the Bey's Palace. These spaces represent the cultural memories of Algeria, yet even there he feels estranged. Fanon argues that under colonial domination, the Arab becomes "an alien in his own country," living in a permanent state of depersonalisation. The social structure of colonial Algeria prevents individuals from reclaiming their place, even when they attempt to return to their origins.

Thus, Younes's identity crisis is shaped by multiple forces: his French education, the renaming that stripped him of cultural continuity, the racial hierarchies of colonial society, and the historical violence of the liberation war. His life illustrates how colonialism fractures

identities, producing individuals who exist between worlds without fully belonging to any. His alienation is not a personal failure but a consequence of colonial structures that engineered psychological fragmentation.

In many moments throughout *Ce que le jour doit a la nuit*, Younes appears psychologically homeless, suspended between two cultural frontiers: the French colonial world in which he grows up and the Algerian world from which he originates. This double displacement corresponds to what Maalouf defines as “a sort of frontier zone crisscrossed by ethnic, religious and other fault lines” . Such a “frontier identity” does not offer stability; it exposes the individual to continuous tensions of belonging and exclusion. As a result, unhomeliness obliges characters like Younes to negotiate their identities, merge cultural elements unconsciously, or conceal essential parts of themselves in order to survive social pressures.(Maalouf,p.227).

Bhabha’s interpretation of Freud’s notion of the uncanny deepens this understanding of psychological homelessness. For Bhabha, the uncanny refers to “a sense of foreignness within the self” (p.231), suggesting that the subject becomes estranged even from parts of his own identity. What once felt familiar may suddenly return in distorted and unsettling ways. In Younes’s case, his Algerian origins haunt him precisely because he has never fully acknowledged or embraced them. Thus, his memories and cultural foundations reappear as sources of discomfort, guilt, and confusion. He becomes both familiar and foreign to himself, stuck between two histories and two emotional geographies.(Bhabha,1994.p231).

According to what Bhabha said, This internal contradiction intensifies as Younes grows up in a household shaped by French culture. Mahi and Germaine raise him in an environment that often erases his origins. Germaine’s tender but excessive affection, combined with her insistence on renaming him Jonas, marks the beginning of a symbolic rewriting of his identity. While her care gives him material comfort, it also distances him from his original world. This

renaming is not simply a change of label; it represents a shift in cultural orientation and a step toward assimilation. As a child, Younes accepts this transformation without resistance, but its effects accumulate over time, creating fractures in his sense of self.

As he enters adolescence, Younes increasingly adopts the lifestyle of his French friends. He accompanies them to beaches, cafés, dances, bars, and brothels. However, even in these moments of apparent integration, the narrative frequently highlights his difference. Unlike his friends, he refuses to drink alcohol, preferring soft drinks. When he tries to imitate them by taking a sip, his arm “refuses” to cooperate a powerful metaphor for the conflict between his internal values and his external environment. His body rejects the assimilation his mind attempts to perform, symbolizing the impossibility of complete transformation. This unsuccessful mimicry reflects Bhabha’s argument that the colonised subject becomes “almost the same, but not quite.” Younes imitates his French peers, but he can never fully become one of them. This ambivalence creates a space where he becomes a shadow of others rather than a subject in his own right. His life becomes guided by expectations, social pressure, and a silent desire to belong somewhere, even if that belonging requires the denial of parts of himself. These internal conflicts culminate in a profound moment of self-reflection later in the novel, which is revealed in the passage you provided:

*J’avais songé à retourner à Oran. Río Salado m’indisposait. Je ne reconnaissais plus ses repères, ne me prêtais plus à ses fantaisies. J’évoluais dans un monde parallèle. Je voyais bien que les gens étaient les mêmes, que les visages m’étaient familiers, sauf que j’avais peur, en tendant le bras pour les toucher, de ne rencontrer que du vent. Une ère était révolue; une époque avait tourné la page, et j’étais face à une autre, blanche, frustrante, désagréable au toucher. Il me fallait prendre du recul. Changer de ciel et d’horizon. Et, pourquoi pas, couper les ponts qui ne me retenaient nulle part. (Khadra, 2008, p. 271)*

This passage khadra powerfully illustrates the depth of Younes’s identity conflict. Each rhetorical question exposes a new layer of self-doubt and guilt. His inability to “speak the same language” as Río Salado symbolises a rupture not only with place but with identity.

He does not know whether he was ever truly “Jonas” or “Younes,” and this ambiguity reveals the psychological price of living within two incompatible cultures.

His hesitation during moments of laughter shows the small but constant effort required to perform belonging. His guilt before Jelloul who represents the Algerian working class reveals the moral burden of abandoning his original community. Younes perceives himself as “tolerated” rather than accepted, as someone “integrated” but not embraced. His comparison to an adopted child underscores his fragile sense of legitimacy, always fearful of being rejected.

Khadra uses Younes’s internal struggle to illustrate the traumatic consequences of colonial assimilation. The colonial system encouraged linguistic adoption, social imitation, and cultural abandonment. For many Algerians, this did not result in harmonious hybridity but fractured identities, psychological instability, and a sense of living in-between worlds. Younes embodies this condition: he belongs everywhere and nowhere, torn between loyalty and desire, memory and transformation.

After independence, this crisis does not disappear. When Younes declares, “ L’Algérie devait être algérienne” (khadra,p.252), the statement reflects a national rebirth rather than a personal healing. Independence restores Algeria, but it does not restore Younes. His identity, shaped by years of mimicry and internal conflict, cannot easily reintegrate into an Algerian society that now demands clarity of belonging and political commitment. His alienation remains unresolved, leaving him in a state of existential paralysis.

Younes’s story therefore reflects the broader experience of colonised subjects who are caught between imposed identities and inherited ones. His hybrid identity is not liberating; instead, it becomes a source of psychological fragmentation. Ultimately, Younes becomes a symbol of the human cost of colonial cultural transformation a man who searches for a home that no longer exists in either world.

A comparative reading of Tayeb Salih's *Season of Migration to the North* and Yasmina Khadra's *Ce que le jour doit à la nuit* demonstrates how both texts explore the profound impact of colonialism on personal identity. Although the novels differ in historical context, setting, and narrative perspective, they reveal similar patterns of instability, emotional conflict, and cultural displacement. In both works, identity is not fixed but appears as a negotiated and unsettled process, shaped by the tension between native traditions and the pressures of the dominant colonial culture. This tension creates a constant struggle for self-understanding, belonging, and recognition in societies deeply affected by colonial legacies.

Homi Bhabha's concept of hybridity offers a useful lens to understand the experiences of the two protagonists. Mustafa Sa'eed exemplifies a form of hybridity developed through mimicry. By mastering English culture, language, and social norms, he attempts to assert a sense of control within the colonial environment. Yet, this imitation does not result in acceptance or belonging; rather, it intensifies his inner conflict and alienation. Mustafa's identity becomes a site of tension where resistance, adaptation, and self-destruction coexist. His hybridity is therefore both a tool and a trap, illustrating the complex psychological consequences of engaging with the colonizer's culture.

In contrast, Younes experiences hybridity more passively through enforced assimilation. His renaming and upbringing in a French household separate him from his native culture, producing a lasting sense of unhomeliness. Unlike Mustafa, he does not use his hybrid identity as a strategy for empowerment. Instead, he endures the emotional and cultural consequences of colonial influence, struggling to reconcile his sense of self with the expectations imposed by another culture. His hesitation, guilt, and emotional distance reveal an identity shaped more by external pressure than personal choice, showing how colonialism can impose a lasting internal division.

Despite these differences, both characters illustrate that hybridity produced under colonial dominance often results in confusion, conflict, and emotional instability rather than harmonious integration. Mustafa responds through withdrawal and self-imposed isolation, while Younes continues to grapple with internal division even after the end of colonial rule. Their experiences suggest that the effects of colonialism extend beyond political or social structures, leaving individuals caught in a prolonged struggle to define themselves amidst competing cultural influences.

In this way, both novels reveal that the colonial encounter generates a deep and enduring identity crisis. Through the stories of Mustafa Sa'eed and Younes, the texts demonstrate how hybridity becomes a source of psychological tension and instability, highlighting the lasting impact of cultural domination on personal and emotional development. The novels show that identity in a postcolonial context is not merely about nationality or culture but also about the intricate and often painful negotiation between self-perception and external pressures.

## General Conclusion

This dissertation has explored the theme of identity crisis in two well-known postcolonial novels: *Season of Migration to the North* by Tayeb Salih and *Ce que le jour a la nuit* by Yasmina Khadra. The study examined how both authors present characters who are caught between cultures, shaped by their colonial past, and struggling to understand who they really are. Both novels show that colonization affected not only politics and land but also people's minds, cultures, and personal identities.

The discussion of cultural hybridity and identity conflict has demonstrated how both Mustafa Saeed' and Younes occupy an uncertain space between two cultures. Their names, languages, and social environments place them in positions where belonging becomes unstable, and where identity is constantly questioned. Through this, both novels reveal hybridity as a difficult space marked by confusion, and emotional fragmentation.

The section on colonialism and psychological consequences further illustrated how these identity disruptions are tied to wider historical forces. The characters' feelings of displacement, loss, and inner division reflect the lasting impact of colonial domination on the individual. Their personal crises echo larger collective experiences, showing that colonial rule affects not only political structures but also the inner lives of those who lived through it.

The comparative study of the two novels showed that, although Mustafa and Younes are different characters living in different contexts, they face similar challenges: confusion, loss of identity, and the sense of not belonging. Both characters grow up in colonized societies where culture, language, and identity are intertwined and often in conflict. Their stories illustrate that the effects of colonization continue even after political independence, and that the search for personal identity can be a long and difficult process.

This study also opens the way for further research. Future studies could explore how female characters in postcolonial literature experience hybrid identity, or how other

postcolonial societies depict the effects of colonization on personal identity. Additionally, researchers could examine the role of language, religion, or migration in shaping hybrid identities in postcolonial narratives.

In conclusion, *Season of Migration to the North* and *Ce que le jour doit a la nuit* both highlight the personal and emotional struggles caused by colonization. The characters are intelligent and sensitive, yet their lives are filled with questions, doubts, and conflicting loyalties. By studying these two novels together, this dissertation has shown how literature provides a powerful means to express the silent pain and complex realities of identity crisis in postcolonial contexts.

## **Selected Bibliography**

### **1- Primary sources:**

- Khadra, Y. (2008). *Ce que le jour doit a la nuit* (F. Wynne, Trans.). Gallic Books.
- Salih, T. (1969). *Season of migration to the North* (D. Johnson-Davies, Trans.). Heinemann.

### **2- Secondary Sources :**

#### **A- Theoretical books :**

- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Fanon, F. (2008). *Black skin, white masks* (R. Philcox, Trans.). Grove Press. (Original work published 1952).
- Ghazoul, F. J. (1996). *Nocturnal poetics: The Arabian Nights in comparative context*. American University in Cairo Press.
- Hassan, W. S. (2003). *Tayeb Salih: Ideology and the craft of fiction*. Syracuse University Press.
- Maalouf, A. (2001). *In the name of identity: Violence and the need to belong* (B. Bray, Trans.). Arcade Publishing. (Original work published 1998)
- Muuss, R. E., Velder, E., & Porton, H. D. (1996). Erik Erikson's theory of identity development. In *Theories of adolescence* (pp. 42–57). McGraw-Hill. <https://childdevpsychology.yolasite.com/resources/theory%20of%20identity%20erikson.pdf>
- Smith, E. C. (1950). *The story of our names*. Harper & Brothers.
- Stora, B., & Jenni, A. (2016). *Les mémoires dangereuses: De l'Algérie coloniale à la France d'aujourd'hui*. Éditions Hibr.

#### **B. Journal Articles :**

- Bhandari, N. (2022). Homi K. Bhabha's third space theory and cultural identity today: A critical review. *Journal of Advanced Research in Social Sciences*.  
<https://www.dpublication.com/journal/JARSS/article/download/56/44/77>.
  
- Bite, V. (2013). Identity crisis in Frantz Fanon's *Black Skin, White Masks*. *The Criterion: An International Journal in English*. <https://www.the-criterion.com/V4/n4/Sam.pdf>
  
- Darby, P., & Paolini, A. J. (1994). Bridging international relations and postcolonialism. *Alternatives: Global, Local, Political*, 19(3), 371–397
  
- Dizayi, S. A. (n.d.). Locating identity crisis in postcolonial theory: Fanon and Said. *Journal of Advanced Research in Social Sciences*:<https://www.dpublication.com/journal/JARSS/article/download/56/44/77>.
  
- Esthope, A. (1998). Homi Bhabha, hybridity and identity, or Derrida versus Lacan. *Hungarian Journal of English and American Studies*, 4(1–2), 145–151.
  
- Geesey, P. (1997). Cultural hybridity and contamination in Tayeb Salih's *Season of Migration to the North*. *Research in African Literatures*, 28(3), 128–140.
  
- Hamzeh, A. N., Azmi, M. N. L., & Hamdan, S. (2017). The hybrid self, culture and world of the postcolonial novel *Season of Migration to the North*. *IOSR Journal of Humanities and Social Science*, 22(10), 58–62. [https://www.iosrjournals.org/iosr-jhss/papers/Vol.%2022%20Issue10/Version-5/I2210055862.pdf](https://www.iosrjournals.org/iosr-jhss/papers/Vol.%202022%20Issue10/Version-5/I2210055862.pdf)

- Idir, L. (2019). Hybridity and the quest for identity in Tayeb Salih's Season of Migration to the North. *Athens Journal of Philology*, 6(1), 23–34
- Jabbar, W. K. A. (2012). The mimetic discourse in Tayeb Salih's Season of Migration to the North. *Rocky Mountain Review*, 66(1), 130–141.
- Jamashed, M. (2023). Tayeb Salih's Season of Migration to the North: Stereotypes and dehumanizing effects of colonialism. *Journal of Long Teaching and Research*, 14(6), 1689–1697
- Makdisi, S. S. (1992). The empire renarrated: Season of Migration to the North and the reinvention of the present. *Critical Inquiry*, 18(4), 804–820.  
<https://www.jstor.org/stable/1343831>
- McWilliams, S. (1991). Tsitsi Dangarembga's Nervous Conditions: At the crossroads of feminism and postcolonialism. *Journal of Postcolonial Writing*, 31(1), 103–112.
- Mir, S. (2019). Colonialism, postcolonialism, globalization, and Arab culture. *Arab Studies Quarterly*, 41(1), 1–18.
- Muiu, M. wa. (2010). Colonial and postcolonial state and development in Africa. From Impunity to Accountability: Africa's Development in the 21st Century, 77(4), 1311–1338.
- Muhaidat, F., & Waleed, L. (2018). The psychological plight of the colonized in Tayeb Salih's Season of Migration to the North. *Higher Education and Social Science*, 14(1), 93–102.

-Rahimi, F., & Csabouri, H. (2017). Hybrid identity in transition and crisis. *International Journal on Studies in English Language and Literature*, 5(7), 24–29.

-Wallada, M. (2018). Identity and cultural bordering in Season of Migration to the North. *Route Educational and Social Science Journal*, 5(7), 1–15.

- Zuraikat, M. J., & Sahnoune, I. (2023). Gender dynamics, space, and identity formation in Yasmina Khadra's *What the Day Owes the Night*. *Integrated Journal for Research in Arts and Humanities*.

#### **C. Online Sources Web Materials:**

Yeddi, A. M. (2001). Tayeb Salih's *Season of Migration to the North*: An ideo-literary evaluation. <https://www.cput.ac.za/storage/library/pdf/ebooks/tayeb-salihs-season-of-migration-to-the-north-an-ideo-literary-evaluation.pdf>.

#### **D. Book Reviews :**

-Bhojnagarwala, A. (2019, January). Book review: *What the day owes the night*.

-BookshyBooks. (2012, April). Book review: *What the Day Owes the Night* (Trans. F. Wynne). <http://www.bookshybooks.com/2012/04/book-review-yasmina-khadras-what-day.htm>