YOUNES'S PERPLEXING HYBRIDITY IN KHADRA'S *WHAT THE DAY OWES THE NIGHT*

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Abstract: This study investigates the structure and reverberations of Algerian-French hybridity in Khadra's novel *What the Day Owes the Night*, *as represented by* Younes the protagonist. Being called Younes and Jonas, talking French and Arabic, living in Algerian Jnane Jatto and French Rio Salado, the protagonist is viewed here as an incarnation of hybridity practiced by some Algerians during French colonialism. We contend that such state of being does not necessarily imply deliberate submissiveness to the colonizer; rather, it sometimes reflects the colonized's confusion and uncertainty regarding resisting colonialism without complying with its stereotypical perspectives or propaganda. The study deploys Bhabha's perspective of hybridity, ambivalence, and unhomeliness to decipher Younes's hybridity, concluding that *What the Day Owes the Night* discharges hybrid individuals from any guilt of national disloyalty or estrangement towards their native countries.

Keywords: Identity, hybridity, Algeria, Yasmina Khadra, *What the Day Owes the Night.*

Introduction

Postcolonial critics claim that there are two forms of identities: the hybrid and the nonhybrid. Constructionists like Bhabha view identity as a hybrid formation that fuses the colonized and colonizer's cultures. Essentialists like Fanon and Memmi seek to establish a national identity at any cost. Considering that hybridity involves a space of "two-ness'' where two identities subsist within one individual, Bhabha calls for hybrid roots and cross-cultural relations that incorporate ''difference without an assumed or imposed hierarchy'' (58). This state is sometimes beneficial as it allows individuals to assimilate with new cultures maintaining some cultural components of their original. Nevertheless, hybridity emanates from two opposite cultures and identities; consequently, hybrid individuals may experience ambivalence, being

torn between different cultures and nations, which constitutes the "third space", a 'space of enunciation' that relies on ''the inscription and articulation of culture's hybridity" (Bhabha 38). This theorization of identity is exposed in Yasmina Khadra's What the Day Owes the Night (2008),1 which emphasizes the functionality of Algerians' hybrid identity in their fight against French colonialism. Thus, this paper relies on Bhabha postcolonial viewpoints of hybridity, ambivalence, and unhomeliness to decipher Younes's hybrid identity in terms of willingness and inexorableness, considering that the novel portrays Younes as a nonviolent individual who adopts hybridity as a means of survival and prosperity during French colonialism in Algeria.

Literature Review

The formation of Algerian identity during French colonialism prominently occupies many literary pieces of Algerian literature, such as Mouloud Feraoun's *The Poor Man's Son* (1950), Kateb Yacine's *Nedjma* (1956), and Assia Djebar's *Fantasia: An Algerian Cavalcade* (1984). In these narratives, resisting French colonialism is viewed as the main concern of Algerians whose relationship with the French is ''that of embattlement, dismantlement, and subversion'' (Igoudjil 175). For example, Kateb Yacine rejects the French colonial mission by unveiling its oppression, emphasizing ''the indignation, the bitterness, and the misery of the Algerian people caused by colonial exploitation'' (Igoudjil 169). Likewise, Assia Djebar condemns French ferocious hegemony over Algeria by stressing "the [Algerian] indigenous culture, and Algerian origins'' (Igoudjil 178). This viewpoint confirms that ''Algerian poetry, novels and short stories written in French became 'resistance literature,' *a cri de cœur and a cri de guerre*'' (Elimelekh 469). Overall, critics usually associate ''the Algerian novel's importance [with] its progressive search for the Algerian identity [during French colonialism]'' (Boudersa 253). Thus, Yasmina Khadra's *What the Day Owes the Night* (2008) is significant due to its involvement in the issue of Algerian identity and its hybrid phase during French colonialism.

In an interview with Ameziane Ferhani, Khadra describes his narrative as the ''best novel''. He states, ''I have dreamed of it so much for over twenty years. I've always wanted to write an Algerian saga … I chose to deal with colonial Algeria because I wanted to move on, without forgetting my desire for appeasement'". This testimony is acknowledged by Zhengshun Han who emphasizes that,

[1] *What the Day Owes the Night* is Frank Wynne's English translation of the Khadra's French *Ce que le Jour Doit à la Nuit*.

> [Khadra's novel is] a marvelous must-read for any with an intercultural consciousness. It depicts us their beautiful dream of an ethnically harmonious heaven. It describes the epic historical evolution of Algeria over the range of almost 100 years. It, above all, portrays the panorama of cultural dimension of Arabs in general, and Algerian Arabs in particular…so anyone interested in Arabs must study the novel in question as a debut or beachhead to understand Muslims, particularly, over the matters of identity, propriety, prejudice, evil eye and the like. (121)

What the Day Owes the Night does not only talk about Algerians' fight against French colonialism; rather, it addresses several ethnic, cultural, religious, social, and historical issues associated with every vulnerable across the globe, which qualifies the narrative to be an encyclopedic introduction to the East and its relationship with the West.

Considering the significance of this issue and its thematic value in world literature and culture, several critics investigate Khadra's novel pointing out its viewpoint of identity and colonialism. For example, Ludivine Auneau's *Ce que le Jour Doit à la Nuit de Yasmina Khadra: Résumé Complet et Analyse Détaillée de L'oeuvre* argues that the novel is about the impossibility of having any mutual relationships between Algerians (the wretched) and French (Black-Foot). Auneau contends that Younes's continuous search for his family symbolizes his quest for Arabic origin and heritage, which implies that Younes suffers a crisis of identity due to his hybrid state and conditions (22). Auneau concludes that such identity crisis is resolved when Younes expresses his deeply rooted Algerian belonging saying: ''Mhiedine Younes … That's me'' (Khadra 391).

Likewise, Zhengshun Han's "To Unveil an Iota of the Muslim Cultural Mask" addresses the novel's manipulation of Algerian identity, hybridity, and assimilation. Han states that Younes is ''wedged between the two worlds of being an Algerian or European of being in past or present'', which explains why ''[he] felt swayed and wedged between two identities'' (5, 122). He concludes that Younes is a hybrid individual who looks ''like a French thanks to his blue eyes and handsome face but he was indeed an Arab'' (121). In the same vein, Nabil Semrouni compares Khadra's *What the Day Owes the Night* to Kateb Yassine's *Nedjma* contending that Rachid in *Nedjma* is the equivalent of Younes in *What the Day Owes the Night* at several levels: "The two characters are in love with Nedjma and Émilie from the first meeting and both live a love forbidden. The Protagonists are also the main actors of their histories. Rachid is the narrator of the story, just like Younes'' (50). This

comparison contextualizes Khadra's novel into the body of Algeria's literature of resistance, considering that Yassine's *Nedjma* is a complex Algerian novel that "follows the fortunes of four young [Algerian] men … as they wander across the country in search of work. It also describes what they see, their fights with the colonial [French] authorities and the settlers, and their many arrests and escapes from prison" (Aoudjit 82).

Similarly, Hassiba Alloune reads Khadra's *What the Day Owes the Night* emphasizing the love story between Jonas and Emilie in comparison to that love story between Sammar and Rae in Leila Aboulela's *The Translator*. Alloune claims that love in both novels is set ''in a complex context whether at microscopic level (family) or macroscopic lever (community and country)'' (82). Regarding Younes's identity, Alloune explains that Younes ''was living, studying among Christian, Jews and foreigners from different nationalities, his adoptive mother was also Christian;'' therefore, he is French (81). She adds, "Every single detail in this novel shows that Jonas was absorbed by the French way of life, even his parents (the source of tradition and faith) disappeared (although he always remembered, and looked for his relatives)'' (81).

While these studies constitute the main available investigations of the novel, they do not contemplate the different layers of association between Algerian identity and French colonialism. For example, Auneau's study neither stresses the role of Younes's hybridity in resisting French colonialism nor philosophizes Younes's adoption of hybridity as an existential means of life and prosperity. Similarly, Han's study does not illustrate the many phases of Younes's hybridity; rather, it restricts them to the man's physical presence and Arabic origin. Also, it does not view Younes's hybridity as a form of the perplexity and lack of certainty experienced by the protagonist during French colonialism. Alloune traces the development of Younes's hybridity to conclude that that hybridity results in a state of transformation where the Algerian protagonist becomes French entirely. This finding successfully complicates Younes's Western demeanor throughout the novel; nevertheless, it ignores the man's maintenance of several traits of his Algerian identity and cultural principles. To resolve such issues, our paper discusses the structure of Younes's hybridity and its role in forming the man's viewpoint towards French colonialism, people, and culture as well as colonized Algeria. Such a perspective may discharge hybrid individuals from any accusation of disloyalty or lack of patriotism towards their countries, considering that hybridity is never final or balanced.

Discussion

What the Day Owes the Night expresses an insightful viewpoint regarding the identity-oriented experience of Younes in a challenging and troublesome world. Younes's journey of identity starts as he moves from his family's home in Algerian Jnane Jatto, to his uncle's house at the European zone where he gets a new name, Jonas. Younes reports, "'This is your new home, Jonas'. Germanie said to me. 'My name is Younes', I reminded her. She gave me a tender smile, stroked my cheek and whispered, 'Not anymore, my darling'" (Khadra 2008, 64-5). The young man gets a new name, his "fez and Gundorah" are removed, and he gets redressed in "a sailor's pea Jacket with a high collar and four brass buttons [...] short trousers [...] beret" (65). The new name and clothes given to Younes represent the new phase of his identity. He is viewed no longer as Younes the Algerian, but as Jonas the French, and his native land gets gradually estranged to become ''some country called Algeria'' (82).

From that moment, Younes starts feeling like ''a bird plucked of its feathers", like "a different person'' (87). He realizes that he must assimilate with the regulations and traditions of his French host environment. Thus, he tries to behave like a French by adopting French lifestyle and by trying to look like a "roumi" and live "like one of them" (87, 175). To get identified as a French or, at least, as ''a reformed'' or ''recognizable'' other (Bhabha 22), Younes reports to Isabelle that his name is Jonas. Ironically, the French woman responds: "Your name is Younes, is not it? … Why do you go around calling yourself Jonas? … We are from a different world" (118). Isabelle's words "ripped" and "shocked" Younes. They remind him of his Arab-based otherness, thus causing him to be "more attentive" to the possibility that he is both Younes and Jonas. The name that painstakingly designates the person's idiosyncrasy turns into a burden for Younes. Neither "Younes" nor "Jonas" provides the protagonist with a unified identity; rather, they cause him to involve in an endless search for his true belonging. Eventually, the man admits that he is like Isabelle and other French people but not "quite the same" (Khadra 119).

The feeling that he is both Algerian and French constitutes Younes's state of ambivalence, which becomes very ascendant when he gets invited to a brothel by his French friends. He has had then two minds: Younes does not want to go there, but Jonas is very excited to get that experience. The narrative flows thus,

'What about you, Jonas, are you coming?'

'Absolutely' [...] I was more shocked than anyone to hear myself say this [...] I felt terribly uncomfortable [...] sitting behind the counter,

> I contemplated this world and regretted ever being ventured inside … a terrible tension hung in the room. (Khadra 143-46)

Jonas is inside the brothel, but Younes is not there yet. The man is split into two, thus suffering ''partial'' presence. Offered a drink, he does not know what to do. He reports, ''I stared at the glass in front of me, which seemed to be mocking me. I wanted to drink my self-senseless -I felt myself unworthy to resist temptation- Though I tried to pick up the glass a hundred times, my arm refused to bring it to my lips'' (267). The speaker is confused, and he seems unable to enjoy the bawdy house. He is ambivalent, a state that gets empowered by the presence of Hadaa, his former Algerian female neighbor who potentially reminds him of former conservative culture. Consequently, Younes suffers deeply inside and ''rushed out into the street, choking for breath'' (148).

Nevertheless, Younes fails to maintain his Algerian identity in that place for a long time. After spending some time in the brothel, he gets involved in a sexual affair with a married woman, violating the Islamic and Arabic principles of his Algerian-Islamic identity. He, as Alloune explains, ''grew up among non-Muslims, which easily made him respond to his temptations and sin with Madame Cazenave'' (81). Younes seems confused, and he starts suffering ''double vision'' or ''partial representation" of standards and principles, a state that is associated with the "contradictory and multiple beliefs" of the self and the other (Bhabha 199). The man carries inside himself two opposing worlds, but he belongs to none of them. As a result, he does not feel at home and never knows what to do. He declares, ''somewhere it has been written that I was born to leave my home" (Khadra 105). Younes occupies a third space, "the cutting edge of translation and negotiation, the in-between space" (Bhabha 38). He suffers a crisis of identity, which is "a period of disorientation in which an individual becomes skeptical about his/her identity asking ''who am I?'" and "where do I belong?" (Ninkovich 16)

Raising the question: "Had I been Younes or Jonas?" (Khadra 266), Younes behaves as a "host of [two] characters in one". The man is confused whether he is Algerian or French, which triggers his unintentional codeswitching between Arabic and French. He says, for example, "notre *gourbi* était en passe de s'effacer" (Khadra 12 italics added) and "Je ne savais quoi dire. Je suivais des yeux ses mains blanches en train de courir sur mon corps, de me défaire de ma chéchia, de ma gandoura, de mon *tricot* élimé, de mes *bottes* en caoutchouc.

J'avais le sentiment qu'elle m'effeuillait" (Khadra 79 italics added).[2] There seems to be no certain context for the speaker's switching between Arabic and French, which implies that he does not prefer any of these two languages over the other. Arabic and French constitute his linguistic doubleness that empowers the third space where ''the meaning and symbols of cultures have no prodigal unity or fixity'' (Bhabha 37).

Younes's linguistic doubleness may seem functional in a bilingual culture; nevertheless, it empowers the uncertainty that dominates his personality and demeanor throughout the narrative. Despite living in the European zone and trying to look like French, Younes violently reacts against Andre's treatment of Jelloul and challenges French stereotypical viewpoints against Arabs. Andre says, ''You do not have servants, you do not know what it's like [...] Arabs are like dogs, you have to beat them to get them to behave'' (134). In response, Younes feels ''sick at heart'' emphasizing, ''this [Algeria] is his place [...] I am the one who does not know my place'' (135). In fact, Younes's association with Algeria and France is perplexing. Living in Rio Salado at the European zone, he misses his Algerian city. He says, '''How had I managed to live without this part of my birthright? I should have come here regularly to fill the gaps in my identity'" (Khadra 265). When in Algeria, he wanders almost everywhere trying to find a substitution for his life experience in Europe. Younes is ''neither here nor there''; he is unable to identify his ''belonging to either place'' (McLeod 210). He lives in his own third space, which constitutes the sort of reality the man ''had not wanted to face'' (Khadra 298).

The man is split between the dominant subject and the dominated object, which represents a stage of ''*cross-cultural exchange*'' between two different worlds or cultures (Ashcroft et al. 135). These two worlds do not tolerate each other, but Younes cannot favor one over the other. He declares, ''I sat on the fence, Torn between loyalty to my friends and solidarity with my people [...] I knew that I had to choose, but still I refused to take sides'' (Khadra 178). This state of ''cultural engagements'' (Bhabha 26) deprives Younes the pleasure of choosing what to say or do regarding identity-oriented issues. When Jose is murdered, Andre and other French individuals accuse Jelloul of that murder, but Younes is ''pained by both Jose's death and Jelloul's

[2] This sentence taken from p.12 is translated into English as "Our *gourbi* was about to fade", and the one taken from p.79 is translated into English as "I didn't know what to say. I followed with my eyes her white hands running over my body, getting rid of my *chechia*, my *gandoura*, my threadbare knitting, my rubber boots. I had the feeling that she was stripping me".

suffering. That is how it has always been'' (Khadra 279). Younes feels sorry for Jose's death because he is partly French; concurrently, he worries about Jelloul due to his Algerian origin. Likewise, he feels so sad when the Fallagas (Algerian revolutionists) kill his French friend Simon, but he never betrays Algerian people in favor of the French. In short, Younes belongs to both nations, and his hybrid identity is "caught between two stools" (Khadra 2008, 317). Therefore, when Algerian revolution "was ripping Algeria apart'', he has been fighting against himself. He thinks, ''there could be no doubt: I was at war with myself'' (Khadra 295, 296).

Aware of Younes's identity-based conflict, Jelloul tries to provide his friend with the necessary therapy but in vain. He reminds Younes of his Algerian origin and asks him to join former Algerian friends. Jelloul says, "'This is how our people live, Jonas; my people and your people [...] Turn your back on the truth, on your people, run back to your friends [...] Younes [...] you do still remember your name? Hey, Younes'" (Khadra 177-8). Jelloul encourages Younes to join Algerian people and *return to his origin*, but Younes is unable to decide. He says that he does not "like wars" (317). While this may imply that Younes prefers the French party over the Algerian, it is noteworthy that he is neither French nor Algerian. He is "something else besides, which contests the terms and territories of both'' (Bhabha 29).

Younes's personality and attitudes throughout the narrative are influenced by the constant negotiation of his hybrid identity, considering that "the importance of the hybrid moment of political change […] lies in the rearticulation, or translation, of elements that are neither the one nor the other'' (Bhabha 28). When Algerian revolutionaries penetrate his house, and their guns have been in his own ''living room'', and the insurrectionists threaten Germanie by obliging her to do a surgery for the captain, Younes does not know what to do. It seems that he is struck by a sort of trauma, ''a wound'' that impacts his mind and causes the familiar domestic space to look unfamiliar (Caruth 3). Reporting that traumatic experience, which "dramatizes the notion that the trauma of colonialism can and must be addressed" (Visser 258), Younes says, '"My hand refused to turn the key in the ignition. I was convinced that Jelloul was hiding somewhere nearby, rifle aimed at me, waiting for the sound of the engine to drown out the shot. It took me an hour before I really believed that they had gone'" (Khadra 327). Younes is afraid of Jelloul, but he is unable to ignore the righteousness of Algerian rebels' cause.

This incident maximizes Younes's discomfort and sort of "unhomeliness", which emphasizes the association between the public and private spheres. Bhabha (1994) writes:

> To be unhomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres. The unhomely moment creeps up on you stealthily as your own shadow and suddenly you find yourself [...] taking the measure of your dwelling in a state of incredulous terror and it is at this point that the world first shrinks [...] and then expands enormously. (13)

Younes does not feel at home anymore; he suffers estrangement at his own zone. He then starts negotiating his hybrid identity, considering the stereotypical context that mirrors the concept of otherness (Bhabha 24). He wonders why Arabs are stereotypically depicted as the 'Other': "lazy" and "uncivilized", "Irrational and depraved", and "liars" and "suspicious". He wonders also why Algerians are viewed as the "contrasting image'' of their French colonizers in terms of personality and experience.

Examining the accuracy and logic of such perspective, Younes is still unable to decide whether such French stereotypical perspective against Arabs is right or wrong. He does not bear French bigoted attitudes against Algerians, but he cannot adopt any counter argument. Pointing to French children, Younes declares, ''I still found *roumi* children to be strange'' (Khadra 83). The words "strange" and "roumi" imply that the speaker is still viewing French children as outsiders for his comfort zone, which analogically suggests that he himself is an outsider for their own French zone. Yet, Younes cannot escape that dilemma; therefore, he talks to his uncle who explains,

> 'No, Arabs are not lazy, but we take the time to live life to the full. It is something Europeans don't understand. To them, time is money. To us, time has no price. We can be happy simply taking the time to share a glass of mint tea, whereas nothing in the world is enough to make them happy. That is the difference between us, son'. (Khadra 85)

Younes's uncle does not only subvert the hierarchical values promoted by the French against Algerians but also asserts the East's humanity and the West's materialism, which reinforces Younes's respect of himself and his Arabic identity.

However, Younes faces further supercilious Western condemnation of Arabs, as evident in his conversation with Mr. Sosa, which runs thus,

> 'What is the problem, Jonas?'
>
> 'It is about Jelloul [...] he might be innocent'.

> 'You disappointed me, young man, you are not cut from the same cloth, and you are better where you are […] I have been employing Arabs for generations. I know what they are like [...] Vipers […] the lot of them … these crazy murders need to know that we are not going to give in. Every bastard we get our hand son has to pay for the others'.
> 'His family came to see me'.
> 'Jonas, poor little Jonas. He cut me off. You do not have the first idea what you are talking about. You are honest, sincere, well-brought-up young man. You need to steer clear of these thugs. It will only confuse you'. (Khadra 282)

Sosa tries to convince Younes that Jelloul is ferocious and should be punished for his violent attitudes against the French and that Younes is unlike other Algerians and should not sympathize with them. In support of this, Sosa emphasizes that French colonialism is motivated and guided by the western inclination to spread civilization among uncivilized Algerians. He claims,

> This country owes everything to us …We built the roads, we laid the railway lines […] we threw bridges across the rivers, built towns and cities [...] we created the Garden of Eden [...] This land knows its people, and we are that people [...] we came here to a dead place and we breathed life into it […] we created Algeria. It is our finest creation. (Khadra 284-6)

Sosa suggests that Orientals are "surrogate" and "underground self" (Said 3) and that they are ''uncivilized'' and ''childlike'' (Khadra 28). The speaker views French colonialism as a mission to civilizing degenerate Algeria, a viewpoint that concurs with Kipling's definition of colonialism as the "White Man's burden" (Brooks and Faulkner 307).

Responding to Sosa's Western cultural exoticism, Younes declares,

> 'A long time, a long time before, Monsieur Sosa, long before *you* and *your* great grandfather, a man stood where *you* are standing now [...] This man was self-possessed because he was free [...] He lived to the rhythm of seasons, believing that peace of mind lies in the simplicity of things [...] they took away his lands [...] took away everything comforted his soul [...] And now they expect him to believe that he was here merely by accident; they are amazed and angry when he demands a little respect. Well, I disagree with *you*, Monsieur. This land does not belong to *you*. It belongs to that ancient shepherd whose ghost is standing next to *you* [...] take *your* cities and garden and give back what remains to its rightful owner

> […] Misfortune holds sway here since *you* reduced free men to the rank of beasts of burden. (Khadra 286-7 italic added)

Conspicuously, Younes deconstructs the "Oriental Silence" (Said 9), reminding Sosa to rethink about the association between the Orient and the so-called Western civilization. He denies the French the right to colonize Algeria or claim the right to manipulate its culture. Younes gets frankly suspicious about the French colonial propaganda; nonetheless, he is not ready to join the Algerian party. The heavy usage of the pronoun 'you' reflects the distance between Younes and his French addressee. It indicates that Younes does not feel like a Western anymore and that he is different from the French. Simultaneously, using 'that' instead of 'our' or 'my' in ''*that* ancient shepherd'' stresses the distance between the speaker and his Algerian grandfathers.

Younes is confusingly in-between; therefore, his hybridity causes him to go beyond ''the binary oppositions implicit in the colonial situation master/slave, colonizer/colonized, dominant/subordinate, centre/periphery'' (Hawkins 50). The man temporarily subverts the cultural gap between the colonized and colonizer into an accessible third space that gets empowered by remarks of respect articulated by some French individuals in his own favor. Some French individuals describe Younes as an ''intelligent boy'', ''honest and sincere'', ''well brought up'', and ''a good Muslim'' (Khadra 218). When André beats Jelloul and calls all Arabs ''dogs'', the French man makes an exception of Younes emphasizing that his statement applies to "some Arabs" (Khadra 135). This may imply that Younes's hybridity "reverses the effects of the colonial disavowal, so that other 'denied' knowledge enter upon the dominant discourse and estrange the basis of its authority" (Bhabha 165). Yet, it is noteworthy that such a gain functions at an individualistic rather than communal level.

This explains why Younes does not mind viewing the Algerian zone as inferior to its French counterpart. For him, the European territory is 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 62). The Algerian side is vulgar and uncivilized. Younes reports,

> 'The shanty town where Jelloul and his family lived was beyond anything I had ever imagined. The douar was made up of a dozen squalid hovels on the banks of dried-up of riverbed […] The place smelled so foul. I found it difficult to imagine how anyone could spend two days here [...] the douar had been abandoned to feral children and dying men'. (176-7)

While this viewpoint reflects Younes's hybrid position, it expresses the man's awareness of the colonial disparity between France and Algeria: The French part ''is permanently full of good things"; the Algerian side is a world where ''You are born anywhere, anyhow. You die anywhere, from anything. A world with no space, people are piled one on top of the other, the shacks squeezed tightly together'' (Khadra 4; 5). Younes's awareness of such oppositionality is undeniable, but it does not undermine his Algerian belonging or involvement in the Algerian struggle against the colonizer. In fact, Younes's hybridity never causes him to betray Algerian rebels or accuse them of any malpractices. Younes forgets neither his Algerian belonging nor French orientation, a state that triggers the deep tension between him and his adoptive French mother, Germanie, who decides not to talk with him anymore (Khadra 328).

Younes's duality of belonging causes him a sense of estrangement towards that woman as well as the entire French environment. He reports,

> 'What I was doing turned her joy at having me back safe and sound into a vague feeling of irritation and later mute anger. She looked at me and there was bitterness in her eyes I had never seen before. I realised that the ties that had bound me to her had finally sundered. This woman, who had been everything to me -mother, fairy godmother, sister, confidante, friend- now saw me simply as a stranger.' (Khadra 333)

Younes has lost his adoptive mother's love, and his intimate relationship with her is estranged and transformed into the exact opposite. The man is involved here in a process of estrangement that develops into "interstitial" intimacy, which fuses at once "the private and public [...] the psyche and the social" (Bhabha 13), considering that the historical and political circumstances profoundly rebuild the domestic space by reshaping family structure and ties.

Conclusion

Assimilating with the colonizing culture or getting transformed into a hybrid individual does not necessarily imply any form of *submissiveness* or lack of national belonging and patriotism. Both stances potentially suggest that resisting colonialism should not cause the colonized to lose their temper or violate their own peaceful traditions, considering that practicing counter violence against the colonizer may *ironically* prove the colonizer's stereotypical image against the colonized. In fact, the nonviolent nature of hybridity may

function as a lethal weapon against the colonizer's propaganda, as hybridity can undermine the violent image the colonizer usually promotes against colonized nations. This explains why Khadra is viewed as ''a messenger capable of representing the Eastern world in a way that made Westerners feel that they were getting to know it firsthand'' (Ågerup 180). The novelist portrays hybrid individuals whose hybridity neither expresses full submission to the colonizer nor fulfills the colonizer's biased propaganda against colonized nations.

In fact, *What the Day Owes the Night* views Younes's hybridity as a civil approach that uncovers the many lie-based exploitations and phases of dehumanization practiced by the French colonizer against Algerians. Depicting a new image of the East that challenges the French stereotypical perspective and proves it as fake, the novel undermines the colonial propaganda that usually promotes colonialism as a ''civilizing mission'' and part of the Occident's *moral* responsibility towards the Orient. By emphasizing nonviolent hybridity, the novel contributes to the tradition of "telling stories that [can] change Western readers' perceptions of and attitudes to the East" (Ågerup 183). Thus, since ''there is a common destiny between [...] the nations which both are dominated by the same French colonialism'' (Fanon 44), *What the Day Owes the Night* is a must-read piece for all individuals interested in the nature and history of French colonialism across the globe.

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JUNASOVA ZAGONETNA HIBRIDNOST U DJELU "ŠTA NOĆ DUGUJE DANU" JASMINE KADRE

Ova studija istražuje strukturu i odjeke alžirsko-francuske hibridnosti u romanu *Šta noć duguje danu* Jasmine Kadre, oličene u protagonisti Junasu. Budući da se on zove Junas i Jonas, da govori francuski i arapski, živi u alžirskom Žan Jatu i francuskom Riu Saladu, ovaj lik posmatramo kao inkarnaciju hibridnosti iz vremena francuske kolonizacije. Tvrdimo da ovakvo stanje ne implicira nužno namjernu poslušnost kolonizatoru; naprotiv, ponekad odražava zbunjenost i nesigurnost kolonizovanih u vezi sa suprotstavljanjem kolonijalizmu bez pridržavanja stereotipnih perspektiva ili propagande. Studija koristi Babinu perspektivu hibridnosti, ambivalencije i nepripadnosti kako bi razjasnila Junasovu hibridnost, zaključujući da roman *Šta noć duguje danu* oslobađa hibridne individue od krivice za nacionalnu neposlušnost ili otuđenje prema svojoj rodnoj zemlji.

Ključne riječi: identitet, hibridnost, Alžir, Jasmina Kadra, *Šta noć duguje danu*