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HYBRIDITY AND IDENTITY IN MODERN ARABIC LITERATURE: EGYPT, PALESTINE, ALGERIA

Abstract. This article examines the phenomenon of hybridity in modern Arabic literature through a comparative analysis of Egyptian, Palestinian, and Algerian texts. The aim of the research is to explore how hybridity shapes national identity in postcolonial Arab societies and whether it serves as a space of cultural negotiation or systemic exclusion. The study is significant as it challenges the dominant postcolonial narrative that often celebrates hybridity as inherently liberating. The scientific novelty lies in the comparative approach that analyzes representations of hybridity across three different Arab regions using a unified theoretical framework. The study offers a new perspective on how hybridity functions in the works of Alaa Al-Aswany (*The Yacoubian Building*), Ibtisam Azem (*The Sleep Thief*), Sayed Kashua (*Dancing Arabs*), Kamel Daoud (*The Meursault Investigation*), and Nina Bouraoui (*Tomboy*). The main research task is to identify the manifestations of hybridity in the selected texts and to assess their impact on the construction of modern Arab identity. The practical significance of the study is in its contribution to postcolonial literary studies and the broader discourse on Arab identity formation. The methodology combines comparative literary analysis and postcolonial theory, drawing on the works of Homi Bhabha, Stuart Hall, and Charles Taylor. These theoretical perspectives provide the framework for analyzing hybridity, identity negotiation, and the struggle for cultural recognition. The analysis shows that hybridity in modern Arabic literature often leads not to cultural synthesis but to social fragmentation, psychological dislocation, and persistent exclusion. In Egyptian, Palestinian, and Algerian contexts, hybridity reflects unresolved tensions between colonial memory, globalization, and the search for belonging. The study concludes that hybridity in these narratives is not a final solution but an ongoing and often painful process of identity negotiation.

Keywords: Hybridity, Postcolonial Identity, Modern Arabic Literature, Egypt, Palestine, Algeria, Social Exclusion, Cultural Fragmentation.

Introduction

The concept of hybridity has become a central theme in postcolonial studies, particularly in the works of Homi Bhabha, who conceptualizes it as a “third space” where cultural intersections challenge colonial power structures and enable the emergence of new identities (Bhabha, 1994). However, the representation of hybridity in modern Arabic literature often diverges from this optimistic framework. Rather than portraying hybridity as a liberating or subversive space, many contemporary Arab authors depict it as a site of exclusion, social disintegration, and profound identity crises.

As Edward Said emphasizes, “*The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences*” (Said, 1978: 1). This observation underscores that Arab identities were historically constructed within Western discourse, often through exoticization and stereotyping. The lasting impact of these orientalist perceptions continues to shape both external representations and internal struggles for self-definition in modern Arabic literature.

Additionally, Frantz Fanon emphasizes that “*Colonialism is not satisfied merely with holding a people in its grip and emptying the native’s brain of all form and content. By a kind of perverted*

logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it” (Fanon, 2004: 169). This observation is particularly relevant for understanding how postcolonial Arab identities remain entangled with distorted historical narratives and unresolved colonial legacies, as vividly reflected in contemporary Arabic literature.

In the aftermath of colonization, globalization, and sociopolitical upheavals, Arab societies have undergone significant transformations, which are vividly reflected in their literary productions. The intersection of Western influence, colonial legacies, local traditions, and modern state structures has generated complex identity negotiations that rarely lead to cultural harmony. Instead, these processes often result in fragmented, suspended identities that resist stable categorization.

This article explores the manifestations of hybridity in three distinct Arab contexts: Egypt, Palestine, and Algeria. Through a comparative analysis of *The Yacoubian Building* by Alaa Al-Aswany, *The Sleep Thief* by Ibtisam Azem, *Dancing Arabs* by Sayed Kashua, *The Meursault Investigation* by Kamel Daoud, and *Tomboy* by Nina Bouraoui, the study examines how hybridity operates within the architectural, linguistic, social, and psychological dimensions of identity.

The research engages with the theoretical perspectives of Homi Bhabha, Stuart Hall, and Charles Taylor to interrogate how cultural hybridity interacts with power structures, social hierarchies, and personal self-definition. By doing so, the study highlights the complexities of hybrid identities in postcolonial Arab societies and questions the universal applicability of postcolonial hybridity as a celebratory or emancipatory framework.

The aim of this article is to demonstrate that hybridity in modern Arabic literature is often not a space of reconciliation or cultural innovation but rather a site of systemic exclusion, internal fragmentation, and chronic negotiation. Through the analysis of Egyptian, Palestinian, and Algerian texts, the article provides a nuanced understanding of how hybrid identities evolve in the Arab world under the weight of colonial memory, nationalistic expectations, and unresolved sociopolitical conflicts.

Materials and methods

The present study employs a comparative literary analysis to examine the representation of hybridity in modern Arabic literature across three national contexts: Egypt, Palestine, and Algeria. The primary materials of the research include five literary works: *The Yacoubian Building* by Alaa Al-Aswany, *The Sleep Thief* by Ibtisam Azem, *Dancing Arabs* by Sayed Kashua, *The Meursault Investigation* by Kamel Daoud, and *Tomboy* by Nina Bouraoui. These texts were selected based on their thematic relevance, their explicit engagement with issues of identity, and their cultural significance within contemporary Arabic literature.

The methodological foundation of the study is based on postcolonial theory, identity theory, and comparative literary analysis. The research relies on Homi Bhabha’s concept of hybridity and the “third space,” which provides a framework for understanding how postcolonial subjects negotiate cultural intersections and resist colonial binaries. Stuart Hall’s theory of identity as an ongoing process shaped by difference and cultural positioning informs the analysis of fragmented and fluid identities in the selected texts. Charles Taylor’s theory of recognition is applied to assess the role of social and political acknowledgment in the construction of hybrid identities.

The study integrates close textual analysis, thematic comparison, and contextual examination of the socio-historical background of each narrative. Special attention is given to how hybridity is reflected not only through characters and plotlines but also through architectural symbolism, linguistic choices, and gendered identity constructions.

The research focuses on identifying the common patterns and divergences in the representation of hybridity across the Egyptian, Palestinian, and Algerian cases. The comparative approach allows for a deeper understanding of how national histories, colonial legacies, and sociopolitical structures shape the unique configurations of hybridity in modern Arabic literature.

Discussion

The present study contributes to the broader academic discourse on hybridity in postcolonial literature by providing a detailed examination of its manifestations in modern Arabic texts. The analysis reveals that the representation of hybridity in Egyptian, Palestinian, and Algerian literature significantly challenges the traditional postcolonial interpretation of hybridity as a productive “third space” (Bhabha, 1994). Rather than serving as a site of cultural negotiation and synthesis, hybridity in these narratives often becomes a source of exclusion, fragmentation, and unresolved identity crises. As Stuart Hall points out, “*Cultural identity... is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past*” (Hall, 1990: 225). This dynamic understanding of identity is particularly relevant in the Arab postcolonial context, where hybrid identities are not static inheritances but are constantly reshaped through social negotiation, exclusion, and personal resistance.

The Egyptian context, as depicted in *The Yacoubian Building*, demonstrates that hybridity is structurally embedded in urban spaces and social hierarchies but does not lead to harmonious integration. Instead, the novel reveals how the legacy of colonial architecture and the collision between Western modernity and local traditions intensify class divisions and moral contradictions. This finding expands the understanding of hybridity as a phenomenon that can simultaneously preserve colonial residues and perpetuate social inequalities.

In the Palestinian texts *The Sleep Thief* and *Dancing Arabs*, hybridity is presented as a forced condition resulting from occupation, marginalization, and linguistic assimilation. The characters in these narratives are not empowered by their hybrid positions but are instead trapped in cultural and political structures that deny them recognition and belonging. These works emphasize that hybridity can become a space of chronic alienation rather than a pathway to cultural enrichment.

The Algerian case, represented by *The Meursault Investigation* and *Tomboy*, highlights the existential and psychological dimensions of hybridity. Haroun’s linguistic and philosophical struggle and Nina’s fragmented cultural and gender identity illustrate that hybridity can be a deeply personal and emotionally dislocating experience. These texts demonstrate that hybridity in postcolonial Algeria is not a stable identity but an ongoing negotiation shaped by colonial memory, linguistic division, and social exclusion.

Overall, the research confirms that hybridity in modern Arabic literature should not be universally interpreted as a liberating or subversive space. Instead, the selected works reveal that hybridity often produces identities that remain suspended, fragmented, and socially unrecognized. This conclusion contributes to postcolonial studies by offering a more nuanced, regionally specific understanding of hybridity’s complex functions in the Arab world.

Research results

The analysis of *The Yacoubian Building* by Alaa Al-Aswany reveals that hybridity in Egyptian identity is a deeply embedded, structural phenomenon that extends across architecture, social hierarchies, and individual identity formation. This hybridity is shaped by Egypt’s colonial past, its post-revolutionary transformations, and the ongoing tension between Western modernity and local traditions. *The Yacoubian Building* by Alaa Al-Aswany offers a vivid and uncompromising depiction of modern Egyptian society, where the narrative reflects pressing social and political concerns such as systemic corruption, inequality, and the manipulation of religious values. Set against the backdrop of the First Gulf War, the novel skillfully erases the borders between literary fiction and lived reality, presenting a story that resonates with actual social dynamics in Egypt. Its direct critique of political structures and societal flaws led to significant public debate and wide recognition following both the novel’s release and its film adaptation (Yonker, 2011: 1). “Egyptian literature examines the ontologies and epistemologies of Egyptian national narrative interwoven with power relations of bourgeois, despotic or democratic rule, complex human identity, cultural belongingness and historical past.” (Akhter, Hayat, Akram, 2023: 971)

This observation underscores that Egyptian literature does not merely tell stories but actively interrogates the structures of power, identity, and historical memory that shape the nation's self-understanding. Through this lens, novels such as *The Yacoubian Building* reveal how social hierarchies, political regimes, and cultural affiliations are deeply embedded in the national discourse.

According to Homi Bhabha (Bhabha, 1994), hybridity creates a “third space” where colonial structures are destabilized, and new cultural forms emerge. In Al-Aswany's novel, however, hybridity functions less as a space of subversion and more as a site of persistent conflict and social disintegration. *The Yacoubian Building* itself serves as a potent metaphor for this contested hybridity. Architecturally, the building retains its European grandeur, with Grecian ornaments, marble columns, and a Schindler elevator (Aswany, 2006: 11). The building clearly reflects Egypt's deep historical ties with other Mediterranean communities, including Armenians and Italians. At the same time, its architectural details subtly recall the colonial period, with references to Schindler elevators and the prominently displayed name “Yacoubian” on the façade in large Latin letters serving as reminders of this layered past (Lohmayer, 2013: 44).

Originally inhabited by ministers, landlords, foreign industrialists, and Jewish families (Aswany, 2006: 11), the building's social composition changed dramatically after the 1952 revolution and particularly under Anwar Sadat's Open Door Policy (Infitah). The upper classes abandoned downtown Cairo, and marginalized rural migrants moved in, forming new rooftop communities characterized by a mixture of simplicity, poverty, and performative religiosity (Aswany, 2006: 14–15). The building becomes a space of cultural layering where colonial legacy, social inequality, and religious performance intersect, but without achieving harmonious synthesis.

The character of Zaki Bey El Dessouki embodies the cosmopolitan, Westernized Egypt of the pre-revolutionary era. His lifestyle, appearance, and worldview reflect his attachment to European culture, despite his diminished social status. He clings to symbols of Western modernity, such as his insistence on wearing a three-piece suit, even as his resources dwindle (Aswany, 2006: 11). Zaki Bey's nostalgia for the past aligns with Stuart Hall's notion that identities are formed not as fixed essences, but through a continuous process of becoming, shaped by history, language, and culture (Hall, 1996: 4). He is not simply a relic of the old order but a subject who actively resists Egypt's new social and political landscape. His statement, “*The Yacoubian Building was meant to house ministers, big land-owning bashas, foreign manufacturers, and two Jewish millionaires*” (Aswany, 2006: 11), anchors him in a vision of Egypt that has irrevocably changed.

Buthayna's story exemplifies the contradictions within Egyptian social life, where public religious morality coexists with private exploitation. Her experiences with workplace harassment expose the hypocrisy of the moral system that outwardly condemns vice but privately enables it. As the text recounts, “*Every job she left for the same reason and after going through the same rigmarole—the warm welcome from the boss accompanied by enormous, burning interest, followed by the little kindnesses and the presents and small gifts of money, with the hints that there was more where that came from... that final scene that she hated and feared and that always came about when the older man would insist on kissing her by force in the empty office, or press up against her, or start opening his fly to confront her with some ‘facts on the ground’*” (Aswany, 2006: 41–42).

Buthayna's hybridity is not just cultural but existential. She navigates the moral ambiguities of Egyptian society, oscillating between the need for financial survival and the societal expectations placed upon women. Her eventual relationship with Zaki Bey is not driven by romantic passion but by her search for respect and security within a system that denies her both. Her identity, as Hall (Hall, 1996) would argue, is in constant reconstruction, shaped by the contradictions of her social environment.

Taha's trajectory highlights another facet of Egyptian hybridity: the violent consequences of systemic exclusion. Taha, the son of a doorkeeper, aspires to join the police academy but is rejected solely because of his father's profession: “*Taha, who has meanwhile been rejected by Cairo's police academy on the grounds that his father is a doorkeeper*” (Aswany, 2006: 58). His rejection is not a

personal failure but a reflection of the entrenched class hierarchies in post-revolutionary Egypt, where social mobility is largely unattainable for marginalized groups.

Taha's subsequent radicalization, as he joins the Islamist Gamaa Islamiya, is not presented as a theological choice but as a response to systemic humiliation. His adoption of a radical identity reveals what Charles Taylor (1994) calls the "struggle for recognition." Taha's desire to assert his worth and dignity emerges in a context where he is denied acknowledgment by state institutions. His violent path is an inversion of Bhabha's productive hybridity; it is a desperate attempt to claim agency within a corrupt and exclusionary system.

Thus, hybridity in *The Yacoubian Building* is both structural and personal. It reflects not only the architectural layering of Cairo but also the social fragmentation and psychological dissonance experienced by its citizens. Rather than functioning as Bhabha's "third space" of cultural negotiation, hybridity in the novel is a site of unresolved contradictions, internal conflicts, and ongoing social crises. It is where colonial residues, modern bureaucracies, and traditional norms coexist without reconciliation.

Al-Aswany's portrayal of hybridity is not celebratory; it is a critical reflection of a society where identities are continuously reshaped but rarely integrated. In this complex landscape, Egyptian identity remains a contested, fractured construction, perpetually navigating the tensions between history, globalization, and social inequality.

The analysis of Palestinian literature reveals that hybridity in this context significantly challenges traditional postcolonial theories. Bhabha emphasizes that hybridity emerges in an "in-between" space of cultural enunciation where meaning lacks any "primordial unity or fixity" (Bhabha, 1994: 37), Palestinian hybridity, as depicted in *The Sleep Thief* by Ibtisam Azem and *Dancing Arabs* by Sayed Kashua, does not offer such emancipatory potential. Instead, hybridity is portrayed as a site of chronic alienation, systemic exclusion, and unresolved identity crisis.

In *The Sleep Thief: Ghareeb Haifawi*, the protagonist is a highly educated Palestinian fluent in Hebrew, who deliberately challenges the prevailing stereotypes of the angry, uncultured Arab. His cultural competence and refined manners lead Nina, a recent Jewish immigrant to Israel, to mistakenly perceive him as Israeli. Unaware of his identity, Nina voices her prejudice: "*Arabs scare me with their eyes full of hatred and anger, their broken Hebrew*" (Azem, 2014). Gharib calmly responds: "*I'm one of those Arabs. Didn't you tell me that my eyes were as 'abundant' as the soil, which was full of milk and honey? I was laughing until I almost fell down. What a strange metaphor, I thought! I am an Arab, Nina*" (Azem, 2014).

This encounter deconstructs the simplistic binaries often present in colonial discourse. Nina's misappropriation of biblical imagery — the "land of milk and honey" — highlights her desire to mythologize the land and her place in it, while her failure to distinguish Gharib's identity reflects the disruptive power of linguistic and cultural hybridity.

However, Gharib's hybridity does not grant him agency. His very name — meaning "stranger" or "alien" in Arabic — symbolizes his perpetual state of displacement. He describes himself as "*a ghost*" (Azem, 2014), an ephemeral figure suspended between histories, unable to claim belonging in either Palestinian or Israeli narratives. Stuart Hall argues that identities are always in flux, shaped through processes of difference and cultural positioning (Hall, 1996). Yet in Gharib's case, this identity process is violently interrupted. His hybrid position is not a negotiation but a psychological burden that isolates him from both communities.

Charles Taylor emphasizes the essential role of recognition in the construction of identity within multicultural societies: "Our identity is partly shaped by recognition or its absence, often by the misrecognition of others." (Taylor, 1994: 25). In the case of Palestinians like Gharib, hybridity does not lead to recognition but to further invisibility and marginalization. His perfect mastery of Hebrew and Israeli social codes is insufficient to secure acceptance, underscoring the limits of hybridity within an exclusionary system.

Similarly, in *Dancing Arabs* by Sayed Kashua, hybridity emerges as a destructive force. The

protagonist, a Palestinian boy studying in an elite Israeli school, is forced to assimilate to the dominant language and culture (Kashua, 2002). His success in adopting Israeli social norms does not lead to genuine inclusion. Instead, he experiences a growing sense of alienation from both Israeli society and his Palestinian heritage.

Kashua's narrative reflects Bhabha's concept of hybridity but subverts its usual liberatory reading. The protagonist's hybrid identity results not in empowerment but in a form of internal exile. The assimilation process leaves him suspended between two worlds, unable to fully belong to either, and ultimately disconnected from his own cultural roots.

In both novels, hybridity is presented as an externally imposed condition rather than a site of cultural negotiation or transformation. Rather than functioning as Bhabha's productive "third space," Palestinian hybridity is depicted as a sustained crisis that generates psychological fragmentation, cultural dislocation, and social erasure.

The analysis of Algerian literature reveals that hybridity in this context is deeply tied to colonial memory, linguistic fragmentation, and the painful negotiation of selfhood. Unlike the Egyptian case, where hybridity emerges in social and class structures, or the Palestinian case, where hybridity is a consequence of forced assimilation, Algerian hybridity is intensely philosophical, linguistic, and corporeal, shaped by the legacy of French colonization and the complexity of post-independence national identity.

In *The Meursault Investigation* by Kamel Daoud, hybridity serves as both a literary intervention and a political reclamation of silenced narratives. The protagonist, Haroun, directly challenges the colonial erasure embedded in Albert Camus's *The Stranger* by re-telling the story from the perspective of the murdered Arab's brother. In a pivotal scene, Haroun murders a Frenchman after the revolution and is scolded by an army officer: "*This Frenchman, you should have killed him with us, during the war, not last week!*" (Daoud, 2015: 138). This moment exposes the performative morality of the post-independence regime, where violence is accepted if it serves the nationalist narrative.

Haroun's existential question — "*Tell me, is that a nationality, 'Arab'? And where's this country everybody claims to carry in their hearts, in their vitals, but which doesn't exist anywhere?*" (Daoud, 2015: 138) — destabilizes the essentialist notions of national identity. According to Homi Bhabha (1994), hybridity opens a "third space" where cultural meanings are renegotiated. However, in Haroun's case, hybridity remains a space of exclusion and unresolved conflict. His final reflection — "*I, too, would wish them to be legion, my spectators, and savage in their hate*" (Daoud, 2015: 143) — reinforces his profound alienation from both colonial and postcolonial societies.

Haroun's narrative embodies Stuart Hall's argument that identities are always in production, shaped by difference and cultural displacement (Hall, 1996: 4). His use of the French language is both an act of postcolonial resistance and a lingering reminder of colonial domination. Charles Taylor's (Taylor, 1994: 25) notion of recognition is also central: Haroun is denied recognition by both the colonial system and the Algerian nationalist framework, remaining an outsider who resists categorization.

In *Tomboy* by Nina Bouraoui, the protagonist, a young girl named Nina, experiences a deeply troubled childhood due to her mixed heritage—her father is Algerian, and her mother is French. This dual background leads to her being judged and misunderstood by both cultural environments. Throughout the novel, Bouraoui frequently uses mirrors and photographs as symbolic elements that emphasize Nina's feeling of estrangement within both identities. These reflective surfaces serve as a lens through which the reader perceives Nina's internal struggle and dissatisfaction with her place in the world. When Nina encounters her image—whether in comparison to others, in mirrors, or in photographs—she becomes increasingly preoccupied with the societal judgments she faces (Barthel, 2012: 1). The hybridity is portrayed through a deeply personal and gendered lens. The protagonist, Nina, navigates life between Algeria and France, never fully accepted in either cultural space. When Nina moves to France, she briefly attempts to erase her hybrid identity by identifying with her

mother's French lineage: "*I am in my mother's house... and all of a sudden my life reflects hers like a mirror. In one night I replace my mother's features*" (Bouraoui, 2007: 68). This moment illustrates her desire to achieve cultural and emotional singularity, but it ultimately proves unattainable.

A more profound moment of identity rupture occurs when Nina looks into a mirror in her Algerian apartment and sees "*an old man with black teeth wearing a red fez*" (Bouraoui, 2007: 49). This reflection temporarily connects her to her Algerian heritage through her grandfather, yet it simultaneously disorients her. Nina perceives herself as male and as belonging to another generation, exposing her fragmented gender and cultural identity. For Bhabha, the mirror might serve as the "third space" where hybrid identities are constructed, but for Nina, this space amplifies her dissonance rather than resolving it.

Nina's constant oscillation between Algerian and French spaces, between masculine and feminine identities, and between childhood and adulthood aligns with Hall's theory that identity is fluid and permanently incomplete. Yet unlike the productive hybridity envisioned by Bhabha, Nina's hybridity is a source of emotional exile. Taylor's theory is also relevant: Nina's identity remains unrecognized in both French and Algerian social frameworks, which deepens her alienation.

Both *The Meursault Investigation* and *Tomboy* depict hybridity not as a celebratory fusion but as a site of unresolved contradictions and chronic dislocation. Algerian hybridity emerges as a perpetual negotiation between languages, histories, genders, and personal memories, without offering clear belonging or cultural reconciliation.

The exploration of Algerian literature demonstrates that hybridity in this national context is a deeply contested, unstable space where colonial residues, national identities, and personal subjectivities collide. Haroun's narrative in *The Meursault Investigation* and Nina's journey in *Tomboy* reveal that hybridity is not a liberating cultural intersection but a site of exclusion, alienation, and perpetual negotiation.

In both texts, hybridity functions as a critical lens through which colonial and postcolonial structures are questioned. However, instead of offering new cultural syntheses, hybridity in the Algerian context often leads to fragmentation, psychological dissonance, and identity crises that remain unresolved. The characters' linguistic, cultural, and gendered fractures prevent them from fully integrating into any single framework of belonging.

Thus, hybridity in Algerian literature is not an endpoint but an ongoing process marked by the struggle for recognition, the weight of colonial memory, and the persistent search for self-definition in a world that refuses to offer stable categories of identity.

Conclusion

This article has examined the representations of hybridity in modern Arabic literature through the analysis of works from Egypt, Palestine, and Algeria. The main idea of the study is that hybridity, contrary to its traditional postcolonial interpretation as a liberating "third space" (Bhabha, 1994), is often depicted in modern Arabic narratives as a source of exclusion, identity fragmentation, and social alienation.

The research demonstrated that in the Egyptian context, hybridity is structurally embedded in architectural spaces, social hierarchies, and personal trajectories, yet it fails to produce cultural synthesis or social harmony. In the Palestinian context, hybridity is represented as a forced, externally imposed condition that leads to systemic marginalization, loss of identity, and political invisibility. In the Algerian case, hybridity is connected to colonial memory, linguistic alienation, and gendered identity crises, producing characters who exist in a constant state of psychological dislocation.

The main result of the study is the identification of hybridity as a complex and often painful process in modern Arabic literature, where hybrid identities remain suspended between conflicting cultural frameworks and are rarely recognized by society. This challenges the universal application of postcolonial hybridity as a purely emancipatory concept and emphasizes the need to consider regionally specific dynamics when analyzing hybrid identities.

The scientific novelty of the study lies in its comparative approach, which systematically analyzes the function of hybridity across three Arab national contexts using a unified theoretical framework. The research contributes to postcolonial literary studies by offering a more nuanced, localized understanding of hybridity that accounts for the specific socio-political realities of the Arab world.

The study concludes that hybridity in modern Arabic literature is not a final solution but an ongoing, sometimes painful negotiation of identity, recognition, and cultural belonging within the complex legacies of colonization and modernity.

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ҚАЗІРГІ АРАБ ӘДЕБИЕТІНДЕГІ ГИБРИДТІЛІК ЖӘНЕ ИДЕНТИФИКАЦИЯ: МЫСЫР, ПАЛЕСТИНА, АЛЖИР

Аннотация. Бұл мақалада қазіргі араб әдебиетіндегі гибриділік феномені Мысыр, Палестина және Алжир мәтіндерінің салыстырмалы талдауы негізінде зерттеледі. Зерттеудің мақсаты – гибриділіктің постколониялық араб қоғамдарында ұлттық идентификацияның

қалыптасуына қалай әсер ететінін және оның мәдени келіссөздердің кеңістігі немесе, керісінше, жүйелі шеттету құралы болып табылатын-тұрмайтынын анықтау. Жұмыстың өзектілігі – гибридтілік үнемі азат етуші үдеріс ретінде қарастырылатын үстем постколониялық түсінікті қайта қарастыруында. Зерттеудің ғылыми жаңалығы – үш түрлі араб аймақтарындағы гибридтіліктің репрезентациясын біртұтас теориялық модель шеңберінде салыстырмалы түрде зерттеуде. Мақалада Алаа әл-Асуани (*Якобян гимараты*), Ибтисам Азем (*Ұйқы ұрысы*), Саид Кашуа (*Билеп жүрген арабтар*), Камель Дауд (*Мерсо тергеуі*) және Нина Бурауи (*Томбой*) шығармаларындағы гибридтіліктің қызметіне жаңа көзқарас ұсынылады. Зерттеудің негізгі міндеті – таңдалған мәтіндердегі гибридтілік көріністерін анықтап, олардың қазіргі араб идентификациясын қалыптастырудағы әсерін бағалау. Жұмыстың практикалық маңыздылығы – постколониялық әдеби зерттеулер мен араб идентификациясын қалыптастыру жөніндегі ғылыми дискурсты кеңейтуге қосатын үлесінде. Зерттеу әдістемесі салыстырмалы әдеби талдауға және постколониялық теорияны қолдануға негізделген. Теориялық негіз ретінде Хоми Бхабха, Стюарт Холл және Чарльз Тейлор еңбектері алынды. Бұл тұжырымдамалар гибридтілікті, идентификациялық таңдауды және мәдени танылу үшін күресті зерттеуге мүмкіндік береді. Жүргізілген талдау қазіргі араб әдебиетіндегі гибридтілік көбінесе мәдени синтезге емес, әлеуметтік фрагментацияға, психологиялық дезориентацияға және тұрақты шеттетуге әкелетінін көрсетеді. Египет, Палестина және Алжир контекстінде гибридтілік отарлық жады, жаһандану және тиістілік сезімін іздеу арасындағы шешілмеген қайшылықтарды бейнелейді. Зерттелген шығармаларда гибридтілік түпкілікті шешім емес, үнемі жалғасатын және жиі ауыр идентификациялық ізденіс процесі ретінде көрінеді.

Түйін сөздер: гибридтілік, постколониялық идентификация, қазіргі араб әдебиеті, Мысыр, Палестина, Алжир, әлеуметтік шеттету, мәдени фрагментация.

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ГИБРИДНОСТЬ И ИДЕНТИЧНОСТЬ В СОВРЕМЕННОЙ АРАБСКОЙ ЛИТЕРАТУРЕ: ЕГИПЕТ, ПАЛЕСТИНА, АЛЖИР

Аннотация. В данной статье исследуется феномен гибридности в современной арабской литературе на основе сравнительного анализа египетских, палестинских и алжирских текстов. Цель исследования — определить, как гибридность влияет на формирование национальной идентичности в постколониальных арабских обществах и служит ли она пространством культурных переговоров или, напротив, механизмом системного исключения. Актуальность работы заключается в том, что она ставит под сомнение доминирующее постколониальное представление о гибридности как об изначально освобождающем процессе. Научная новизна состоит в сравнительном подходе, позволяющем анализировать репрезентации гибридности в трёх различных арабских регионах в рамках единой теоретической модели. В статье предложен новый взгляд на функционирование гибридности в произведениях Алаа аль-Асуани (*Здание Якобяна*), Ибтисам Азем (*Похититель сна*), Саида Кашуа (*Танцующие арабы*), Камеля Дауда (*Расследование Мерсо*) и Нины Бурауи (*Сорванец*). Основная задача исследования — выявить проявления гибридности в выбранных текстах и оценить их влияние на конструирование современной арабской идентичности. Практическая значимость работы заключается в её вкладе в развитие постколониальных литературоведческих исследований и в расширении научного дискурса о формировании арабской идентичности. Методология исследования основана на сравнительном литературном анализе с использованием

постколониальной теории. В качестве теоретической базы использованы труды Хоми Бхабхи, Стюарта Холла и Чарльза Тейлора. Эти концепции позволяют исследовать гибридность, процессы идентификационного выбора и борьбу за культурное признание. Проведённый анализ показывает, что гибридность в современной арабской литературе зачастую приводит не к культурному синтезу, а к социальной фрагментации, психологической дезориентации и устойчивому исключению. В египетском, палестинском и алжирском контекстах гибридность отражает неразрешённые противоречия между колониальной памятью, глобализацией и поиском чувства принадлежности. В исследуемых произведениях гибридность предстаёт не как итоговое решение, а как постоянный и зачастую болезненный процесс идентификационного поиска.

Ключевые слова: гибридность, постколониальная идентичность, современная арабская литература, Египет, Палестина, Алжир, социальное исключение, культурная фрагментация.

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