

Postcolonial Hybridity, Double Consciousness, and Counter-Memory in Viet Thanh Nguyen's *The Sympathizer*

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ABSTRACT

The Sympathizer by Viet Thanh Nguyen (2015) became a milestone of novel literature to question the mainstream suppositions of the Vietnam War and enact the dysfunctional identity of refugees. Scholarship has tended to study hybridity, or the dual consciousness or counter-memory, individually rather than focusing on how the two frameworks intersect, despite much critical attention. This paper fills that gap by exploring how Nguyen incorporates this three-dimensional approach, building a fractured and resistant postcolonial identity. Basing the research on a qualitative textual approach, which is based on postcolonial literary criticism, the author employs the theories of hybridity, the concept of double consciousness, and the counter-memory in close readings of the significant passages in the novel. This discussion makes it evident that hybridity is reflected in the divided lineage and shifting loyalty of the narrator; the concept of a dual consciousness is reflected in his divided self-perception as viewed by more than one gaze; and counter-memory is manifested in his confession, satire, and critique of American cultural memory. In combination, these results indicate that *The Sympathizer* develops an intricate paradigm of postcolonial subjectivity that subverts the East/West dichotomies and rediscovers the oppressed refugee and history. The paper adds to the postcolonial and diaspora literature by providing a comprehensive framework that illuminates the interdependence of identity and memory in diasporic literature.

Keywords: Counter-memory, Diaspora, Double Consciousness, Hybridity, Postcolonial Identity

INTRODUCTION

The Vietnam War is one of the most debatable moments in contemporary world history that has already influenced not only international relationships but also the overall memory of countries and people. Cultural products like films, novels, and memorials in the United States have tended to tell the story of the war through the experience of the American trauma, with the pain of soldiers in the foreground and the silence of the Vietnamese in the background. *The Sympathizer* (2015) by Viet Thanh Nguyen, the 2016 Pulitzer Prize for Fiction winner, is a paradigm shift. It follows the life of a half-Vietnamese, half-French communist mole who acknowledges his life as a South Vietnamese refugee in the United States, where every aspect of the storytelling, including satire, espionage, and metafiction, divides the truths of identity, lies, and memory (Wolfson, 2023; Hua and Yudan, 2024).

The novel is significant not only for its political critique but also for its capacity to dramatize the psychological burdens of the refugee subject. There is constant reference by the narrator to the fact that he is a man of two faces and two minds, which alludes to the Du Boisian dilemma of double consciousness (Du Bois, 2022, p. 15). His spy life forces him to play both ends against each other: he is a loyal communist in the North but a loyal refugee companion, and is at the same time suspicious of both. Nguyen interrupts the memory of the war, parodying Hollywood portrayals of it and foreshadowing the untold stories of the Vietnamese, thus forming what Zuckerman (2023, p. 245) describes as an anti-archive of the voices of the refugees.

Although the novel has garnered considerable scholarly attention, much of it has focused on either the sexist satire of American imperialism or the metafictional critique of the Vietnam War. The focus of some analyses is on hybridity and ambivalence (Tran, 2025), some on divided consciousness (Li and Pillai, 2025; Pham, 2021), and others analyze counter-memory as a historiography (Wolfson, 2023; Pham, 2018). What is missing is a

comprehensive account that links these three dimensions as to how Nguyen applies them jointly to create a model of postcolonial identity that is fractured, ambivalent, and resistant.

This paper seeks to address that gap. It will initially examine how *The Sympathizer* performs postcolonial hybridity in the liminal life of its protagonist, who is a Vietnamese, French, communist, and American. Second, it will discuss how the novel dramatizes the idea of the double consciousness based on the definition of the term two-ness by Du Bois, used to understand the psychic fragmentation of the narrator. Third, it will address how the narrative engages in the practice of counter-memory and rewrites the mainstream American narratives about the war as it anticipates the Vietnam/repressed side of the narrative. By using these goals, the study will indicate that *The Sympathizer* does not just depict divided subjectivity, but it restores cultural memory to the marginalized.

The following central question guides this inquiry: *How does Viet Thanh Nguyen's The Sympathizer employ postcolonial hybridity, double consciousness, and counter-memory to construct a postcolonial identity that dramatizes individual fracture while reclaiming silenced histories against dominant cultural narratives?*

LITERATURE REVIEW

The academic interest in Viet Thanh Nguyen's *The Sympathizer* (2015) has grown considerably over the last few years. The novel confronts the narratives of the war promoted by researchers, including Hua Ma (2024) and Wolfsan (2023), by preempting Vietnamese voices that were suppressed in the U.S. historiography and popular culture. Although the individual concepts of each of these concepts have been discussed, the overlap between them has not been exhaustively dealt with. The subsequent subsections thus summarize prevailing discussions regarding each theme and bring to the fore the scholarly landscape into which this research intrudes.

Postcolonial Hybridity

One of the most fruitful frameworks in the analysis of *The Sympathizer* has been the idea of postcolonial hybridity. According to the theory of thinker Homi Bhabha (2012), the so-called Third Space characterizes the cultural and ideological space formed in the interstices between the colonial power and resistance forces through hybridity. Hybridity, as Tran (2025) points out, is enacted by the protagonist of *The Sympathizer*, who is not a harmonious synthesis but a compounding negotiation of conflicting affiliations: French-Vietnamese descent, Catholic upbringing, communist ideology, and immersion in American culture.

Recent studies have highlighted both formal and thematic aspects of the novel in terms of hybridity. According to Pham (2021), Nguyen creates a hybrid genre, which is a spy, and, at the same time, a confession of the refugee and political satire, and, consequently, a hybrid identity of the main character. Gheytasi (2023) also states that the duplicity becomes a narration and a state of identity of the text. In the same vein, Ahmed (2025) emphasizes the overlaps of hybridity and trauma and demonstrates how the broken identity of the narrator indicates the psychic harm of displacement.

Double Consciousness

A second important paradigm that has acquired momentum in the academic literature on *The Sympathizer* is the notion of double consciousness as introduced by Du Bois. Du Bois explains the state of two-ness that African Americans live in (*The Souls of Black Folk*, 2022) when they have to see themselves through their lens and through the eyes of a predominantly white society. The description of the narrator as a man of two minds is quite understandable, as the self-definition of the narrator in the novel by Nguyen is a direct echo of the formula by Du Bois.

Li and Pillai (2025) assert that Nguyen establishes the concept of double consciousness in the Asian American setting, where the refugee subject is alienated twice by the American world, which requires him to assimilate, and the Vietnamese world, which believes that he has betrayed them. Pham (2021) also emphasizes the fact that the espionage system present in the novel heightens the weight of the double consciousness because the narrator should act as loyal to several parties and at the same time be faithful to no one. Stanley (2020) underscores the role of the confessional format to dramatize this split vision, forcing the protagonist to narrate himself to the

audience of both Americans and Vietnamese. Bosman (2019) also adds that duplicity is not merely forced but internalized to the point that it forms a self that is constantly torn.

Counter-Memory

The third theme is the counter-memory, which has been especially significant in the work of the scholars who concentrate on how Nguyen criticized American culture to represent the Vietnam War. In his writings, Michel Foucault (1980) describes counter-memory as counter-historical memory practices that undermine dominant histories and recover the marginal history. Counter-memory in the book *The Sympathizer* also follows several strategies: the confessional testimony of the narrator, a war-movie parody, and a revelation of the experiences of refugees that had been swept off the American agenda.

Wolfson (2023) claims that Nguyen purposefully juxtaposes the voice of refugees to the imperial archive of the U.S. cultural memory, and the image shows how the American narratives systematically suppress the Vietnamese voices. Similarly, Hua and Yudan (2024) reveal that the novel claims the existence of a presence of refugees that disrupts the dominance of Western historiography. Zuckerman (2023) confirms that confession turns the narrator into a witness and historian to reclaim the power to narrate the history bottom-up. More recent writing by Pedrini (2020) theorizes the story by Nguyen as a hybrid archive that combines fiction, testimony, and satire to disrupt national boundaries of memory.

Research Gap

Nevertheless, these strands have been pursued, to a large extent, individually. What is wanting is a detailed account that unites these three frameworks to demonstrate how Nguyen manages to dramatize fractured identity and recover silenced histories at the same time. This paper fills that gap by exploring the interplay of hybridity, double consciousness, and counter-memory in *The Sympathizer* to create a postcolonial identity that is disjointed, ambivalent, and resistant.

Theoretical Framework

This study draws on three interrelated theoretical perspectives: postcolonial hybridity, double consciousness, and counter-memory. Hybridity, as conceptualized by Homi Bhabha, refers to identities formed within the “Third Space” between colonial power and resistance, where cultural purity is destabilized and ambivalence becomes constitutive rather than incidental. In this study, hybridity is treated as a structural condition of identity negotiation shaped by competing ideological systems. Double consciousness, introduced by W. E. B. Du Bois as a condition of “two-ness,” illuminates the psychic tension of seeing oneself simultaneously through one’s own perception and through the gaze of a dominant society. Applied beyond its original context, it functions here as an analytical lens for examining diasporic self-division. Counter-memory, derived from Michel Foucault, designates subversive acts of remembering that challenge dominant historiographies and recover marginalized voices. Together, these frameworks provide an integrated model for analyzing how *The Sympathizer* constructs fractured subjectivity while simultaneously resisting imperial erasure through narrative intervention.

METHODOLOGY

The methodology framework of this paper is created to answer the main research question: *How does The Sympathizer* by Viet Thanh Nguyen use postcolonial hybridity, double consciousness, and counter-memory to create a postcolonial identity that performs dramatization of fracture as a reclamation of silenced pasts? The qualitative textual approach is best suited to the literary and theoretical nature of the inquiry. This paper follows a postcolonial literary criticism-qualitative textual analysis design, therefore.

Research Design

The present research adopts a qualitative, interpretive study that is based on a literary analysis. Instead of testing hypotheses or producing statistical generalizations, the research aims to interpret the narrative structures, themes, and subjectivities that appear in *The Sympathizer*. The objective is to produce a theoretically informed reading that would position the novel in larger discussions in postcolonial studies and in memory studies.

Textual Analysis as Method

The nature of the primary data justifies the methodological choice of textual analysis: Nguyen's *The Sympathizer*. **Textual passages were selected through purposive sampling, focusing on scenes where identity conflict, ideological negotiation, and acts of narrative resistance are narratively intensified. Rather than relying on isolated quotations, the analysis prioritizes recurring motifs, structurally significant episodes, and moments of self-reflexive confession. This selection strategy ensures that the interpretation reflects broader narrative patterns rather than anecdotal instances.** Textual analysis in this work involves a close reading of the novel to find passages in which hybridity, double consciousness, and counter-memory are represented. Such textual examples are going to be discussed in terms of thematic analysis, focusing on narrative structure, characterization, and metafictional elements. It is a dialogical interpretive process: themes in the novel are read against the theoretical frameworks, and the theories themselves are tried and stretched through the text.

Data Collection

The novels are the main information in this study. Close reading will be applied to *the Sympathizer* and specific attention to the different scenes that expose the narrator through his confessions, hypocrisy as a spy, and the scene where he participated in a film shooting, which questions the Hollywood image of the war. Peer-reviewed articles, monographs, and book chapters will be utilized as supporting data to place interpretations in context and to locate them within existing debates.

Analytical Procedures

The analysis will be conducted in three steps. To start with, thematic analysis of the novel will determine the examples of hybridity, double consciousness, and counter-memory. This is done by picking representative passages and grouping them by thematic relevance. Second, interpretive analysis will bring these passages to theoretical concepts. This interpretive process is directed by the model of thematic analysis (identification, analysis, and reporting of patterns in data) by Braun and Clarke (2006).

Methodological Limitations

As an interpretive qualitative study, the analysis remains theoretically situated and does not claim exhaustiveness. Alternative readings of the novel remain possible, and the selection of passages inevitably reflects analytical positioning. This limitation is acknowledged as part of the reflexive nature of literary inquiry.

ANALYSIS

Postcolonial Hybridity.

The novel starts with a confession that prefigures deception because the narrator is duped: "*I am a spy, a sleeper, a spook, a man of two faces and two minds*" (Nguyen, 2015, p.1). This introductory statement places the notion of hybridity as not an accident but as a determinant of the identity of the protagonist. His mixed heritage: a Vietnamese mother and a French priest, makes him automatically a child of crossbreeding. In Vietnamese society, he is simultaneously appropriated and denied: he is acknowledged when we need a tool, but he is stigmatized as metis when we insist on purity. Pham (2021) emphasizes that Nguyen uses the spy model intentionally to put hybridity into the limelight of performance: the narrator is forced to change according to the various audiences, assuming the roles of various other selves but never becoming complete.

Having been raised in a Catholic atmosphere with French influences and immersed in Vietnamese culture, he is equally proficient in various cultural idioms. Such adaptation turns out to be a survival weapon, as he succeeds in penetrating American institutions. It also makes him even more alienated, who states: "*I could pass in many worlds but belonged to none*" (Nguyen, 2015, p. 45). This quote repeats what Hall (1990) noted that diasporic identity is defined by continual negotiation, and is never at home. The hybridity of the narrator is, therefore, both a privilege and a pain: it gives access to various communities, but also deprives them of the safe belonging to each.

One of the most impressive examples of hybridity is the uncomfortable incorporation of the narrator into American society. Though he is accepted as an ally, he is always distrusted: "*In the eyes of the Americans, I was both their ally and their enemy, a curiosity they could never quite trust*" (Nguyen, 2015, p. 112). This observation shows how mimicry has been characterized as ambivalent by Bhabha (1994): the colonized subject is similar to the one that colonized it, except in aspects that are unsettling and threatening to the colonial authority. The capacity of the narrator to embrace the codes of the American culture makes him valuable, but his foreignness makes him irreducibly suspect. Gheytsi (2023) claims that Nguyen employs such a duplicity to disclose the contradictions of American multiculturalism that requires assimilation but not total acceptance. As Tran (2025) notes, this hybridity of the works of diasporic literature shows not only the creative possibilities of overcoming boundaries but also the feeling of alienation by not belonging.

Divided loyalties also dramatize hybridity through the relationships the narrator has. His two best friends, Bon, an anti-communist fanatic, and Man, a communist fanatic revolutionary, are on opposite ideological extremes. Sandwiched between the two, the narrator tries to reside in both worlds, and this reflects his greater identity struggles. According to Ahmed (2025), such "traumas of divided loyalty" are depicted in the diasporic literature and become core to the postcolonial subjectivity. When the narrator tries to make Bon accept Bon as a friend and Man as an ideological brother, there is evidence of hybridity between the two concepts: indeed, he is a relative of both camps, but a political one of neither.

The last example can be seen through his contemplation of the opposites that he is: "*I was both revolutionary and reactionary, an idealist and a betrayer, an Oriental and an Occidental*" (Nguyen, 2015). Such a self-explicit description makes hybridity an unavoidable situation. To the main character of Nguyen, hybridity is not a mere cultural mix but existential fragmentation. It is what allows him to manoeuvre around a multifaceted world, and yet it is what condemns him to eternal ambivalence. There is still a split among scholars on whether hybridity is to be understood as empowering or incapacitating. Tran (2025) writes in support of its possible agency and resistance space, whereas Li and Pillai (2021) focus on its devastating effects on coherent selfhood. The novel by Nguyen is a combination of both points of view at the same time: hybridity is tactical and, at the same time, suffocating, free, and alienating.

Double Consciousness.

The narrator displays his fragmented identity in the first pages: "*I am a spy, a sleeper, a spook, a man of two faces and two minds*" (Nguyen, 2015). The two minds do not exist harmoniously; they are in a state of tension at all times, pulling him in opposite directions. As noted by Li and Pillai (2025), Nguyen transfers the concept by Du Bois to the world of Asian Americans and refugees, where the divided identity of the subject is not only racial, but also ideological. The narrator is split between his allegiance to his communist comrades and the affiliation with his refugee community, between his affection for his nation of origin and being engulfed in America. His spy status heightens this division; to survive, he must adopt multiple personas. To confess, he must recognize that living a complete life is impossible.

Meanwhile, the realm of double consciousness is not restricted to the sphere of race but also to ideological loyalty. This rift is summed up by the friendship of the narrator with Bon, a South Vietnamese loyalist, and Man, a communist revolutionary. Between these conflicting poles, he tries to strike a balance between the commitments that are impossible to reconcile. He thinks: "*I was both revolutionary and reactionary, an idealist and a betrayer*" (Nguyen, 2015, p. 178). This is what the psychic weight of double consciousness discloses: to be both and not to be, to live in the statistically absurd. Pham (2021) posits that the spy network blows this duality out of proportion, forcing the narrator to act loyally to several parties, yet does not fit in any of them. It not only results in duplicity but also immense alienation, since he cannot find any solid point of reference in his identity.

The split vision of the narrator is also dramatized in his role as mediator of the culture. He attempts to push the idea of having an authentic representation of the Vietnamese when he is invited to consult on the Hollywood film about the Vietnam War, but his suggestions are ignored. He takes a bitter note that Vietnamese characters are mute extras, effaced from their history. Here, the narrator is in a state of dual consciousness, both culturally and politically: he views the war through the prism of American cinema, which overrides Vietnamese subjectivity, and at the same time, understands the war as a traumatic experience. This dual recognition underlines the

alienation of Du Bois. Zuckerman (2023) points out that in the novel, the confession marks a transition to this split-viewpoint: the narrator is forced to give his narrative in his own voice but influenced by the demands of the interrogator, which is impossible to describe as belonging to only one author. There is another exposing episode when the narrator explains his role in the refugee community: *"To my countrymen, I was a brother in exile; to my comrades, I was an agent of the revolution; to myself, I was always both and never enough"* (Nguyen, 2015, p. 221).

This text emphasizes the plurality of gazes: national, ideological, and personal, which tear up his subjectivity. It reminds me of a concept by Gilroy (1993), the Black Atlantic, in which the perpetual negotiation of the border condition characterizes diasporic identities. This bargaining proves to be a burden in Nguyen's novel, compelling the narrator to acknowledge his many unfinished aspects. According to Ahmed (2025), it is not the first time that such divided loyalties are brought up in diasporic literature, and belonging is never complete and unchallenged.

Counter-Memory

Counter-memory is also acknowledged in the field of literary research as one of the most important means through which a postcolonial or diasporic text challenges the hegemonic historiography (Hirsch, 2012; Simko, 2020). *The Sympathizer* by Viet Thanh Nguyen is an undoubtedly striking example of this practice, aimed at deliberately reaccounting the Vietnam War not through American cultural lenses, but through the voice of the Vietnamese, and imposing Vietnamese voices onto a history that has systematically silenced them. This novel is not merely a narrative of events but one that poses questions about the way that memory is put into practice, mediation, and contestation.

Since the beginning, the narrator positions himself as an opposing force to the dominating discourses, as he writes about his people as not seen, not needed, and not heard: *We were the unwanted, the unneeded, and the unseen. We were refugees, and we carried within us the memory of two worlds"* (Nguyen, 2015, p. 243). This quote carries with it counter-memory as it asserts the continuity of the refugee memory despite its destruction.

The Hollywood film episode is one of the strongest counter-memory scenes of the novel. The narrator is invited to consult on the script of a movie about the Vietnam War and tries to provide some authentic Vietnamese viewpoints, but his efforts are rejected. He bitterly observes: *"Our role in the movie was to be mute. We were to die wordlessly, so that others could speak of virtue and sacrifice"* (Nguyen, 2015, p. 154). This text presents the violence of representation: the lives of the Vietnamese are to be cinematized and deprived of voice in the narration of their history. However, through telling this erasure, Nguyen enacts counter-memory--he opens up the repressive practices of American culture. He recreates the Vietnamese presence within the same narrative that was trying to make it disappear. Wolfson (2023) takes this scene to mean that Nguyen is directly confronting the imperial archive of Hollywood that has dominated the memory of the war worldwide.

The confessional form of the novel is also a sign of counter-memory. In a life story, the narrator recounts his life story, composing a confession, which is both forced by authority and opposed to authority. He reflects: *"I confessed not only to what I had done but also to what I had seen, to what others refused to remember"* (Nguyen, 2015, p. 289). In this case, confession serves as an instrument of counter-memory: the narrator demands to remember the things that have not been mentioned in official discourses. Here, the notion of postmemory provided by Hirsch (2012) can be applied because the confession of the narrator is not only a personal memory but also an inheritance of trauma that needs to be conveyed to future generations. Muyumba (2025) describes the procedure of Nguyen as a hybrid archive, that is, a mixture of testimony, satire, and fiction that disrupts the borders of national memory.

There is another example of counter-memory in the meeting of the narrator with the American cultural hegemony. He notes how Americans remember the war as their tragedy, ignoring Vietnamese suffering: *"The Americans dreamed of returning home to forget, while we who had no home could not"* (Nguyen, 2015, p. 325). This observation points out the asymmetry of memory: to Americans, it is possible to forget things, but to Vietnamese refugees, memory is unavoidable. Simko (2020) reminds us that memory is selective at all times and is a product of power structures. The novel by Nguyen rejects the selective memory of the empire and insists on the continuation of the memory of the refugees as resistance. The politics of memory production are revealed in the novel through a comparison of American forgetfulness and Vietnamese compulsion to remember.

To sum up, counter-memory in *The Sympathizer* functions at several levels: the insistence of the community populated by refugees on the memory, the unmasking of the erasure in Hollywood movies, the confession of the prohibited silence, and the denunciation of the American forgetfulness. In such strategies, Nguyen forms what Pedrini (2020) defines as a hybrid archive, an archive that opposes imperial histories and recovers silenced histories. Through foreshadowing the voices of the unseen and undesired, the novel itself does the act of counter-memory by reminding the reader that history is not an objective document, but a disputed space where traditionally marginalized voices struggle to gain a voice.

Combined, the three strands of analysis demonstrate how *The Sympathizer* dramatizes fragmented postcolonial subjectivity in a manner that encompasses both hybridity and the double consciousness and counter-memories. The hybrid identity of the narrator places him in an intermediary place of perpetual insecurity of belonging; his dual consciousness adds to this rupture by compelling him to exist on many fronts and on many levels; and his counter-memory makes personal confession a means of collective resistance, rewriting histories that had attempted to banish refugees. The combination of these dimensions allows the novel by Nguyen not only to show the plight of one spy, but to reveal the much larger predicament of the diasporic life and the politics of memory impersonations. This synthesis preconditions the subsequent discussion, which will assess the response of these findings to the research question and their role in broader discussions on postcolonial, refugee, and memory studies.

DISCUSSION

The discussion aims to explain the analysis findings through the central research question and objectives set. As the analysis revealed, the postcolonial hybridity, double consciousness, and the sense of counter-memory are not fetishistic themes in Viet Thanh Nguyen's *The Sympathizer*, but rather mutually reinforcing aspects of storytelling and identity. As the discussion below ascertains, it evaluates how the novel internalizes these concepts, how internalization of these concepts answers the question under research and how far the research objectives have been achieved.

The discussion also highlights the contribution of the research to the academic debates. Earlier studies tended to isolate hybridity, double consciousness, or counter-memory. Conjunctivating them, this paper offers a more detailed analysis of *The Sympathizer* as a novel that not only dramatizes fractured subjectivity but also criticizes the politics of cultural memory. By so doing, it intersects literary analysis with postcolonial and memory studies, and it fits into the more inclusive discussions of the way in which diasporic literature intrudes into the historical discourse. This combined approach aligns with Zuckerman's (2023) idea that confession in Nguyen's novel transforms the refugee into a witness and historian. However, it expands upon his argument by demonstrating that hybridity and double consciousness are crucial to understanding this role.

In conclusion, it can be seen that, in the discussion, Nguyen depicts in her novel the complexities of postcolonial identity in relation to hybridity, double consciousness and counter-memory. *The Sympathizer* not only narrates the crisis of the fractured self, but also contributes to the discussions of diaspora, memory, and postcolonial subjectivity on the larger scale. The work therefore offers a more comprehensive insight into Nguyen as a figure in the literary and theoretical field by demonstrating that his novel is an embodiment of the strength of the diasporic voice to fight against erasure and to rewrite the cultural history.

CONCLUSION

This paper aimed to analyze the use of postcolonial hybridity, double consciousness, and counter-memory in *The Sympathizer* by Viet Thanh Nguyen in developing a postcolonial identity that both dramatizes fracture and reclaims silenced histories. Using this key research question, the analysis was based on close readings of the novel.

The initial important observation was that of hybridity. The genealogy of the main character, their political and cultural enactments, reflect the idea of the Third Space presented in the works of Bhabha (2012), wherein the identities are not absolute but instead negotiated, and the ambivalence becomes the new standard. *The Sympathizer* is both empowering and debilitating, as the narrator can cross borders and adapt to changing

situations. Still, on the other hand, he is damned to constant suspicion and alienation; the second discovery enlightened double consciousness. Based on Du Bois (2022) and subsequent variations, the analysis revealed that the narrator sees the broken vision of two-ness, where he sees himself through a multiplicity of gazes: American, Vietnamese, and communist, and in none of them feels complete. This mental divide melodramatizes the price of diaspora and dispossession, but also gives a critical view of power and identity. The third discovery was on counter-memory. The novel rewrites the history of the Vietnam War that dominated, and reveals the silences of American cultural memory and the voice of refugees. Nguyen does such work, through confession, satire, and parody of Hollywood images, what Foucault (1980) termed counter-memory: the retrieval of repressed experience that disrupts hegemonic histories.

The works of this research are theoretical and literary. Theoretically, the study incorporates three frameworks that are usually researched separately and shows how hybridity, double consciousness, and counter-memory overlap in diasporic literature. This comprehensive view adds to the study of postcolonialism because it provides a more extensive description of the fractured subjectivity. The study is a contribution to Nguyen's scholarship by demonstrating that *The Sympathizer* is genre-defying and a hybrid record of refugee experience.

These findings have implications that go beyond the novel. They emphasize the way that diasporic literature works in general: as personal witnessing and as cultural critique. Such texts, by anticipating ambivalence, fracture and resistance, disrupt reductionary narratives of nationalism, assimilation, or victimhood.

On the part of recommendations, future research can go a step further with this analysis. To illuminate transnational tendencies of fragmented subjectivity, one might examine the effectiveness of Nguyen's strategies of hybridity, double consciousness, and counter-memory as compared to the strategies of other authors of the diasporas.

To sum it up, this paper has shown that *The Sympathizer* is much more than a story of a spy between loyalties. It is a literary intervention in that it dramatizes the fractures of postcolonial identity and also reclaims suppressed histories through counter-memory. Through the combination of hybridity, the concept of double consciousness, and counter-memory, the novel offers an immense commentary both on imperial power and the struggle of the diaspora, and it serves as a reminder that memory and identity are not fixed, in movement.

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