

Dedications

I dedicate my master dissertation to,

My Late grandmother, Many...

My beloved mother and father, brothers and sister.

My gorgeous best friends: Melissa and Lydia.

My beautiful Aunts.

And to Jin Léi

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Abstract

The present work is a comparative study of Rudyard Kipling's *Kim* (1994) and Yasmina Khadra's *Ce que le jour doit à la nuit* (2009). Its main focus is made on the differences as well as similarities between the two aforementioned novels. To reach our objectives, we have made use of some key theoretical concepts borrowed from postcolonial theories put forward by Frantz Fanon in his *The wretched of the earth* (1963), *Black skin, white masks* (1986), Edward Said's *Orientalism* (2003), and W.E.B Du Bois's *The soul of black folk* (2003). As a whole, the dissertation is divided into two main chapters. While the first chapter is devoted to examining the issue of "knowledge and power" as the ultimate weapons of the West, the second chapter is delving on studying "identity", "crisis", "alienation" and "privilege". After a detailed discussion, we have come to several findings as the fact that both works highlight on the importance of identity crisis resulting from the two respective colonial systems, namely the British colonialism in the case of Kipling's *Kim* and the French colonialism in Khadra's *Ce que le jour doit à la nuit*, or the authors' tendencies to use postcolonial strategies in order to reveal that knowledge and power operate over the colonial and postcolonial subjects. Finally, we may say that the two works contain some similarities at the level of themes and characters' development, yet, it remains that both authors are highly marked by their divergent attitudes and opinions towards colonial rules and postcolonial issues.

Key words: Alienation, colonialism, identity, knowledge, orientalism

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I. General Introduction

Who in India or Algeria today can confidently separate out the British or French component of the past from present actualities, and who in Britain or France can draw a clear circle around British London or French Paris that would exclude the impact of India and Algeria upon those two imperial cities?(Said, 1994, p.16).

Accordingly, both Algeria and India were very important colonies for France and Britain respectively, as both of the center and the center periphery bear with them the scars of the colonial past. To expand further on Said's documentation, art in general and literature in particular were the tools used during the colonial era, along with the means that existed in that period, such as media and journalism. It was a way to spread the imperial ideology and also a tool to justify modern colonialism. Building on the notion of colonial themes, many authors such as Charles Dickens, E.M Foster, and Rudyard Kipling among many others, tended to write about the native people as being uneducated and in need of a master to enlighten and civilize them, and this is known as "la mission civilisatrice". By contrast, the anti-imperialist authors, in particular Chinua Achebe, Ngugi Wa Thiong'o, and Mouloud Mammeri to cite but a few refused the ambivalent tendency in literature by showing that these supposedly uncivilized societies and colonized lands had once a civilization, culture, language, and most importantly, moral values. Interestingly, then, the focus of this research is a comparative study of Rudyard Kipling's *Kim* (1994) and Yasmina Khadra's *Ce que le jour doit à la nuit* (2009).

Both Kipling and Khadra include historical aspects in their works with a remarkable divergence that can be observed in the way each author portrays the colonial presence. While in *Kim*, for instance, Kipling is illustrating a

society living in harmony where the divergent and multiple cultures are accepted, Khadra is exposing the injustice of the colonizer towards the natives and depicts the harsh reality without any filter. This comparative study allows us to not only discuss how the colonized and the colonizer shape their reality, but also explores colonial ideologies alongside the identity crises of the characters, their alienation and also colonial trauma and resistance strain developed against all shades of power being that of colonialism, or that of violence.

The aim of this study is to show how the colonizer and the colonized are affected by the colonial history. Despite the different historical contexts, languages, geographical distance, and periods pertaining to both works, the two aforementioned narratives are comparable. In addition, the pertinence of such a study resides especially in the fact that both authors diverge ideologically, as being nationalist versus imperialist. However, before discussing this theme it is important to take a look over the existing literary critics already made about the two novels.

The Review of Literature

Rudyard Kipling's and Yasmina Khadra's novels have reviewed a great amount of critics' attention and led to an uncountable research and criticism due to the interesting themes that they displayed in their works. To begin with, Tim Christensen (2012), in his article "The unbearable whiteness of being: Misrecognition, pleasure, and white Identity in Kipling's *Kim* (1994)", discussed the "white identity" of Kim in relation to imperialism and colonialism. In this context, the critic contends that:

This insight is crucial to understanding Kim, for Kipling creates an ideal of British colonial identity that does not so easily crumble before ruptures of meaning. With the character of Kim, Kipling imagines a form of imperial identity that is not threatened by its own inconsistency. Kipling carefully constructs a paradigm of a specifically white racial identity that embraces the displacements through which the self is constituted as a form of freedom (Christensen, 2012, p.13).

In other words, the ambiguities surrounding white identity are not viewed as a threat to the colonial system, but rather as a chance to uphold and defend colonial authority. Due to this misinterpretation, colonial powers are able to mask the exploitation, oppression, and violence that serve as the foundation for their rule while projecting an image of beneficence, civilization, and superiority.

Furthermore, in the chapter entitled, “a “white boy... Who is not a white boy”: Rudyard Kipling’s *Kim*, whiteness, and British identity,” Alisha Walters (2018) suggests that *Kim* is a novel that engages with the complexities of racial identity during the 19th century, challenging the dominant ideologies and presenting a more nuanced understanding of race and empire. In this regard, she contends that,

Kim’s racial status in the novel reflects not only Britain’s imperial engagement but also the nineteenth century’s involved and complicated theorizations of racial identity. In *Kim*, Kipling turns earlier and esteemed ideals of British whiteness on their collective heads. In the 1840s and 1850s, for instance, the racial science of ethnography—the discourse that attempted to define and rank human racial and ethnic groups empirically—began to flourish (Walters, 2018,p. 334).

The author makes reference to the development of ethnography, a discipline that began in the 1840s and 1850s and sought to categorize and rank human racial and ethnic groupings according to scientific criteria. This "racial

science" and study offered a basically objective framework for comprehending the alleged inferiority of non-white races, which is used to legitimize colonialism and empire. The author suggests that by presenting a protagonist who defies simple categorization, Kipling's book attacks the field of racial science. Raised in India, Kim is a European boy who identifies with Indian culture and struggles to balance his ties to the Indian people with his attachment to the British Empire. Thus, these strict racial hierarchies of the time, which attempted to categorize all of humanity into different categories of white people, are challenged by this uncertainty.

As far as Yasmina Khadra's *Ce que le jour doit à la nuit* (2009) , Rim Idrissi Azami and Hamza Touzani in their article "Gender Dynamics, Space, and Identity Formation in Yasmina Khadra's *What the Day Owes the Night*" (2008, 2011), argue that space is an essential element for the formation of identity. In this regard the two critics declare that,

That is, Yasmina Khadra's *What the Day Owes the Night* (2008, 2011) offers multiple readings of space which intertwine with identity formation. That is why, analysis in this section focuses on the interplay between space and identity. Each space evoked in the novel contributes to the process of identity formation of the narrator/protagonist. They also help model his identity. In other words, the choice of space in Khadra's narrative is not random. It influences the identity of the protagonist along with the discourse structures that define the narrative (Idriss Azami & Touzani, 2023, p.3).

The connection of space and identity becomes patent as Khadra uses them in parallel to mark the protagonist shift of identity. Younes leaves his Algerian self in Jenane Jato becoming Jonas just by putting his feet in his uncle's house. This proves how the land we leave in, the society, the

atmosphere of the environment is a part of Younes's identity, a slight change of location changed everything in his life.

Interestingly, Djafar Amel mentions in the article "Identité et altérité dans *Ce Que le jour doit à la nuit de Yasmina Khadra*"(2019), that Younes's shift of identity is obligatory to integrate the new society he encounters, she explains that

Younes, revêt une identité qui ne l'appartient pas, il s'appelle désormais Jonas, prénom qui voile sa vraie personnalité, lui génère de nouvelles habitudes et une nouvelle culture, il est persuadé que seule une assimilation à la culture européenne l'aidera à s'intégrer tel son oncle Mahi. On relève que le rejet identitaire développe un désir de se fondre dans le monde supérieur (Djafar, 2019, p.141).

According to Djafar, Younes the protagonist borrows the colonizer's identity, culture, language, and the way of living to integrate the French society and be accepted. He knew that embracing the French culture will permits him to avoid alienation, because he saw how the natives were treated in Rio Salado and Jenane Jato.

Issue in context:

Referring to the literary review above, it is clear that the two literary works were examined by many critics from different standpoints and perspectives as focusing on the symbolic dimension of the setting and the various themes that flout from the two narratives. However, to my best knowledge, no study has so far been ventured to read the two works together. Consequently, there are no comparative works done on this topic. Thus, to fulfill the research objectives, we intend to compare Rudyard Kipling *Kim* (1994) and Yasmina Khadara *Ce que le jour doit à la nuit* (2009) not only in

terms of similarities, but also in terms of differences. It is important to mention that Yasmina Khadra is not influenced by Rudyard Kipling according to our findings. As a result, the differences are not writing back for Kipling, but instead we are going to focus on the literary and historical affinities because of the common themes treated by both authors.

Along with this comparative study, we will use Frantz Fanon's theory put forward in *The wretched of the earth* (1963) and *Black skin, white masks* (1986) under the auspices of Edward Said's *Orientalism* (2003) and *Culture and Imperialism* (1994), and also, W.E.B Du Bois *The souls of black folks* (2003). These theories will be essential to analyze the representations of the themes of colonialism and imperialism, identity, and alienation and lastly the colonial trauma and resistance by both authors. First of all, my objective is to show the representation of the colonized societies by both the colonizer (Kipling) and the colonized (Khadra) and how colonialism is viewed and treated by both pro-imperialist and pro-nationalist. Secondly, a deep analysis will be done on the identity crises of the characters, principally on the novels protagonists Kimball and Younes respectively, and how alienation plays a crucial role in creating these crises. Finally, we will tackle the colonial trauma of the characters and their resistance towards it.

We will firstly start by analyzing Said's concepts of knowledge and power in the first chapter relying on Fanon's idea of natives intellectual and by pointing out the majors differences. The second chapter will follow with the concept of identity crisis specifying on Fanon's theory of alienation and Du Bois's concept of double consciousness. The aim of this chapter is to highlight the importance of race during the colonial period

II. Methods and Materials

1) Methods

This study employs a postcolonial theoretical framework to analyze Rudyard Kipling *Kim* (1994) and Yasmina Khadra *Ce que le jour doit à la nuit* (2009). The primary theoretical sources include Edward Said *Orientalism* (2003), and Franz Fanon *The wretched of the earth* (1963), and *Black skin, white masks* (1986), also W.E.D Du Bois *The souls of black folks* (2003). These theoretical works provide the critical tools necessary to analyze the differences mainly and similarities between the two novels, specifically in the depiction of colonial power, identity, and resistance.

A. Edward Said: *Orientalism* (2003)

Edward Said's *Orientalism* (2003) originally published in (1978) is a seminal work in postcolonial theory that examines how the West "the Occident" has historically represented and dominated the East "the Orient". With a particular attention to Asia, and the Middle East, Said (2003) explains that,

Orientalism, therefore, is not an airy European fantasy about the Orient, but a created body of theory and practice in which, for many generations, there has been a considerable material investment. Continued investment made Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same investment multiplied-indeed, made truly productive-the statements proliferating out from Orientalism into the general culture(p.6).

Orientalism is not only a constructed idea of the East, but a well established system that the Western powers have actively built. It is used for

centuries to control the East, and its representation, studied, and ruled. Thus, becoming a common and powerful part in the Western culture, Said shows further that, the Western scholars, writers, politician invented the orient to justify their colonial rule and strengthen the Western power. He defines it as “ Colonial Discourse”. However, his concept “Knowing the Orient” is the one which is used to compare and analyze both Kipling’s and Khadra’s novel.

The concept “Knowing the Orient”, is mentioned mainly in the first chapter “*The scoop of Orientalism*”. Using the concepts of “Knowledge” and “Power” originally introduced by Michel Foucault in his selected interviews from 1972 until 1977 by Colin Gordon entitled *Power/knowledge: Selected interviews and other writings 1972-1977 by Michel Foucault* (1980). In this context, Foucault (1980) defines that, “It is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power”(p.52). In more simple words, “Power” needs “Knowledge” to work, it is impossible to have control over a thing, land, population without having enough knowledge to control it. For instance, the Western powers took a long time to dominate the center of Africa which is known as the white men’s grave comparing to north or South Africa which are areas more accessible, thus a place that they can know and study easily. This ability to have “Knowledge” over this place gives them the “Power” to conquer these lands, so “Knowledge” always creates “Power”.

This concept is further developed by Edward Said explaining how the Occident used this “Knowledge” to model and sell the Orient’s image to the rest of the world. Having such “Knowledge” gives them the “Power” to lead and promote what it pleases them. In this regard Said says that, “what the machine's

branches feed into it in the East human material, material wealth, knowledge, what have you is processed by the machine, then converted into more power”(Said, 2003, p.44). Having “Knowledge” over the population, their tradition, culture, values, and also the land by knowing its danger and the resources buried under the ground feeds the Western Power. Hence, this process is not educational, but a large system of colonial exploitation.

B. Franz Fanon

i. *The wretched of the Earth* (1963)

Firstly published in French under the name *Les damnés de la terre* (1961), this theoretical work strongly criticizes colonialism and argues revolutionary violence to achieve independence and decolonization. Fanon was a Martinican psychiatrist and philosopher, who actively supported the Algerian revolution against the French colonial rule. For this comparative study a particular focus is paid for the first chapter “*Concerning violence*”.

In this chapter, Fanon argues that, colonialism is made by force, as when the Western Powers conquered Africa and Asia it is made by genocides. As Fanon says, “their first encounter was marked by violence and their existence together that is to say the exploitation of the native by the settler was carried on by dint of a great array of bayonets and cannons”(Fanon, 1963, p.37) For this reason, the only way to break this circle of violence is by violence itself from the oppressed subject. He is not glorifying violence for its own sake, but presenting it as an unavoidable and even healing force for the colonized. In this regard, Fanon (1963) explains that,

The violence which has ruled over the ordering of the colonial world, which has ceaselessly drummed the rhythm for the destruction of native social forms and broken up without reserve the systems of reference of the economy, the customs of dress and external life, that same violence will be claimed and taken over by the native at the moment when, deciding to embody history in his own person, he surges into the forbidden quarters (p.41).

This can be interpreted as a response to Karl Marx and Frederick Engels who wrote the *Communist manifesto* stating that the proletariat (urban working class) is the one who leads revolution against the bourgeoisie (Capitalist ruling class), As they proclaim, “let the ruling classes tremble at a Communistic revolution. The proletarians have nothing to lose but their chains. They have a world to win”(Marx & Engels, 2008, p.84). To which Fanon answers that it is not the urban working class who leads the revolution but the peasant masses. In this context Fanon argues,

The peasant masses will always answer the call to rebellion, but if the rebellion's leaders think it will be able to develop without taking the masses into consideration, the lumpenproletariat will throw itself into the battle and will take part in the conflict—but this time on the side of the oppressor (Fanon, 1963, p137).

In this comparative study a particular attention will be paid to the intellectual native as they are represented by Franz Fanon as the colonized elites who inherit power from the colonizer without changing the system, As Fanon (1963) explains, “the intellectual who for his part has followed the colonialist with regard to the universal abstract will fight in order that the settler and the native may live together in peace in a new world” (p.47). Their fear and tolerance for the colonial system, prevents the revolution of the masses and the independence of the country.

ii. ***Black Skin White Masks* (1986)**

Black skin, white masks originally published in French under the name of *Peau noir, masques blancs* (1952), analyzes how racism and colonialism affect self esteem, identity, and the mental health of the black people. Fanon from his personal experience in psychology, philosophy and life experience explains how the oppressed subject develops and live a feeling of inferiority.

The fifth chapter named “*The fact of blackness*” explores the theme of alienation that the colonized subject feels within the white society. As the man of color is constantly judged mainly because of his skin tone and origins, this creates an existential and psychological crisis in him. He explains that being black is imposed by the white man, as he says, “a man was expected to behave like a man. I was expected to behave like a black manor at least like a nigger”(Fanon, 1986, p.114). In the white man’s gaze, the colonial subject is seen as violent, savage, primitive, thus the black man remains trapped in this gaze and sees himself as the colonizer does. As he describes further, “In the train it was no longer a question of being aware of my body in the third person but in a triple person”(p.112). The fact that he sees himself through his own eyes but also through the colonized lens parallels W.E.B Du Bois *The souls of black folks* (2003).

C. W.E.B Du Bois : *The souls of black folks* (2003)

It is a book published in 1903 which contains a series of 14 essays. This book is written as an answer to American racism, segregation, and the failure of reconstruction era in the United States of America, while also offering a vision for Afro-Americans dignity, culture, and resistance. He develops the concept of

“double consciousness” which refers to the internal conflict that the black people feel when trying to reconcile with their African heritage within the American racist society. In this regard, Du Bois (2003) states that,

The Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world(p.9).

This means that, the veil is a metaphor to the invisible barrier that separates the black Americans from the white Americans. This resulted with isolation, marginalization and alienation. In simpler words, it is the fact of seeing himself through his own eyes but also at the same time through the other’s eyes.

2) Materials

A. Synopsis of *Kim* and *Ce que le jour doit à la nuit*

i. *Kim* (1994)

Kim is a canonical work written by Rudyard Kipling and released in 1901. It is an adventure novel that centers on the main character’s adventures Kim. An orphan Irish boy living a poor life on the streets of Lahore city, no one knows his western heritage due to his perfect integration into the Indian society. Only the leather amulet case knows his true identity. The adventure of Kim starts when he meets a Tibetan monk who is on quest to find the River of the Arrow. As the Lama’s chela (disciple) Kim goes through India and fulfills his destiny.

Throughout the development of the novel many important and interesting character are introduced for the reader. For example, Mahbub Ali, the horse dealer is a very important figure, because he is the one who helped Kim to familiarize with the Great Game and a world fully ruled by white colonists.

Besides, the adventure plot, the author deals with themes of identity, colonialism, and imperialism in a smooth and soft way. Consequently, this connection to the British society will cause huge identity crises to Kim, while he experiences through all his teenage years. All in all, the story can suit all the ages, this book can be read as a funny story of a naughty child or as a serious political and historical book.

ii. *Ce que le jour doit à la nuit* (2009)

Ce que le jour doit à la nuit is written by Yasmina Khadra and published in 2008. The novel belongs to the Algerian fiction that is set during the French colonialism in Algeria. It traces the story of a young Algerian boy named Younes , who was living in the country side with his father, mother, and younger sister. Throughout the work, we learn that an unfortunate incident changes the course of their lives, leading them to move to Oran . This is the starting point of Younes' story.

Moreover, the reader is also introduced to the contrast between the harsh and miserable life of the colonized in Jenan Jato and the luxurious existence of the colonizer. It all starts when Younes moves to live with his pharmacist uncle, who is married to a French woman. As a result, he will be exposed to the western society and make friends. As a boy who bears a white facial feature, his integration into French society is easier than the other Algerians. Like Kipling's *teat*, through Younes's narrative, the identity crisis is not resumed only on him as an individual but also on the collective identity as a nation. In addition to the political and social issues, the novel deals with the love story of the protagonist which complicates his identity problems.

B. Life and times of Rudyard Kipling and Yasmina Khadra

i. Rudyard Kipling

Rudyard Joseph Kipling is born in Bombay in 1865. He is the son of Alice and John Lockwood Kipling, the author and illustrator of “Best Ad Man” in India; this is from where he took his artistic side. Kipling lived in India for the first years of his life, which allowed him to speak Hindustani, and lives a life similar to Kim as a Sahib in the Indian lands until 1871. At the age of six, Kipling is brought with his younger sister to England to begin school. During the next five years, Kipling lives an unpleasant and traumatic experience. In 1878, he moved to study at the United Service College, a lesser public school for the sons of the service officers. Kipling (1937) says in his autobiographical *Something of myself* book that, “My first year and a half was not pleasant. The most persistent bullying comes not less from the bigger boys, who merely kick and pass on, than from the young devils of fourteen acting in concert against one butt” (p. 25). In this period, Kipling starts writing verse, which he secretly published in 1881 a volume entitled *Stalky and Co.*

In 1882, he returns to India and works as a journalist from 1882 to 1889. He writes several works, poems, stories, and sketches. In 1889, Kipling moves to the United States of America and never set foot in India again, even though all his works are about India. He is married to an American woman. During this time, he writes his iconic book, *The Jungle Book* (1894). One of his classics that, every child grew up with, leading to more popularity when Disney made a cartoon film in 1967. In 1896, he returns to England and finally settles in Sussex at Bateman, where he remained until his death in 1900. After twelve years, Kipling left India, and one of his best works is published. “*Kim*, is as unique in

Rudyard Kipling's life and career as it is in English literature” (Edward, 1994, p.132). It is appeared in 1901, and it is shortly followed by short stories from his successful books for children *Just so stories* (1902).

In 1907, Kipling is awarded the Nobel Prize for English literature. Unfortunately, the death of his son, John had made him a somber and dark person, as Edward Said (1994) says that,

After World War One (in which his son John was killed), his vision darkened considerably. Although he remained a Tory imperialist, his bleak visionary stories of England and the future, together with his eccentric animal and quasi-theological stories, forecast also a change in his reputation (p. 134).

He writes many other stories that did not have the success of *Kim*, but they have an audience. Rudyard dies in 1936, and is buried in Westminster Abbey.

ii. Yasmina Khadra

Mohammed Moulesslough is the real name of Yasmina Khadra, who was born in 1955 in Kenadsa a town in the Algerian Sahara. He comes from a firmly and conservative rooted family in religious traditions who herited and governed the Sour region for nearly eight centuries. His father was an ancient lieutenant in the Algerian army, in the Algerian National Liberation Front (FLN). In Mohamed's earlier life, his father had taken as much as care, so that his son becomes a great officer. Mohammed's path seemed predestined.

Il aurait du être content pourtant: il m'emmenait à l'école des cadets, un collège prestigieux où l'on dispensait la meilleure éducation et la meilleure formation, où l'on allait faire de moi un futur officier, un grand meneur de troupes et, pourquoi pas, un seigneur de guerre et un héros (Khadra, 2001, p.12,13).

In keeping with his father's goal, he graduated at the age of 23 from the Cherchell military academy and joined the armed forces as a second lieutenant. Alongside his military duties, he published three collections of short stories and three novels with his real name between 1984 until 1989. Khadra released his next works under several pseudonyms such as Commissaire Llob in order to avoid the 1988 law that required soldier to submit any written works to the military censorship board. His first novel who gained recognition is *Murituri* published in 1988. Despite a successful military career full with achievements, he puts an end to it and quits the army in 2000 to fully dedicate himself to writing and literature.

Mohamed's pen name is Yasmina Khadra to honor firstly his wife and secondly all the Algerian women. In his autobiographical book *L'écrivain* (2001) Mohamed reveals his real identity and his own story. While Khadra's literary works were mainly classified in the genre of crime fiction, by 2005, he started to explore more political and colonial themes and started to write about the Middle East. This thematic transition was clearly developed in works such as *Les Hirondelles de Kaboul* (2002) and *Les Sirènes de Bagdad* (2006). In 2008, he starts to write about his mother and with the publication of *Ce que le jour doit à la nuit* (2008) which tackled the French colonialism in Algeria and earned him the France television Nobel Prize. His military experience is often reflected in Khadra's literary works which explores issues like radicalism, East-West inequality and difficulties of women, whom he uses frequently as main characters in his novels. His writing has a unique style that maintains balance between the harsh and vivid truth and lyrical beauty because of his simple language, detailed description, and poetic use of metaphor.

III. Results

The analysis of the two selected works demonstrated how the two authors expressed their perspectives through their novels. In a colonial context, Kipling writing from the position of the colonizer represented a world where imperial subjects and colonized subjects apparently living in harmony. In contrast, Khadra writing from the colonized point of view exposed the brutal realities of oppression and resistance. This case study dives mainly on the differences of both novels, however some hidden yet subtle similarities can be found during the analysis.

In the first chapter entitled Knowledge and Power: the Ultimate Weapon of the West, we have analyzed the tolerance of two societies to “Knowledge” and the degree of “Power” that each society gains due to “Knowledge”. Throughout the analysis, we came to the idea that, the “Knowledge” that both the colonized and the colonizer received is different. The “Knowledge” transmitted to the white subjects empowered and supported the colonial domination, whereas the “Knowledge” offered to the natives functioned as a tool of indoctrinate and disempowerment. For, the natives excluded from the western educational system had different “Knowledge” and gained different kinds of “Power”.

In the second chapter entitled, Identity Crisis: between Privilege and Alienation, we have examined Kim’s and Younes’s identities. After the analysis we came to see that, even though Kim is a white boy, he experiences an identity crisis, but without being alienated. His white heritage gave him the privilege to navigate freely between the two identities and to choose the side that suited him

the most. Younes, on the other hand, though physically and socially is privileged which means having the ability to live within a French society, he suffered from a sharp alienation due to his Arab heritage. Rejected by both the colonizer and his own people, he endured a serious and severe identity crisis.

In conclusion, the two authors project firmly two different visions of colonial societies. Kipling promoted a soft continuous presence of the British Empire in the Indian subcontinent, portraying the world of colonizer and colonized as being harmonious. In contrast, Khadra rejected the imperial delusion and colonial presence, by portraying that the coexistence between the oppressor and the oppressed within a colonial world is most of the time impossible.

IV. Discussion

Chapter one: Knowledge and Power-The ultimate weapon of the West.

This chapter explores primarily the concepts of “Knowledge” and “Power” in *Kim* and *Ce que le jour doit à la nuit*. Focusing on how these notions are perceived and executed by both the colonizers and the colonized. The analysis is based on Edward Said’s work of *Orientalism* (2003), with the particular attention on the first chapter “*The scope of orientalism*” where Said introduces the concept of “*Knowing the orient*” as a form of epistemological domination. In parallel, the chapter will also build upon Franz Fanon’s *The wretched of the earth* (1963), especially the chapter “*Concerning violence*”. Through these theoretical works, this chapter will dive into how Kipling depicts “Knowledge” as a tool of colonial domination and “Power” in *Kim* (1994), while Khadra puts in light the devastating effects of colonization on the colonized subject in *Ce que le jour doit à la nuit* (2009).

The association between “Knowledge” and “Power” is fundamental to colonial discourse and literature. During imperial times “Knowledge” is never neutral; but rather, it is developed as means of authority. According to Edward Said’s *Orientalism* (2003), Western powers build an organized system of “Knowledge” about the East with the aim to govern it rather than only understand it. Illustrations of the Orient in literature, science, fiction, and travel writing are not authentic to reality, but are instead part of an empirical project that intends to justify and hold colonial control. Said interprets that “knowledge to Balfour means surveying a civilization from its origins to its prime to its decline and of course, it means being able to do that” (Said, 2003, p.32). Thus,

understanding the colonized becomes inescapably associated with the desire to dominate them. This reasoning, as Said pointed out, is especially obvious in literature where narrative styles and characters mirror the imperialist attempts to order and define the colonial world from a position of superiority.

In relationship to Kipling's *Kim*, it is worth mentioning that when Kim and his friends meet the Lama for the first time, Kim is the only one who is not scared by this new encounter and wanted to satisfy his curiosity by trying to know more about this man, who seems to him quite different from those he already knows. In doing so, Kim started to ask questions about him, as "who is that", and Abdullah the Mohammeden answers, by saying that, "perhaps he is a man". The narrator continues by describing "finger in mouth, staring" (Kipling, 1994, p.p 11, 12). These passages insinuate that the native boy Abdullah is very irrational and immature to the point that he cannot even distinguish whether the creature he sees is human or not, in contrast to Abdullah, Kim whom sees him as a very intelligent boy, despite his young age; he has the maturity, and intelligence of an adult person.

This distinction between Kim's intellectual curiosity and the others' ignorance becomes more obvious, especially, when the author depicts how Kim acts with the Lama. In multiple times, the Lama is described as a child, "simply as a child the old man handed him the bowl" (p.23). In a similar way, Abdullah's first comment he makes for the Lama is disparaging, 'he is an idolater'. When Chota Lal makes the remark that, "stranger priests eat boys" (p.13), Abdullah insists that "he is a stranger and a but-parast [idolater]" (p.13). This shows again how the natives are raised to the extent to refuse all what is new or unusual, as seen in Chota Lal's almost racist remark concerning the Lama. Furthermore,

when they converse about the Ajaib Gair, Abdullah says “it is full of heathen butts” (p.13), this is the first indication which shows Kim’s thirst for “Knowledge”.

This example mentioned above goes in parallel with Said’s interpretation of Cormer. Said criticizes how orientalist discourse portrayed the East or the other as lazy, savage, irrational, and inferior compared to the supposedly rational, active, developed, and superior West. In other words, he shows how the Orientals justify their domination by selling a negative image of the East. Said (2003) states that,

Orientals or Arabs are thereafter shown to be gullible, "devoid of energy and initiative," much given to "fulsome flattery," intrigue, cunning, and unkindness to animals; Orientals cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are "lethargic and suspicious," and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race (p.38,39).

In this context, all the “Knowledge” and remnant of the ancient civilizations are considered as mere idols, which reflect the ignorance of the natives, notably the ignorance of Abdullah the Mohammedan. In this case, the author tries to show that the native characters, like Abdullah, are ignorant and intolerant. Thus, the colonizer tends to erase the intellectual background of the natives in general as saw in this passage. This helps to spread the idea of the inferiority of the colonized subject. Hence, this image is not fictional; it just supports the belief that the colonizer is smarter, advanced, and has an open mindset to accept the other’s culture, just like Kim and the curator.

In opposition, Kim’s reaction to the Lama is unlike that of his friends. Kim is the most excited about this new encounter, he finds him fascinating, and

needs to look more for his origin as a native. Kim wants to discover more about this new figure, as he does not judge him. At first hand, “Kim accepted this new god without emotion. He knew already a few score” (Kipling, 1994, p.22). This indicates Kim’s openness and interest that is dissimilar to the judgmental and anxious reactions of his friends. In the same vein, the curator avoids the judgmental behavior toward the Lama; rather, he shares with him all the “Knowledge”, the paintings, and photos he has about Buddha and Buddhist philosophy and other civilizations with him. “This man was entirely new to all his experience, and he meant to investigate further, precisely as he would investigated a new building or a strange festival in Lahore city”(p.22).

This passage stresses Kim’s seeking for “Knowledge”; as he wants to investigate this new person which means to study and to analyze the Lama in order to know him better. As Said states, “To have such knowledge of such a thing is to dominate it, to have authority over it” (Said,2003, p.32). This idea is precisely linked to the colonial strategy used in order to control a strange person or a new land. It is by studying and having the necessary “Knowledge” about them, to know how to manipulate and rule them. Kim’s ancestors; the British colonizers have once followed this strategy in getting the necessary “Knowledge” about their colonial subjects. In this case, even Edwards Said interprets Lord Cromer’s essay *“Political and literary essays”* (1913) that, “Knowledge of subject races or Orientals is what makes their management easy and profitable; knowledge gives power, more power requires more knowledge, and so on in an increasingly profitable dialect of information and control”(p.36). The author explains that, “the Lama was his trove, and he purposed to take possession” (Kipling, 1994,p.22). Therefore, Kim’s desire to own the Lama

reflects the colonizer's tactic when they discover and encounter new and vulnerable people who are more or less lacking military strength. Just as the colonizer takes profits and takes over the new lands, Kim wants to possess the Lama in his most vulnerable phase, lost and in need of disciple. Also, because he is new and different from the other people he knows.

Correspondingly, the curator's impulse of documenting everything draws a parallel to his colonizer nature, especially the obsession with "Knowledge". For instance, the curator gives the Lama pencils and white note-book to draw down his findings. This act means the desire of the colonizer to claim ownership over any new discovery. If it exists, the British will have a hand over it. Consequently, this stresses the importance of discovering new things for the colonizers and gain "Power" over it. Furthermore, the curator gives a pair of glasses to the Lama, "the curator looked through them. They were heavily scratched, but the power was almost exactly that of his own pair" (p.21). This action symbolizes the enlightenment that the Lama attends by wearing glasses gifted by the British. When the Lama puts them, he looks around him "how scarcely do I feel them, how clearly do I see" (p.21). The weight of the glasses is unfelt and so are the British "Knowledge", traditions, customs, and values that they want to transfer to the natives. With regard to this, Fanon describes this act as, "The first thing which the native learns is to stay in his place, and not to go beyond certain limits"(Fanon, 1963, p.52). The colonized indigenous who is given the privilege to touch Western "Knowledge", the colonizer puts barriers to not let him gain the "Power" he need to revolt.

Thus, the glasses metaphorically permit the Lama to see the world through an English eye allowing him to understand more how they think.

Equally important, the Lama does not feel the weight of this “Knowledge” because he misses the “Power” that undergoes with it. Moreover, the narrator’s depiction of the glasses as “heavily scratched” supplements another layer of symbolism. The scratches mean the bad intentions and the flaws of the colonizer.

In addition to the glasses, the Lama shares his old pen-case as he says “it is something old-even as I am” (Kipling, 1994, p.21). This action demonstrates the colonizer’s fascination and envy to own over the Buddhist faith, which justifies the curator’s courtesy toward the Tibetan Monk. As a pacific religion which isolates itself from blood and war, they are likely less resisting to the colonial rule. It is advantageous to Kipling to promote this idea of the colonizer’s love interest to Buddhism.

Also, this justifies his intense misrepresentation of the Muslims. Islam is a proselyte religion which means that it does not accept the other’s invasion. This goes against the Buddhist philosophical beliefs which are more pacific. To be right on target, Kipling makes of Kim’s journey as a reflection to Siddharta Gautama’s. Before becoming Buddha, Gautama crosses a long journey which finishes under a tree where he attends the enlightenment or the Nirvana. Analogously, Kim heals from his sickness and understands who he really is under this tree, “the many-rooted tree above him, and even the dead manhandled wood beside, knew what sought, as he himself did not know. Hour upon hour he lay deeper than sleep” (p.375).

Interestingly, the Lama pays Kim’s education in order to promote the importance of education alongside the spiritual acquisition, “it is no wrong to pay for learning. To help ignorant to wisdom is always a merit” (p.128). Which

reinforces and justifies Kipling's interest into the Buddhist philosophy finally they share the same interest to "Knowledge". The Lama states that, "Education is the greatest blessing if of best sorts" (p.141). In the novel, this is why he chooses the Lama and not Mahbub Ali. Additionally, the educational theme emphasizes "Knowledge" as a tool of empowerment. Likewise, the two priests, Father Victor and Bennett stress the necessity of formal scholarship by insisting on sending Kim to an orphanage. Their determination and preoccupation on educating him reflects the colonial value on "Knowledge" purchase. When Father Victor notices Kim's ability to shift from one language to another, he admires his competence, stating, "I'd give a good deal to be able to talk the vernacular" (p.122). This passage shows Kim's unique abilities firstly in language "Knowledge" and secondly in cultural "Knowledge" having access to different languages to shift from Indian to British culture, that allows him to nearly get "Power" over his subjects.

When Kim meets for the second time the Colonel Creighton who escorts him to St Xavier School, he speaks English with Kim. When the colonel notices that Kim is losing track, he switches to the Urdu, "then the colonel, seeing his mistake, turned to fluent and picturesque Urdu" (p.159). The author follows, "no man could fool who knew the language so intimately, who moved so gently and silently" (p.159). Kipling develops on the importance of the "Knowledge" of native's language; it is the key to get access to once culture. As Franz Fanon (1986) says in his book *Black skin, white masks*, "to speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization" (p.17). Moreover, this point mirrors the colonial strategy of using

language “Knowledge” as a way of governance, as Fanon(1986) states, “mastery of language affords remarkable power” (p.18). By speaking the Urdu fluently and easily, Creighton finds trust and ensures his authority by navigating through the native’s society. As the colonel develops further “I have known boys newly entered into the service of the Government who feigned not to understand the talk or the customs of black men. This pay was cut for ignorance. There is no sin great as ignorance” (Kipling, 1994, p.160). In this manner, Kipling puts in light the importance of language “Knowledge” and how it serves as a bridge between the colonizer and the colonized; as a result, it gives the “Power” and capacity to the British to rule over the Indians.

At St. Xavier School, Kim learns the western education by studying subjects like mathematics, sciences, literature, and more. This education not only helps him to develop his intellectual capacity, but also gives him the necessary skills to face difficult situations. To illustrate, during a subliminal session with Lurgan Sahib, a British officer who owns a curio shop, Kim is exposed to a challenge in order to test his mental resilience. He tries to make Kim believe that the broken jar will come to life again, “Lurgan Sahib laid one hand gently on the nape of his neck, stroked it twice or thrice, and whispered: ‘Look! It shall come to life again, piece by piece’ ”(p.205). To escape Lurgan’s magic or psychological manipulation, Kim starts to calculate the pieces scattered on the ground and then he repeats the multiplication table in his mind “his mind leaped up from a darkness that was swallowing it and took refuge in-the multiplication-table in English!” (p.205). This moment, Kim not only proves his uniqueness and oddness, but also shows that his Western education and “Knowledge” protects him from irrationality and superstition.

“Knowledge” is sacred for the Western Empire because it gives the necessary “Power” to rule and manipulate the natives. As seen with *Kim*, Kipling glorifies “Knowledge” in all its aspects; academic, religious, psychological, linguistic, and cultural. However, in *Ce que le jour doit à la nuit*, “Knowledge” and “Power” hold different significance and are perceived differently. Taking into account the French educational system in Algeria, this schooling method has provided the natives many opportunities to escape the misery of poverty and start a better life. In fact, this idea is well developed in many Algerian Francophone writings even during the colonization period, for instance as in Mouloud Feraoun’s *The poor man’s son* (1954) as well as in Khadra’s novel.

In the latter we read that Younes’s mother perceives “Knowledge” as a form of salvation from the wretched life. She places great faith and importance on her son’s education. She sacrifices herself just to provide a better future for him. Her maternal love is evident in her painful separation from Younes. “C’est pour ça que chaque fois que tu me manques, je me traite d’égotiste et je me dis: il est très bien, là où il est. il est sauvé” (Khadra, 2009, p.94). The phrase “il est sauvé” is a very powerful statement which describes the importance of learning, in the Algerian society, since it is only when a native embraces “Knowledge” that he/she is saved from obscurity and oppression. When Younes returns to Jenane Jato after few years, his mother continues to insist about getting a better life via education. “Promets-le moi, Younes. Promets-moi que tu auras autant de diplômes que ton oncle, et une vraie maison, et un métier respectable” (p.148). Her desire for him to be educated is led primarily for personal achievements, but it is also profoundly shaped by the colonial system that portrays the western manner of life as being the only path to success and enlightenment.

Moreover, the colonizers establish firmly the idea that the colonized “Knowledge”, culture, and values are inferior, leading them to seek validation through assimilation. This idea coordinates with Franz Fanon’s who argues, that native people specifically intellectuals and bourgeoisie often adopt the colonizer’s values, as he arguments that, “the colonized is elevated above his jungle status in proportion to his adoption of the mother country’s cultural standards. He becomes whiter as he renounces his blackness, his jungle”(Fanon, 1986, p.18). Presuming, that education in the colonizer’s language will higher their status and lead to evade the pitiful situation of the natives.

Thus, Younes’s mother embodies this assimilated mindset, persuaded that her son should embrace French education to escape poverty, even if it means detaching himself from his native identity. The academic “Knowledge” is guaranteed for the native intellectual; however, the French teachers teach the colonial subjects and certain values that will become normal to them. This is going to be in favor of the colonialist of course, as they create crowd of colonized people who will follow their rules without protesting. Because they are educated to accept and embrace the colonizers rules values and culture. As Edward Said argues, colonialism does not function only by political and military control but also by cultural control, which convinces the colonized that their culture are primitive and western “Knowledge” is universal and superior. In this regard Said (1994) states that,

The great colonial schools, for example, taught generations of the native bourgeoisie important truths about history, science, culture. Out of that learning process millions grasped the fundamentals of modern life, yet remained subordinate dependents of an authority based elsewhere than in their lives. Since one of the purposes of colonial education was to promote the history of France or Britain, that same education also demoted the native history (p.223).

Furthermore, the native intellectual is taught to be alone and embracing fully his loneliness by avoiding unity with his own people thinking that this loneliness is the correct way of living. This is confirmed by Franz Fanon, who argues that,

The native intellectual had learnt from his masters that the individual ought to express himself fully. The colonialist bourgeoisie had hammered into the native's mind the idea of a society of individuals where each person shuts himself up in his own subjectivity, and whose only wealth is individual thought (Fanon,1963,p.47).

Following Fanon's paths, when Younes reaches the stage of adulthood in his life; his attitude towards the current situation in Algeria is very ambivalent. Thus, Younes does not take any part in the conflict even though his fellow people are profoundly hurt. To say it in other words, when Jelloul who is André's slave is mistreated, Younes never says a word about this mistreatment, and when André speaks disrespectfully about Arabs he doesn't defend them too. When his best friend Fabrice makes a remark about this situation by saying that, "j'ai trouvé ses propos inadmissible et je m'attendais à ce que tu le remettes à sa place"(Khadra, 2009, p.155). Younes answers simply that, "il y est déjà, Fabrice. C'est moi qui ignore ou est la mienne"(p.155). In this case, it is evident that the colonizer has more "Knowledge" about the natives for serving the empire's interest and "Power". Therefore, this desire for assimilation differs greatly with Mahi's perspective, as he is against and rejects the colonial system. He sees education a means of intellectual resistance rather than personal success.

Furthermore, while for Younes's mother "Knowledge" is interpreted as a means of salvation, for Mahi it is perceived as a means of enlightenment, and a weapon against oppression. The first thing that Mahi, who is Younes's uncle

wants to do when he meets him, is to take Younes under his wing and ensure to provide him the best future and education,

Confie-le-moi tu sais très bien qu'il n'arrivera pas à grand-chose dans ton sillage. Que comptes-tu en faire ? Un portefaix, un cireur, un monteur d'ânes ? Il faut regarder la réalité en face. Avec toi, il n'ira nulle part. Ce garçon a besoin de fréquenter l'école, d'apprendre à lire et à écrire, de grandir correctement (p.44).

Mahi, aware of the importance of "Knowledge", understands that Younes's future depends on it longley.

Most importantly, Mahi is not just a native intellectual but a 'Nationaliste de Coeur' (p.121), a native intellectual who rejects and refuses the colonial ideology and oppression. He believes that a non-violent activism and intellectual resistance is the best solution to deal with the Algerian cause opposing to his society's opinion which is using violence. Younes describes that, "Mon oncle était un pacifiste, un démocrate abstrait, un cérébral qui croyait aux discours, aux manifestes, aux slogans en nourrissant une hostilité viscéral à l'encontre de la violence"(p.121). This mentality corresponds with the intellectual elites of nationalist movement whom Said describes as, "when it got people out on the streets to march against the white master, nationalism was often led by lawyers, doctors, and writers who were partly formed and to some degree produced by the colonial power"(Said,1994, p.223). Sarcastically, the intellectuals that the colonial educational system that forms, they are the first natives which protest in the streets demanding their rights.

Although Mahi does not have the capacity to undertake the political "Power" in order to implement his ideas, he is deeply aware of the danger of ignorance. "Citoyen respectueux des Lois, conscient du rang social que lui

conféraient ses diplômes universitaires et son statut de pharmacien” (Khadra, 2009, p.121). His intellectual rank is elevated due to his education, and it plays a key role in the Algerian independence movement. He continuously receives guests which are great figures in the independence movement to discuss about the new Algeria, “ils parlaient tous d’un pays qui s’appelait l’Algérie; pas celui que l’on enseignait à l’école ni celui des quartiers huppés, mais d’un autre pays spolié, assujetti, muselé et qui ruminait ses colères comme un aliment avarié”(p.98). Mahi’s house becomes a refuge and a center for the revolutionary plans of independence, where several discussions about the future of Algeria take place. Younes describes his uncle several times taking endless notes ‘sur un register cartonné’(p.115). He is very devoted to the Muslim’s condition in the Middle East. Mahi’s studies are not just practical, they are deeply rooted in theoretical “Knowledge” and political thinking, “ Il avait appris par cœur les texts de Chakib Arslane et découpait l’ensemble des articles militants parus dans la presse; articles qu’il réportait, annotait et commentait à travers d’interminables dissertations” (p.121).

An important character who does not value education is Issa, Younes’s father. The later perceives education as mighty weapon for decolonization, Mahi explains to him that, “je sais, les petits Arabes ne sont pas faits pour les études. Ils sont plutôt destinés aux champs et aux troupeaux. Mais moi, je peux l’envoyer à l’école et en faire un homme instruit” (p.44). This statement mirrors the cruel reality of the colonized, who lives in poverty and exposed to labor from a very young age. They have no ability to attend schools and peruse education; Fanon explains the value of the land for the fellah and the masses. Fanon (1963) argues that,

For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity. But this dignity has nothing to do with the dignity of the human individual: for that human individual has never heard tell of it (p.44).

This is how Issa thinks and wants Younes to be. He is devastated due to the loss of his dignity which is his lands. He is determined to prove that he can start all over again and will leave the land he purchases to his son, as land is a symbol of dignity for the colonized. While the colonizers view the natives' lands as women to dominate, the colonized view lands as women who hold all their dignity. However, as Fanon (1963) cites, it is not the land owners, but the deprived masses who eventually lead the decolonization movement.

The peasantry is systematically disregarded for the most part by the propaganda put out by the nationalist parties. And it is clear that in the colonial countries the peasants alone are revolutionary, for they have nothing to lose and everything to gain. The starving peasant, outside the class system, is the first among the exploited to discover that only violence pays. For him there is no compromise, no possible coming to terms; colonization and decolonization are simply a question of relative strength (p.61).

As Fanon explains, in the above quote, those who have nothing are the ones who are ready to die for their nation. Their rage accumulated through an excessive violence and oppression explodes fiercely, burning and consuming everything around by their anger. "The native is an oppressed person whose permanent dream is to become the persecutor" (p.53). The type of "Knowledge" that the natives acquire is impressively different. While the intellectual native is subjected to a brainwashing in colonial schools, the colonized embraces the "Knowledge" acquired by experience and reinforces his education by the Algerian culture which the French tries to erase.

Colonial education enhances the misrepresentations of the natives, reducing them to stereotypes. This is evident when Younes' teacher asks a question, "quelqu'un peut-il nous dire pourquoi M. Abdelkader n'a pas fait son devoir ?" (Khadra, 2009, p.100). And the answer from his pupil is "parce que les Arabes sont paresseux, monsieur" (p.100). This stereotype about the Arabes as lazy reflects the colonial thinking that Edward Said mentions while interpreting Cromer, "Orientals or Arabs are thereafter shown to be gullible, 'devoid of energy and initiative,' much given to 'fulsome flattery'" (Said, 2003, p.38). This situation deeply offends and wakes up the rage of a nationalist in Younes's mind, who is very upset of his teacher's insult. He asks his uncle if this statement is true, and that Arabes are lazy. He answers that, "nous ne sommes pas paresseux. Nous prenons seulement le temps de vivre. Ce qui n'est pas le cas des Occidentaux. Pour eux, le temps, c'est de l'argent. Pour nous, le temps, ça n'a pas de prix" (Khadara, 2009, p.100). This response shows the impressive cultural difference, mentioning that Algeria is not based on the capitalist way of thinking of the west, but instead is rooted in a diverse understanding of life.

Furthermore, the teachers explain and shape their reality in the favor of the Empire. They supply a narrative of Algeria, the one that has been constructed through the lens of colonialism, which both stress the colonial division. As Said (1994) argues in the following quote,

The geographical sense makes projections--imaginative, cartographic, military, economic, historical, or in a general sense cultural. It also makes possible the construction of various kinds of knowledge, all of them in one way or another dependent upon the perceived character and destiny of a particular geography (p.98).

This geographical projection helps both the Algerian and French to lay out their ideas. Due to the influence of both of them, by the different versions of

the country that are taught, “l’Algérie des Jenane Jato, des fractures ouvertes et des terres brûlées, des souffre-douleur et des portefaix...un pays qu’il restait à redéfinir et où tous les paradoxes du monde semblaient avoir choisi de vivre en rentiers”(Khadra, 2009, p.98). This statement emphasizes the divergence between the Algeria described in colonial schools and the one experienced by people. The native kids gain “Knowledge” through their experiences in the real harsh Algeria. For example, Ouari, the orphan boy that Younes meets in Jenane Jato, has a different picture and idea of education. A teaching rooted in survival rather than books. His skills are not a result of colonial schooling, but from mastering nature and adapting to his rough environment. Ouari introduces hunting to Younes and for this he describes that, “j’avais pris goût à la chasse aux chardonnerets et appris pas mal de choses sur les pièges et l’art du camouflage” (p.58).

By learning the art of camouflage and how to make meticulous traps, Ouari obtains the “Power” to lead a perfect revolution in the woods. He does not need a Western diplomat to excel in his mission. Due to his “Knowledge” on chasing, trapping and survival skills make of him an impeccable revolutionary fighter. This foreshadows his transformation into Sy Rachid one of the most important figures in the independence movement. As Jelloul portrays him,

C’est Sy Rachid, l’ “insaisissable Sy Rachid” dont parlent les journaux. J’ai vu des baroudeurs ; aucun avec son charisme. Souvent, on s’est fait avoir comme des rats. Et le voilà qui se pointe par enchantement, et il nous sort de pétrin d’un claquement de doigts. Il est unique. Je ne veux pas qu’il meurt. La Révolution a besoin de lui (Khadra, 2009, p.361).

As it relates to this, Franz Fanon states that, “But on the other hand the peasants, who are all the time adding to their knowledge in the light of

experience, will come to show themselves capable of directing the people's struggle”(p.143). Which means the “Knowledge” of non intellectual native is the one which serve the independence. Just like Ouari who uses his life experience “Knowledge” as a mean of “Power” to lead the Algerian revolution.

In conclusion, the concepts of “Knowledge” and “Power” are perceived differently in *Kim* and *Ce que le jour doit à la nuit*. In *Kim*, “Knowledge” is crucial for the empire, as the more Kim learns about the natives the more he gains strength and “Power”. Additionally, Western “Knowledge” is significantly beneficial for Kim, as it gives him more wisdom and elevates his intellectual superiority. Conversely, in *Ce que le jour doit à la nuit*, “Knowledge” is acquired differently. For the natives, the experiences acquired by real life experience, ancestral values, and the cultural heritage protected them from desperation. In contrast, those who have the luxury to attend French schools like Younes are often indoctrinated to an ideology of ambivalence which means being torn between two sides without fully taking the defense of one side completely. As a result, they are more often vulnerable to the risk of identity crises which is the main focus of the second chapter.

Chapter two: Identity Crisis between Privilege and Alienation

The notion of identity is a very delicate issue during the colonial period, since the colonial subject is most often asked to assimilate the colonizer culture and thus he/she leaves his/her own culture and identity. As it is shown in the first chapter, the colonial power studies the natives in order to know them best and educate them by promoting their ideologies and beliefs. In this regard Franz Fanon (1986) states that,

Overnight the Negro has been given two frames of reference within which he has had to place himself. His metaphysics, or, less pretentiously, his customs and the sources on which they were based, were wiped out because they were in conflict with a civilization that he did not know and that imposed itself on him (p.110).

Fanon is referring to the imposition of the colonial domination, where the indigenous people are forced to exist within two different cultures, traditions, values, and languages. In other words, Fanon shows how the colonial system tries to erase and destroy the native's identity. This creates a profound inner combat within the individual's subjective self, which leads to a sensation of "alienation", as the person who suffers from dual identity feels no longer belonging fully to either worlds. This resulted on what it is called "double consciousness"; that is a disconnected self of identity where the individual is continually shifting between how they see themselves and how the outside world sees them, particularly during colonial occupation.

This chapter then will be devoted mainly on the concepts of "alienation" and "double consciousness" in *Kim* and *Ce que le jour doit à la nuit*. Focusing on how these notions affect the two protagonists of the different novels; Kim and Younes. The study is based on Franz Fanon's work *Black skin, white masks* (1986), with the particular focus on the fifth chapter "*The fact of blackness*"

where Fanon explains “Colonial alienation” as a form of colonial oppression. In coordination, the chapter will also develop further on W.E.B Du Bois’s *The souls of black folks* (2003), by focusing on the first chapter “*Of our spiritual strivings*”. Through these theoretical works, this chapter will dive into how Kim’s dual identity becomes a form of “privilege”, giving him the luxury to navigate and choose his sense of belonging, by contrast to, Younes, who is profoundly “alienated” by the colonial world.

To begin with, the physical appearance plays an important role in the process of integration into a given society, particularly in the colonial context where race and identity are intensely interconnected. As it is shown in Kipling’s work, Kim’s ambiguous identity permits him to navigate between the British and Indian societies, but this ambiguity creates an identity crisis. First, skin color is a delicate aspect especially during the colonial period, as the superiority and inferiority is determined by the darkness and lightness of the skin. Despite Kim’s English descent, he is described by Kipling as someone who “was burned black as any native” (Kipling, 1994, p.7). This allows him to pass as an Indian and makes his whiteness unrecognizable. This is evident for instance, when Kim finds the red bull of his father’s regiment. Father Bennett, the protestant priest does not distinguish immediately that Kim is a white boy. On the contrary, he thinks that Kim is a common thief, and starts to speak to him in a very limited Hindustani “what were you doing? You’re a thief. Choor? Mallum?”(p.115). It is only when they find his birth certificate in his amulet that his white identity is confirmed.

To further affirm Father Victor, the catholic priest examines Kim physically by opening his garment, validating, “you see, Bennett, he’s not very

black”(p.117). This passage draws attention to the colonial obsession with racial classification, where whiteness is related to “privilege” and darkness is associated with enslavement. Kim’s ability to shift between identities is supplementary pointed out in his intentional efforts to darken his skin. Knowing that, “in the white world the man of color encounters difficulties in the development of his bodily schema”(Fanon, 1986, p.110). While the subject race suffers from his color, Kim is using it for his own advantage.

After being confined at the St.Xavier school, where he is forced to remain indoors and follow the European norms and rules, his natural pale tone returns. To be able to blend into Indian society during his holidays without any suspicion, he asks a woman in a bazaar shop to paint his body with a permanent brown juice, which shows his awareness of how racial appearance determines social flexibility. This behavior reflects the social anxiety described by Franz Fanon (1986), “for several years certain laboratories have been trying to produce [...] for the miserable Negro to whiten himself and thus to throw off the burden of that corporeal malediction”(p.111).While Fanon outlines the continuous pressure that the black natives struggle to whiten their skin, Kim reverses this balance by darkening his skin to maintain his Indian identity. However, he makes an interesting remake to the lady, “not too black, Naikan. I would not appear to her as a hubshi [nigger]”(Kim, 1994, p.170), reveling his tolerance to the colonial racial hierarchies. He desires to appear native, but not too dark, showing an implicit bias that aligns with colonial ideologies relating darkness to inferiority. This evokes Fanon’s claim that, “sin is Negro as virtue is white”(Fanon, 1994, p.139). Said’s statement in his book *Orientalism* (2003), further affirms the colonizer obsession with physical appearance,

When it became common practice during the nineteenth century for Britain to retire its administrators from India and elsewhere once they had reached the age of fifty-five, then a further refinement in Orientalism had been achieved; no Oriental was ever allowed to see a Westerner as he aged and degenerated, just as no Westerner needed ever to see himself, mirrored in the eyes of the subject race, as anything but a vigorous, rational, ever alert young Raj(p.42).

This is also shown with Kim when the Shamlegh woman says, “the sahibs never grow old. They dance and they play like children when they are grandfathers”(Kipling, 1994, p.289). This reinforces the importance of creating the ethereal image of the white man, who never ages. As result, this helps to develop the sensation of inferiority and complexity regarding the colonized physical appearance.

In addition to this, clothes complicate Kim’s identity. Kim prefers to wear low caste Hindu or Mohammeden garb, which allows him to move unnoticed and involved in espionage for Mahbub Ali. Wearing European clothes will make him suspicious and slow down his agility. Even though, “the woman who looked after him insisted with tears that he should wear European clothes- trousers, a shirt, and a battered hat”(p.10), symbolizing the colonial pressure to assimilation. Despite all these elements which are at play in complicating his identity, he successfully preserves one authentic element about himself which is his name. In both Indian and English societies, he keeps his original name; as Kim, and he never tried to change it. When his existential questioning starts he constantly repeats that, “no; I am Kim. This is the great world, and I am Kim and only Kim. Who is Kim?”(pp.158, 159). This reveals his resistance in defining himself beyond the racial and cultural boundaries imposed on him.

It has to be noted that, the childhood experience plays also an essential role in shaping Kim’s identity, with confidence, and the power to navigate

colonial India. Kim loses his parents at a very young age; consequently he cannot even remember their faces. His mother dies of Cholera which leads her Irish soldier husband to develop an alcohol addiction and dies when Kim has only three years old, “the wife died of cholera in Ferozepore, and O’Hara fell to drink and loafing up down the line with the keen-eyed three-years old baby”(p.8). Due to the lack of no real memory of his parents, their absence in his life does not seem to impact him psychologically. No traumatizing event is mentioned in Kim’s childhood which makes him build a very strong personality and this is also reinforced with his knowledge about his European descent. Kim is perfectly aware that, “the white man wants the world; he wants it for himself alone. He finds himself predestined master of this world. He enslaves it”(Fanon, 1986, p.128). Franz Fanon explains that the white man owns the world; therefore he has no fear as he is the leader of the world

Moreover, the opium lady who is used to take care of him ensures that he is aware about his white ancestry. It gives him the luxury to choose the way of life he wants to lead, “Kim, too, held views of his own. As he reached the years of indiscretion, he learned to avoid missionaries and white men of serious aspect who asked who he was, and what he did” (Kipling, 1986, p.9). In the colonial world, having the blood line of the colonizers who consider themselves as the superior race boosts the self esteem and confidence of Kim. This is noticed in his arrogant way of speaking with the policeman, who is supposed to hold power more than the little boy Kim, “he is a foreigner, and thou art a buffalo”(p.12). When the policeman, imposes his rules, such as, forbidding the Lama from sitting under the gun, Kim revolts and strongly without any sense of respect imposes his desire. “Huh! Owl!” was Kim’s retort on the lama’s behalf. “Sit

under that gun if it please thee. When didst thou steal the milk-woman's slippers, Dunnoo?"(p.22).

Furthermore, no matter how deeply Kim is integrated in the native's society his whiteness remains a significant sign of "privilege". In light of this, Edward Said (2003) states that, "A certain freedom of intercourse was always the Westerner's privilege; because his was the stronger culture, he could penetrate, he could wrestle with, he could give shape and meaning to the great Asiatic mystery"(p.44). In other words, the white man is "privileged" and it gives him the power to act as it pleases him. For instance,

He had kicked Lala Dinanath's boy off the trunnions- since the English held the Punjab and Kim was English. Though he was burned black as any native; though he spoke the vernacular by preference, and his mother tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazaar; Kim was white- a poor white of the very poorest (Kipling, 1994, p.7).

This passage reminds the readers of Kim's racial difference, even though he appears imperceptible from the natives. He entirely embraces his hybrid identity and the ability to shift identities and uses his whiteness as a tool rather than a burden. As it relates to this, Said argues that the colonial system creates subjects who embody multiple cultural identities, "because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogenous, extraordinarily differentiated, and unmonolithic"(Said, 1994, introduction, p.xxv), which explains Kim's hybrid identity. However, Kim's hybridity is empowering more than weakening. Intelligently, he moves through two worlds and using his racial flexibility to his advantage despite the identity crisis he experiences.

Continuing from Kim's deep integration into the Indian society and hybrid identity, attention now shifts to the unpleasant tension which becomes evident when he is confronted to his colonial English world. Before starting his quest to find his father's red bull, Kim is already aware of his white identity and he always avoided any contact with white men. As previously noted, physically he does not differ from the natives. He is described by Kipling as burned black which makes him blend perfectly within the native's society. As a result, he never experiences marginalization or "alienation" from the locals. Even the opium lady knows his origins, yet she cares for him and raises him.

Similarly, the Tibetan monk who takes him as a chela (disciple) without questioning, despite their differences in religion and background. It is important to know that for a Buddhist monk, it is forbidden for him to take a disciple who does not belong to his own people. When Mahbub Ali the horse dealer, asks the Lama about Kim's identity, stressing the importance of, " his name ? [...] His country- his race- his village? Mussulman- sikh- hindu- jain- low caste or high ?" (Kipling, 1901, p.32), the Lama replies simply that, "why should I ask ? There is neither high nor low cast in the middle way?" (p.32). The Lama is the only person who accepts Kim without paying attention to the elements that form his identity, free from the limitation of race and origin.

However, Kim's experience at the St. Xavier School is marked by a sensation of non belonging. While at school, he faces social and cultural shock, mainly from the English's manners, especially the drummer boy who is charged to look after him. The boy is extremely annoyed from Kim's disinterest while he is speaking, as the author explains that,

The boy resented his silence and lack of interest by beating him, as was only natural. He did not care for any of the bazaars which were in bound. He styled all natives 'niggers'; yet servants and sweepers called him abominable names to his face, and, misled by their deferential attitude, he never understood. This somewhat consoled Kim for the beatings (p.144).

This situation illustrates Kim's detachment and the sense of no belonging to the English culture. Small details make more evident his sense of non integration; he finds the bland, unseasoned food, the clothes, and the bed at school unfamiliar and uncomfortable. He is likely used to the flavorful Indian spicy food, the law cast garments, and sleeping on the ground, as Kipling notes that, "now a bed among brickbats and ballast-refuse on a damp night, between overcrowded horses and unwashed Baltis, would not appeal to many white boys; but Kim was utterly happy"(p.184).

In addition, Kim can sleep in the middle of noises and chaos, showing his adaptation to the oriental specific qualities; "now and again a night train roared along the metals within twenty feet of him; but he had all the Oriental's indifference to mere noise"(p.187). During every school holiday, he runs away to spend time in the streets of India, where he can engage in different adventures, often he feels imprisoned at school. He expresses his frustration by saying that, "it was my holiday, Hajji, I was a slave for many weeks. Why should I not run away when school is shut?" (p.177). He prefers the liberty of the streets and the companionship of Mahbub Ali over the confinement of the school. The only reason he accepts to attend the school is to attain his dream goal of becoming a spy; "I see my road all clear before me to a good service. I will stay in the madrissah till I am a ripe" (p.182).

Kim feels a challenging tone from from Mahbub Ali. Kim's admiration for Mahbub Ali is evident and this is why his approval is important. Kim considers Mahbub as an idol and he is the first inspiration for Kim. Over the years, he follows Mhabub's path, participating in spying people for him, as the writer portrays that,

Kim had has many dealings with Mahbub in his little life – especially between his tenth and his thirteenth year – [...] Sometimes he would tell Kim to watch a man who had nothing whatever to do with horses: to follow him for one whole day and report every soul with whom he talked (p.29).

The author explains the admiration and the idolization that Kim feels toward MahbubAli saying that,

Some day he might be almost as great as Mahbub Ali! The house-tops of his search should be half India; he would follow kings and ministers, as in the old days he had followed vakils and lawyers' touts across Lahore city for Mahbub Ali's sake (p.216).

His holidays with Mahbub Ali who leads him to develop a father and son relationship. Yet Ali continues to reject Kim every time he tries to associate himself with him, Mahbub Ali answers, I am a Patha; thou art a sahib and the son of a sahib”(p.197). This rejection is a form of provocation as he continuously classifies Kim within a specific race which is a Sahib (white), thus distancing him from the identity Kim wants to claim. This exclusion by the Pathan and the sensation of detachment from the English culture puts in light the internal struggle of Kim's identity. Kim's crisis parallels with Fanon's citation, “I wanted to be typically Negro-it was no longer possible. I wanted to be white-that was a joke”(Fanon, 1986, p.132). To put it another way, the colonized subject who has access to both colonial worlds feels lost and does not know where to classify himself.

This is what Kim experiences, since Mahbub is excluding him and he has no sense of belonging to the English world, as he feels caught between two identities. There comes a moment when Kim considers that, “to the madrissah I will go. At the madrissah I will learn. In the madrissah I will be a sahib. But when the madrissah is shut, then must I be free and go among my people. Otherwise I die!” (Kipling, 1994, p.182). This parallels with Fanon’s (1986) quote, “When it encounters resistance from the other, self consciousness undergoes the experience of desire-the first milestone on the road that leads to the dignity of the spirit. Self-consciousness accepts the risk of its life”(pp. 217, 218). In other words, a self meets resistance and opposition from another person; it awakens a deep desire for recognition and validation. Kim’s seeking for approval, particularly from the horse dealer parallels Fanon’s concept of the struggle for identity when a person is caught between two worlds.

The “privilege” Kim holds in being able to navigate through societies does not prevent him from experiencing identity crisis and deep self questioning. His devotion to the Great Game shows the deep need of belonging and acceptance that he wants to feel. This corresponds to what Fanon (1963) mentions, “I am Narcissus, and what I want to see in the eyes of others is a reflection that pleases me”(p.212). Simply stated, the isolated subject wants to see his best reflection through the other’s perspective. Similarly, to Kim who tries to fill this need, with identifying himself within a community. During a mission, he encounters other spies and feels the need to identify with them, asking, “is he also one of us?” (Kipling, 1994, p.278).

Additionally, in the first chapter, even before Kim begins to question his identity, he already shows a subtle sign of confusion, when he asks Ali, “Oh,

Mahbub Ali, but am I a Hindu?” (p.31). This questioning is intensified when he is forced to attend the school. During his journey and while he is alone, he reflects, “ hai mai ! I go from one place to another as it might be a kick-ball. It is my Kismet. No man can escape his Kismet. But I am to pray Bibi Miriam, and I am a Sahib” (p.158). At this point, Kim seems ready to accept the identity imposed on him. But, he resists this fate insisting that, “No; I am Kim. This is the great world, and I am Kim and I am only Kim. Who is Kim?” (p.158). As Kim grows old and matures his identity issue intensifies further due to all the different cultures, traditions, languages, and values that surrounded him. He starts to dissociate himself from everything thinking that,

I owe to the Lama here. Also to Mahbub Ali- also to Creighton Sahib, but chiefly to the Holy one. He is right- a great and wonderful world- and I am Kim- Kim- Kim- alone- one person- in the middle of it all (p.299).

He mentions three main origins which make him question himself; Creighton as English, the Lama as Tibetan, Mahbub Ali as a Pathan.

Interestingly, Kim’s journey to find his real identity, leads him to experience the “Double consciousness”. As he is trapped between his white heritage and Indian assimilation, W.E.B. Du Bois (2003) explains that,

It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness (p.9).

In other words, the oppressed subject starts to see himself through another person’s gaze. His “double consciousness” or the two identities he develops begin to manifest. In Kim’s case, the Lama is the living consciousness of Kim. As he is trapped between many roles; playing a spy in the Great Game, being English at school, acting Indian in the Indian streets, and feeling confused

to choose between the numerous religions, Kim becomes confused about who he really is. However, he finds peace through the Lama's gaze. The Lama sees Kim simply as a human being, without caring about his race, origin, religion, or background. This aligns with Franz Fanon remark that, "But I rejected all immunization of the emotions. I wanted to be a man, nothing but a man"(Fanon, 1986, p.113). Here he expresses his desire to be seen as a human being without classifications.

At the end, the Lama is the person he wants to be; a peaceful person away from the classification, labels, and division that the colonialism imposes. When Mahbub Ali asks Kim, "who are thy people, Friend of all the world?" (Kipling, 1994, p.182). Kim answers simply, "this great and beautiful land" (p.182). His response suggests that he belongs to all people of the Indian subcontinent, natives and colonizer alike, this is why he is called 'Friend of all the world'(p.182). This idea is also represented when Kim is healed by lying on the earth under the tree. This moment mirrors Buddha's story, who finds the Nirvana or enlightenment under the fig tree, as similarly Kim finds peace and identity. When Mahbub Ali comes for Kim he finds him asleep and it is the Lama who speaks for him, his living consciousness.

I was meditating in that body, and did not hear. So thus the search ended. For the merit that I have acquired, the River of the Arrow is here. It broke forth at our feet, as I have said. I have found it. Son of my soul, I have wrenched my soul back from the Threshold of Freedom to free thee from all sins- as I am free, and sinless! Just is the wheel. Certain is our deliverance (p.383).

From the three figures that Kim's owe are Creighton the English, Mahbub the Pathan, and The Lama Tibetan monk. The Lama is the one who speaks for him which means he is the one Kim wants to be. As shown in the

quote above, the Teshoo Lama finds his river as he reaches the Nirvana and breaks the rebirth circle; he chooses to help Kim to find peace. "Son of my soul" (p.383), the Lama sees Kim as an extension of his own soul. Kim chooses to see himself through the Lama's peaceful and accepting worldview. This brings clarity to Kim's dual identity and helps him to forge a whole identity. It can be understood as the final answer to Kim's question: "Who is Kim?".

To continue with Younes, Yasmina Khadra's protagonist is described as incredibly a handsome character. He has a very light shade of skin with blue eyes and blond hair, which are features that fit with the white European beauty standards. Jambe de Bois an old 'goumier' a term used for an indigenous who collaborate with the French, sees Younes, as he was impressed by his beauty, he calls him and tempts him with candies, and says,

Montre voir un peu la bouille que t'as, fiston, [...] on dirait que le bon Dieu était particulièrement inspire pendant qu'il te sculptait, mon garçon. Vraiment. Quel talent !... comment ça s'est fait que t'as les yeux bleus ? Ta mere est française ? (Khadra, 2009, pp. 67, 68).

This passage shows how the colonized perceives white features with admiration; because; the colonial system spreads the idea among the colonized subjects that whiteness is the definition of superiority. This goes perfectly with Franz Fanon (1986) who interprets Mayotte Capécia by her real name Lucette Céranus Combette, a Martinican writer, *I am a Martinican woman* (1948), where she reflects,

When she tries to determine in her own mind whether the man is handsome or ugly, she writes, 'All I know is that he had blue eyes, blond hair, and a light skin, and that I loved him.' It is not difficult to see that a rearrangement of these elements in their proper hierarchy would produce something of this order: 'I loved him because he had blue eyes, blond hair, and a light skin (pp. 42, 43).

This physical appearance plays a great role in easing his limited integration into French colonial society. Even in adulthood, one of his best friends, Simon constantly reminds him about how it is a “privilege” for having such a beauty, and how life is easier for him especially with women, as he says desperately, “ah! Si j’avais le bleu de tes yeux, Jonas, et ta face d’ange!”(Khadra, 2009, p.226). However, his physical appearance, while advantageous, does not grant him full acceptance. For instance, when Isabelle Rucillio, who is the daughter of one of the richest man in Rio Salado, discovers the real origin of Younes, she ends abruptly their relationship and says with rage that, “nous ne sommes pas du meme monde, monsieur Younes. Et le bleu de tes yeux ne suffit pas”(p.137). This moment reveals the limits of his assimilation, and that despite his physical resemblance to the Europeans; he cannot escape the social boundaries defined by race and origin.

Moreover, it is essential to mention the effect of European clothes versus native clothes. When Younes moves to live with his uncle in the European side of Oran, Germain washes him and gives him his new clothes. Once he sees himself in the mirror, he says, “une fois rhabillé, elle me presenta devant une grande glace; j’étais devenu quelqu’un d’autre” (p.79). This simple yet important moment marks that, garments can serve as a symbol of transformation. Younes’s statement, “j’étais devenu quelqu’un d’autre” highlights not only his look is changing, but also his shift of identity. The adoption of European garb represents his introduction into the colonial bourgeois world, excluding him from his origin and from the Algerian community to whom he belongs. Furthermore, when Younes returns to see his mother in Jenane Jato, his mother states that, “ et puis, comme tu es beau dans tes habilles ! On dirait un petit rouni.”(p.93).

The term 'roumi' is often used to describe the French. The people in the patio stay amazed in front of his European attire. Instantly, he is feared and intimidating, because of the way he looks, Younes himself recognizes this effect, "il m'avait suffit de changer de vetements pour les déboussoler"(p.96). He then concludes that, "le monde n'était qu'apparence"(p.96), acknowledging how superficial things like clothing can define one's identity and social value. As it pertains to this, Franz Fanon (1986) interprets Professor D. Westermann a German missionary, Africanist, and linguist *The African today* (1934), "The wearing of European clothes, whether rags or the most up-to-date style [...] all these contribute to a feeling of equality with the European and his achievements"(p.25). In the colonial context, European garb are not just tissues to wear or items of fashion but tools of symbolic power. It defines a sign of assimilation, superiority, and "alienation".

Continuing in the same vein, as we have seen in the quote above, Younes is not called by his real name because Germaine changed it into Jonas. This renaming plays a crucial role in triggering a self identification. In the moment he becomes disconnected from his environment, his style, appearance, way of living, parents and even his name all undergo a change and a metamorphosis. As he starts to question himself, he reflects, "qui avais-je été, à Rio? Jonas ou Younes?"(Khadra, 2009, p.302). This internal issue shows how changing his name from Younes to Jonas creates an alternative identity, the one that aligns with the colonial society, but remains incomplete.

However, despite the surface transformation and the adoption of a French sounding name, Jonas is not fully accepted by the French society. This is made brutally clear by Isabelle Rucilio when she discovers Jonas's real name, "ah oui

?... ton nom est Younes, n'est ce pas ? You-nes ?... alors pourquoi tu te fais appeler Jonas ?" (p.137). Younes answers simply that, " tout le monde m'appelle Jonas... qu'est ce que ça change?" (p.137), she continues angrily that, "ça change tout !" (Khadra, 2009, p.137). This devastating moment occurs during a sensitive phase which is adolescence, intensifying his identity crisis, as he admits painfully, "Isabelle m'avait sorti d'une cage dorée pour me jeter dans un puits"(p.137). The 'cage dorée' is a metaphor which illustrates how colonial "privilege" offers him the illusion of belonging. Yet when his real origin is exposed it leads him to a profound sense of "alienation". Emilie, Younes's love interest is the only character who calls Younes by his real name: "Voyez comme mon cœur bat, Jonas... Younes" (p.275), symbolizing true recognition something he never fully receives from others.

Over and above of that, Younes experiences a very rough childhood, he is profoundly affected by witnessing his family collapsing. The destruction of his father's fields marks the beginning of his psychological fracture, " je m'élançai vers le patio et vis une crue de flammes hystériques ravager nos champs ; ses lumières montaient jusqu'au firmament ou pas une étoile ne veillait au grain" (p.16). Given this, Franz Fanon (1963) explains that, "three generations did we say? Hardly has the second generation opened their eyes than from then on they've seen their fathers being flogged. In psychiatric terms, they are "traumatized" for life"(p.17). Here, Fanon clarifies that the colonial subjects are traumatized because of the colonial oppression and atrocities; he mentions 'fathers being flogged' just like in Younes's case. To illustrate further, when he sees his father, once a symbole of strength and dignity, kicked out from a bar completely drunk, he describes anguishly,

Mon père... qui était capable de soulever les montagnes, de mettre à genoux les incertitudes, de tordre le cou au destin !... Il était là, à mes pieds, sur le trottoir, empêtré dans des guêtres malodorantes, le visage tuméfié, les commissures des lèvres dégoulinantes de bave, le bleu de ses yeux aussi tragique que les bleus sur sa figure !... une épave... une loque... une tragédie !(Khadra, 2009, p.102).

This unpleasant moment wounds him so deeply that it manifests physically, and this is known as psychosomatic disorder, Fanon gives a detailed definition of this illness,

The name psychosomatic is used because the determinism is psychic in origin. This pathology is considered as a means whereby the organism responds to, in other words adapts itself to, the conflict it is faced with, the disorder being at the same time a symptom and a cure. More precisely, it is generally conceded that the organism (once again we are speaking of the cortico-visceral unity, the psychosomatic unity of former times) resolves the conflict by unsatisfactory, but on the whole economical, means. The organism in fact chooses the lesser evil in order to avoid catastrophe (Fanon, 1963, p. 290).

In more simple words, the trauma is manifested physically rather than behaviorally, the symptoms are, "Stomach ulcers. Very numerous. The pains are felt predominantly at night, with considerable vomiting, loss of weight, sadness and moroseness, and irritability in exceptional cases"(p.291). The same thing happens with Younes as he experiences the same symptoms vomiting, sadness. Younes describes that, "j'ignore ce que j'avais. Je me sentais partir dans tous les sens. J'avais le vertige dès que je relevais la tête. Il me semblait que me stripes s'enchevêtraient, que mon âme s'engourdissait"(Khadra, 2009, p.105).

This is not the only traumatizing passage in his life, another important one happens with his father. " Par quelle tournure saugrenue une bonne intention se mue-t-elle en offense ? J'aurais été tellement fier s'il avait accepté mon argent. Au lieu de cela, je l'avais blessé"(pp. 61, 62). Younes financial contribution is rejected by his father, this has destroyed his self confidence and makes him fear to

take actions, as he expresses that, “c’est à partir de cette nuit-la, je crois, que j’ai commencé à me méfier de la justesse de mes bonnes intentions. Le doute prenait possession de mon être, l’investissait en entier”(p.61). This entire trauma shapes a frail identity; a boy who has constant fear within his self. This fear of taking actions and hesitation impacts badly his adult life.

Additionally, Younes experiences “alienation” which is often caused by his origins. Whether in Oran or Rio Salado, he experiences “alienation” by his French comrades. Franz Fanon outlines, “and then the occasion arose when I had to meet the white man's eyes. An unfamiliar weight burdened me” (Fanon, 1986, p.110). In other words, Fanon here explains how judgmental the colonizers are. Even though Younes has the “privilege” to attend a French school, he will always remain an inferior in white’s eyes. For instance, when Isabelle discovers the protagonist’s real origin, she makes sure that, “quand elle ne portait pas quelqu’un dans son cœur, elle exigeait que tout son entourage le vomisse. Je vis alors mes aires de jeu rétrécir, mes camarades de classe m’éviter ostensiblement”(Khadra, 2009, p.138). The exclusion and isolation comes from the outside and from his surroundings, since Younes never shares a feeling of not belonging, only when he is bullied and marginalized by other boys.

Furthermore, Fanon (1986) states that, , “On that day, completely dislocated, unable to be abroad with the other, the white man, who unmercifully imprisoned me, I took myself far off from my own presence, far indeed, and made myself an object”(p.112). In simpler terms, Fanon simplifies that the colonized subject wants to be like the colonizer, yet he cannot be the colonizer’s equal, as a result, he imprisons himself in the image that the white imposes, to be accepted by him, and so he becomes an object in the colonizer’s hands. This quote goes

perfectly with Jean Christophe act of reconciliation, “ c’est un cheval de bois. Il a beaucoup de valeur à mes yeux. Aujourd’hui, je te l’offre. Si tu me pardonnes, accepte-le” (Khadra, 2009, p.140). This action symbolizes the objectification of Younes, since Jean Christophe gives him a wooden horse as gift; horses originally are savages living in nature freely before their domestication by men. Jean Christophe represents the superior master who dominates, and Younes represents the horse deprived from his liberty, inferior and dominated. As Younes accepts the gift which means he accepts to be an object. Then the group composed of Jean Christophe Lamy, Fabrice Scamaroni, and Simon Benyamin approve him as a friend, “on nous appelait les doigts de la fourche” (p.151).

This friendship does not last long as soon as Younes starts to become a menace for Jean Christophe, so he starts to marginalize Younes again. Fanon (1986) explains that, “the white man wants the world; he wants it for himself alone. He finds himself predestined master of this world. He enslaves it” (p.128). The colonizer sees himself as the master of everything; he believes that he owns all what it surrounds him. The fact that Younes has Emilie’s attraction and his stealing of Isabelle’s attention provokes Jean’s anger. He does not accept the idea that an inferior subject has everything he wants, which leads him to enter the army. Entering the army is a way to let go his frustration in Younes’s people as revenge. When he returns from the army, he makes sure to “alienate” Younes completely, “vous étiez tous auprès de lui, hier” (Khadra, 2009, p. 332). Obviously, Lamy’s position influenced the others even Simon who is the closest friend to Younes, “Simon et moi étions le plus souvent ensemble” (p.152), he “alienates” him.

The only time Younes revolts against the colonial “aliantion” is when Jelloul is falsely accused to murder José, André’s cousin. Younes requests mercy from Mr. Sosa, who responds coldly that, “ tu me déçois, jeune homme, dit-il. Tu n’es pas fait de la même pate, et tu es très bien là ou tu es”(p.320). This conversation is very powerful, because Mr. Sosa explains indirectly to Younes that the colonizer approves him and accepts him to live within this superior society as long as he stays calm and shuts his mouth and accepts everything the colonizer does just like he has lived all his life. If he starts to position himself to his own people things will happen differently. This resonates with Fanon’s claim that, “The first thing which the native learns is to stay in his place, and not to go beyond certain limits”(Fanon, 1963, p.52). In other words, the colonized subject is allowed to exist only within the boundaries imposed by the colonizers. The moment they revolt and break the barriers, they are banished.

This “alienation” from his best friends makes him want to find someone that recognizes him, as Fanon (1986) shows in this following quote,

Man is human only to the extent to which he tries to impose his existence on another man in order to be recognized by him. As long as he has not been effectively recognized by the other, that other will remain the theme of his actions. It is on that other being. On recognition by that other being, that his own human worth and reality depend. It is that other being in whom the meaning of his life is condensed (pp.216, 217).

The colonized subject needs recognition from the other, so he continuously seeks this approval from the other in order to exist. As Younes is “alienated” from his French friends he seeks approval from other persons, “j’avais besoin de quelqu’un, d’un confident ou d’une vieille connaissance auprès de laquelle puiser un semblant de complicité” (Khadra, 2009, p. 337). Thus, he finds himself trying

to reconnect to his Algerian identity. As he does so a deep internal crisis starts, “je ne me reconnaissais plus.[...] j’étais en guerre ouverte contre moi-même” (p.336). He probably ignores who he really is at this point; his “privileges” do not help him as he is “alienated” by the colonial society. At the same time he is disconnected from his roots. Therefore, it creates in him a “double consciousness”.

One of the most compelling representations of the concept of “double consciousness” emerges through Younes’s complex relationship with Jelloul, a servant who works for Andre Sosa the son of the wealthiest man in Rio Salado. Far from being a mere secondary character, Jelloul embodies the Algerian identity that Younes suppresses. Caught between his French assimilated identity as Jonas, and his Algerian heritage, Younes reflects Du Bois’s concept of “double consciousness” living as both subject and object within the colonial rule, as he defines it, “a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”(Du Bois, 2003, p.9).

Jelloul functions as the living reminder of the self Younes tries to hide. Unlike Younes who benefits from the “privilege” of assimilation, Jelloul remains firmly rooted to his Algerian identity. Noticing Younes’s gaze towards a group of Arab workers, Jelloul responds with a look that disturbs him, “ Jelloul suivait mon regard; quand le dernier ouvrier eut disparu au bout de la piste, il se retourna vers moi et me fixa avec une acuité qui me déranga” (Khadra, 2009, p.219). This moment subtly reveals the incorporated gaze of the colonizer within Younes, while Jelloul’s look becomes the consciousness of silent Algerian identity. In this

brief confrontation, Younes is forced to acknowledge the reality of the “privileged” position and the identity he continues to deny.

The tension between the two characters intensifies when Jelloul returns as a militant in the Algerian revolution, serving under the leadership of Sy Rachid, who is revealed to be Ouari Younes’s childhood friend. This confrontation with a figure from his past forces Younes to face the life and identity he has long abandoned. When Jelloul brings Sy Rachid for medical help, knowing that Younes is a Chimists, he directly challenges him, “ je ne suis pas un tueur, Jonas. Je suis un combattant. Je suis prêt à sacrifier ma vie pour ma patrie. Qu’a tu à lui offrir, toi ?” (p.361). He exposes Younes’s failure to choose his side, Jelloul thinks that, he chooses safety over solidarity with his people. However Younes is lost between his loyalties. He lambently continues that, “misérable! Tu ne penses qu’à sauver ta peau. La guerre fauche des vies par centaines tous les jours ne t’atteint pas[...] Au fait, peux-tu m’expliquer pourquoi je n’arrive pas à t’appeler Younes ?” (p.361). This final question is importantly symbolic.

The fact that He cannot call him Younes emphasizes how the protagonist’s true self stays inaccessible. Once the independence is taken Jelloul chooses to imprison Jean Christophe in order to hand him to Younes, he says that,

il a été le plus féroce militant de l’OAS, impliqué dans plusieurs vagissements terrorists. J’ai remué ciel et terre pour sauver sap eau. Je te le laisse. De cette façon, j’aurais payé ma dette envers toi...vas-y, ouvre la porte, et dit lui qu’il est libre, qu’il peut aller se faire pendre ou bon lui semble sauf ici, dans mon pays ou il n’a plus sa place (p.392).

Jelloul’s decision to release Jean Christophe is not just an act of vengeance, but a symbol of liberation. By giving Younes the chance to liberate Jean Christophe means giving him the chance to confront the colonizer who has

kept him in a position of subjugation and “alienation”. Therefore, in doing so he gives Younes the choice to use whether to embrace his Algerian identity or continue to be trapped between two conflicting worlds.

Jelloul’s resentment reflects the colonized society’s anger but most importantly Younes’s anger for failing to choose. For the natives the assimilated subject is viewed as a traitor and a participant in the colonial domination. As Fanon describes, “It was hate; I was hated, despised, detested, not by the neighbor across the street or my cousin on my mother's side, but by an entire race”(Fanon, 1986, p.118). Thus, Younes is not only “alienated” from the French who never fully accept him, but also from his own people, who reject him as a complicit. He becomes as Du Bois (2003) describes “two warring ideals”(p.9), divided by the irreconcilable demands of both identities, “not yet white, no longer wholly black, I was damned”(Fanon, 1986p.138), he remains rejected.

In conclusion, both protagonists Kim and Younes endure an important experience of identity crisis and alienation, but each character’s development is quite different in the degree of intensity and self determination. Kim’s identity is a result of a desire to be recognized by everyone and sense of non belonging. This internal conflict starts mainly from Kim’s own doubt about his origin, British or Indian society. It is reinforced by Mahbub Ali, whose unwillingness to accept him as a true Indian deepens his isolation. Yet, Kim holds a considerable degree of “privilege”, he has the luxury to navigate between identities and choose the one that benefits him the most. In contrast, Younes’s experience of “alienation” is more severe and externally imposed. His identity crisis intensifies over time as he becomes progressively isolated and marginalized by both the French colonial elites and his fellow Algerians. Unlike Kim, Younes does not possess the same

“privilege” of choice. His hesitation and inability to take actions during important moments in his life particularly during the Algerian independence, this leaves him trapped between opposing worlds. Consequently, he is isolated from both societies which made of his “alienation” more tragic.

V. General Conclusion

This study is set out to examine Kipling's and Khadra's opposing literary vision of the colonial society. Thus, despite the fact that both of them are separated by language, culture, and historical context, both engage in colonial condition, each from his standpoint. On the one hand, Kipling writing from an imperialist point of view portrays colonialism as a functional and effective system where cultural boundaries break and coexistence seems possible. On the other hand, Khadra breaks that illusion, revealing colonialism as a system rooted in oppression, trauma, and radical erasure of native identity. In other words, *Ce que le jour doit à la nuit* reclaims the voice of the colonized and challenges the romanticized imperial narrative found in *Kim*.

Beyond the political and ideological divergence, the two novels deal with similar themes particularly in their treatment of identity. Kim and Younes face an internal struggle caused by the colonial world around them. However, the consequences of their crisis are far from being equal. Kim's dual identity is a position of power and privilege; as it gives him the freedom to shift identities and most importantly the luxury of choice. Younes in Khadra's book embodies a fracture in his struggle; his hybrid identity leads him to exclusion, confusion, and alienation. These differences reveal the imbalanced nature of colonial identity and stresses the privilege or its absence determines not only one's self identification but also his place in society.

To sum up, this study has explored the main issues presented in Rudyard Kipling's *Kim* and Yasmina Khadra's *Ce que le jour doit à la nuit*. Both novels address themes of colonialism and identity, though they treat these topics from

different orientation. The postcolonial approaches used by the authors are similar in some ways, yet, they also differ in important aspects. Therefore, for future researchers who intend to do their research, these works have other aspects which can be compared further, as applying other contemporary, and theoretical critics to gain a deeper understanding to the texts and the conflicts they raise. For instance, a deep and profound analysis about colonial trauma and psychological troubles by using Franz Fanon *The wretched of the earth*, or comparing the aspects of nationalism and resistance by using Fanon's *The wretched of the earth*; would enhance further the comparison.

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